
An Annotated Bibliography of Play and Literature

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"Mir ward Alles Spiel,"

Nietzsche

PROLUSION

The step from J.C. Ransom's dictum that recognition of the 'autonomy of the work itself' is a rule of literary criticism to a view of the work of literary art as autotelic and, therefore, gamelike seems a short one and one that was abetted by the publication, and especially the translation into English, of Johan Huizinga's *Homo Ludens: A Study of the Play-Element in Culture* in 1950. Since Huizinga said that play is set off from what he calls 'ordinary life,' obeys its own rules, provides its own goals and motivation with no interfering earnestness from without, play as a concept supplied at least an analog for the literary work as it was described by the structuralist critics. But Huizinga himself went beyond analogy when speaking of literature; for one to say, as he did, that '*poiesis* is a play-function' that 'proceeds within the play-ground of the mind, in a world which the mind creates for it,' is to give to the literary text the autotelic existence of a game, and, if like games, texts would exhibit the inevitable family resemblances noted in another context by Wittgenstein. This common genetic make-up of texts, the property of allusion, of Julia Kristeva's 'intertextuality,' has attracted increased attention and has extended the play-concept into the forefront of contemporary ideas on the nature of literary texts. Also propelling recent interest in game and play is the shared boundary between 'ordinary life' and the rule-ordered play of the game. Games resemble life in a complex 'apparent reality' or *vraisemblance*, and this feature is also seen as characterizing the text. In its sense of 'free play,' a play of tolerance confining the unknowable, the concept is related to the intricate interplay of differences which Jacques Derrida finds writing, that is literally *écriture*, to be. Further, reading of such a 'text' and its deconstruction is best described as freeplay.

Given the continued usefulness of the play-concept in the discussion of literary texts and the idea of reading, the three-decade, nearly-exponential increase in articles and books about play and literature is understandable and welcome (albeit with mixed consequences for the would-be bibliographer). Particularly in the last ten years, a fair number

of dissertations have been written making use of play and game in discussing literary texts, evidence of a sharpening interest in the emerging generation of scholars and critics and a promise that the concept will have a future. The publication, at this time, of a special bibliography seems called for and appropriate.

No bibliography on an abstract subject has natural limits, and those imposed always involve multiple criteria for exclusion or inclusion of particular works. While sometimes decisions, in the present case, were simply arbitrary, I hope they were never merely whimsical. My general tendency was to immediately include all works which are theoretical or applied examinations of the play-element in texts or of texts *as* play. Usually excluded were works wholly interested in games and sports 'in' novels, stories and plays wherever such games and sports were not invented in the texts in question but were incorporated into the works as plot-events. To illustrate by an exception: W.K. Wimsatt's article on the game of Ombre in *The Rape of the Lock* is included because Wimsatt extends the game as a model for the whole poem. In the ancillary works not concerned with literature but bearing on the concepts of play and game, decisions were even more difficult. Chiefly, I used two criteria: the number of references made to the work in question by others and my own feeling about its relevance and usefulness. Definitions of play in psychological, anthropological and sociological works are, of course, important. What often is the case, however, is that the study centers narrowly on individual cultures or on groups such as adolescents. Psychological and anthropological studies were included if they were of general applicability to literary topics or were general overviews of game and play. A rich vein of studies of the relationship of folk tales and folk games is only lightly tapped. The annotations on the recent dissertations mentioned earlier may seem overly brief, but the availability of *Dissertation Abstracts International* seems to me to obviate the need for lengthier ones; the brevity of these notations is no reflection on the relative worth of the unpublished works.

Finally, there are probably many, other than those included here, whose works impinge upon the concepts of game and play. In some cases the references to play, although important, are too widely scattered in the person's work for a single set of entries to be substantial. The mentions of play by Paul Valéry, Friedrich Nietzsche and Martin Heidegger are like this. Valéry's use of the term play is important to current uses of the same term. But Valéry's mentions of play are not succinctly examined in a work; they pervade his discussion of poetry. Huizinga in *Homo Ludens* says that Valéry's claim that poetry is a playing with words and language 'is no metaphor: it is the precise and literal truth.' See Valéry,

'Choses Tues' and 'Analects' in *Tel Quel* (Paris: Gallimard 1941) 1,9-82; II, 201-300; for commentary on Valéry's use of the idea of poetry as play, see Jean Hytier, *La Poétique de Valéry* (Paris: Armond Colin 1953).

More important than Valéry to the present uses of the notion of play is Nietzsche's use of the term. Nietzsche sees 'play' and the 'playful life' as necessary opposites to formality and sobriety. It allows man to create anew an earth worn by despair. It is necessary for the great man doing great tasks: 'I know of no other manner of dealing with great tasks, than as *play*; this, as a sign of greatness, is an essential prerequisite.' *Ecce Homo, The Complete Works of Friedrich Nietzsche*, vol. 17, ed. Oscar Levy, trans. Anthony M. Ludovici (New York: Russell and Russell, 1964) p. 53. Beyond this personal habit of avoiding what he calls 'morbid disposition' or 'nerves', Nietzsche believes that all great men performing great tasks must be disposed to play. In 'Playing With Life' in *Human — All Too Human Part One*, pp. 158-9, he says that lightness and occasional frivolity in Homer was necessary to calm the impassioned temperament of the Greeks who saw life as harsh and cruel. Simonides advised his countrymen to look on life as a game. It is not clear if Nietzsche or Simonides says what follows: that, through art alone misery can be turned into pleasure. This latter insight, Nietzsche says, caused an overabundance of romancing, making it hard for Greeks in their ordinary lives to avoid falsehood. All poetic nations, he says, innocently love falsehood. For commentary see Laurence Hinman's 'Nietzsche's Philosophy of Play,' *Philosophy Today* 18 (1974) 106-24; Stephen Byrum, 'The Concept of Child's Play in Nietzsche's "Of The Three Metamorphoses",' *Kinesis* (1974) 127-35; John Sallis' 'Nietzsche's Homecoming,' *Man and World* 2 (1969) 108-16 which sees 'Thus Spake Zarathustra' as playful self-creation affirmative of faithfulness to the earth; and, for a similar use of play as creation, Rose Pfeffer, *Nietzsche: Disciple of Dionysus* (Lewisberg, Pa.: Bucknell University Press, 1972).

Martin Heidegger uses the term '*Spiel*,' in much of his writing to show the oneness of being and existence (*Dasein*).^{*} Here the term takes on the added sense of a space or tolerance, a kind of free-play, which Heidegger also calls *Spielraum*, a clear space (*Lichtung*), in the creative thought. See Martin Heidegger, 'Hölderlin and the Essence of Poetry,' *Existence and Being* (Chicago: Gateway 1949); *Holzwege* (Frankfurt am Main: Vittorio Klostermann 1950); *Unterwegs zur Sprache* (Pfullingen: Günther Neske Verlag 1959); *Aus der Erfahrung des Denkens* (Pfullingen: Günther

* Citations and commentary on Valéry, Nietzsche, Heidegger and other philosophers in David L. Miller (137).

Neske Verlag 1965); *What is Called Thinking?* (New York: Harper and Row 1968). Beyond these three, philosophy often has used the term 'play' in great variety. It is beyond the scope of the topic of this bibliography to list them all; I hope to have given a start with this simple addendum.

In spite of the recent rapid growth of interest in the usefulness of the play concept in literary discussion, the subject still invites new efforts. Works which consider the theoretical matters of play, game and freeplay and use literary examples to explain or demonstrate an hypothesis seem more successful or satisfying as contributions to the discussion than those works which seek to apply the various hypotheses to an examination of particular texts. It is conceivable that the play concept is only an analogy after all, and if that is so we must remember what Suzanne Langer has said in her Introduction to *Symbolic Logic*: the usefulness of analogy and its superiority over identity [literature is play; the text is a game] lie in the fact that analogy finally breaks down; identity between two items precludes exploring one to find out more about the other. If literature is play, play can tell us nothing about literary texts that we cannot find out by examining literary texts.

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ANNOTATED BIBLIOGRAPHY

1. AARON, Jules L., 'The Audience in the Mirror: The Role of Game-Ritual in Contemporary Theatre,' *DAI* 31 (1970-71) 5563A

Aaron discusses the use of the game-ritual by modern Absurdist theatre to illustrate the 'theatrical' life-style of the twentieth century. Actors, audience, playwrights are all involved in the game that depicts theatre and life as interchangeable. The study discusses the work of Ionesco, Beckett, Albee, Pinter, and Genet.

2. ALLISON, David B., 'Derrida and Wittgenstein: Playing the Game,' *Research in Phenomenology* 8 (1978) 93-109

Compares Derrida's linguistic play and Wittgenstein's language games on many grounds of semantics and syntax. Concludes that both concepts 'transgress' the limitations of philosophical 'fixity' or, in Derrida, philosophical 'presence.'

3. ALLMAN, Eileen Jorge. *Player King and Adversary: Two Faces of Play in Shakespeare*. Baton Rouge and London: Louisiana State University Press 1980

Allman's conception of play from a dramatic viewpoint, is that it is 'not merely to act out an established role pattern, but to create from available patterns a new situation and then to stage and act it.' She deems all of Shakespeare's characters to be aware, at various times, that they are playing, and thus can assert that his works recognize the universality of human play. The introductory chapter explicates her reasons.

Ref.: Berne (20); Fink (59); Huizinga (94).

4. ALTER, Robert. *Partial Magic: The Novel as a Self-Conscious Genre*. Berkeley: University of California Press 1975

Alter reinterprets the history of the novel in terms of such concepts as self-consciousness, parody, artifice and reflexivity. The central novelists to be studied, in this reinterpretation, are Cervantes and Nabokov. The concept of game recurs throughout Alter's study. Games are played by authors in writing. Thus he observes of André Gide's *Les Caves du Vatican* that 'the concept of game is the key one in this novel, and it is because of the to-and-fro connections between the games of art and the games of life that parody is not just an amusing interlude but an integral revelation of the novelistic world.' Literature becomes a game when the author may be observed playing with the conventions he employs.

5. ANDEREGG, Johannes, 'Spiel and Abbild in der Unterhaltungsliteratur,' *Unterhaltungsliteratur: Zu ihrer Theorie und Verteidigung: Mit Beiträgen von Johannes Anderegg, Jörg Hienger, Kaspar H. Spinner*. Göttingen: Vandenhoeck & Ruprecht 1976, 82-97

Anderegg discusses the problematic 'border zones' between escapist works and serious literature. He attempts to define what makes a fable a fable and not just a tale and to find the schematic breaking-point in such forms as detective stories, 'Harlequin-type' romances, and the like; i.e., when does such escape literature become meaningful; how does it avoid becoming absolute nonsense. The role-identification of the reader with the work and the author's manipulation (playing) of stock situations (schemata) are game-like.

6. ASCHKENASY, Nehana, 'The Fool as Modern Hero: A Study of Clowning, Folly, and the Ludic Element in Some Modern Works,' *DAI* 38 (1977-78) 7311A-12A
- The study finds a reversal of the use of the archetypal fool character in contemporary art and literature to depict the deterioration of the human image. 'Existential fools' and 'social fools' are distinguished in works by Ionesco, Beckett, Cor-tázar, Bellow, Grass and Böll.

7. AVEDON, Elliott M. and Brian SUTTON-SMITH, eds. *The Study of Games*, New York: John Wiley & Sons, Inc. 1971

A wide-ranging anthology of writings on games and probably the best of its sort as it is collected by two outstanding theorists (they refer to themselves as 'two game buffs'). The collection is made under three headings: The History and Origins of Games, The Usage of Games, and Structure and Function. Each chapter is followed by an excellent selected bibliography. Part One includes Historical, Anthropological and Folklore Sources for the origins of such diverse games as Mancala, Pachisi and the Kissing-Games of Adolescents in Ohio. Part Two includes an extensive bibliography on games used for recreational purposes and Business games, lists articles on War Games and games in education and diagnosis and therapy. Part Three is the most extensive in its readings, including Roberts and Sutton-Smith; it examines games in Social Science, games as structure and the function of games in culture. The apparatus which is the book's best feature includes a bibliography of bibliographies and, among others, a cultural index, an index of games and one of historical personages. Finally, there is also a list of references to games in English literature in the Tudor-Stuart Period.

8. AXELOS, Kostas, 'Planetary Interlude,' trans. Sally Hess. *Yale French Studies* 41 (1968) 6-18

Excerpts from the introductory and concluding chapters of Axelos' *Vers la pensée planétaire* (Paris: Éditions de Minuit 1964), are here translated. Drawing on Schiller's, Heraclitus' and Nietzsche's comments on man at play, Axelos expands the game concept to speak of the Game of the World. We are in the interlude of the game. 'What we are and what we are not is the interlude, not only inter- but intra- ludos (entre deux ludes) in the game. Man is caught up in the game of the world.' The wandering 'truths of the world' (*errantes*) confront the 'true wanderings' of man (*errances*) and compose the game. The Game of the World is the question. It is for man to play the game of questions and answers.'

Ref.: Caillois (29) (30) (31); Huizinga (94); Schiller (168).

9. AXELOS, Kostas, 'The Set's Game-Play of Sets,' trans. Beverly Livingston. *Yale French Studies* 58 (1979) 95-101

This author quotes Marx in *Das Kapital*: the capitalist system prevents the worker from enjoying his work 'as play of his own corporal and spiritual strengths,' and Heidegger in *The Onto-theo-logical Constitution of Metaphysics*: 'the essence of Being is Game-play itself.' Heidegger and Marx do use the terms meaningfully, not just arbitrarily. 'Thought itself, which questions the deceased philosophy and the 'technicized' sciences replacing it, attempts to think the game, to wit, the world-game, the game linking man and world, namely the Set of sets.' It remains for us to play upon the game of Sets of sets, the subject of the reading, the subject of the text, never resolved, dissolved, solved.

10. BAKHTIN, Mikhail M. *Rabelais and His World*. trans. Helene Iswolsky. Cambridge, Mass.: The MIT Press 1968

The 'Introduction' to *Rabelais and His World* constitutes the best preliminary account of Baxtin's concept of 'carnival'. Carnival is an ambivalent social event in which one person, or level of discourse, (usually higher or more authoritative) is mocked, parodied or subjected to travesty by another. Baxtin writes: 'Carnival

laughter is the laughter of all the people ... it is universal in scope; it is directed at all and everyone, including the carnival's participants' (p. 11). Bakhtin argues that the great writers of the Renaissance, principally Rabelais and Cervantes, knew how to incorporate the traditions of carnival (a social event) into their writing in the form of jokes, billingsgate, scatological references, travesties, parodies and so forth. The process of literary incorporation is called carnivalization (and is a more directly literary concept than carnival itself). For carnivalization, see M.M. Bakhtin, *Problems of Dostoevski's Poetics*, trans. R.W. Rostel. Ann Arbor: Ardis, 1973.

11. BAKHTIN, Mikhail M., 'The Role of Games in Rabelais,' trans. Helene Iswolsky. *Yale French Studies* 41 (1968) 124-32

An extract of chapter three of *Rabelais and his World*.

12. BARTHES, Roland. *S/Z: An Essay*. Trans. Richard Miller. New York: Hill and Wang 1974

In *S/Z* Barthes develops a meaning of play that verges on that of deconstruction. The play that Barthes discovers in Balzac's *Sarrasine* is the play of signification. Galaxies of signifiers are made available to an active reading: given such a reading, then, even an apparently 'classic' text will become 'play' ('that play which is the return of the different' [p. 16]). Barthes also remarks that the 'excess of metaphor' is 'game played by discourse' (p. 58). The kind of play that Barthes has in mind is active, a manner of reading, the unfolding of differences, the recognition of unclosed signification.

13. BASTIAENEN, Etienne, 'Henri de Montherland, *homo ludens*,' *Dietsche Warande en Belfort: Tijdschrift voor Letterkunde en Geestesleven* 118 (1973) 691-9

14. BEAUJOUR, Michel, 'In Memory of Jacques Ehrmann: Inside Play Outside Game,' *Yale French Studies* 58 (1979) 6-15

Declared a special number in honor of Ehrmann, the special features of the issue are this heartfelt tribute by a participant in the 1968 special issue on *Games, Play and Literature* which Ehrmann edited, and Ehrmann's bibliography. The printing of this bibliography is a special service to those interested in play and literature. Beaujour's Introduction is followed by three thoughts of Ehrmann's, a special service to us all.

15. BEAUJOUR, Michel, 'The Game of Poetics,' *Yale French Studies* 41 (1968) 58-67

Poetry is a game played by the poet who may play by the conventional rules of meter, rhyme etc., or may pretend to leave the game in disgust (Dadaist), or may actually leave the game, saying that to be a poet, one need not write poems: the *differentiae* of poetry are transferred to the life of the poet (Surrealist). The poet plays against language and the subconscious, between the limits of madness and sterility. The poet may also play to lose, to discard the system. The Surrealist inverts the strategy of the poet, giving up the poet's 'mastery over himself, language and the world,' a task which is a symmetrical inversion of the task of the Romantic poet.

16. BELL, Pearl K., 'Games Writers Play,' *Commentary* 71 (Feb. 1981) 69-73
Bell reviews Murdoch's recent novel *Nuns and Soldiers* and Burgess's *Earthly Powers*. The meaning of her title is explained by her well-documented conclusion that Murdoch is a 'gamester' novelist whose convoluted plots, while marvels of intricacy and accident, usually bear little resemblance to what we already know about human experience. Burgess, her second game-playing novelist, she calls 'that perpetual word-processor,' and of *Earthly Powers* claims that 'once again, we are made aware that a game, however intricate and dazzling, is not a novel.' The other novels of the two writers are also mentioned.

