

Driving Out of The Wreck Underground Testing in the Cold-War Novel

By

Piers Hollott

B Sc , University of Victoria, 1996


A Thesis Submitted in Partial Fulfillment of the
Requirements for the Degree of


MASTER OF ARTS

In the Department of English

We accept this thesis as conforming
to the required standard


Dr Stephen A C Scobie, Supervisor (Department of English)


Dr Christopher James Keep, Departmental Member (Department of English)


Dr Lianne McLarty, Outside Member (Department of Film Studies)


Dr. Pamela Moss, External Examiner (Department of Human and Social Development)

© Piers Hollott, 2000

University of Victoria

All rights reserved. This thesis may not be reproduced in whole or in part, by
photocopy or other means, without the permission of the author.

Supervisor Dr Stephen A C Scobie

ABSTRACT

This thesis applies common approaches from Nuclear Criticism to three novels, Angela Carter's *The Passion of New Eve*, Nicole Brossard's *Mauve Desert*, and William S. Burroughs's *Cities of the Red Night*. It explores the themes of testing and experimentation, focusing on the nuclear test itself. Nuclear war literature can be divided into two categories: those that deal with the effects of the war, and those that explore the preparation for it. This thesis is a consideration of the latter category.

This thesis is influenced by the work of Gilles Deleuze and Felix Guattari, specifically their collaborations, *Anti-Oedipus: Capitalism and Schizophrenia* and *A Thousand Plateaus: Capitalism and Schizophrenia*. These collaborations develop many concepts that can be applied to the Cold-War novel including the body without organs, the diagram and the desiring machine. I have added a concept of my own, the *tryptych*, aligned with Deleuze and Guattari's diagram or rhizome fold.

Examiners

[Redacted]

Dr Stephen A C Scobie, Supervisor (Department of English)

[Redacted]

Dr Christopher James Keep, Departmental Member (Department of English)

[Redacted]

Dr Lianne McLarty, Outside Member (Department of Film Studies)

[Redacted]

Dr Pamela Moss, External Examiner (Department of Human and Social Development)

TABLE OF CONTENTS

Abstract	ii
Acknowledgements	iv
Preface	1
1. Mommy-Daddy-Me (<i>The Passion of New Eve</i>)	10
2. The Driving Test (<i>Mauve Desert</i>)	32
3. Fatal Strategies (<i>Cities of the Red Night</i>)	50
Notes	72
Works Consulted	77
Vita	85
Partial Copyright	86

Acknowledgements

In addition to the people on my committee, I would like to thank Dr. Peter Schwenger, who provided me with a copy of his book, *Letter Bomb: Nuclear Holocaust and the Exploding Word* when it became out of print, and DJ Spooky, A/K/A Paul D. Miller, without whose liner notes I would likely never have found Brian Massumi's book. Thank you both.

DRIVING OUT OF THE WRECK

Underground Testing in the Cold-War Novel

I. *The Italian Navigator*

Mark Ruwedal begins the preface to his photo-essay “The Italian Navigator Has Safely Landed in the New World” with these words:

On 2 December 1942, at the University of Chicago, Enrico Fermi created the first successful chain reaction. This experiment of the *Manhattan Project* led to the development of the atomic bomb tested near Alamogordo, New Mexico on 16 July 1945 (“Trinity,” named by Robert Oppenheimer for a John Donne devotional poem). “The Italian Navigator” is a photographic project which commemorates the fiftieth anniversary of the bomb and considers its legacy in relation to landscapes. The title itself is taken from a coded message confirming Fermi’s success, but may also refer to the European conquest. *Trinity* took place on the Jornada Del Muerto (“the journey of the dead”), a waterless stretch of desert named by the Spanish Conquistadors four centuries earlier.

How ironic that the atomic bomb, a device limited after launch to a single destination, is described as a *navigator*. Ruwedal’s photographs reveal a landscape

altered by the tests conducted there, the expanse of desert a multitude of potential destinations. Within this desert, the bomb test will take place at a predetermined time and location: Ground Zero. The explosion itself is absent from Ruwedal's photographs: he captures how the landscape has and has not changed in the intervening 50 years. The desert becomes (but always has been) a potent residual image. We bear witness to the absence and imminence of the explosion, the presence and permanence of the desert.

By the time the "Italian Navigator" has landed, the world has become a "New World," brought into being not by deployment, but by a test. Deployment is a dead end, which could leave us with not a new world, but with no world at all. In a post-nuclear-apocalyptic novel, the memory of deployment provides a narrative that threatens to take the focus away from the author's intended narrative. The strong political statement it already bears makes it difficult for the author to make a political statement of her own, beyond the obvious that this *cannot happen*. Writing about testing, rather than deployment allows an author more political freedom.