17. BENSON, Nancy Anderson, 'The Poet as *Homo Ludens*,' *DAI* 40:5061A
The art of poetry is examined here as a form of play between the writer and the form, the language, and his audience. Distinctions are made between early sonneteers (Samuel David), cavalier love lyricists (Thomas Carew) and later satiric poets (Byron's *Don Juan*).

18. BENVENISTE, Émile, 'Le Jeu comme structure,' *Deucalion* II (1947) 159-67

19. BERMAN, Neil David. *Playful Fiction and Fictional Players: Game, Sports and Survival in Contemporary American Fiction*. Port Washington, N.Y.: Kennikat Press 1981

The author expands his long-standing interest in sports and in the literature about sports from the two viewpoints of his book's title. In doing so he distinguishes between 'real time' such as the duration of any organized sports game, and 'significant time' or the duration of any mythic, playful imaginative re-creation of sport, including the literary. A comprehensive bibliography on fiction and commentary is provided.

20. BERNE, Eric. *Games People Play*. New York: Grove Press 1964

A popular book for the mass market, Berne's work was a best-seller in the 'sixties and, although very general in its taxonomy of adult social role-playing, nonetheless had wide influence. Berne's later, less-known work, *Beyond Games and Scripts* (New York: Grove Press 1976) is more thoughtful and speaks of social behavior which goes beyond game-playing into a realm of genuine, 'real-life' relationships.

21. BIRD, Christine M., 'Games Courtiers Play in *Love's Labours Lost*,' *University of Hartford Studies In Literature* 11 (1979) 41-8

This brief analysis is performed using the criteria proposed by Eric Berne in *Games People Play*. Particularly noted is game antithesis, the technique of willfully incorrect response, as it is epitomized in this play. Again, the procedure of taking words more literally than they were meant is explored. Spontaneity and intimacy, more rewarding than games, are finally proclaimed by both Shakespeare and the essayist.

22. BLAKE, Kathleen. *Play, Games and Sport: The Literary Works of Lewis Carroll*. Ithaca and London: Cornell University Press 1974

In this book Blake asks, in order to turn the answer back on Carroll's literature,

what he had in mind when he suggested that a great deal was missing, maybe everything, from a mechanical life of eating, work, and sleep, unless there was play. Her stated point is to trace the literary shapes, taken singly and together, cast by a playful aesthetic idea and a world view that sees games all around. She allies Carroll's concept of play with Huizinga's perception of man as *homo ludens*, as over against Eric Berne's notion that games are substitutes for real living.

Ref.: Berne (20); Huizinga (94); Piaget (153); Schiller (168).

23. BLANCH, R.J., 'Games Poets Play: The Ambiguous Use of Color Symbolism in *Sir Gawain and the Green Knight*,' *Nottingham Medieval Studies* 20 (1976) 64-85

The colors which dominate the poem are treated ambiguously by the poet to tense the audience between the conventional associations with those colors and the ironic use of them in the narrative. The poem becomes a Christmas game played by the poet.

Ref.: Burrow (28); Cook (40); Huizinga (94); Leyerle (119); Stevens (179).

24. BRUNER, Jerome S., Alison JOLLY, and Kathy SYLVA, eds. *Play — Its Role in Development and Evolution*. Harmondsworth: Penguin Books, Ltd. 1976.

An anthology and a large one containing many excerpts of the well-known works. Some seventy-one writers are represented by brief but significant extracts from Groos to Huizinga and Erikson. Divided into four parts: 'The Evolutionary Context,' 'Play and the World of Objects and Tools,' 'Play and the Social World,' and 'Play and the World of Symbols,' the book is eclectic in the range of theories and opinions, points of view and disciplines. The editors claim that they present the work as a 'sample of the prime literature' on play to complement the synopses of Millar (136) and Ellis (52). The work accomplishes the editors' aims and is a good sampling of ideas to date. A 'reader' in the Penguin Books tradition.

25. BRUSS, Elizabeth W., 'The Game of Literature and Some Literary Games,' *New Literary History* 9 (1977) 153-72

On the basis of the metamorphic quality of the methods of criticism, Bruss explores the nature of author/reader roles and the quality of their interaction to develop the notion of a literary game beyond traditional theory. She looks at motivation in terms of zero-sum, 'pure coordination' (equal fulfilment), and mixed-motive games securing her generalizations about the maker-interpreter roles in these by a look at three actual literary games, Plato's *Meno*, Melville's *The Confidence-Man* and Faulkner's *The Hamlet*. Her conclusion is that to see the game in certain literary works is to appreciate new aesthetic dimensions, to embrace significance rather than to be demeaned or demeaning.

26. BUHR, Richard J., 'The Philosophy Game in Tom Stoppard's *Professional Foul*,' *Midwest Quarterly* 22 (Summer, 1981) 407-15

Buhr looks at the way in which Tom Stoppard's television play *Professional Foul* uses the popular analogy that life is like a game. He notes that by questioning whether the game-life analogy is useful for philosophical argument, the playwright also criticizes the methods and conclusions of the British language analysts who frequently use the analogy. Stoppard discloses, he says, how the linguistic philosophers have, ironically, obscured the truth with their own careless use of language.

27. BURKE, James F., 'El juego de amor en el Libro de buen amor,' in *Actas del Quinto Congreso Internacional de Hispanistas*, Chevalier, Maxime, François Pérez, and Noël Salomon, eds. Bordeaux: P.U. de Bordeaux 1977, 245-53

28. BURROW, J.A. *A Reading of 'Sir Gawain and the Green Knight.'* London: Routledge and Kegan Paul 1965

The game-element in the poem is briefly considered (pp. 21-22) but attention is called to the difference between romantic, game-like contests such as the swimming match in *Beowulf* and heroic tests like the Grendel fights. Gawain's ordeal is like a game but does engage him in a test of nightly *trawthe*.

29. CAILLOIS, Roger, directeur. *Jeux et Sports. Encyclopédie de la Pléiade* 23. Paris: Éditions Gallimard 1967

The nature of play in animals and humans; the history, psychology and cultural aspects of play are analyzed by Caillois and his collaborators. Various games and sports from checkers to yachting are examined mainly as cultural and psychological constructs. The mathematics of games of chance is explored and a taxonomy of games, compiled by Hélène Tremaud, is presented here. Finally, Jean Queval discusses sports in contemporary society. The text is unusual among the many encyclopedias of sports and game because of its philosophical interest and its general influence.

30. CAILLOIS, Roger. *Les Jeux et les hommes: le Masque et le Vertige*. Paris: Gallimard 1958. Trans. as *Man, Play and Games*, trans. Meyer Burash. New York: Free Press of Glencoe, Inc. 1961

This important work contains a typology of play which supports a taxonomy of games in culture. In *Man and the Sacred* (Free Press, 1959) Caillois had praised Huizinga's *Homo Ludens* but criticized Huizinga's failure to differentiate the many varieties of games and their several functions in cultures. The present work compensates for that lack. Play is defined as an activity which is: 1. *Free*: in which playing is not obligatory; 2. *Separate*: circumscribed within limits of time and space; 3. *Uncertain*: course and outcome are unknown beforehand and innovation is permitted; 4. *Unproductive*: no player increases material wealth or gains anything he didn't start with; 5. *Rule-governed*: rules are created for the game and only count in the game; 6. *Make-believe*: accompanied by a 'free reality,' a 'second reality' as against real life. Games are then classified under the heading of *agôn* (competition), *alea* (chance), *mimicry* (simulation) and *ilinx* (vertigo). The major part of the study, both in weight and importance, is a computation of ethnographic and historic reports leading to analysis of functions of the variety of games in their cultures. A special set of addenda examines games of chance and psychological and mathematical game models.

Ref.: Groos (83) (84); Huizinga (94); Piaget (153); Schiller (168).

31. CAILLOIS, Roger, 'Unity of Play: Diversity of Games,' *Diogenes* 19 (Fall 1957) 92-121

This is the earlier work out of which grew *Les Jeux et les hommes*. Essentially incorporated into the book, this article first set out the six characteristics of game in a slightly different version. The fifth characteristic, which in *Les Jeux* is given as 'Governed by Rules,' is here presented as 'Unregulated: subject to conventions that suspend ordinary laws and temporarily institute new rules that alone count.'

[Which is both self contradictory and redundant with the first characteristic, 'Free.'] The last characteristic which here is called 'Fictitious' is in the book called 'Make-Believe.' [Perhaps to avoid the literary connotation].

32. CAPLOW, Theodore. *Two Against One: Coalitions in Triads*. Englewood Cliffs, N.J.: Prentice-Hall 1968

A sociological study with implications for game strategy, Caplow's book contains a clever reading of *Hamlet* in which the conflict is seen to arise from Hamlet's attempt to displace Claudius as a member in the power coalition dyad with Gertrude against him. Caplow's thesis is that all triadic relationships – some immediately, some eventually – resolve into power coalitions to reject the third member.

33. CASTILLO, Susana D., 'El juego: texto dramático y montaje,' *Latin American Theatre Review* 14:1 (Fall 1980) 25-33

This study centres upon the contemporary Venezuelan drama as being representative of the trend towards the ritualistic and the physical in Latin American theatre. This trend owes something to the theatre of the absurd, but more to Artaud's theatre of cruelty. These works are politically committed, but, unlike mainstream Latin American drama, the emphasis is on the individual, not the collective, experience. The play *El juego* by Mariela Romero, with its psychological emphasis, is characteristic of this trend. In *El juego* the characters Ana I and Ana II play a series of games, sometimes tender, sometimes cruel, in order to survive the exploitation of the absent character, 'him.' Their games are ritualistic charades in which they alternate in the roles of oppressor and victim. Finally, one of them tries to escape, but the other prevents her, and 'he' arrives to block any further attempts. The work has complex political and feminist implications. Mariela Romero; also Antonin Artaud; Augusto Boal; Griselde Gambaro; Jean Genet; Eduardo Paulovsky; Harold Pinter; José Triana.

34. CAWELTI, John G., 'Prolegomena to the Western,' *Western American Literature* 4 (1970) 259-71

In attempting a set of rules which will generate the 'Western,' the author of *The Six-Gun Mystique* (Bowling Green, Ohio: Bowling Green Popular Press, 1970) and of *Adventure, Mystery and Romance* (Chicago and London: The University of Chicago Press, 1976) makes some shrewd observations about formulaic literature including the view that such formulae resemble game-rules.

35. CETTA, Lewis T. *Profane Play, Ritual, and Jean Genet: A Study of His Drama*. Studies in the Humanities, Literature. University: University of Alabama Press 1974

Noting that Genet's drama presents primarily a study of polarities, Cetta maintains that the single most prominent feature of that drama is the elucidation of the study of opposites through the use of game and play. He confirms that a kind of Aristotelian purgation of cruelty occurs when, as Genet, the theatre chooses themes consistent with the agitation and neurosis of the twentieth century. This was the focus of the scenarist's visionary concept of profane play as the reflection of contemporary man's soul.

36. CLARK, Judith Patterson, 'His Earnest into Games: Spenser's Humor in *The*

Faerie Queene, 'The Emporia State Research Studies: Medieval and Renaissance Studies 15:4 (1967) 13-24, 26-7

37. CLIFTON, Charles H., 'Hamlet Ludens: The Importance of Playing in Hamlet,' *Selected Papers from the West Virginia Shakespeare and Renaissance Association* (Spring, 1981) 6: 35-41

38. COALE, Samuel, 'The Ludic Loves of Anthony Burgess,' *Modern Fiction Studies* 27 (Autumn 1981) 453-63

Coale examines what Burgess meant by his statement in 1985 that 'the practice of love is, we may say, ludic: it has to be approached like a game.' By reference to the works he explores and explicates the particular ways in which Burgess has attempted to shape, rather than resolve, the world around us.

39. COLEMAN, James S., 'Games as Vehicles for Social Theory,' *The American Behavioral Scientist* 12 (1969) 2-6

Defining life itself as a game in which what we recognize as games are a time-out, Coleman examines games as socializing activities. A child playing games does not so much learn about the responses of persons as he learns about the functioning of systems of rules. The elements in the rules are not persons in the usual sense; they are actors-in-roles, utilizing some of the properties of persons, but not others. In a baseball game, a shortstop is an actor-in-a-role, utilizing some properties of appropriately skilled individuals (the ability to catch and throw a ball, the knowledge of where best to throw a ball once caught), but not utilizing others (his preference for dogs above cats, his belief in God, his childhood memories, the color of his hair).'

40. COOK, Robert G., 'The Play Element in *Sir Gawain and the Green Knight*,' *Tulane Studies in English* 13 (1963) 5-31

A very early application of Huizinga's theories to *Gawain* (see also Stevens [179] and Leyerle [119]). Cook maintains that the poem may be seen as a game played by the poet for the audience. Like Leyerle and Stevens, Cook, while critical of Huizinga, uses his ideas to support this view.

Ref.: Huizinga (94).

41. DAVIS-LETT, Stephanie, 'Literary Games in the Works of Nicolás Guillén,' *Perspectives on Contemporary Literature* 6 (1980) 135-142

42. DEL RIO, Carmen M., 'La literatura y el juego: el recurso a la parodia,' in *La Chispa* '81: *Selected Proceedings*. New Orleans: Tulane University 1981, 83-90

Few critical and theoretical texts on contemporary art neglect to mention its 'parodic' nature. One important aspect of modern parodic novels is their ludic tendency, which many readers find difficult to accept because of the Western philosophical schizophrenia which equates seriousness with reality and play with fantasy. There is a strong ludic tendency in contemporary Latin American fiction, particularly, and this has been misinterpreted by many readers as a lack of deep meaning. In reaction to this, some theoreticians (e.g. Fink, Ehrmann) have defined the game as a basic function of humanity; even reality is 'played at.' In parody, the writer finds a subversive mode which 'opens' the text and offers liberation from the absolute rules which are usually applied to literature. Parody

is, therefore, also a mode of criticism. Jorge Luis Borges; Cabrera Infante; Julio Cortázar; Carlos Fuentes; Macedonio Fernández. Also: Miguel de Cervantes; Rubén Darío; Luis de Góngora; Octavio Paz; Manuel Puig; Francisco de Quevedo.

Ref.: Baxtin (10) (11); Ehrmann (50); Fink (59); Huizinga (94); Schiller (168).

43. DERRIDA, Jacques, 'Structure, Sign and Play in the Discourse of the Human Sciences,' in *Writing and Difference*. Trans. Alan Bass. (Chicago: the University of Chicago Press 1978) pp. 278-93. [A slightly different version of this paper, and reprinting the discussion that occurred immediately after its presentation in 1966, may be found in *The Structuralist Controversy: The Languages of Criticism and the Sciences of Man*, eds. Richard Macksey and Eugenio Donato. Baltimore: The Johns Hopkins Press 1970, 247-72.]

This paper, first presented at Johns Hopkins University in 1966, remains the primary expression of, and the best introduction to, Derrida's notion of freeplay. In a rereading of Lévi-Strauss' structuralism, Derrida argues that structure itself is subject to play (in effect, that there is no structure, only structures in a process of endless decentering and recentering). Freeplay is essentially a part of language and, for this reason, no totalizing account of any instance of language is possible. He writes: 'If totalization no longer has any meaning, it is not because the infiniteness of a field cannot be covered by a finite meaning, or a finite discourse, but because the nature of the field — that is, language and a finite language — excludes totalization. This field is in effect that of *play* ...' (p. 289).

44. DETWEILER, Robert, 'Games and Play in Modern American Fiction,' *Contemporary Literature* 17 (1976) 44-62

This article defines *homo ludens* from the contemporary literary viewpoint. Detweiler hails the modern novelist as *artifex ludens* in an emergent play culture that demands the critic who will function as *magister ludi*. He enumerates the kinds of narrative game found in Western fiction in the 1960s and '70s with exhaustive exemplification.

Ref.: Avedon and Sutton-Smith (7); Beaujour (14) (15); Berne (20); Derrida (43); Fink (59); Morrisette (142).

45. DINSHAW, Carolyn L., 'Dice Games and Other Games in *Le jeu de Saint Nicolas*,' *PMLA* 95:5 (October 1980) 802-11

Dinshaw's study relates the dice games in this thirteenth century hagiographical play to its larger structure, using Huizinga's and Kolve's descriptions of game and play.

Ref.: Huizinga (94); Kolve (110).

46. DOLEŽEL, Lubomír, 'The Road of History and The Detours of The Good Soldier,' *Language and Literary Theory: In Honour of Ladislav Matejka*. Eds. Benjamin A. Stolz, et al. Ann Arbor: The University of Michigan Press 1984, 241-49

The hero of Hašek's *The Good Soldier Švejk* is seen as a fictional embodiment of *homo ludens*. Švejk exists between two worlds 'defined by contrary deontic modalities of obligation and prohibition' (p. 241). The domain of obligation is essentially military; that of prohibition is the domain of voluntary individual action. In the split world created by Hašek, characters must either forego the

possibilities of free acting or become transgressors within the domain of prohibition. Švejk eludes the dilemma constituted by this split world by complex role-playing and the wearing of masks. 'Švejk invents and pursues an original role, the role of spontaneous, self-sufficient *playing*. His strategy aims at creating a *ludic space* where he would be free of the control of obligatory history, but, at the same time, not be forced to enter the domain of prohibited freedom' (p. 242). Doležel then analyzes the ludic space that surrounds Švejk in terms of the distinct narrative episodes of the novel (which may be thought of as 'moves' in a role-playing game).