In *The Passion of New Eve* (1977), Angela Carter mentions nuclear testing only once, in passing. The theme of testing, however, recurs again and again in imagery drawn from alchemical experimentation, and in the way her protagonist, Evelyn, is tested, like the subject of an experiment or a fairy-tale hero. He is physically and psychologically experimented with, transgendered into Eve, named apparently for the first woman in the Bible to be tested. Carter's novel intimately implicates two biblical texts, Genesis and Revelations, describing the end of one

world and the beginning of another. The world transcended is our own, dominated by Freud's Oedipal Complex. In *The Passion of New Eve*, Carter experiments with the notion of a post-Oedipal world.

Nicole Brossard's *Mauve Desert* (Eng. Trans. 1990) is one part Lesbian novel, one part road novel, one part murder mystery, and one part nuclear novel. The nuclear test ("the explosion") is a constant theme, but so is the threat of male violence toward women. It is this threat which is carried out in the murder of Angela Parkins, which concludes the novel's first and third sections. The narrative of the story occurs twice, enveloping a series of translator's notes. The second time the story is told, it is modified, but the murder cannot be prevented. The form of Brossard's novel suggests a series of endless returns to the same subject, the story of the explosion, the murder and the protagonist Melanie's coming out.

In *Cities of the Red Night* (1981), William S. Burroughs leads us on a saturnalian romp through time. His novel is a sophisticated attempt to escape boredom, anxiety and reality, away from the present into past and future. This attempt fails, however, and like Moses, Burroughs leads his followers to a Promised Land from which he is himself excluded, to fight in a queer rebellion in which he cannot participate. At the novel's conclusion, Burroughs's narrator is left alone with his anxiety, confronted by an imminent explosion that he cannot prevent. Retroactively, the end of the novel recasts itself as a nuclear commentary. I will further recast Burroughs's novel with a commentary on Marx's triptych formula from *Capital*, M-C-M'.

II *Anti-Oedipus*

This thesis began with an exploration of the body of writing designated as Nuclear Criticism. The field of Nuclear Criticism officially emerged in the summer of 1984, with the publication of an issue of *Diacritics* devoted to the topic. This issue contains many arguments and dialogs that persist to this day. It is the quintessential introduction to the field of Nuclear Criticism, along with Richard Klein's article, "The Future of Nuclear Criticism" (1990)

My thesis in turn critiques the ideas of Freud, Nietzsche and Marx (with an eye turned to Jean Baudrillard), but my primary influence in writing has been the work of Gilles Deleuze and Félix Guattari, particularly their collaborations, *Anti-Oedipus: Capitalism and Schizophrenia* and *A Thousand Plateaus: Capitalism and Schizophrenia*. Before going on, I would like to introduce some key concepts. (As an introduction to the writing of Deleuze and Guattari, however, I highly recommend Brian Massumi's book, *A user's guide to Capitalism and Schizophrenia*.)

The *body without organs* is body and egg, the seed from which a being is constantly being born. It is always about-to-become.

Imagine the body in suspended animation intensity = 0. Call that the 'body without organs' ... Think of the body without organs as the body outside any determinate state, poised for any action in its repertory ... Now freeze it as it passes through a threshold state on the way from one determinate state to another. That is a degree of intensity of the body without organs (Massumi 70)

In contrast to the body without organs, the *full body without organs* is easier to understand as the body without organs that is *always already full*. This is the body of the addict and the paranoid. It can never become anything else, because it is already full. The full body without organs *miraculates* (draws, attracts, commands) to itself *desiring machines*. These are objects that produce states of intensity, in place of the absent organs. A mother's breast will be a desiring machine, so will a new car.

Take a problematic statement like "the body without organs is the deterritorialized socius, the wilderness where the decoded flows run free, the end of the world, the apocalypse" (*Anti-Oedipus* 176). The full body without organs miraculates to itself witnesses, which operate also as desiring machines. My thesis is that the Explosion itself is also a full body without organs, which must always miraculate witness to itself. In the face of the explosion, we cannot turn away.

III *Folds, Triptychs and Spirals*

This thesis is borne out of my fascination with the beginnings and the ends of things, with those things abandoned and those kept: the wreck and the residue. For a long time I have been drawn to the triptych structure, whether in art, music or literature. Consider the musical *sonata*: it has three parts, a theme, a middle section characterized by experimentation, followed by a restatement of the theme, altered by the experimentation. Because the second theme echoes the first, we can always add a

second experimentation, resulting in a second restatement. The sonata becomes a *rondo*. The triptych always suggests a repetition, and therein, I believe, lies the fascination.

This implicit repetition is an endless series, but since it passes again and again through, re-innovating the same thematic material, it is also spiral. The spiral structure is an image repeated in Nicole Brossard's writing and poetry. It is eternal, constantly turning and returning, folding back in on itself.

In *A Thousand Plateaus*, Deleuze and Guattari develop a theory of folds. The triptych is a folded surface: the statement of the theme is folded over the experimentation to put it in contact with the restatement. The experimentation provides a temporary line of flight, and the restatement offers an inevitable return. Consider Burroughs's fold-in method: the experimentation is provided by the technique, in which one text becomes another. This process is part translation, part chance, and part experiment.¹

In the course of this thesis I will make many folds, each time attempting to bring together two concepts. At certain points in the text, the page has actually been marked to indicate where it should be folded: this happens at the midpoint of each chapter. The primary folds are dystopia into utopia in the first chapter,

To break up the linearity of the text, I have also interrupted it at many points with what I call *disasters*, conversational asides, which could have been footnotes, but are not. If this thesis were my experiment, these would be the unexpected events that interrupt it and send it astray.

recreation into destruction in the second, and corporeality into capitalism in the third. In part, the folds are a strategy to break up the linearity of the text, and break up the flatness of the page.

The apocalyptic meta-narrative is implicitly threefold. It begins with the prophecy, followed by a period of waiting and interpretation. This period is elastic, but ostensibly will be terminated by the fulfillment of the prophecy. As readers, we are participants in the middle period, the waiting that fills the space between the covers.² As inhabitants of the Cold War period, we are no strangers to the concept of waiting, for the inevitable, for the ostensible and for the imminent, but also for an event that is absent. Now with the Cold War ended, we look back. To the initial fold of *prophecy* into *fulfillment*, let me add a further fold, *apocalyptic anxiety* into *Cold War detente*.

In his seminal essay “No Apocalypse, Not Now (full speed ahead, seven missives, seven missiles),” Jacques Derrida demonstrates how the unrepresentable possibility of nuclear war is ‘fabulously textual’ (*Diacritics* 23), by which he means that it shares this with the literary fable: the nuclear apocalypse can never be represented because it has never yet been, and never can be, because our continued cultural persistence depends upon this (non)event never happening. It cannot be *represented*, because it has never been *present*. If this event cannot be faithfully represented, we can instead reproduce and share the period of waiting in the meantime. To prevent the ending, we must tell the story, the story about the

development of the bomb, about the underground tests, and about the wasteland where the bomb was tested.

When we read a book, we are faced with the three-fold structure, the beginning, middle and end, we know, however, when the book is finished. We can turn the book over as we pick it up, even, and get a look at the last page. The meta-narrative of the Revelation (or, perhaps, the revelation of the meta-narrative), however, must be narrated to us. We cannot just read it ourselves. Paradoxically, only when we reach the end of the narrative do we become aware of the narrator, since the narrator stands at the farthest end of the book to relate her story.

But we know a few things about the apocalyptic narrator already. He is a loner, his vision of the end comes to him when he is alone. He wants to share his vision, but is incapable of doing so adequately. We know that the apocalyptic narrator is a good storyteller, whether we are talking about Ishmael, the Ancient Mariner or John of Revelations.

The revelation of the apocalypse requires a witness. In the apocalyptic meta-narrative, the apocalypse is three-times witnessed, first by the prophet, then by those who bear witness to his prophecy, and then by those who witness the events he has prophesied. These three acts of witness can be projected into past, present and future. When the bomb is dropped, the audience is divided into witnesses, victims and survivors.

The witness is a survivor. She serves as a recording machine. This is a sort of desiring machine, miraculated to the full body of the Explosion, to serve it as a

witness I call her the *witness-survivor*. In each of the three novels I am reading, the narrator is a witness-survivor. What they share is a sense of consolation. This consolation lies in the narration of the personal revelation. “Blessed is he who reads aloud the words of the prophecy” (Rev 1:3), and blessed are those also who share the narrative, sharing the anxiety of waiting.

The residue: what remains after the revelation.

It is the reader after the author has left. This is what we share.

MOMMY-DADDY-ME

the Castratrix, the Simulator, and the Survivor

I. “We start from our conclusions.”

(*New Eve* 249, which opens the book’s final chapter)

One of the first things that caught my attention in each of these three books was a recurrent interplay between the themes of fugue and approach. Both of these themes are tied up in the paradoxical logic of apocalyptic anxiety, and the imminence of nuclear apocalypse: if it is only common sense to flee from the possibility of nuclear apocalypse, why as a species have we been consistently approaching this possibility? How can the idea of approach even apply to an apocalypse consistently deferred for centuries and even millennia? Perhaps only through literature can we answer these paradoxical questions about an event which is, as Derrida puts it, “fabulously textual” (*Diacritics* 23).

This thesis attempts to address these paradoxes, while maintaining a cautious remove from the moral quandaries drawn to the nuclear issue. Of the three texts considered in this thesis, I would call only *The Passion of New Eve* ‘post-nuclear’.

although this novel is written in the nuclear period, fueled by nuclear-anxiety, the anxiety is displaced, not inscribed as the central issue in the novel. In *Mauve Desert*, we are almost immediately aware of the threat presented by nuclear testing, whereas in *Cities of the Red Night*, we are unaware that the novel is a commentary on nuclear anxiety until the last page, in essence, *Cities of the Red Night* functions only retroactively as a nuclear novel. In *The Passion of New Eve*, as the world draws to a close, it is not a nuclear holocaust which seals its fate, but some other ongoing apocalypse: the end of Oedipus, or the end of Capital.