47. DONALDSON-EVANS, Mary, 'Maupassant *Ludens*: A Re-examination of *Pierre et Jean*,' *Nineteenth-Century French Studies* (Spring-Summer 1981) 204-219

While some commentary has deemed the struggle between the two brothers to be the structuring principle of Maupassant's *Pierre et Jean*, Donaldson-Evans claims that the novel's basic structuring device is not a binary opposition but rather a triad, and that it is the number three which reveals the 'architecture secrète' of *Pierre et Jean*. This form is a direct consequence of the brothers' relationship with the novel's female protagonists, she says, noting that the apparent antithesis between siblings exists only at the level of the plot. Thus it is nothing more than a vehicle for the basic chosen/rejected opposition, and the triad is restored by asking the questions 'Chosen by whom?' and 'Rejected by whom?'

48. DuBRUCK, Edelgard E., 'Homo Ludens — homo cogitans: Images of Fifteenth-Century Man in German Carnival Plays,' *Fifteenth-Century Studies* 4 (1981) 61-78

49. EGAN, Robert. *Drama Within Drama: Shakespeare's Sense of His Art* in King Lear, The Winter's Tale, and The Tempest. New York: Columbia University Press 1975

Shakespeare celebrates the ability of the playwright to play with reality, to reorder the world by the structures of art which are ordered, like games, by rules.

50. EHRMANN, Jacques, 'Homo Ludens Revisited.' Trans. Cathy and Phil Lewis. *Yale French Studies* 41 (1968) 31-57

After a critical re-evaluation of Huizinga and Caillois, Ehrmann concludes that reality is caught up in play; each text is its own reality, put into play by its language. Since nature does not exist prior to culture, nature-culture is manifest differently historically and culturally. Culture is communication, as is play and game, and any theory of communication requires a theory of game. Criticism must understand and explain the culture-nature manifestations, the theory of games and the action of the player-speaker who is 'at once the subject and object of play.' 'Play is articulation ... It is only at the intermediate level that it can and must be apprehended.'

Ref.: Benveniste (18); Caillois (29) (30) (31); Huizinga (94).

51. ELAM, Keir. *Shakespeare's Universe of Discourse: Language-Games in the Comedies*. Cambridge: Cambridge University Press 1984

This is a study of Shakespeare's self-consciousness in his discourse (which, as Elam points out, is Shakespeare's own favourite linguistic term) that builds its analysis upon models appropriated from Wittgenstein, J.L. Austin and John

Searle. Thus the operative definition of a language-game is, following Wittgenstein, 'a linguistic activity considered in relationship with the context or form of life of which it is part' (p. 313). Elam divides his discussion into a general analysis of 'games and frames' and specific chapters on language-games in the theatrical and performance aspects of the plays, Shakespeare's 'world-creating strategies,' the theory and use of signs in the plays, the play with actual speech acts, and the rhetorical play with standard tropes. William Shakespeare, Gérard Genette. Ref.: Searle (170); Wittgenstein (205).

52. ELLIS, Michael J. *Why People Play*. Englewood Cliffs, N.J.: Prentice-Hall, Inc. 1973

A more concise synopsis of theories to date about play than Susanna Millar's (136), and aimed at seeking an answer to the question implied in the title. Finds, like Millar, that by themselves most explanations of plays are unsatisfactory or insufficient. Ellis instead concludes with an integrated theory, incorporating a developmentalist view of the child at play, an arousal-seeking model of play behavior and a view of play as learning. This integration, made in chap. 6, has implications for practice in schools, home, workplace, among the ill and the handicapped, and for playgrounds and toys and games. Differently focused and therefore a complement to Millar's overview.

53. EPSTEIN, E.L. *Language and Style*. New Accent series, Terence Hawkes, ed. London: Methuen 1978

A distinction may be drawn between public and private styles and defined by an examination in terms of various game strategies. The public (literature) game mobilizes facts of language to 'mime anything in the universe *except* the private depths of the speaker;' which involves creation (or assumption) of a game-player identity; the private game aims to portray the artist. John Donne, Alexander Pope, William Blake, Tennyson, James Lowell, William Yeats, James Joyce, Gerard Hopkins, John Milton, Rudyard Kipling.

54. ERIKSON, Erik. *Childhood and Society*. 2nd ed. New York: Norton 1963

Erikson links Piaget's (153) notion of play as assimilative behavior to Schiller's (168) famous observation about man at play: 'the narrow area with which our ego can feel superior to the confinement of space and time and to the definiteness of social reality ... only within these limitations, then, can man feel at one with his ego; no wonder he feels "only human when he plays." ' Man must play rarely and work most of the time. There are considerable implications for aesthetic theory in these and other of Erikson's comments.

55. ERLICH, Bruce, 'Structure, Inversion, and Game in Shakespeare's Classical World,' *Shakespeare Survey* 31 (1978) 53-63

In his exploration of structure, inversion, and game in Shakespeare's classical plays, Erlich considers *Troilus and Cressida*, *Julius Caesar*, *Coriolanus*, and *Antony and Cleopatra* as both traditional and contemporary history. *Troilus and Cressida*, for example, recalls for Erlich the long, vicious Netherlands war pursued by England even as the Greeks combatted 'justly' for a decade against Troy. Erlich concludes that 'it is perhaps in such a concept of the signifier as a "game" perpetually open to history ... that the most valuable secrets of literary "realism" are to be discovered.'

56. ERWIN, John W., 'Narcissus Ludens: Person and Performance in Baroque Drama,' *DAI* 31 (1970-71) 2912A

Erwin finds a tendency in seventeenth century drama to revolt from traditional authoritarian models through depiction of sons revolting against their fathers. The revolt is examined through attention to speakers and their manipulation of each other and the audience in the works of Shakespeare, Calderón, Molière and Racine.

57. ESTESS, Ted L., 'Nothing Doing: A Study of Game-Play Motifs in the Literature of Samuel Beckett,' *DAI* 33 (1972-73) 307A-8A

Samuel Beckett's use of the game-play motif suggests that all action is only a meaningless pastime in the interim between the collapse of old values and the formation of new ones. Characters not only play games but are part of the game played through them. Plays discussed include *Waiting For Godot*, *Murphy*, *Watt*, *Malone Dies*, *Endgame* and *Play*.

58. FAGEN, Robert. *Animal Play Behavior*. New York: Oxford University Press 1981

A study which views animal play as creative improvisation which, especially in the primates, may have implications for the course of human evolution. A valuable and more recent examination of the subject of Groos' work, *The Play of Animals* (83).

59. FINK, Eugen. *Das Spiel als Weltsymbol*. Stuttgart: G. Umbreit & Co 1960. Also as *Le Jeu comme symbole du monde*. Paris: Éditions de Minuit 1966

Fink conducts an exhaustive and complex systematic study of play in its diverse forms: in magic, in myth, in religion, in cult, in philosophy, and in life. He sets out to demonstrate that play is the symbolic theatrical reenactment of Being — of the universe. Using Heraclitus' idea that 'The course of the world is a playing child moving figures on a board — the child as absolute ruler of the universe,' Fink claims that in play man transcends himself and goes beyond the barriers that he has surrounded himself with and against which he defines himself. In the play, man literally jumps out of himself and plunges into the vital depth of his original possibilities. Fink goes beyond the traditional distinction drawn between the ludic and the serious and sees the world as play without a player and man as player and plaything. Play is activity and creativity — and yet it is close to eternal things. The magical mirror image produced by the play world becomes a symbol. It has representative character.

60. FOGEL, Stanley H., 'Ludic Fiction-Metafiction: The Contemporary Experimental Novel in America,' *DAI* 35 (1974-75) 447A-8B

Fogel claims that the theory of man as game-player is used by modern writers to explore or parody the societal or artistic constructs of man. The writer creates his own conventions or constructs within which to examine modern society. Authors examined are Barth, Barthelme, Brautigan, Coover and Gass.

61. FORTE, Luigi, 'Dada o le metamorfosi del gioco,' *Nuova Corrente: Rivista di Letteratura* 82-83 (1980) 3-22

A lengthy study of the theories and practice of the 'Dada' writers and artists of the 1910s and 1920s. The movement was iconoclastic, anti-art, and its adherents

adopted a ludic attitude towards artistic creation, since this was one way in which they could subvert the values of the art establishment which they detested. Guillaume Apollinaire; Charles Baudelaire; André Bréton; Blaise Cendrars; Paul Éluard; Lautréamont; Stéphane Mallarmé; Francis Picabia; Arthur Rimbaud; Tristan Tzara; Paul Valéry; Paul Verlaine.
Ref.: Benveniste (18); Freud (65) (66).

62. FRAGOSO, Milton, 'Jorge Luis Borges A Homo Ludens: The Lottery in Babylon,' 'Homenaje a Humberto Pinera: Estudios de literatura, arte e historia. Madrid: Playor 1979, 69-75

63. FRANCESCATO, Martha Paley, 'El juego como metáfora de la búsqueda en la obra de Julio Cortázar,' in *Actas del Sexto Congreso Internacional de Hispanistas*. Toronto 1980, 273-5

The image of the game is often used in literature to express the aleatory nature of life, and the limitations of human freedom. The author of this article concentrates upon the use of the game of chess, and indicates its prevalence as an image in both literature and film. In Julio Cortázar's work, chess is used as an expression of the writer's vision of human life, in which no individual can be free, since everything depends upon the 'moves' of the other human chess pieces surrounding him. Moreover, all these pieces are controlled by invisible 'figuras' (patterns), which the individual is constantly seeking to perceive and understand, though his quest is in vain. Julio Cortázar; Jorge Luis Borges; Italo Calvino; Miguel de Cervantes; Omar Khayyam; Vladimir Nabokov; Novalis; Arthur Schopenhauer.

64. FRENZEL, Elisabeth, 'Spieler,' in *Motive der Weltliteratur: Ein Lexikon dichtungsgeschichtlicher Längsschnitte*. Stuttgart: Alfred Kröner 1976, 633-43

An overview of the figure of the player and gambler in world literature, this text offers observations on games and a short bibliography.

65. FREUD, Sigmund, 'Creative Writers and Daydreaming,' (1908) in *Complete Works of Sigmund Freud*. Standard Edition. 9. London: Hogarth Press 1959, 143-53

In this study Freud presents an early theory of the function of play in children and its relationship to adult creativity in art. The child adopts objects and events from the real world into a controllable fantasy world to do, in part, what adults do. These day-dreams continue into adulthood and create art.

66. FREUD, Sigmund, 'Beyond the Pleasure Principle,' (1920) in *Complete Works of Sigmund Freud*. Standard Edition 18. London: Hogarth Press 1955, 7-64

Includes Freud's later theory of play in childhood, influenced by the German physiologist, Fechner. Freud uses Fechner's theory of organic homeostasis to explain that play is used to overcome emotional disturbances and ease tension by compulsively reliving those conflicts in the play-world. As Millar (136) points out, Freud's view of play as compulsive repetition is rejected by most subsequent theorists, but his view that play is the result of an impulse to overcome disturbing events had great influence.

67. FUHRMANN, Manfred, ed. *Terror und Spiel: Probleme der Mythenrezeption*. München: Fink 1971

Eighteen essays and nine discussions appear on the theme 'Mythos.' Central are the 'many-dual modalities of a reduced, reflected or complicated mode of existence of "Mythos." What function, what reality ... has the sometime "mythical" in a no-longer-mythical time?' The 'most important result of the volume' is that the 'post-mythical Mythos shows more or less constant positive attributes.' Included is the idea that myth attempts to master the 'great dimension' that is denied mankind, or at least the individual, and that through myth this dimension appears now as terror or compulsion (force) and now as play (sport) or freedom.

68. GADAMER, Hans-Georg. *Wahrheit und Methode: Grundzüge einer philosophischen Hermeneutik*. 4. Auflage. Tübingen: J.C.B. Mohr (Paul Siebeck) 1975

Gadamer discusses play as a guide to ontological explication in his chapter entitled 'The Ontology of Artwork and its Hermeneutic Meaning' (pp. 97-127). The section on play is divided into four parts: 'The Concept of Play,' 'The Transformation in Form and the Total Conveyance,' 'The Timeliness of the Aesthetic,' and 'The Example of the Tragic.' Gadamer's stated goal is to detach the concept of play from the subjective meaning it has received from Kant and Schiller, and which is accepted by the new aesthetics and anthropology. We must attempt an objectification of the nature of play; we cannot await an insight into the nature of play from the subjective reflection of the player, who 'knows well what play is and that what he is doing is "only play," but he does not know what it is that he here "knows."'

The objective existence of play, independent of the player, is related to the objective existence of the artwork, independent of the artist. Gadamer goes on to discuss mimesis, and the conveyance of identity or self through art, leading to the idea of the objective contemporaneity of the artwork, and the ensuing discussion of the timeliness of the aesthetic.

Gadamer notes the importance of the concept of play, as he has established it, to hermeneutic phenomena as well as to the experience of the beautiful: 'When we understand a text, the meaningful takes for itself exactly what the beautiful takes.' (p. 465).

69. GAIFMAN, Hana Arie, 'Švejk — The *Homo Ludens*,' in *Language and Literary Theory: In Honour of Ladislav Matejka*. Eds. Benjamin A. Stolz, et al. Ann Arbor: The University of Michigan Press 1984, 307-22

The discussion of Švejk uses a detailed model of game playing that is based upon Huizinga and involves distinctions concerning the function of rules. Švejk is seen as a *homo ludens* because of 1) his story-telling activities; 2) his tendency to create absurd situations; 3) his cold-blooded composure in both activities. Švejk 'transforms every activity into playing by endowing it with some features of games' (p. 310-1). A number of the games that Švejk creates are 'interactive in that he involves them in his on-going game strategy. The other characters in Švejk's fiction world appear within 'a network of game relations' (p. 314) though they possess different functions (some are co-players, others are opponents or allies, and so forth). Not only is Švejk himself seen as an archetypal game-player but Hašek's novel as a whole is described as having a structure 'modeled on the structure of a game with several players' (p. 321).

Ref.: Huizinga (94).

70. GALLO, Ernest, 'Discipulus Ludi,' *Journal of Value Inquiry* 12 (Spring 1978) 64-67

A dialogue between a professor of mathematics and a professor of literature about the play-element in the development of intellectual positions. As patterns emerge from arrangements and rearrangements of pieces on a chessboard, so, once one finds the atomic propositions in a position, all other probable positions can be generated by an ordered list of all possible combinations. (For this reason J. Von Neumann once said that 'chess is not a game.' Jacob Bronowski *The Ascent of Man*.)

71. GASPARRO, Rosalba. *Jean Anouilh: Il gicoco come ambizione formale*. Biblioteca di Cultura 138. Florence: Nuova Italia 1977

A major study of the dramatic works of Jean Anouilh, covering the development of his work during the inter-war years. The author perceives a change from the classically-inspired drama of the early work to the experimental drama of the later work, in which the comic aspects owe a great deal to the theatrical 'games' of Pirandello. Jean Anouilh; Anton Čexov; Jean Cocteau; André Gide; Jean Giraudoux; Pierre de Marivaux; Molière; Luigi Pirandello; others.

72. GASS, William H. *Fiction and the Figures of Life*. New York: Alfred A. Knopf 1970

In the essay 'Philosophy and the Form of Fiction' Gass introduces the term 'metafiction.' The concept of game is employed frequently to suggest either the self-contained nature of cognitive activities or the freely undertaken creation of alternatives to 'nonfictional nature.' Although Gass does not present a systematic definition of game, his use of the term is consistent and lucid. John Barth, Jorge Luis Borges, Robert Coover, Vladimir Nabokov, Gertrude Stein.

73. GATT-RUTTER, John, 'Calvino Ludens: Literary Play and its Political Implications,' *Journal of European Studies* 5 (1975) 319-40

Gatt-Rutter takes a hard look at the novelistic play of Italo Calvino, a worker and fighter in the Italian anti-fascist Resistance, and a communist until 1957. He comes up disappointed, claiming that play and critique in the works have all but fallen apart. Especially, he laments Calvino's failure to draw out the political possibilities of play, in spite of the varied and inventive literary vistas he opens up.

Ref.: Caillois (29); (30) (31); Huizinga (94); Schiller (168).

74. GEZARI, Janet K., 'Game Fiction: The World of Play and the Novels of Vladimir Nabokov,' *DAI* 32 (1971-72) 697-4A

Gezari suggests that although all literature may be play, only works which involve competition are games. Some novels by Nabokov may be studied as games, especially with reference to the game of chess. *The Defense*, *Lolita*, *The Real Life of Sebastian Knight* and *Pale Fire* are discussed.

75. GIBSON, William. *Shakespeare's Game*. New York: Atheneum 1978

The crafting of a play can be analyzed as a series of moves in a game between playwright and audience. Shakespeare's practice in various scenes is so analyzed with some assistance to interpretation for production.

76. GILES, Mary E., 'Juan Goytisolo's *Juegos de manos*: an archetypal interpretation,' *Hispania* 56 (1973) 1021-9

An archetypal analysis of the scapegoat motif in Juan Goytisolo's novel, *Juegos de manos*. Juan Goytisolo; William Faulkner; Jesús Fernández Santos; Benito Pérez Galdós; Nikos Kazantzakis; Ana María Matute; José Ortega y Gasset.

77. GILL, Gillian C., 'Le Jeu de l'amour et du hasard: Tchen Ludens,' *Mélanges Malraux Miscellany* 12:2 (1980) 3-18

The essay is a reading of Tchen of *La Condition humaine* in terms of the five interwoven connotations of the word *jeu*: play as a pleasurable activity without practical intent; play as easy, natural activity such as may be carried out by a child; play-acting; gambling, and the permitted or unacceptable movement of parts within a moving system. In *La Condition humaine* small, apparently insignificant moments of *divertissement* gain paradoxically in value simply because they are rare and unexpected. The characteristic Malrucian high seriousness must, to be appreciated and valued, be placed against moments of less seriousness, i.e., play. Interplay is between tension and relaxation, serious and playful, grave and farcical. The incongruity between the childhood game and the 'game' of assassination is one manifestation of a fundamental incongruity in Tchen's reaction to reality: the contrast of Tchen the actor and Tchen the activist (his different disguises); for example, in playing the part of a shopper and so effectively concealing his assassinator nature and purpose, he in fact becomes a shopper not an assassin. He buys several curios and kills no one. The joke is, finally, upon him. Tchen's failure lies in his assumption that he alone sets up and controls the game. Tchen's decision to act unknown and entirely unaided is flawed and fatal.

78. GIORDANO, Enrique, 'Algunas aproximaciones a *Rayuela* de Julio Cortázar, a través de la dinámica del juego,' in *Homenaje a Julio Cortázar: Variaciones interpretativas en torno a su obra*. New York: Anaya-Las Americas 1972, 95-129

In his novel, *Rayuela*, Cortázar uses the game of hopscotch (*rayuela*) as an image of the life of the protagonist: he moves from one 'square' to the next, aimlessly, in a game with no winner and no goal. There is a search motif, but the search is doomed from the start, since the protagonist does not know where he is going or what she is seeking. Julio Cortázar; Octavio Paz.

79. GONZALEZ, Ester G. de, 'La transgresión, regla del juego en la novelística de Lezama Lima,' in *Latin American Fiction Today*. Ed. Rose S. Minc. Takoma Park, Md.: Hispamérica: Upper Montclair, N.J.: Montclair State College 1979, 147-152

This is an analysis of Lezama Lima's novelistic approach, using the model proposed by Michel Foucault in his essay 'A Preface to Transgression.' By analysing several erotic scenes from *Paradiso* and *Oppiano Licario*, González shows that Lezama Lima transgresses accepted boundaries in his fiction and, by repeated transgression, extends those boundaries. Transgression becomes, in fact, the rule of the game in Lezama Lima's work. José Lezama Lima; Octavio Paz; Severo Sarduy.

80. GREENACRE, Phyllis, 'Play in Relation to the Creative Imagination,' *Psychoanalytic Study of the Child* 14 (1959) 61-80

Greenacre, who has also written on psychoanalytic literary topics and has criticized the work of Jonathan Swift on psychoanalytic grounds, here presents an hypothesis on the sources of creativity and the influence on them by play behavior in childhood.

81. GREIMAS, A.J. and F. RASTIER, 'The Interaction of Semiotic Constraints,' *Yale French Studies* 41(1968) 86-105

The study presents the deep, superficial and manifest structures of the complex course followed by mind in constructing cultural objects, from immanence to manifestation.

82. GRAY, Patsy Rozell, 'Making Earnest of Game: A Study of the Play-Elements in Malory's *Le Morte Darthur*,' *DAI* 37 (1976-77) 5850A

Gray applies the motif of game-playing to Malory's *Le Morte Darthur* and medieval society with three distinctions: Round Table Chivalry, Courteous Love, and Celestial Chivalry. In a curious speculation the collapse of this system is suggested as the origin of the present-day situation of male and female competition.

83. GROOS, Karl. *The Play of Animals. A Study of Animal Life and Instinct*. Trans. E.L. Baldwin. New York: Appleton 1898

84. GROOS, Karl. *The Play of Man*. Trans. E.L. Baldwin. New York: Appleton 1898

These two books are closely related observations of a very early date and the first ones to reflect a Darwinian (not Lamarckian) notion of play as the pre-exercise of skills needed for adult survival. Play is impulsive and completes the partial inherited instincts. Animals must play, and Groos extends that idea to human young. Especially persuasive is his examination of play-fighting in animal and human young. He also provides valuable classifications of play-behaviour, including love-play, movement, recognition, imitation, many of which are still regarded as valid, as is his hypothesis that play is pre-exercise. Groos' work began with an interest in play as an aesthetic exercise, probably after Schiller (168), and this may explain his popularity with writers on play and the arts.

85. GULLÓN, Germán, 'Juego de ficción: Juego de palabras,' *Insula* 26 (April 1971) 3-4

86. HANS, James S. *The Play of The World*. Amherst: The University of Massachusetts Press 1981

A discussion of play (not primarily as a literary concept) in terms of social action. Hans links it to the concepts of production and desire. There is interesting commentary upon Derrida's notion of freeplay.

87. HARLAND, Susan Sponzillie, 'Play, Game, and Playfulness in Tom Stoppard's Plays,' *DAI* 41 (1980-81) 261A

Harland claims that the use of play, game, and playfulness in Stoppard's plays illustrates a movement of behaviour from compulsive game-playing to creative play. His staging and theatrical techniques act in support of this theme.

88. HARTMAN, Geoffrey H., 'Monsieur Texte: On Jacques Derrida, His *Glas*,' *Georgia Review* 29 (1975) 759-97; 'Monsieur Texte II: Epiphony in Echoland,' *Georgia Review* 30 (1976) 169-97

An excellent introduction to types and levels of play in Derrida. The emphasis is upon 'freeplay,' which Hartman explains clearly, though he tends to assimilate all other kinds of play to its definition.

89. HEIN, Hilde, 'Play as an Aesthetic Concept,' *Journal of Aesthetics and Art Criticism* 27 (1968) 67-71

Taking up Schiller's (168) consideration of aesthetic activity, (when it is understood as the contemplative rather than the creative experience), as the highest form of play, Hein states her purpose in this essay not as the revivification of the theory that aesthetic activity is reducible to play or *vice versa*, but rather 'to suggest that the long tradition of associating the two activities is well founded.' Her central premise is that 'play provides a means of escaping reality and therein lies its value.'

90. HENRY, Patrick, 'Meursault as Antithesis of *Homo Ludens* from J. Huizinga to Eric Berne,' *Kentucky Romance Quarterly* 21 (1974) 365-74

Patrick Henry assesses the nature of game-playing as well as its thematic function in the narrative structure of Albert Camus' *L'Étranger*. He examines the single game of society's justice, the trial, finally offering an interpretation of the meaning and the ramifications of the protagonist Meursault's refusal to play the game of law. Finally, he attempts to place the character in Berne's sublime realm beyond games. Ref: Berne (20); Huizinga (94).

91. HIENGER, Jörg, 'Spannungsliteratur und Spiel: Bemerkungen zu einer Gruppe populärer Erzählformen,' and 'Lektüre als Spiel und Deutung: Zum Beispiel: Friedrich Dürrenmatts Detektivroman *Der Richter und sein Henker*,' *Unterhaltungsliteratur: Zu ihrer Theorie und Verteidigung*, Kleine Vandenhoeck-Reihe, 1423. Ed. Jörg Hienger. Göttingen: Vandenhoeck und Ruprecht 1976, 32-54, 55-81

An analogy of literary entertainment (escape fiction) with nonliterary game in an attempt to find standards for judging merit. A soccer game, for example, can be clearly seen to be either good, average, or poor, according to certain standards. Similarly, one should be able to establish guidelines for judging literary entertainment. Of course, if one departs from the rules of the game (tries to compare soccer and chess, for example) the exercise becomes futile. Thus only with the particular genre, and its accepted formulae, can one make comparisons in the literary realm. The case is made in terms of separating serious literature from literary entertainment, and the various 'games' within the genre from each other, into species and sub-species. Hienger discusses formulaic literature, using detective novels as examples. He suggests that an artistically true example of a particular genre gives, from the first to the last page, a 'ritual with surprises.' The ritual is the formula, the repeatable. The surprises are unrepeatable; they give the work its distinction. In his discussion of Dürrenmatt he describes the double function of story as game and as vehicle for meaning. The fact that the work is formulaic and that the reader enters into it as into a game, does not preclude the existence of a lesson in the work. Similarly, the fact that one plays soccer for enjoyment does not diminish the benefits of exercise, although the latter remains secondary. (See Cawelti [34]).

92. HILL, Roy Mack, 'Power and Hazard: John Fowles's Theory of Play,' *Journal of Modern Literature* 8 (1980-81) 211-218

Roy Mack Hill's contribution to this John Fowles special number of *JML* concerns itself with Fowles's general interest in play and its development in his fiction. He concludes that Fowles's fictive work makes intriguing exploration of the relationship between power, conceived as external compulsion, and play, ultimately reaffirming the general thesis of Huizinga's *Homo Ludens* that civilization is impossible in the absence of the play-spirit. Ref: Huizinga (94).

93. HOLQUIST, Michael, 'How to Play Utopia: Some Brief Notes on the Distinctiveness of Utopian Fiction,' *Yale French Studies* 41 (1968) 106-123

Parallels are pointed out between chess and utopia and utopia and society. In More's *Utopia*, Hythloday describes the utopian game as a battle between vice and virtue. Utopia, as it appears in literature, has its own time and place, which, like those of a game, are set outside the rhythms of every day experience. This boundary also sets utopia off from other fiction and from political programs. Utopia, like chess, is separate but reflective of the human society in which such games are played.

94. HUIZINGA, Johan. *Homo Ludens: A Study of the Play-Element in Culture*. New York: Roy Publishers 1950; reprint Boston: Beacon Press 1955 [Dutch original first published in 1938.]

An interpretation and expansion of Friedrich Schiller's model of *Spieltrieb* (168), Huizinga's work has been called 'seminal' in the examination of the relationship of art and play. Huizinga defines play by several characteristics, the first of which is freedom: Play is 'a free activity standing quite consciously outside of "ordinary" life as being "not serious," but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their differences from the common world by disguise or other means.' (p. 13). In chapter two Huizinga produces 'play' through its various etymologies in Indo-European languages, noting the lack of a common etymon. The next three chapters concentrate on the 'socializing' function of play mentioned in his characterisation and its manifestation in civilization, law and war. His interest in the Middle Ages is evident here; the present work grew out of his earlier book *The Waning of the Middle Ages* (1924). Huizinga determines in *Homo Ludens* that play diminishes as civilization advances, which is a theme of the earlier book. Two central chapters deal with question-answer games and speculative play in learning and philosophy in a broad sense, with brief but suggestive insights. The last two chapters, 'Western Civilization *Sub Specie Ludi*' and 'The Play-Element in Contemporary Civilization' are general surveys as well and are also thought provoking. For the later users of Huizinga's work in the field of literary criticism, central are his chapters on 'Play and Poetry,' 'The Elements of Mythopoiesis' and 'Play-Forms in Art.' The second of these is an overview of 'incorporation' as play: [What Shakespeare said of poets comes to mind here: they give 'to airy nothing a local habitation and a name.'] The chapter on 'Play and Poetry' is an expansion of the idea that 'poiesis is, in fact, a play function.' This follows from Schiller's belief that the play-drive is impulsive and non-rational.

But whereas it is not at all clear that Schiller means by this that play is an anti-formal primitivism, Huizinga interprets Schiller this way (See Stevens [179]). As a result, although the arts of the muses such as poetry 'live and thrive in an atmosphere of common rejoicing; the plastic arts [chiefly architecture] do not.' (p. 167). To understand poetry, he says, we must don 'the child's soul like a magic cloak' and forsake 'man's wisdom for the child's' (p. 119).

95. HUSTON, J. Dennis. *Shakespeare's Comedies of Play*. New York: Columbia University Press 1981

An analysis of Shakespeare's comedies in terms of their degrees of playfulness. In *The Comedy of Errors*, *Love's Labour's Lost*, *Much Ado About Nothing*, but especially in *The Taming of the Shrew* and *A Midsummer Night's Dream*, Shakespeare plays with and through the possibilities of his theatrical medium. The power of play and playing become resolving forces which are celebrated in the two central studies. *Ado* brings a more complex structure into play with richer, if darker, results. Huston finds the early plays to be more 'playful' than the later ones. The theoretical model of playfulness that Huston employs derives from the psychology of Piaget. Play is possible when the self has learned how to master and control the world around it.

Ref.: Egan (49); Huizinga (94); Piaget (153); Righter (161); Schiller (168).

96. HUTCHEON, Linda. *Narcissistic Narrative: The Metafictional Paradox*. Library of the Canadian Review of Comparative Literature, 5. Waterloo: Wilfred Laurier University Press 1980; reprinted, London: Methuen 1984

In her study of metafiction, or self-reflexive ('narcissistic') fiction, Hutcheon discusses the use of 'game models' in metafictional texts: that is, fiction that, through the incorporation of non-literary games, 'calls attention to a free creative activity (as in fantasy) within self-evolving rules' such that the reader 'must either learn the code (that is, create it) or be unable to bring the fictive world into play' (p. 82). Hutcheon also discusses 'generative word play' in a number of literary works.

97. HUTCHINSON, Peter. *Games Authors Play*. New York: Methuen 1983

An all too brief cumulative work, drawing on much of what has been published on the topic. It is concerned with the author as the player of literary games. Part One acknowledges a debt to Eric Berne and tells of how authors 'signal' the games they are playing with the language and the reader. Part Two examines and classifies literary games, under the guises of various literary identities as Allusion, Myth, Paradox, Puns, Red Herrings, Symbols, etc.. The works of Borges, Lewis Carroll, Joyce, Nabokov are, of course, brought in as exemplars. Comments are also made on Stoppard, Updike, Sterne, Shakespeare, Robbe-Grillet, Mann and many others. The bibliography further attests to the cumulative nature of this excellent overview of the applicability of the play-concept.

Ref.: Avedon and Sutton-Smith (7); Barthes (12); Berne (20); Bruss (25); Caillois (29) (30) (31); Detweiler (44); Ehrmann (50); Freud (65) (66); Groos (83) (84); Huizinga (94); Millar (136); Morrisette (142); Piaget (153); Schiller (168); Suits (182); Wimsatt (203).

98. IRWIN, W.R. *The Game of the Impossible: A Rhetoric of Fantasy*. Urbana, Illinois: University of Illinois Press 1976

In his study of fantasy literature and its relation to the fantastic, Irwin discusses the role of play in poetry, wit and fantasy.

Ref.: Caillois (29) (30) (31); Freud (65) (66).

99. 'JEU,' *Encyclopaedia Universalis*, 1985, Corpus, 10: 567-89

This is a complex overview of the question of games and play, with a significant bibliography, under the general direction of Jean Cazeneuve. There are five main divisions: A. 'Le jeu dans la société: Jeu et socialisation; dialectique du jeu et de la culture; le jeu et l'engagement social; l'éthique sociale et l'exploitation commerciale des jeux,' by Cazeneuve (pp. 567-70). B. 'Ethnologie du jeu: Éléments de théorie ethnologique; orientation des études sociologiques; classification des jeux; le jeu dans les cultures traditionnelles,' by Geza de Rohan-Csermak (pp. 571-7). C. 'Le jeu des animaux: Les théories explicatives; les grands types de jeux; la recherche contemporaine,' by Joëlle Payen and Georges Thinès (pp. 578-81). D. 'Le jeu chez l'enfant: La spécialité du jeu enfantin; des jeux du bébé aux jeux de compétition; la construction de la personne; jeu et pédagogie,' by Jean Château (pp. 581-4). E. 'Jeu et rationalité: Réalité, jeu et sacré; jeu et culture; la théorie "globale" et les apories rationalistes,' by Jacques Ehrmann (pp. 584-8). There is little reference to literary phenomena, and even less in another article in the same volume, i.e. 'Jeux (théorie des)' by Jean Bouzitat (pp. 622-8, with bibliography), which places its accent exclusively on mathematical concepts.

100. JOSIPOVICI, Gabriel. *The World and The Book: A Study of Modern Fiction*. Macmillan 1971; reprinted, Paladin 1973; 2d ed., London: Macmillan 1979

Josipovici explores the relationship between literary art and reality as this appears in views, or models, of reality in literature. The views of writers may be more complex than those of readers who may, therefore, need to be reminded of the insufficiency of the rules for reading that they attempt to play by. Josipovici pays an acknowledged debt to Wittgenstein, especially the Wittgenstein of *Philosophical Investigations* who 'saw his task' as 'the unmasking of what we had all along taken for "reality" as only one of a number of games.' Hence individual works of literature, by an extension of the metaphor, may be seen as discrete language games, the rules of which must be grasped before a competent reading becomes possible.

101. KAGLE, Steven, 'Science Fiction as Simulation Game,' in *Many Futures Many Worlds: Theme and Form in Science Fiction*. Ed. Thomas D. Clareson. Kent, Ohio: Kent State University Press 1977, 224-36

Kagle applies to SF works the hypothesis that they are not like simulation games, but that they are simulation games. Such a game need only faithfully mirror a real, or potential, set of circumstances in any number of fields to make of each work of quality a part of the total system of art and life, for such testing of the unknown in our present and future immensely enhances the pleasure of both SF and the simulation game. Many contemporary authors are examined, including Blish, Clarke, Bester, Gerrold, Koestler, LeGuin, Van Vogt and Vonnegut. C.S. Lewis and H.G. Wells are also discussed.