Like her other novels and short stories, Angela Carter draws *The Passion of New Eve* from a (de)tangling of myths, running the gamut from Oedipus to Ariadne, from Adam and Eve to the Ancient Mariner, from the Philosopher's Stone to the Fisher King, and from the myth of America and the open road to the myth of the bomb tests in Nevada, Utah and New Mexico. When she mentions in passing, near the middle of the novel, "this desert, since the nuclear tests they had performed here, somewhere in the vastness," (*New Eve* 99) we should recognize that this myth also lies at the centre of her novel: the myth of bomb tests carried out in the desert.

Though Carter substitutes a crisis of gender politics for the crisis of nuclear annihilation, what we read about in *The Passion of New Eve* is still the desert used as a testing ground, the testing ground for the New Eve - a crucible of sorts. Carter redirects the nuclear anxiety of the 60s and early 70s into a discourse of gender crisis, also fraught with anxiety, for the 70s and 80s. For the most part, however, my critique

focuses not on the transgendered characters Eve/lyn¹ and Tristessa, but on Carter's two pseudo-parental figures, Mother and Zero, and their relationship with Eve/lyn

Originally this chapter was going to follow the arc of Eve/lyn's journey from London to New York, from Beulah to Zero's camp, and from Tristessa's mansion finally to a little boat in a vast ocean. This underlying linear structure has been largely abandoned and folded since then, evolved like a Deleuzian rhizome, or several living ideas growing out of the remains of a discarded idea, but never straying too far from the anxiety arising from the nuclear threat and nuclear test that lies deep in the core of *The Passion of New Eve*.

Growing out of this rhizome core are two apocalyptic strains, one utopian and one dystopic. The utopian anti-Oedipal project, exemplified by the figure of the Goddess-scientist Mother, shares alliances with Deleuze and Guattari's text *Anti-Oedipus*. The other apocalyptic strain is a dystopic collapse into simulation and pointless repetition, exemplified by Zero, the madman-poet, which aligns with Baudrillard's thesis in *Simulacra and Simulation*.

Naturally, an ambivalence exists between these two apocalyptic strains. What I want to demonstrate is a contact point between the two – when you fold them into one another, where do they touch? The Oedipal triangle of Daddy-Mommy-Me – a simulation? Baudrillard alludes to this in one of the footnotes for “The Precession of Simulacra” (*Simulacra* 41-42), that the psychoanalytic session is based upon a process of simulation.

In deference to Derrida I will - for the most part - defer him to the next chapter, in which I take up *Mauve Desert*. This chapter concludes with a return to the tension between fugue and approach, with a look at Eve/lyn's nature as both fugitive and quest-hero. Eve/lyn descends ever deeper, ostensibly towards a centre, yet at the end of the novel, Eve seems to have passed beyond the edge of the earth. This paradox makes some sort of sense of a reading of Derrida's theory of the decentred centre in *Writing and Difference*, revised in "No Apocalypse, Not Now," to take into account the transcendental signifier of nuclear apocalypse.

II The Open Boat

Like *The Passion of New Eve*, this thesis is concerned with the beginnings and ends of things, so it seems sensible that I begin with a close look at the opening and closing scenes of the book, and at a subtle arc connecting one to the other and back again.

When we read Carter's novel a second time, we become aware that it is clearly the Eve of

In the City Evelyn arrives first to New York. The city immediately provides evidence of an apocalypse already begun. It is in ruins, as though it had already been bombed, suggesting, perhaps, that in the post-cold war era, we have come to realize that the bombs were not a necessary agent of the end of things as we know them. In "Waiting for the End," a sort of reprise to his earlier work, *The Sense of an Ending*, Frank Kermode describes an end consistently deferred, but what we are dealing with here is perhaps an ending already begun, and yet unfinished.

the book's close who narrates, though she uses the pronoun *I* to refer to the Evelyn that she was, for instance, in London or New York. The novel's tone is established as

confessional. Eve/lyn is the literary descendant of such apocalyptic witnesses as Coleridge's ancient mariner and Melville's Ishmael, as well as John of Revelations, all of whom narrate a story. Though he has already survived the end, the narrator is sole witness to the profound irony that the world outside his narrative framework abides. It is to this world that he must narrate. Irony resides in that the vision of the apocalypse must substitute for the apocalypse. The tale cannot be told. It can only be foretold, forestalled and deferred.

Pregnant, Eve abides in her boat on the ocean, doubly suggestive of a womb. We might consider Eve and her unborn baby a representation of the pre-Oedipal stage favoured by Nancy Chodorow or Julia Kristeva, but reading the novel as an anti-Oedipal narrative, I would argue that this image represents instead the post-Oedipal family unit, from which the father is removed. As Deleuze and Guattari point out in *Anti-Oedipus*, " 'pre-Oedipal' still has a developmental or structural relationship to Oedipus" (45). What Angela Carter describes goes beyond and past Oedipus, into the 'post-Oedipus.'