102. KEGLEY, Charles W., 'The Play Concept in Contemporary Drama,' *Proceedings of the VIIIth International Congress of Aesthetics*, I. Bucharest: Editura Academiei Republicii Socialiste Romania 1976, 609-10

103. KELLERMAN, Owen L., 'Borges y El informe de Brodie: Juego de Voces,' *Revista Iberoamericana* 38: 81 (1972) 663-670

In the collection of stories entitled *El informe de Brodie* there is a distinction between the narrative voice introducing each story (Borges the narrator) and that relating the story (the character-narrator). This produces different levels of narration and a situation of ironic contrast. Borges' game with narrative levels creates a distance between Borges and his work by interposing a series of chroniclers or narrators between them. In the epigraph to the volume Borges talks of having found his voice, of resigning himself to being Borges, but the stories themselves show that his voice is multiple, that to be Borges is to be many people. Jorge Luis Borges; also the critics: Wayne C. Booth; Lubomír Doležal; Norman Friedman; Percy Lubbok.

104. KELSEY, R. Bruce, 'The Actor's Representation: Gesture, Play and Language,' *Philosophy and Literature* 8:1 (April 1984) 67-74

This essay is a chapter from a longer work in progress, *Play: A Performative Hermeneutic of Drama*. Kelsey argues that an actor, in developing a characterization, does not engage in deception and is not an *interprete*, at least in the sense of one who goes between two parties. Characterization in acting is seen as 'the fusion of horizons' during which the actor incarnates, within his own body and gestures, another's 'authentic' movements. 'Indeed, if the actress [playing the Nurse in *Romeo and Juliet*] is truly involved in *Spiel*, if in her voice the Nurse sings her world, then we should realize that the actor's representation is not an act of deception, but rather a profound and vital hermeneutic of the text' (p. 73).

Ref.: Gadamer (68).

105. KERN, Edith, 'Beckett as *Homo Ludens*,' *Journal of Modern Literature* 6 (1977) 47-60

In a study of the so-called Theater of the Absurd, Edith Kern looks at *Waiting for Godot*, relying heavily on the findings of Kolve for English medieval theater and on those of Robert Garapon for the French theater in order to bring out by comparison the specifically ludic aspects of Beckett's writing. Only recognition of what is irreverently absurd in the theater of the Absurd, she concludes, permits us to understand that the alienation of its characters is nothing but the realization that life, though serious, must be lived as play.

Ref.: Huizinga (94); Kolve (110).

106. KERNODLE, George R., 'Huizinga Ludens: The Play Element in Drama,' *Essays on Drama as Theatre: Liber Amicorum Benjamin Hunnigher*. Ed. Erica Hunnigher-Schilling. Amsterdam/Baarn: Moussault's Uitgeverij; Antwerpen: Standaard Uitgeverij 1973, 85-92

107. KIMBALL, Sue Laslie, 'Play and Games in the Comedies of William Congreve,' *DAI* 40 (1979-80) 4607A

Kimball studies the use of game-playing by Congreve in his four major comedies to maintain the artificial world and illusion of the stage. Distinctions are made between Congreve's game-playing with techniques as a writer, and the game-playing of his characters.

108. KLINGER, Eric, 'Development of Imaginative Behavior: Implications of Play for a Theory of Fantasy,' *Psychological Bulletin* 72:4 (1969) 277-98

Klinger explains that behavioral schemata are developed in play and, more im-

portantly, a child meeting new experiences and problems can, in play, 'stretch' his existing schemes to accommodate new experiences. The child, then, is always meeting newer, more complex events with older, simpler solutions. This seems to reinforce Rapoport's (157) hypothesis on the behavior of whole societies when confronting new problems, and each other.

109. KLINGER, Eric. *Structure and Function of Fantasy*. New York: Wiley-Interscience [1971]

Fantasy and play in childhood are closely related and arise simultaneously. Like Piaget, Klinger considers some play activities to be the extension of existing schemata to novel experience.

110. KOLVE, V.A., 'The Corpus Christi Drama as Play and Game,' *The Play Called Corpus Christi*. Stanford, Calif.: Stanford University Press 1966, 8-32

The intention of the medieval Corpus Christi drama, Kolve says, was to celebrate and elucidate, never to deceive. It played within a world set apart, established by convention and obeying rules of its own. A lie designed to tell the truth about reality, the drama was understood as significant play.

111. KUBIN, Václav, 'Báseň a hra: Nad knihou Johana Huizingy *Homo Ludens*,' *Česká Literatura* 20 (1972) 57-65 ['Poem and Play: On the Book of Johan Huizinga *Homo Ludens*']

112. LANGE, Konrad, 'Art as Play,' *A Modern Book of Esthetics*. Ed. Melvin Rader, New York: Henry Holt 1935

The first essay in this collection, which includes an extract of Karl Groos' *The Play of Animals* (83) entitled 'Art and Play,' is an excerpt of Lange's *Das Wesen der Kunst*, translated by the author and Max Schertel. Relying upon the arguments of Kant and Schiller (168), Lange expands the notion of the freedom of art being a play function to a theory of art as play. The art world of the adult, like the play world of the child, lies in illusion but depends upon reality, oscillating between belief and disbelief. Art, then, is illusion in imitation (after Aristotle) of reality. The Groos excerpt is printed as a 'response,' supporting and attacking different aspects of Lange's position but denying, to a great extent, his emphasis on a self-conscious distinction between reality and illusion in art.

113. LANHAM, Richard A., 'Game, Play, and High Seriousness in Chaucer's Poetry,' *English Studies* 48 (1967) 1-24

Beginning with Matthew Arnold's charge that Chaucer is not one of the great classics because the Aristotelian criterion of 'excellent seriousness' is lacking in his poetry, Lanham investigates the pros and cons of this position from the viewpoint that character, not subject, was the poet's handicap. Working from Huizinga's definitions, he concludes that the *Canterbury Tales* should perhaps be called 'ludic' rather than 'dramatic.' Thus he posits three sorts of game metaphors useful for Chaucer's poetry: the games of love, rhetoric, and war, and through them exhaustively considers the relevance of the game concept to the problem of seriousness in the *Tales*, in order to exonerate the writer-pilgrim from his critic's charge.

Ref.: Berne (20); Huizinga (94); Piaget (153); Rapoport (157).

114. LANHAM, Richard A. *The Motives of Eloquence: Literary Rhetoric in The Renaissance*. New Haven: Yale University Press 1976

The rhetorical view of life is associated with a belief in the seriousness of games. Rhetorical tropes cluster around concepts of game and lead to a mode of playfulness (tropeplay as well as wordplay) that characterizes one kind of literature. Rhetorical play focuses upon the subjectivity of characterization: the instability of selfhood and the constructive force of role-playing. Ovid; Geoffrey Chaucer; William Shakespeare; François Rabelais; Miguel de Cervantes; Baldassare Castiglione.

115. LANHAM, Richard A. *Tristram Shandy: The Games of Pleasure*. Berkeley: University of California Press 1973

Lanham develops a model of game activity, based upon the work of Huizinga, Caillois and Ehrmann, that he maintains is valid for literary analysis. *Tristram Shandy* provides him with a test case (in part because the novel has been intensely despised by English critics in the nineteenth-century moralist tradition). Sterne 'offers a series of games' which are first reduced to triviality but then 'inflated out of existence' (p. 42). The basis for Sterne's narrative use of games lies, Lanham argues, in his understanding of rhetorical theory. Rhetorical *topoi* are similar to game strategies. Their employment reflects a conviction that the private, even eccentric, understanding of language and its possibilities can be more serious, in being playful, than an unexamined language.

Ref.: Caillois (29) (30) (31); Ehrmann (50); Huizinga (94).

116. LÉVY, Isaak Jack and Juan LOVELUCK, eds. *Simposio Carlos Fuentes: Actas*. Columbia: University of South Carolina Press 1980

117. LEWIS, Robert W., 'Hemingway Ludens,' *Lost Generation Journal* 3 (1975) 7-8

118. LEWIS, Philip E., 'La Rochefoucauld: The Nationality of Play,' *Yale French Studies* 41 (1968) 133-147

The *Maximes* present the contest of man's involuntary subjection to ultimate metaphysical forces and oppose this subjection with '*liberté de se ménager*'; '*L'usage libre de leur [the heroes'] raison*.' This is a freedom 'to absorb the capricious play of chance through the rational play of strategy' (p. 146).

Ref.: Huizinga (94).

119. LEYERLE, John, 'The Game and Play of Hero,' *Concepts of the Hero in the Middle Ages and the Renaissance*. Eds. Norman T. Burns and Christopher J. Reagan. Albany: State University of New York Press 1975, 49-82 [The essays in this collection were originally read at the Fourth and Fifth Annual Conference of the Center for Medieval and Early Renaissance Studies at SUNY Binghamton, in 1970 and 1971.]

The world *hero* ... is taken as a literary form, specifically as a literary game that can be defined by its reader.' Leyerle then defines the rule paradigm, applying Huizinga's five characteristics of play, chiefly to the Gawain of *Sir Gawain and the Green Knight*. Leyerle defines eight rules for the game and play of hero.

Ref.: Cook (40); Huizinga (94); Millar (136); Schiller (168).

120. LILLY, Mark, 'Nabokov: Homo Ludens,' *Vladimir Nabokov; His Life, His Work, His World: A Tribute*. Ed. Peter Quennell. London: Weidenfeld and Nicolson 1979, 88-100

121. LORD, George deForest. *Heroic Mockery: Variations on Epic Themes from Homer to Joyce*. Newark: University of Delaware Press 1977

A consideration of satiric, mock-heroic and parodic variations upon epic literature (including elements of self-mockery). Lord divides his discussion into four sections: Heroic Games, Gods at War, Feat of Fools, Labyrinths ('The Mazy Dance'). There is no attempt made to define the play-concepts that he uses, though some appeal is made to Huizinga and to the jargon of mathematical Game Theory (e.g., the mortal conflict between Hotspur and Prince Hal in 1 *Henry IV* is referred to as 'a zero-sum game'). The book possesses considerable interest for its use of play and game concepts on a practical level instead of a theoretical one. Ref.: Huizinga (94); Wilson. (201) (202) (200).

122. LOTMAN, Jurij. *The Structure of the Artistic Text*. Trans. Ronald Vroon. Michigan Slavic Contributions, 7. Ann Arbor: University of Michigan Press 1977

Play is a model of reality not delimited from practical reality as models usually are. Play is not, for example, separate from or opposed to cognition. Proposing a relationship of play and art need not result in the proposing of a 'pure art' with no relation to social activity. 'Play implies the *simultaneous* (not consecutive) realization of practical and abstract behavior' (p. 62). This complex and 'biplanar' nature of play is explored here, especially in the structured example of the game. The 'game effect' is a simultaneous presence of multiple semantic levels, moreover, '... different meanings of one element do not statically coexist, but "flicker" ' (p. 67). However, in spite of these traits which link art and games, 'Art is not play' (p. 68). They are genetically related but differ in essence. Play has as its goal the observing of rules, the exercise of skill within the rules. Art preserves information and produces new knowledge. Art is not only an artistic model of reality; it also functions in political or social reality. Art is, then, not to be confined as empty of content (as a game model is, in relation to the sphere of social activity) or inert (as a scientific model is, as a means of synchronically organizing the intellect).

123. LUCHTING, Wolfgang A., 'Todos los juegos el juego,' in *Homenaje a Julio Cortázar: Variaciones interpretativas en torno a su obra*. New York: Anaya-Las Americas 1972, 351-363

Cortázar's story 'Todos los fuegos el fuego' displays both the author's playful tendencies and his serious anti-rationalism. Cortázar uses a ludic approach to his material in order to strip reality of its consistency by distorting its fundamental elements: space and time. Julio Cortázar; Mario Benedetti; Juan Carlos Onetti. Also: Luis Hass; Gunther Lorenz; Arthur Koestler; Ángel Rama; Friedrich Schiller.

124. MANNING, Stephen, 'Game and Earnest in the Middle English and Provençal Love Lyrics,' *Comparative Literature* 18 (1966) 225-41

In response to latter-day criticism of the medieval love-lyric, Manning adopts fellow-critic John Stevens' distinctions among the *trouvères*: lover speaking as lover, lover posing as poet, and poet dramatizing himself as lover. Manning's

point is that, whether dealing with an English or a Provençal lyric, the modern reader must be aware of the gamesmanship involved, of the courtly ritual and the 'good life' which these lyrics reflect.

125. MARINO, James A.G., 'Game and Romance: A Discussion of the Game-Like Structure of Certain Middle English Metrical Romances,' *DAI* 37 (1976-77) 1538A. The study illustrates similarities between the structure of some romances and two-player zero-sum games. The game models are used to distinguish naive romance (*Bevis of Hampton*, *Guy of Warwick*, *Havelock*, *Horn and Emare*) from ironic romance (*Sir Gawain and the Green Knight*). Includes a taxonomy of romance-game types.

126. MARTÍNEZ-BONATI, Félix, 'The Act of Writing Fiction,' *New Literary History* 11:3 (Spring 1980) 425-34.

Martínez-Bonati argues against members of the 'family of spoliative theories of literary discourse,' and in particular John Searle's theory of speech acts, that the discourse of fiction cannot be explained either as incomplete, or ineffective, speech acts or as cases in which an author 'pretends' to be making narrative assertions. Novelistic discourse should be understood as following the tacit, or inexplicit, 'rules of the novelistic game' (p. 429) according to which the novelist imagines a world (which Martínez-Bonati equates with its 'story') and also a number of imaginary utterances. The reader, following the same rules, may then reimagine that world. Fictional discourse 'is not merely pretended, unfulfilled speech of the author, but a fully performed and authentic fictitious speech of *someone else*' (p. 431). Thus the author does not 'pretend' to speak, but rather imagines an alien and fictitious discourse which he then writes down in a *text* that corresponds to that purely imaginary discourse in order that readers may reimagine it.

Ref.: Searle (170).

127. MARTÍNEZ-BONATI, Félix, 'El Quijote: juego y significación,' *Dispositio* 3 (1978) 315-36.

Don Quijote, in spite of having given rise to a genre — the novel — is itself *sui generis*, not a novel, but a complex game. The principal elements of this game are the confrontation between reason and madness, and the duplications and transpositions which take place between narrative levels. Participating in the game by reading *Don Quijote* is a liberating experience for the reader because it releases him from the necessity of being sensible. Miguel de Cervantes; Pablo Neruda. Also: Aristotle; Wayne C. Booth; Werner Brüggeman; Ruth El Saffar; E.M. Forster; Salvador de Madariaga; Harri Meier; Gonzalo Torrente Ballester.

128. MASIELLO, Francine Rose, 'Art as Play: The Evolution of Ludic Prose in Modern Argentine Fiction,' *DAI* 36 (1975-76) 6729A-30A.

Playfulness is examined as a major element in contemporary Argentine prose fiction. Techniques by which authors breakdown the traditional expectations of narrative are discussed. Masiello discusses the work of Gironde, Fernández and Cortázar.

129. MAY, Charles E., 'Brick Pollitt as Homo Ludens: "Three Players of a Summer Game" and *Cat on a Hot Tin Roof*,' *Tennessee Williams: A Tribute*. Ed. Jac

Tharpe. Jackson: University of Mississippi Press 1977, 277-91

May makes a comprehensive examination of the 'metaphysically mysterious' character Brick Pollitt in Williams' play *Cat on a Hot Tin Roof*, and his story 'Three Players of a Summer Game,' analysing his play from the viewpoints of Johan Huizinga and Eric Berne.

Ref.: Berne (20); Huizinga (94).

130. MAZZOTTA, Giuseppe. *The World at Play in Boccaccio's Decameron*. Princeton: Princeton University Press 1986 (in press)

Play, in Boccaccio's handling, is primarily the pastime and leisure of the ten young narrators, but, as Mazzotta argues, it is also the world of esthetics and the imagination. The esthetic imagination simultaneously shapes and subverts all codes and disciplines organizing life (philosophy, law, medicine, ethics, economics, etc.). The texts underlying this view are those of Huizinga, Schiller and Heidegger. But the arguments are presented through the filter of medieval thought: Aquinas on *eutrapelia*, medical authorities (e.g., Constantinus Africanus) on relaxation as a therapy for love, on the humour of fabliaux, and so forth. Finally, Mazzotta traces the imaginative link between, as well as the contrast between, Boccaccio's understanding of play (as the ludic and the illusive and the elusive) and Dante's vision of *theologica ludens*. The book is written with a close attention to metaphoric patterns, narrative strategies, textual details, etc.

131. MAZZOTTA, Giuseppe and Mihai SPARIOSU, eds. *Cultura Ludens: Imitation and Play in Western Culture*. Philadelphia/Amsterdam: John Benjamins 1984

A projected series of monographs on the general topic. The first number of Volume I (*Mimesis in Contemporary Theory: An Interdisciplinary Approach*) has appeared with the title *The Literary and Philosophical Debate*, edited by Mihai Spariosu. The second number, *Mimesis and Semiosis*, edited by Giuseppe Mazzotta and the third member, *Mimesis and Psyche*, edited by Mazzotta and Spariosu will appear in 1985-86. Volume 2 of the series, edited by Gerald Guinness and Andrew Huxley is *Auctor Ludens: Essays on Play in Literature* is separately listed in this bibliography. Volume 3 is James Hans' *Imitation and the Image of Man*, a reconsideration of the role of imitation in light of recent views of its relation to violence and its 'non-linear, non-centered' structure. Volume 4 is a translation of *The King's Portrait* by Louis Marin (trans. by Martha Houle). This work is described by the general editors as an 'historical and philosophical reflection on power in general and on Louis XIV's absolute political power in particular' in which Louis XIV is seen to become his image, an image derived, in part, from the Eucharistic tradition. Volume 5, edited by Spariosu, is *Masks of Dionysus: Mimesis and Play in Western Culture. From Homer to Aristotle*, which traces the transmission of a power principle through play as 'spontaneous and irrational movement' in Homer and through 'reason and ideal form' in the philosophers. *Mimesis* is transformed from, in ritual, the 'ecstatic movement of Being (play)' to 'simulacrum of Being' in Plato. This transition corresponds to a general change in the West from oral to literate culture.

132. MEMMOTT, A. James, 'Sartoris Ludens: The Play Element in *The Unvanquished*,' *Mississippi Quarterly: The Journal of Southern Culture* 29 (1976) 375-87
Memmott examines William Faulkner's analysis of the play element in Southern society. He looks at the similarity between what is accomplished in *The Unvanquished* and Huizinga's *Homo Ludens*. Especially, he notes the needfulness of

play, however unreal it is.

Ref.: Caillois (29) (30) (31); Ehrmann (50); Huizinga (94).

133. MENKE, Frank G. *The Encyclopedia of Sports*. Fifth Ed., rev. by Suzanne Treat. South Brunswick and New York: A.S. Barnes and Co. 1975

Eighty sports are described, giving history, rules, records, associations and winners. There is some examination of the idea of 'the amateur.'

134. MICHELSON, Bruce, 'Deus Ludens: The Shaping of Mark Twain's *Mysterious Stranger*,' *Novel: A Forum on Fiction* 14 (1980) 44-56

Michelson attempts to determine exactly what Mark Twain was trying to work out in the *Mysterious Stranger*, a product of his final gloomy years. He asks how the three attributes of bringing joy, promoting mystery, and stirring wonder, characteristics evident in the exuberant looseness of Twain's major phase, are to be reconciled with his 'case against life.' Michelson concludes that however nihilistic Twain was in his last years, the final version of the 'stranger' story recovers the mysterious power of great fiction to celebrate even as it denies.

Ref.: Huizinga (94).

135. MIHRAM, Danielle, 'Jeu, hasard et littérature au XIX^e siècle (Musset, Constant, Merimée, Stendhal, Baudelaire, Mallarmé),' *DAI* 32 (1971-72) 976A-7A

Play is no longer used for moral teaching, but as a symbol of freedom and novelty (*nouveauté*). *Désabusement* and anxiety also appeared as part of play in the 19th c.; play stood for total freedom of action and had a more real (*authentique*) value. For Baudelaire, play occupies the 'antipodes' of art. In Mallarmé's *Coup de dés*, we see the logical conclusion of a mind preoccupied with the question of luck in the universe. Alfred de Musset; Benjamin Constant; Prosper Merimée; Stendhal; Charles Baudelaire; Stéphane Mallarmé.

136. MILLAR, Susanna. *The Psychology of Play*. Harmondsworth: Penguin Books, Ltd. 1968. Reprinted 1969

The best overview of psychological theories of the nature and functions of play for the general reader. Millar's own view is that there is no single explanation for play in man or animals but surveys and evaluates plausible theories from Plato to Piaget. The experimental and observational studies which Millar reports and comments on are, now, outdated, but her own criticism of the methodological limitations of these early observations anticipates the more rigorous experiments of the last decade. Anyone writing on play and art should read this book.

137. MILLER, David L., 'The Kingdom of Play: Some Old Theological Light from Recent Literature,' *Union Seminary Quarterly Review* 25 (1970) 343-60

Miller writes about Heraclitus' comment 'Aliōn is a child playing, moving men on a game board; the Kingdom belongs to the child,' and Christ's 'Truly I say to you, unless you receive the Kingdom of God as a little child, you shall not enter it.' Miller formulates his problem as the question. How does the metaphor of 'children playing' function in the thought 'of a pre-Socratic Greek (Heraclitus) and a pre-theological "Christian" (Jesus)?' He then looks at many contemporary writers (Albée, Stoppard, Auden, Beckett, Borges, and many others) and at *De ludo globi* written in 1463 by Nicholas of Cusa. The conclusion he draws is that play is not opposed to seriousness, especially in children, and that the sort of

seriousness a child has in playing is the play that Heraclitus and Christ commend. Theology is religion insofar as one has eyes to see that neither theology nor religion are games men play, but are the play of Play. Theology and religion are both to be viewed not as play enacted but as Play received ... as a little child.' On the way to this conclusion, Miller provides a compendium of writing on play. (See also Eugene Fink [59] who discusses Heraclitus.)

Ref.: Fink (59); Hein (89); Schiller (168); Slovenko (174).

138. MILLER, Susan, 'Eighteenth-Century Play and the Game of *Tom Jones*,' *A Provision of Human Nature: Essays on Fielding and Others in Honor of Miriam Austin Locke*. Ed. Donald Kay. University, Ala.: University of Alabama Press 1979, 83-93

Miller notes that our work-oriented world-view leaves us with little feeling for the nature or importance of popular recreations in Fielding's time. The growth of *Tom Jones*' character from rowdy boy to man capable of approved status in eighteenth-century society, she says, was predicated in part upon those of his activities that can be called 'play.' Reading his story, then, is both creative and re-creative.

Ref.: Ehrmann (50); Huizinga (94).

139. MILLS, John, 'Homo Ludens: Vladimir Nabokov,' *West Coast Review* 12:3 (1978) 41-2

Mills calls Nabokov 'master of the language to a degree unattained by anyone except Joyce,' and, 'above all, *homo ludens*.' He takes a brief look at who Nabokov is and why his writing is as it is, finally proclaiming his best work not only as magnificent achievements as 'artifice,' but also as great comic novels. Works by Nabokov referred to are *Lolita* and *Pale Fire*, and among the earlier works, *The Real Life of Sebastian Knight* and *Laughter in the Dark*.

140. MONTENEGRO, Nivia, 'El juego intertextual de *Si te dicen que caí*,' *Revista Canadiense de Estudios Hispánicos* 5:2 (Winter 1981) 145-55

This is a study of the ironic and parodic aspects of Juan Marsé's novel, *Si te dicen que caí*, considered in relation to the cultural and social milieu which it portrays. The novel functions on two levels: on the first level, the narration faces outwards, parodying certain elements of post-war Spain; on the second level, the irony and parody are directed inwards upon the novel itself. On both levels, the technique is basically the same: that of parodic deformation of reality or of the original content. Thus, the text displays the mechanisms of its structure by means of playing upon intertextual relationships. Juan Marsé. Also: Wolfgang Iser; José Ortega y Gasset; Gustavo Pérez Firmat.

Ref.: Baxtin (10) (11).

141. MORACE, Robert A., 'Games, Play, and Entertainments in Stephen Crane's "The Monster,"' *Studies in American Fiction* 9 (Spring 1981) 65-81

142. MORRISSETTE, Bruce. *Les Romans de Robbe-Grillet*. Paris: Les Éditions de Minuit 1963. Trans. by the author, *The Novels of Robbe-Grillet*. Ithaca: Cornell University Press 1971

This is a series of close readings of Robbe-Grillet's novels. The English version expands the analysis given in the French original to include Robbe-Grillet's films

and his novels up to, and including, *Project for a Revolution in New York*. Morrisette identifies a number of 'game structures' in Robbe-Grillet's work, such as the labyrinth (conceived of as having a definite structure) in *Dans le labryinthe*. Many of the game structures that Morrisette identifies are not actual games but only modes of intertextual playfulness. Alain Robbe-Grillet.

143. MULLER-SCHWARZE, Dietland, ed. *Evolution of Play-Behavior*. Benchmark Papers in Animal Behavior, 10. Stroudsburg, Pa.: Dowden, Hutchinson & Ross, Inc. 1978

An anthology of works on the subject of animal and human behavior. The editor writes, 'If play had been underrepresented in the ethological studies of the last thirty years, there was a time when too many infantile and juvenile behaviors were labeled play, as for instance in Karl Groos' book *The Play of Animals*, first published in 1898. Recently, descriptions, quantification, and developmental studies of play have intensified for the order of Primates, because play is so prominent in this group, and comparisons with human development are most easily made.' (He includes an excerpt from Groos in the collection, however.) The editor comments on the papers in each section, the parts not uniform in their scope; Part II is on Play in Humans, Part V is on Ontogeny of Play Behavior in Mammals, Part VI on Theories on Animal Play, Part IX on Play Activities in Birds. Ref.: Groos (83) (84).

144. MUSUMECI, Antonino, 'Sanguineti's *Il giuoco dell'oca*: How to Play a Novel,' *Perspectives in Contemporary Literature* 6 (1980) 110-6

145. NELSON, William, 'Spenser Ludens,' *A Theatre for Spenserians: Papers of the International Spenser Colloquium, Fredricton, N.B. October, 1969*. Eds. Judith M. Kennedy and James A. Reither. Toronto: University of Toronto Press 1973, 83-100

Spenser's humour arises from his playful mocking at the varied narrative voices telling his old chivalric tale, a form of playfulness treated with some equivocation in his time, but praised by Sidney and practiced throughout the Middle Ages which tolerated the mix of jest and earnest.

Ref.: Clark (36).

146. NEUMAN, Shirley and Robert WILSON. *Labyrinths of Voice: Conversations with Robert Kroetsch*. Edmonton: NeWest Press 1982

This book is a series of extended interviews with the Canadian novelist, Robert Kroetsch. It is divided into four sections of which the second is 'Game.' In the interview, Kroetsch speaks about games, literary games and the theory of games both in general, from the standpoint of postmodernist literature, and in particular, with regard to his own work. He discusses the ways in which literature may be considered as a game, the way it may incorporate games, the distinction between literature as game and criticism as game, and the significance of godgames. One of the highlights of the interview occurs when Kroetsch discusses the analogy between the emotions that the reader feels in reading and those that the spectator feels in watching various kinds of games. Kroetsch's suggestion that the emotions made possible in reading are, in their artificiality, similar to the emotions felt during, and while observing, actual games constitutes a major contribution to Reader Theory.

147. OHBA, Keizo, 'Is the Beowulf Poet *Homo Ludens* or *Homo Sapiens*?' *Annual Report of Studies, Kyoto* 28 (1977) 1-19 [in Japanese]

148. OLDER, Dora Vázquez, 'El juego contradictorio en Cabrera Infante,' *DAI* 38 (1977-78) 4862A-3A

Cabrera Infante's novel, *Tres Tristes Tigres*, portrays what the author calls 'the other side of the mirror': a world of contradictions, of playful equivocations between truth and deceit, on several narrative levels. His other works, including the collection of short stories, *Así en paz como en la guerra*, explore this same world of contradictions within more fragmentary structures. In *Tres Tristes Tigres*, though, what seems to be chaotic fragmentation, is actually a structure of complex relationships. Guillermo Cabrera Infante.

149. ORRINGER, Nelson K., 'Sport and Festival: A Study of Ludic theory in Ortega y Gasset,' *DAI* 31 (1970-71) 364A-5A

Distinctions are made here between 'sport' and 'play' according to the writings of Ortega. Sport denotes the acts of thinking and philosophizing which require 'transmigrations' and are a means of escape from the responsibilities of life. Sportive excellence produces the norms and organization of the healthy and noble life.

150. PALMER, D.J., 'As You Like It and the Idea of Play,' *Critical Quarterly* 13 (Autumn 1973) 234-45

The comedy demonstrates 'man's natural propensity to play.' Arden is the scene of an equivocal form of playing at reversible roles for all the players in a series of encounters played out in a timeless realm. Among these are the mating game in its varied forms, and the literary game of artifice indulged in for its own sake and mocked at. Jaques and Touchstone comment on the games surrounding them. In the end the lovers return to the world of time and fortune.

Ref.: Huizinga (94)

151. PEARSON, Roger L., 'The Play Game Element in the Major Works of Ernest Hemingway,' *DAI* 31 (1970-71) 6625-6A

The play and game element is used by Pearson to examine the development of Hemingway's code hero from his earliest works through to his latest. The game moves from that of diversion to confrontation, while the hero correspondingly moves from immaturity to maturity.

152. PEASE, Nicholas B., 'Role, Ritual and Game in the Plays of Harold Pinter,' *DAI* 32 (1971-72) 3324A

Games and role-playing are found by Pease to be major elements of the plays of Harold Pinter. Characters are defined by situation and the plays are then records of behavioural patterns as expressed in various situations.

153. PIAGET, Jean. *La Formation du symbole chez l'enfant: Imitation, jeu et rêve, image et représentation*. Paris: Dalachaux & Niestle 1945

Piaget finds that play in childhood is purely 'assimilative' behavior — it subordinates reality to the self. Child's play is not 'unreal,' but 'the essential property of play [is] the deformation and subordination of reality long after the experience for which they were developed have been assimilated' and that this continuing 'make-believe' behavior, no longer in earnest, is done for its own sake, for what

he calls 'simple functional pleasure.' Although other forms of play diminish as the child becomes an adult, games with rules remain and, in fact, develop throughout life. He explains that this is because play with rules 'is the ludic activity of the social being.'

154. PICK, J.G. *The Phoenix Dictionary of Games*. London: J.M. Dent and Sons, Ltd. 1971

A taxonomy and rule-book for 501 of 'the best competitive games played in Britain.' Gives the history of some of the more popular games with cultural ties, such as 'Eaton Fives.'

155. PLASENCIA, Gonzalo, 'The Ludic Element in Unamuno's Thought,' *University of Dayton Review* 13 (1979) 47-52

156. RADAR, Edmond, 'A Genealogy: Play, Folklore and Art,' *Diogenes* 103 (Fall 1978) 78-99

From a 'successive dissipation of structural stabilizations which are, in turn, play, festival and folklore,' results an eventual generation of art, and finally, the literary text as a work of art, issuing 'from the social phenomenon in its entirety.' This generational sequence is analyzed after an initial examination of the manifestations of play in symbol production. The symbols so produced (1) unfold in the imagination, (2) give form to time and space and (3) are governed by the pleasure principle. Play passes to festival or collective games and each of the manifestations is examined here, in turn. In the last part art is seen finally to be (1) a knowing game, (2) games carrying to the limits of invention the expression they bring to play. Furthermore, the literary text is subversive, preserving the nature of children's games although governed not by the pleasure principle but by Eros and existing in spite of the civilization of mass production, and therefore a game which is 'a totality of conscience and risk.'

Ref.: Caillois (29) (30) (31); Lotman (122).

157. RAPOPORT, Anatol. *Fights, Games, and Debates*. Ann Arbor, Mich.: University of Michigan Press 1960

A game-theorist looks at the Cold-War mentalities of the U.S.A. and U.S.S.R. and in so doing finds that nations often extend simple game models, particularly the one called a two-player zero-sum game, to foreign policies such as the Arms Race. (Leyerle [119] refers similarly to the Domino Theory). But Rapoport's book is no political tract. His examination of game strategies is highly suggestive about the role of games in contemporary society and shows the fruitfulness of game-models in many social arenas. Also valuable is Rapoport's analysis of the kinds of games and their relation to world-views; e.g., in a god-directed world, games of chance are more like two-player games; in a neutral universe such games he calls 'one-player' games.

158. RAPP, Uri, 'Simulation and Imagination: Mimesis as Play,' *Mimesis in Contemporary Theory: The Literary and Philosophical Debate* ed. by Mihai Spărișu, Vol. I of *Cultura Ludens: Imitation and Play in Western Culture*. Eds. Giuseppe Mazzotta and Mihai Spărișu. Philadelphia/Amsterdam: John Benjamins 1984

Imagination underlies culture and experience and both art and play share in the

development of imagination through their shared simulative role arising from their dissimilarity and necessary imitation of life. Play can be profitably compared to art as a result of this common ground of simulation. William Stern is considered at length and his ideas evaluated.

Ref.: Caillois (29) (30) (31); Groos (83) (84); Klinger (108) (109); Piaget (153); Singer (173); Stern (178).

159. REYNOLDS, Bonnie H., ed., 'Games in Twentieth-Century Literature,' *Perspectives on Contemporary Literature* 6 (1980)

This collection includes seventeen short essays, originally presented in a conference format, that explore various practical applications of play and game concepts to specific modern literary texts. There is little theoretical content to any of the essays, but a few may be singled out as important to an investigation of the subject: Lois Parkinson Zamora, 'The Structural Games in the Fiction of John Barth and Julio Cortázar' (pp. 28-36); Mark E. Cory, 'The Binary Rule: A Key to the Language Games of Concrete Poetry' (pp. 97-103); Antonino Musumeci, 'Sanguineti's *Il giuoco dell'oca*: How to Play a Novel' (pp. 110-16); John M. Lipski, 'Reading the Writers: Hidden Meta-structures in the Modern Spanish American Novel' (pp. 117-24). John Barth, Samuel Beckett, Anthony Burgess, Julio Cortázar, James Joyce, Edoardo Sanguineti.