I would like to draw the reader's attention, momentarily to a tense shift which intrigues me immensely. It occurs during the ceremony in which Evelyn is presented to Mother:

The black goddess now sways hypnotically to and fro on her throne
and begins to bay like a bloodhound bitch in heat

[.]

“I am the wound that does not heal. I am the source of all desire. I am the fountain of the water of life. Come and possess me! Life and the myth are one!”

Her voice has its comings and goings, is blown to me as in rags on a high wind. The storm is here. (*New Eve* 81)

For a moment, it is as if Mother is presented again, re-presented to Eve as she recounts from her boat. The storm that has arrived is not an approaching apocalypse, but apocalypse as afterthought. Eve as survivor, surrounded by memories. Ironically, we are present to read her account.

III. The Triangle Formation

On the back of the dust-jacket of my hardcover 1993 Bloomsbury Classics edition of *The Passion of New Eve* is a quote from the first chapter, in fact, the first paragraph of the book:

The last night I spent in London, I took some girl or other to the movies and, through her mediation, I paid you a little tribute of spermatozoa, Tristessa

This is likely the first thing we read when we pick up the book, and the passage's placement at the book's beginning and end fashions it into a pair of mutual quotations, like bookends around the novel's ending and beginning.

This short scene is also the first in a series of three sexual situations in the book, which I can only describe as inverted primal scenes. Like Freud's primal scene,

these inverted scenes each involve a threesome, and observation of the sex-act. Whereas in Freud the primal scene occurs when the young child walks in on his parents having sex, in *The Passion of New Eve*, this scenario is turned upside-down: the two parents are replaced by a single parent figure, the single child becomes the couple engaged in intercourse. Like a picture on a tarot card, the parental figure mediates and orchestrates the intercourse.

I am going to discuss three of these inverted primal scenes in *The Passion of New Eve*. The first, as I have already mentioned, takes place in a theatre in London at the beginning of the book. The second occurs when Evelyn is brought to Beulah. After fleeing from the city into the desert, and narrowly escaping capture by the madman-poet Zero,

Evelyn is captured by the followers of the enigmatic goddess-scientist Mother. In Beulah, he is raped by Mother, who collects his

The first time I recognized one of these broken Oedipus formations was in the movie *Bladerunner* (1984). Like a futuristic Dean Moriarty, the replicant Roy Batty is seeking out a reunion with his father-creator, Tyrell. When the two meet, Tyrell is unable to help Batty with his problem - mortality - and Batty kisses his father-creator, then blinds him, thus killing him. The elements of the Oedipus myth are clearly evident in this scene, only completely fragmented. There is no mother, the sexual tension is homoerotic, between father and son, Oedipus is not the blinded, but he is the blinder, the father is still killed.

sperm, castrates him, changing his sex, and then attempts to impregnate him/her with his own sperm.

In *Anti-Oedipus*, Deleuze and Guattari pose a very difficult question: if we are to move beyond Oedipus, what are we to put in its place? To which they add the insightful question, what is in its place now?

What ought to go inside the Oedipal triangle, what sort of thing is required to construct it? Are a bicycle horn and my mother's arse sufficient to do the job? Aren't there more important questions than these however? (3)

Well, for starters, I have to ask, why does Angela Carter invert the Oedipal triangle of the nuclear family?

The Oedipal triangle is grounded in the taboo against incest. The threat of incest, however, is between parent and child in Oedipus. When the triangle is inverted, the threat is not between generations, but between siblings. Inverting the triangle brings us one step closer to removing the parental unit, upsetting the power structure of the triangle, but it also brings us a step closer to confronting the incest-anxiety, which propagates the triangle.

But Mother's experiment is not a complete success. By whom is New Eve pregnant? If Evelyn has impregnated Eve, this poses an immediate threat of incest, the incest guarded against by the Oedipus complex. The idea of a person impregnating him/herself is a direct confrontation of incest-anxiety, albeit, only possible in the realm of science fiction. In this respect Mother's experiment fails. Eve runs away from Beulah the day before her scheduled impregnation.

The third inverted primal scene is orchestrated by Zero. When he discovers that Tristessa, his Public Enemy Number One, is actually a man, Zero forces Tristessa and Eve into a shotgun wedding, culminating in the death of Zero and his wives. At this point, Tristessa and Eve sleep together, shortly before Tristessa dies. As Mother's

experiment is unsuccessful, so is Zero's shotgun wedding and yet, New Eve is impregnated

Although *Anti-Oedipus* posits and prescribes an economy of desire and desiring-production as a replacement for Oedipus, desire and production are largely absent from *The Passion of New Eve*. The two clear instances of desire in the book form a very tidy symmetry, or fold line in the book. The desire which leads to Leilah's rape by Evelyn (a destructive desire) results in a botched abortion and Leilah's apparent death, and the desire between Tristessa and Eve results in Eve's impregnation. Both babies are Eve/lyn's, but one is conceived of in a society under Oedipus, and the other anti-Oedipus

I would be negligent reading *The Passion of New Eve* in light of *Anti-Oedipus* not to consider production. The idea of production is largely absent from Carter's novel, and when it does figure in *The Passion of New Eve*, it is in forms typically marginalised or ignored by society as over-production or excess, as reproduction, and as production in the sense of performance. This makes sense when you consider that, with the exception of the Evelyn at the beginning and New Eve at the end, Carter's characters all live on the margins of society. Mother, for instance, has quite literally gone underground, Zero gets his food out of trash bins.