160. RIEZLER, Kurt, 'Play and Seriousness,' *Journal of Philosophy* 38 (September, 1941) 505-517

An early exploration of the elusive boundary between play and nonplay behavior. Riezler wishes to know what we mean by 'merely' when we say 'this is merely playing; he is merely playing.' Art is discussed as, perhaps, play that is not 'merely' play. He suggests an 'ultimate horizon' when, as it embraces the 'whole of our being, our playing is no longer "merely" playing.'

Ref.: Huizinga (94).

161. RIGHTER, Anne. *Shakespeare and the Idea of Play*. London: Chatto and Windus 1962; Middlesex: Penguin Shakespeare Library 1967

After an examination of the backgrounds of Shakespeare's drama from the Medieval Mystery Cycles, Righter defines the play metaphor, which equates the stage and the world, with its origins in antique comedy, as increasingly central to Shakespeare's vision. All of the plays — histories, comedies, tragedies and romances — are considered in the light of this relationship of play and life, the relation of the play and the audience, both participants in the illusory, insubstantial world; a concept that Righter points out is characteristic of the growing secularism of the sixteenth century. Prospero's magic, in *The Tempest*, leads to the final unification of spectator and actor as the metaphor collapses into an identity. William Shakespeare; George Chapman; Thomas Dekker; Francis Beaumont and John Fletcher; Thomas Kyd; John Day; Thomas Heywood; Ben Jonson; Henry Medwall; Thomas Lodge; Thomas Nashe; George Peele; Thomas Middleton; Christopher Marlowe; John Marston; John Webster; Aristophanes; Plautus; Terence; Seneca.

Ref.: Huizinga (94).

162. ROBERTS, John M., Malcolm J. ARTH and Robert R. BUSH, 'Games in Culture,' *American Anthropologist* 61 (1959) 597-605

Based on ethnographic reports, this study classifies games in culture according to the strategies needed to play them successfully, and shows that the predominance of one or another of these strategies can reflect certain cultural characteristics of the societies that play them. Games of strategy are related to cultural complexity (political integration and social classes); true games of chance occur in societies whose deities are highly benevolent, actively coerced and non-aggressive (see Rapoport [157] on this topic as well); and games of physical skill are related to games of chance in a hostile environment. The author further suggests that games may be 'exercises in the mastery of environment or self, social system, and of the supernatural,' and that games of strategy are linked with exploring social roles, games of chance with responsibility and achievement, and physical games with self-reliance.

163. ROBERTS, John M. and Brian SUTTON-SMITH, 'Child Training and Game Involvement,' *Ethnology* 1 (1962) 166-85

Games are examined as acculturating and socializing mechanisms in child development.

164. ROBERTS, John M., Brian SUTTON-SMITH, and Adam KENDON, 'Strategy in Games and Folk Tales,' *Journal of Social Psychology* 61 (1963) 185-99

The authors make an analogy between games and folk tales. Tales are more flexible and generalized models for vicarious participation in artificial competitions of the types related to games in which outcomes are resolved by strategy, physical skill or chance. They redefine the three categories of games given in the article above and apply the same categories to folk tales. The resulting taxonomy has wider applications in literature.

165. ROSENSTEIN, Leon, 'The Ontological Integrity of the Art Object from the Ludic Viewpoint,' *Journal of Aesthetics and Art Criticism* 34 (1976) 323-36

Given that all art objects are also things, Rosenstein determines in what their integrity as 'art-things' consists. His exploration affirms that the kind of activity that the experience of the art object is and the kind of being that the art object has, most resemble play. His philosophical exploration arrives at the conclusion 'that the ontological integrity of the art object is not only truthfulness to itself, but truthfulness to the life and intent of the human mind which attempts in the beauty of every art object to write absolutely — for whatever purpose — a world of meaning and a material place of its truth.'

166. ROUBAUD, Sylvia, 'Juego combinatorio y ficción caballerescas: un episodio del *Palmerín de Inglaterra*,' *Nueva Revista de Filología Hispánica* 24 (1975) 178-96
An analysis of the episode of the four French ladies in the chivalric romance, *Palmerín de Inglaterra*, a work praised by Cervantes in *Don Quijote*, but neglected ever since. The episode shows the skill of *Palmerín's* supposed author, Morães, in creating a subtle game involving the hero and the four ladies, which depicts *Palmerín* in an ironic and humorous, rather than an ideal, light. Francisco de Morães; Miguel de Cervantes.

167. ROWLAND, Beryl B., 'The Play of the *Miller's Tale*: A Game Within a Game,' *The Chaucer Review* 5 (1970) 140-6

Considering that well-chronicled certain type of humour which occurs in the

Miller's Tale, Beryl Rowland notes that 'game' could be used in a general sense, but also carried the specific meaning of 'play' and was frequently used as a synonym for the pageants of the Mystery cycles. Cross-referencing type and antitype (e.g., Alison acting the part of the Virgin and of Eve), Rowland concludes that the game must be taken as parody, as one of the humorous elements of the tale.

Ref.: Greenacre (80); Groos (83) (84); Kolve (110).

168. SCHILLER, Friedrich. *Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen*. Mit einem Nachwort von Käte Hamburger. Stuttgart: Ph. Reclam 1965 [*On the Aesthetic Education of Man, in a Series of Letters*. Ed. and trans. Elizabeth M. Wilkinson and L.A. Willoughby. Oxford: Clarendon Press 1967 (An interleaved translation with commentaries)]

Schiller's letter 15 begins the discussion, which is further developed in letter 16; both letters were published in 1795. Schiller makes the now famous claim that man 'is being most human when he plays.' Schiller is particularly speaking of the play of the poet in making the poem. Schiller proposes a triadic structure for the aesthetic imagination. The two 'sides' of human nature are labelled 'formal-drive' (*Formtrieb*) and 'material-drive' (*Stofftrieb*). They are described in terms of impulses which contradict and conflict with each other and which must be combined. A third impulse, 'play-drive' (*Spieltrieb*), subordinates the other impulses and allows them to expand into art. It is, therefore, a liberating and humanizing impulse. *Spieltrieb* is a superrational, instinctive and unmodified impulse.

169. SCHULTE, Hansgerd. *Spiele und Vorspiele: Spielelemente in Literatur, Wissenschaft und Philosophie*. Frankfurt A.M.: Suhrkamp 1978

A collection of essays on the occasion of the seventieth birthday of Pierre Bertaux. The first, 'Angst vor dem Spieler' by Antoinette, Hellmut, Michael and Stephan Becker, explains that 'the discrepancies between dream and reality are bridged by playing.' Play is seen as opposite to convention. Moral questions regarding play are raised and discussed. 'Drei Spiele für Pierre Bertaux, mit Elephant, Pferd, Vogel und Laus' by Walter Höllerer examines short stories and scenarios in an avant-garde, abstract treatment of reader as participant in the artifice. 'Die Zukunft spielend erproben — über Kriegsspiele, Revolutionsspiele und das Theater als prognostische Anstalt' by Robert Jungk discusses game in the sense of simulation for the purpose of predicting future directions, or of exploring possible outcomes of various available alternatives. 'Die bösen Spiele des Ancien Regime' by Hans Mayer, is a philosophical discussion of the decadence and immorality, reflected in a trend towards the eroticization of life, in the end-period of a civilization or era (*Ancien Regime*); the experience of a present with no future. 'Das Weltspiel und seine Deutung durch Nietzsche' by Georg Picht is a discussion of Nietzsche's idea of 'Worldgame,' the mixing of law and chance, here in the realm of nature. 'Siegfried im Spiel der Götter, oder Wasser und Gold' by Peter Wapnewski is a discussion of Wagner's *Ring des Nibelungen*. Siegfried is regarded as a toy of the gods. The essay speaks of Wagner's revolutionary vision, his giant vision of the theatre. 'Nachspiel "Mein lieber Pierre, spielen wir denn, als ob ..."' by Golo Mann is a letter of reminiscence addressed to Pierre Bertaux. Mann questions the meaning of play or game, asking that if play and seriousness are so closely related, if play is all that serious, and if the most horrible of acts can be in-

incorporated in the term (i.e., war as a 'game'), then what meaning can possibly be left in it?

170. SEARLE, John. *Speech Acts*. Cambridge: Cambridge University Press 1969
Searle argues that the performance of an illocutionary act is governed by adherence to certain constitutive rules: rules which form part of the definition of the activity they govern. He contrasts constitutive rules with regulative rules, which merely regulate our behaviour but are independent of the activity itself. To illustrate the distinction, Searle considers an analogy to games. The rules of football, for example, do not just regulate behaviour during the game, but form part of the definition of the game itself: football is a game with touchdowns, field goals, and so on. The constitutive rules of football are stated as definitions: a touchdown occurs when the ball has crossed the opponents' zero line in the hands of an offensive player. Regulative rules, on the other hand, are stated as imperatives: officers must wear ties at dinner. A description of a touchdown cannot be undertaken without reference to its constitutive rules; a description of tie wearing at dinner can be undertaken without reference to any rule of etiquette. Similarly, an illocutionary act is describable only in terms of its constitutive rules; a perlocutionary act (e.g. 'convincing') is describable independently of any rule which regulates its performance.
Ref.: Suits (182).

171. SICARD, Alain, 'Homo Ludens: L'Homme en jeu,' *L'Arc* 80 (1980) 17-23
Sicard explores the relationship between play and politics (*le politique*). Cortázar's work and its specific relationship to history is to be found in play. In Cortázar's work play determines conduct. Play has previously been seen as destabilizing the established order (*homo ludens* vs. *homo sapiens*), but this opposition implies an individualistic – and finally selfish – conception of play. Because we live in a world where everything is *solidaire*, the freedom inherent in play is not synonymous with 'irresponsible freedom.' Play gives the player only part of the initiative – the player learns that his freedom exists within a discipline (*pratique*). For Cortázar character invents (creates) author. The author makes himself available (*disponible*). Thus, the necessary negation of the subject – he becomes a chameleon. Play also saves man from despair and reunites him with history. Revolution is not play. But writing is. By realizing that play is a discipline (*une pratique*), the writer takes part in history.

172. SIMONS, Kenneth Joseph, 'The Ludic Imagination: A Study of the Play Element in Conrad's Literature,' *DAI* 41 (1980-81) 3103A
Conrad's moral vision and his concern with the value of naiveté are seen as developing in a play-like fashion. Guilt, established in early works as the essential dilemma of civilization, is later rejected. 'Youth,' *Lord Jim* and 'The Secret Sharer' are discussed in terms of Freud's psychology.

173. SINGER, Jerome L. *The Child's World of Make-Believe: Experimental Studies of Imaginative Play*. New York: Academic Press 1973
Relates imagination and play in the child.

174. SLOVENKO, RALPH AND JAMES A. KNIGHT. *Motivations in Play, Games and Sports*. Springfield: Thomas 1967

An anthology of works on why man plays, with a preface by Karl Menninger. Over fifty authors are here represented, and most of the work appears here for the first time. Thirteen chapters on topics from chess to the role of the cheerleader and the sport of skydiving are sober examinations of motivation in each case. The motivations and complex relations of athletes and their families is explored, for example, in chapter six, which also has an article on 'Man and His Pet' by Marcel Heiman. Perhaps more to the point of this bibliography are the chapters on Play and Human Development, Play and the Holy (including Robert E. Neale's *Play and the Sacred*) and Sports, Game-playing and Humankind.

175. SPARIOSU, Mihai. *Literature, Mimesis and Play: Essays in Literary Theory*. Tübingen: Gunter Narr Verlag 1982

Spariosu here presents a collection of his essays, most on specific texts. The first, 'Literature and Play: History, Principles, and Method,' is an academic *tour-de-force* tracing the play theory of art from Heraclitus and Plato through Kant, Schiller and Nietzsche to Huizinga, Caillois and Fink in terms of a true history of ideas. The fourth essay, 'Tristram Shandy: The Games of Fiction,' analyzes the novel in terms of Tristram's playing with the notions of art and nature and literary conventions such as the classical unities, particularly the unity of character. Tristram plays with these to reintegrate them eventually into the narrative. The fifth essay, 'The Eternal Husband: Fiction and the Existential Games,' analyzes Dostoevsky's novel as a game between Velchaninov and Trusotzky. The end of the game leads circularly to a revelation of the beginning. The last essay, 'Playing at Tragedy: Malcolm Lowry and his Fictional Doubles,' takes up *Under the Volcano* and *Dark as the Grave wherein my Friend is Laid* as examples of the 'doubling' of Lowry, in a Pygmalion-like manner, with his literary creatures, a problem 'at the center of Lowry's entire work.' The second essay, 'Six Authors in Search of A Shadow,' examines many aspects of the fiction of mimesis by way of a review of *Mimésis/des articulations* by Jacques Derrida, Sylviane Agacinsky, Sarah Kofman, Lacoue-Labarthe, Jean-Luc Nancy, and Bernard Pautrat, who in turn are writing on such varied commentators as Kant, Wittgenstein, Hoffmann (Devil's Elixirs), Heidegger and Plato (*The Republic*) respectively. Spariosu's third essay considers Cervante's work as presenting the problem of enactment of fiction ('a confusion between aesthetic and practical fictions which results in the intrusion of literature [play] on life [action]'); a problem which besets all of Western fiction. Cervantes undermines history as well as romance by emphasizing their fictionality, one practical and the other aesthetic, which is essentially their 'un-truth.' But practical fictions function as 'truth' in distinction from the aesthetic fiction of romance. Plato; Aristotle; Heraclitus; Immanuel Kant; Martin Heidegger; Friedrich Nietzsche; Paul Feyerabend; Jacques Derrida; Ludwig Wittgenstein; René Girard; Bernard Pautrat; Bertolt Brecht; Miguel de Cervantes; Laurence Sterne; Fëdor Dostoevskij; Malcolm Lowry; Miguel de Unamuno.
Ref.: Bruner, *et al* (24); Caillois (29) (30) (31); Ehrmann (50); Ellis (52); Fink (59); Huizinga (94); Lange (112); Lanham (113) (114) (115); S. Millar (136); Piaget (153); Schiller (168);

176. STEEL, D.A., 'Lafcadio Ludens': Ideas of Play and Levity in *Les Caves du Vatican*, *Modern Language Review* 66 (1971) 554-64

Steele looks at the 'sotie' or medieval farce of Gide's *Les Caves du Vatican*, considering the protagonist Lafcadio as a 'joueur' in the multiple senses of the word.

In the Lafcadio-Oreste opposition he sees the possibility of two irreconcilable concepts of liberty: the amoral liberty of the spontaneous impulse in free play opposed to the moral, pondered, responsible freedom of the chosen dead. Additional works by André Gide mentioned are: *Le Prométhée mal enchaîné*, *L'Immoraliste*, *Les Faux-Monnayeur*, and *Les Caves du Vatican*.

Ref.: Caillois (29), (30), (31); Huizinga (94); Schiller (168).

177. STEELE, Peter. *Jonathan Swift: Preacher and Jester*. Oxford: Clarendon Press 1978

Steele's study of Swift includes a chapter entitled 'Play.' Swift is analyzed in terms of the light that an understanding of play concepts provides: '... for all its ramifications, "play" is a primordial category, and questions of its usefulness or uselessness come later' (p. 123).

178. STERN, William. *Allgemeine Psychologie auf personalistischer Grundlage*. Haag: M. Nijhoff 1935

Play and fantasy share the imitative relation between the person and the world. Art is a product of fantasy which, unlike play, persists in time. Myth is a product of collective consciousness which also persists in the imitation of and difference from objective reality.

179. STEVENS, Martin. 'Laughter and Game in *Sir Gawain and the Green Knight*,' *Speculum* 47 (1972) 65-78

As a counter to extensive critical examination of the poem's high seriousness and its darker details, Stevens sets out to look at the playful nature. Specifically, he differentiates his own critical framework from that of Robert G. Cook, 'The Play-Element in *Sir Gawain and the Green Knight*,' with reference to *Homo Ludens*. Ref.: Beaujour (14) (15); Cook (40); Ehrmann (50); Fink (59); Huizinga (94); Lanham (113) (114) (115).

180. STEWART, Susan. *Nonsense: Aspects of intertextuality in Folklore and Literature*. Baltimore: The Johns Hopkins University Press 1978

Stewart examines a number of ways, from children's games to literature, in which the human mind 'plays with' boundaries, conventional limitations and categories. In one chapter, 'Play with Infinity,' she provides an extremely useful analysis of recursive listing and 'nesting' games. Her use of literary examples is extensive. John Barth, Gregory Bateson, Samuel Beckett, Jorge Luis Borges, André Breton, Alain Robbe-Grillet, James Joyce, Vladimir Nabokov, Thomas Pynchon, François Rabelais, Raymond Roussel, Gertrude Stein, Ludwig Wittgenstein.

181. STOREY, Robert F. *Pierrot: A Critical History of a Mask*. Princeton: Princeton University Press 1978

Storey examines the history of the clown characterization, Pierrot, from its Renaissance beginnings to twentieth-century manifestations in T.S. Eliot and Wallace Stevens. This is an important introduction to the theory of clowns. For this reason it is relevant to any extensive investigation into the varieties and forms of play.

182. SUITS, Bernard. *The Grasshopper: Games, Life and Utopia*. Toronto: University of Toronto Press 1978

Suits provides a philosophical analysis, in the form of a dialogue, that attempts to clarify the essential, common features of all games. This anti-Wittgensteinian investigation pursues the definition of game through a number of modifications. The kernel form of this is: 'to play a game is to engage in activity directed towards bringing about a specific state of affairs, using only means permitted by rules, where the rules prohibit more efficient in favour of less efficient means, and where such rules are accepted just because they make possible such activity' (p. 34). Suits's argument depends upon two fundamental propositions. First, that it is the presence of a constitutive rule (at least one) that turns an activity into a game. An extrapolation of this definition would claim that play becomes game when a constitutive rule is imposed upon the activity (hanging upon a branch for a maximum duration, or in competition with other hangers, rather than just hanging for the fun of it). Second, for a game to be a genuine game it must be performed with a lusory attitude. With a prelusory attitude a person will attempt to achieve certain goals by any means available, normally the most efficient for his purpose. Given a lusory attitude, a person will engage in an activity in order to accomplish it according to the rules, even when these are demonstrably inefficient. Suits concludes his analysis with the proposition that when life is lived to its fullest (in a utopian society, say), all human activity will be conducted as game: for the activity itself.

183. SUITS, Bernard. 'What is a Game?' *Philosophy of Science* 34 (1969) 48-56
This is the article which later spawned the larger work mentioned above.

184. TAPP, Gary Wesley. 'The Story and the Game: Recent Fiction and the Theology of Play,' *DAI* 36 (1975-76) 2814A

Tapp finds that contemporary fiction writers have revived the game element in response to the seriousness of modern life. He discusses the various uses and concludes that game playing can recreate a wholeness, and lead to an experience of the sacred. Tapp considers this in the fiction of Nabokov, Fowles, Barth, Barthelme, Vonnegut, Coover, and Pynchon.

185. TAYLOR, Marc C. *Erring: A Postmodern, A/theology*. Chicago: The University of Chicago Press 1984

Taylor employs Deconstruction, and in particular Derrida, to explore the 'interstitial space' along the boundaries between traditional theological oppositions. He lists forty-one such oppositions beginning with God/World and ending with Seriousness/Play. Mikhail Bakhtin, Samuel Beckett, Jorge Luis Borges, Martin Heidegger, Friedrich Nietzsche.

Ref.: Barthes (12), Derrida (43).

186. THIHER, Allen. *Words in Reflection: Modern Language Theory and Postmodern Fiction*. Chicago: The University of Chicago Press 1984.

The argument places play, or the 'play metaphor', at the centre of any understanding of postmodern literature. Play is exploratory and innovative. It replaces, in literary production, the conventional authenticity of traditional forms. Thier derives his model of literary play from Wittgenstein, Heidegger, and Saussure, all of whom he discusses at length. Play is seen as a particular activity having rules (Wittgenstein), free and creative (Heidegger) and made possible by the existence of a system, or of a systematically delimited conceptual space (Saussure).

Derrida's notion of freeplay, taken here as a logical extension of Saussure, is extremely important to the argument. 'Play carries with it a divided consciousness that obliges one to enter into full acceptance of the game while one watches oneself accept this state' (p. 157). John Barth, Donald Barthelme, Roland Barthes, Samuel Beckett, Jorge Luis Borges, Jacques Derrida, Martin Heidegger, Franz Kafka, Vladimir Nabokov, Friedrich Nietzsche, Thomas Pynchon, Raymond Queneau, Alain Robbe-Grillet, Ferdinand de Saussure, Ludwig Wittgenstein.

187. TORRENTE BALLESTER, Gonzalo. *El Quijote como juego*. Madrid: Guaderama 1975

188. ULLOA, Justo C., 'La narrativa de Lezama Lima y Sarduy: entre la imagen visionaria y el juego verbal,' *DAI* 35 (1974-75) 1676A-7A

This constitutes an examination of Lezama Lima's hermetic novel, *Paradiso* (1966) and of Severo Sarduy's novels, *De donde son los constantes* (1967) and *Gestos* (1963). Lezama Lima has constructed a complex poetic theory, based upon the premise that perfection existed before the Fall, and that it will only be regained at the time of the Last Judgement; meanwhile, the poet is the intermediary between man and the divine. It is only when this poetic theory is understood that the puzzle of *Paradiso* can be solved. Similarly, Sarduy's theories are analysed in order to elucidate the meaning of his novels. Sarduy's close relationship with Roland Barthes, Jacques Lacan, and other important theoreticians has helped form his radical literary views.

189. URZO, Carmelo, 'Lo maravilloso en el *Amadís de Gaula*, el *Quijote*, y *Cien años de soledad*: un juego perspectivista,' *Explicación de Textos Literarios* 10:1 (1981) 101-9

A study of the so-called 'magical realism' of three classic works, the medieval romance, *Amadís de Gaula*, the Golden Age novel, *Don Quijote*, and the modern Spanish American novel, *Cien años de soledad*. The magical elements of *Amadís* are presented by the narrator without any ironic detachment, thus making them seem 'real.' In *Don Quijote*, on the other hand, the magical elements are presented ironically, and reveal the peculiar psychology of a character, rather than 'real' events. The magical elements in *Cien años* are presented in both ways: they seem incredible when treated ironically, but quite feasible when that ironic detachment disappears. In some ways, then, *Cien años* returns to the medieval technique in order to give us a more authentic portrayal of Latin American reality. Miguel de Cervantes; Gabriel García Márquez; Garci Rodríguez de Montalvo; Torquato Tasso; Mario Vargas Llosa; Tzvetan Todorov.

190. VILLANUEVA, Alfredo R., 'Julio cortázar's *Final del juego*: A Translation and Critical Study,' *DAI* 35 (1974-75) 1637A

Cortázar rejects rationalism as a limiting and outmoded philosophy; in his fiction, he moves towards poetry and metaphysics in order to escape the restrictions of the rational world. The short stories in the collection *Final del juego* (1964) are in a surrealist vein, and deal with themes such as madness, dreams, and the distortion of space and time. The notion of the *figura* is developed in this and other works: this is the pattern of endlessly repeating events, in which the individuals' destinies are less important than the survival of the pattern itself.

191. VINCENT, John Paul, 'The Evolution of Ludic Fiction: Existential Play in the Late Works of Henry Adams,' *DAI* 40 (1979- 80) 2687A

Following Howard Mumford, Melvin Lyon and Vern Wagner, Vincent finds a comic motive in Adams' late work, and analyzes ludic imagery as the foundation of Adams' thought in these works. Playfulness and seriousness are distinguished as freedom and Puritanism respectively. Adams applies the play element to a critical review of political history. *The Education of Henry Adams*, *Mont-Saint-Michel and Chartres*, and other political writings.

192. WAGNER, Marlene S., 'The Game-Play in Twentieth-Century Absurdist Drama: Studies in a Dramatic Technique,' *DAI* 32 (1971-72) 4637A

Taking the four twentieth-century Absurdist dramatists Albee, Beckett, Genet, and Pinter because the device of the game occurs most frequently in their plays, Wagner investigates contemporary dramatic technique. The game works in three ways: as structure, as metaphor, and as a reflection of modern society. She concludes that in Absurdist drama game-playing has a positive value as a commitment in the existentialist sense.

193. WALTON, Kendall L., 'Fearing Fictions,' *The Journal of Philosophy* 75:1 (January, 1978) 5-27

Works of fiction constitute fictional worlds. These worlds are like games of make-believe. The reader experiences fiction much as a game: certain propositions are true of the fiction as similar propositions are true in games of make-believe. (All such propositions will begin with the implicit clause, 'It is fictional that...') The reader may be said to 'play along with the fiction' and to incorporate it into a private game of make-believe. The reader 'descends' to the level of the fiction. In this make-believe role, in which the reader may be said both to incorporate himself within the fiction and to use it as a 'prop' for his emotions, the reader experiences emotions that are fictional. Walton suggests that his theory of fictional emotions explains why readers re-read fiction with evident enjoyment: every time they have freshly re-incorporated themselves within the fiction.

194. WALTON, Kendall L., 'How Remote are Fictional Worlds from the Real World?' *Journal of Aesthetics and Art Criticism* 37:1 (Fall, 1978) 11-23

Walton argues that fictional worlds are generated by fictional propositions that readers, in games of make-believe, *pretend* to believe. 'Representational works of art and games of make-believe thus generate fictional truths' (p. 16). The games of make-believe that readers play with 'representational works' are governed by conventions; when these are accepted, the reader may be said, not to promote fiction to the level of reality, but to 'descend to the level of fiction' (p. 21). Samuel Beckett; Flann O'Brien.

195. WALTON, Kendall L., 'Pictures and Make-Believe,' *Philosophical Review* 82:3 (July, 1973) 283-319

196. WARNKE, Frank J., 'Sacred Play: Baroque Poetic Style,' *Journal of Aesthetics and Art Criticism* 12 (1964) 455-64

Warnke, noting the indecorous pairing of playfulness and seriousness, intellect and emotion, in Baroque poetry, suggests a way of approaching it designed to enable understanding of how the style of a poem may partake simultaneously of

the frivolous, the dramatic, and the profound. He explores these three traits in the English poetry of Donne, Herbert, Vaughan, and Marvell, and in such Continental poets as Huygens, Fleming, Théophile de Viau and Étienne Durand, and Quevedo and Lope de Vega.
Ref.: Huizinga (94); Schiller (168).

197. WATSON, Richard A.R., '“God Games”: Some Explorations of the Technical Structures of Modern Narrative Literature,' *DAI* 29 (1968-69) 918A-9A

The self-consciousness of modern narrative literature, Watson says, has culminated in the concept of 'god-game.' Consequent problems include: closure, descriptive strategies, and the theological parable. Fowles, Blake, Hawthorne, Kierkegaard, Kafka and Borges are discussed.

198. WAUGH, Patricia. *Metafiction: The Theory and Practice of Self-Conscious Fiction*. London and New York: Methuen & Co., Ltd. 1984

A brief introduction to the subject of metafiction that includes some interesting discussion upon play and game concepts in literature. Play is seen as an aesthetic process of recontextualization in which language is shifted from ordinary to innovative, or aesthetic (that is, playful), contexts according to a process that involves explicit metalingual commentary. Waugh includes discussion of role-playing and language games. Mikail Baxtin, John Barth, Donald Barthelme, Roland Barthes, Gregory Bateson, Samuel Beckett, Jorge Luis Borges, Christine Brooke-Rose, Italo Calvino, Robert Coover, Julio Cortázar, John Fowles, William H. Gass, Vladimir Nabokov, Thomas Pynchon, Alain Robbe-Grillet.
Ref.: Huizinga (94).

199. WILLIAMS, Richard Darby, 'Poeta Ludens: Explorations in the Theory of Art as Play,' *DAI* 32 (1970-71) 6397A

Art is seen here as an extension of the childhood activity of play. Play is first defined politically and metaphysically, then applied to art, which has similar motivations and goals. The final aim is to develop a play aesthetics.

200. WILSON, Robert Rawdon, 'Godgames and Labyrinths: The Logic of Entrapment,' *Mosaic* 15 (December, 1982) 1-22

Wilson takes the delusive use of the 'commonplaces' of critical discourse to task, concentrating on the inapt use of the commonplace 'game.' He distinguishes between weak and strong labyrinths. As every complex game subsumes its simpler prototypes, he says, 'the constitutive act of reading absorbs the constitutive rules of the game of labyrinths.' Structure in literature therefore originates in the reader's own inclination to play, he concludes, and thus becomes the reward for having read.

Ref.: Blake (22); Bruss (25); Huizinga (94); Morrissette (142); Schiller (168); Suits (182); Wittgenstein (205).

201. WILSON, Robert Rawdon, 'Spooking Oedipa: On Godgames,' *Canadian Review of Comparative Literature* 4:2 (Spring, 1977) 186-204

Wilson analyzes John Fowles' term, 'godgame,' in order to formulate its general applicability to literary texts. It is defined as a species of illusion in which a character, or more than one, finds himself 'caught in a cunningly constructed web of appearances' and who is observed and his behaviours judged by the master of

the game (p. 187). The actual definition of 'godgame' is derived from Calderón de la Barca's *La Vida es Sueño*: an impenetrable series of incidents, constituting reality for the victim, that is self-correcting and self-explaining and has been planned by an intellectually superior gamewright in order to observe the behaviour of the victim within the illusion (p. 190). Wilson extends the analysis to include the works of several modern writers, including Herman Hesse, Jorge Luis Borges and Thomas Pynchon. He concludes that the element of observation — the godgame that is created for the purpose of watching the victim's behaviour — is the central part of the definition. He proposes it, though unnamed prior to John Fowles, as a common narrative situation: the godgame 'plays upon, and calls forth, the essential human fear of puniness ... despite the elusiveness and paradoxical mutism of this fear, [it] captures and articulates it precisely' (p. 204). Jorge Luis Borges, Pedro Calderón de la Barca, Miguel de Cervantes, William Shakespeare, Thomas Pynchon.

202. WILSON, Robert Rawdon, 'Three Prolusions: Toward a Game Model in Literary Theory,' *Canadian Review of Comparative Literature* 8:1 (Winter, 1981) 79-92

In this review of Bernard Suits' *The Grasshopper: Games, Life and Utopia*, George deForest Lord's *Heroic Mockery: Variations on Epic Themes from Homer to Joyce* and Robert F. Storey's *Pierrot: A Critical History of a Mask*, Wilson analyzes the possibilities of a critical terminology based upon game and play analogies, the uselessness of constituting 'just another incantatory critical vocabulary' (p. 92) and attempts to isolate some of the historical reasons for the current interest in play models. This interest is 'best considered as a confluence of distinct lines of preoccupation' (p. 82 fn. 11). Suits' study of play is held to be, not only the best of the books under review but, an important move in the direction of clarity. Jorge Luis Borges, Alain Robbe-Grillet, Friedrich Schiller, George deForest Lord, Paul Valéry.

Ref.: Suits (182).

203. WIMSATT, W.K. (Jr.), 'Belinda Ludens: Strife and Play in *The Rape of the Lock*,' *New Literary History* 4 (1973) 357-74

Wimsatt looks at *The Rape of the Lock* as play from Plotinian and other viewpoints, including his own analysis of the game of Ombre as it was played in the poem. His conclusion is that the card-game permeates the entire poem, acting as 'a brilliant epitome of the combat of the sexes which is the theme of the whole.' Ref.: Caillois (29); (30); (31); Ehrmann (50); Huizinga (94); Morrisette (142); Schiller (168); Wittgenstein (205).

204. WIMSATT, W.K., 'How to Compose Chess Problems and Why,' *Yale French Studies* 41 (1968) 68-85

The idea of chess problems is examined with implications for literary criticism and critical theory. Language as expression and particularly as 'a partly conventional symbolic system has parallels with the rules of chess. Poetry differs from prose as chess problems differ from 'the strife of games.' Chess problems provide a limited example of the paradox of universality in originality, a paradox presented to the critic in a more general and intricate field by poetry.

205. WITTGENSTEIN, Ludwig. *Philosophische Untersuchungen*. Ed. R. Rhees/*Philosophical Investigations*. Trans. G.E.M. Anscombe. Oxford: Basil Blackwell 1953, 2nd ed. 1958, 3rd ed. 1967

Wittgenstein's use of game is twofold. In the first place, he uses 'game' to indicate precisely the kind of activity that cannot be adequately defined but can only be said to have, in its various uses, a certain 'family resemblance' in which 'we see a complicated network of similarities overlapping and criss-crossing' (pp. 32e, para. 66). Game-playing is, hence, the prototypical instance of a human activity that cannot be defined but can, through its varied uses, be perceived as having a special kind of relationship. In the second place, Wittgenstein uses the concept of a 'game' to describe the separate and discrete uses of language that he analyzes. Language is composed of various 'language-games' and in order to play them (that is, use language intelligently) one must first understand their constitutive rules (which may be quite simple). Thus 'game' provides a paradigm both for indefinability and for the use of language itself.

Ref.: Josipovici (100); Searle (170).

206. WOOD, David, 'Derrida and the Paradoxes of Reflection,' *Journal of the British Society of Phenomenology* 11 (1980) 225-238

Takes up the problem of self-referentiality in Derrida's idea of writing (*écriture*) as a play of differences that perpetually defers the determination of meaning. This reflexivity leads Derrida to a thematic concern with strategy. But Wood shows Derrida's reliance on an authorial interpretative guidance in his own writing which he cannot remove from his postponement of meaning.

207. YURKIEVICH, Saúl, 'Eros ludens (juego, amor, humor) según Rayuela,' *Escritura* 3 (1977) 133-147

A study of play, love and humour in Cortázar's novel.

208. ZALACAIN, Daniel, 'El personaje "fuera del juego" en el teatro de Griselda Gambaro,' *Revista de Estudios Hispánicos* 14:2 (Mayo 1980) 59-71

The work of the Argentinian dramatist, Griselda Gambaro, is related to the European 'theatre of the absurd.' Like Beckett's plays, Gambaro's lack conventional plots and constitute a protest against the restrictions placed upon the individual by society. Her vision is pessimistic, since the individual is seen as a mere puppet. In *El desatino* (1965) and *Los siameses* (1965), Gambaro stages a confrontation between the character who stands outside the absurd game which is the behaviour demanded by society, and the character who submits to the rules of this game. The 'outsider' is not triumphant, however, for his exclusion brings him only desperation and anguish. Samuel Beckett; Henri Bergson; Griselda Gambaro; Ezequiel Martínez Estrada.

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