As production is largely absent from *The Passion of New Eve*, so is capital. I am assuming that the American Capitalist lifestyle was one of the first victims of the apocalypse that is ongoing in the novel, to be replaced perhaps by an alchemical tradition. Consider the production of a gold ingot in the book's second chapter if the

ingot is indeed gold, it serves not as capital, but as a talisman, appearing again at the end of the book. When Eve exchanges it for her boat at the end of the eleventh chapter, the exchange is doubly symbolic, like coins for Charon, symbolizing also that by passing out of Oedipus, Eve has moved also beyond the need for capital.

Evelyn, who plays the urban white male, is naturally not a marginalised character. Eve, and her unborn baby, are de-marginalised by the fact that they are apparently the only people living. If there is a centre, it is they and they are it. There is a beautiful symmetry at work here: whereas Evelyn sits at the centre of the patriarchal world of the novel's opening, the New Eve becomes the centre of the post-Oedipal world of its conclusion.

The Passion of New Eve plays out as a Freudian Oedipus narrative, yet at the same time, is profoundly anti-Oedipus. Clearly, Carter's novel coincides with Deleuze and Guattari's imperative: "Destroy Oedipus, the illusion of the ego, the puppet of the superego, guilt, the law, castration" (*Anti-Oedipus* 311). And yet, at the same moment, what does Mother perform, if not castration, in order to banish Oedipus? Mother's project to destroy Oedipus reinscribes the myth: "Kill your father! Sleep with your mother! Burst through all interdictions!" (*New Eve* 81).

This apparent paradox is part of Carter's overall plan, a process of mutation and multiplicity. When she mentions the desert spawning "mutations," I read this as allusion to her method of working through myths in order to exhaust them, demystify them, deconstruct them. By fulfilling rather than denying her role as mother and sphinx, Mother plays the role through to its conclusion. By carrying through the threat

of castration, she removes not only the phallus, but also the castration-anxiety that necessitated and reinforced the Oedipus myth. Mother is trying to dismiss castration-anxiety, incest-anxiety, and Oedipus-anxiety by confronting them head on.

Deleuze and Guattari valorize the schizophrenic because she resists Oedipus. Society labels the schizophrenic as ill because she is unable to give in to the socius. She resists the Oedipal triangle. Does it not make sense, then, that it is Mother who plots to end Oedipus, when she fits Mark Seem's description of the schizophrenic process of desire in his introduction to *Anti-Oedipus* so well: "I am all that exists, all the names in history"? Consider all the names given to Mother on page 79: "Brigid Andaste Kekate Aateantsic Manat Derketo / Freija Sedna the Woman Rhiannon Rīgantona Arianhod / Dana Bu-Ana the Good Mother / Black Anu the Cannibal / Ana or De-Ana or Ath-Ana or Di-Ana or Ur-Ana," and the list goes on.²

----- FOLD OVER HERE -----

Perhaps this desert, since the nuclear tests they had performed here,
somewhere in the vastness, spawned mutations of being... (*New Eve* 99)

I would like to take a close look at these lines from roughly halfway through the novel. This is the first and only mention of nuclear testing in the novel, or for that matter, the only real mention, even indirectly, of a nuclear aspect to the apocalypse unfolding in *The Passion of New Eve*. I find this fact conspicuous in an apocalyptic novel written in the late 70s.

Previous to writing *The Passion of New Eve*, Angela Carter wrote a post-apocalyptic novel, *Heroes and Villains*, which I mention here as a cliché. It has been there done that. *The Passion of New Eve* is an apocalyptic novel, but it is not post-apocalyptic, the apocalypse has begun, and is ongoing.

Carter's novel is a post-Oedipal narrative. She establishes the scope of her drama by linking the image of apocalypse with that of a post-Oedipal culture. Carter is able to describe the dismissal of the Oedipal structure (and corresponding dismissal of the triangle of the nuclear family with which it is complicit) specifically because she is writing in an apocalyptic mode, which makes allowances for this kind of utopic vision. Quite simply, she does not have to carry through her utopic vision to any particular closure, because a closure is already always present in the apocalyptic meta-narrative, the end of the novel will and must spell out the end of the world as we know it. It just so happens that this closure is folded over to include the end of Oedipus also.³

In the passage quoted above, Carter draws our attention to the use of the desert as a site of experiment, the nuclear test. By locating Mother in the desert, Carter allows us to make a connection between the experiment Mother performs on Evelyn and the nuclear test. This paves the way to a further association we might make between the eventual result of Mother's experimentation, the potential ending of Oedipus, and the eventual result of the nuclear tests, the potential for nuclear apocalypse.

Angela Carter would like us to make an association between the apocalyptic and the post-Oedipal narrative. At the time she was writing, in 1977, the concept of apocalypse was largely synonymous with specifically nuclear apocalypse, but to make a direct association between Mother's anti-Oedipal project and the nuclear apocalypse would have been problematic for several reasons.

Jacques Derrida presented "Structure, Sign and Play in the Discourse of the Human Sciences" in 1966. In this seminal essay he develops the idea of a decentred centre that must lie outside the system of signification, and further, that any centre is supplementary and marginalised. At the Cornell Symposium (1984), Derrida delivered the paper "No Apocalypse, Not Now," in which he revises the decentred centre in a way that may seem contradictory. Because it has no precedent, "the terrifying reality of the nuclear conflict can only be the signified referent, never the real referent" (*Diacritics* 23). Derrida sets up the nuclear referent as a transcendental signifier. The logic he follows is that nuclear apocalypse itself is unrepresentable, because it would destroy beyond rebuilding what he calls the "archive" of our literary culture. This outcome is inconceivable and unrepresentable, and because it is unrepresentable, the apocalyptic nuclear referent can only signify in a chain of signification: it cannot take the place of signified, because it is unrepresentable. A signifier that cannot be signified is a transcendental signifier, occupying a place both inside and outside the system of signification.

Now, if the signifier of a post-Oedipal society, such as Mother intends, were to be placed directly on the same order as the signifier of the nuclear referent, a problem

would immediately emerge a transcendental signifier can exist only as it transcends other signifier. Quite simply, there can be only one transcendental signifier. Any attempt to make an association between two apparent transcendental signifiers will necessarily reveal that one of them is not so transcendental. So it is that Carter can not directly associate anti-Oedipus with the nuclear referent.

That is the first problem Angela Carter faces. The second is a bit more straightforward, and actually another way of stating the first: in the (post-apocalyptic or otherwise) nuclear novel, standing next to the image of the bombs dropping and the utter destruction of everything, any polemical or political conviction is bound to pale. In a post-apocalyptic novel, all references refer back to the inconceivable event, in the present historical period, the image of nuclear war already carries so much ideological baggage that it is difficult, to say the least, to add to it.

What Carter does instead is re-channel nuclear anxiety into her post-Oedipal project, by situating her novel in the desert, a location already charged with meaning. She then develops an association between Mother's experiments and the nuclear tests carried out in the desert, indirectly establishing a connection between the nuclear referent and the ending of the Oedipal construct. This connection drives home the magnitude of just how difficult it is for us to conceive (or represent) a society not marked through and through by the Oedipus construct and the triangle of the nuclear family, with which it is complicit.

IV Ground Zero

As this chapter developed, it took the shape of the triangular structure alluded to in the title, the 'Daddy-Mommy-Me' of the nuclear family. This structure excludes Carter's transvestite screen-idol, though Tristessa and Zero balance each other in interesting ways, and so Tristessa gets special mention later in this section on Zero. I was more concerned with the two parent figures, Mother and Zero.

In his introduction to *Anti-Oedipus*, Mark Seem presents us with a useful pair of definitions

From paranoia to schizophrenia, from fascism to revolution, from breakdowns to breakthroughs, what is investigated is the process of life flows as they oscillate from one extreme to the other, on a scale of intensity that goes from 0 ("I never asked to be born . . . leave me in peace"), *the body without organs*, to the *n*th power ("I am all that exists, all the names in history"), *the schizophrenic process of desire* (xvii)

At the outset of this section, I would like to draw a likeness between Zero and the body without organs, Deleuze and Guattari's reading of Freud's case study of Judge Schreber, "Psycho-Analytic Notes upon an Autobiographical case of Paranoia." This

The Rapist unfastening his fly, Zero "brought out a weapon which I now saw was of amazing size," (*New Eve* 118) amazing because Zero, himself is a giant penis! "Zero's single eye blazed with a furious light. He shrieked as loud as he could, a huge stream of crude sounds spurted directly from his anger" (116), later, "he staggered erect and brandished his gun" (149). Zero is at once both weapon and phallus. The two ideas are joined in him, but Zero is in fact neither thing, he is a simulation, a gun that fires blanks is blank

naturally begs the comparison of Mother with the 'schizophrenic process of desire' I have already made. Although I believe it an apt comparison, I am going to leave this

strand, and instead try to resolve the question: if Zero corresponds to the body without organs, and Zero is a simulator, are these two descriptions reconcilable? Does this fold provide a point of contact between *Anti-Oedipus* and *Simulation and Simulacra*?

The body without organs represents the paranoiac, a fitting description for Zero. Zero refuses to speak in anything but meaningless grunts and shrieks, and he silences those around him. Deleuze and Guattari describe the body without organs: "In order to resist using words composed of articulated phonetic units, it utters only gasps and cries that are sheer unarticulated blocks of sound" (*Anti-Oedipus* 9).

Let me reiterate Baudrillard's definitions of simulation and dissimulation: "To dissimulate is to feign not to have what one has. To simulate is to feign to have what one hasn't" (*Simulacra* 167). By hiding his penis, Tristessa is dissimulating, feigning to not have what he has. By resisting speech, Zero, the body without organs, simulates speechlessness.

Like the Fisher King, Zero lives in a fortress in a wasteland. He is impotent and he is voiceless. The power he wields is the power of prohibition and violence through rape: he has placed a ban of silence on his seven wives, and he communicates only with wordless grunts. Inexplicably, these wives worship him. Again, this is evidence of Zero as the body without organs, which is solipsist at first, but over time it 'miraculates' to itself a sort of armour of desiring-machines. Although he lives on the margins, as the body without organs, Zero becomes also a centre, albeit paranoid.

Zero designates an origin. He represents the '0,0', which lies at the centre of the Cartesian field. At the same time, he epitomizes the fiction, or myth, of the origin.

it is nothing but a point of reference, zero. The origin is an artificial construct, and therefore always already a simulation, referring only to itself, as if it were an original. Zero the simulacrum is also referent only to himself. To say that he is self-referential is to miss the crucial folding-inward, that he has no self, he is hyperreal.

Spatially, Zero brings to mind the ground zero of the explosion, a reminder of the unrepresentable. Temporally, he establishes an origin that grounds the days of the week in a ritual of marriage and

rape, almost as though Zero

On top of which, on the seventh day, he is supposed to rest, isn't he? Assuming, that is, that Zero, the origin figure, also has some kind of god-complex. But that's more Mother's territory anyway.

propagates time itself by ritually

raping each of his seven wives on each of seven weekdays. Almost

Eve's arrival poses a problem for Zero, because he is not Father time, he is Zero, and he cannot add a day into the week to make space for her. His marriages are a mockery of marriage, of course. Eve's presence reveals this. Her appearance reveals Zero as simulator, and his acts as simulation, because he cannot actually perform.⁴ His solution is to divide up time, to jury rig the absolute to make room for Eve.

Just as Zero's marriages are a simulation and a mockery of marriage, so his poetry is a mockery of poetry, and his speech a mockery of speech. Because Zero sets himself up as origin, that is, as a site of power, he does not need to actually wield this power - in fact, to wield this power would reveal its limitations. Through simulation, Zero conceals his lack. By refusing to speak but with meaningless grunts, he simultaneously reveals the traditional authority of the male voice and the specific voicelessness of his own.

Zero's refusal to speak is an act of self-castration, that is, a refusal to participate in the production of desiring-power, instead to participate in its simulation. This self-castration is further evidenced by Zero's impotence, which simulates a castration complex in order to stage a preemptive strike against the perceived threat of castration. In actual fact, Zero gets it wrong: he blames Tristessa for his sterility, when in fact it is much more likely Mother who poses a threat of castration.

In *Simulacra and Simulation*, Baudrillard describes this complex of simulation and anxiety in terms of the assassination and attempted assassination of American presidents, but the essential argument is the same:

All the powers, all the institutions speak of themselves through denial, in order to attempt, by simulating death, to escape their real death throes. Power can stage its own murder to rediscover a glimpse of existence and legitimacy (19)

Baudrillard uses the term *deja-mort* to describe this complex, to which I will add the term *déja-castrate*.

Zero lives in a sort of *detente*, a *between period*, exemplified both by his madness and sterility. He has taken leave. Determined to restore what he believes has been taken away, his actions are entirely conservative. As such, he should not need a voice. The law laid down once should suffice. To regain his voice, he must accept the law of the origin as insufficient, that he is insufficient as origin. He must break his *detente* and go to war. So Zero sets his sights on 'Public Enemy Number One', Tristessa, in order to justify his own existence. Mathematically, this is very tidy: without one, zero would be meaningless.

Why is it important that Eve survives? To narrate. For that matter, what has she actually survived? The end of the world? Rape? Castration? She has survived the ending of the world under Oedipus. She survives and Zero does not, because Zero, déjà-castrate, could not transcend the castration complex. His sense of paranoid power comes from his castration-anxiety, and without one he loses the other. Because of this anxiety, Zero initiates a vendetta against Tristessa, and dies. Eve survives because she is able to function in a post-Oedipal world.

Throughout *The Passion of New Eve*, Eve/lyn is moving deeper. "Descend lower. You have not reached the end of the maze yet" (61). Eve/lyn is simultaneously trying to find the centre of the maze, the centre from which he has been ousted, and the end of the maze, which is inevitable. Movement is both centripetal and centrifugal. At first, Evelyn pursues, a man pursuing a woman:

as if the flesh had been pressed against barbed wire in an attempt at an escape from a prison camp in which she had always lived, would always attempt to flee, would always fail (27)

Though this is a description of Leilah's fishnet stockinged leg, it is painfully indicative of Evelyn's attitude towards women. He wants her to attempt to flee. He constructs her as a fugitive. No surprise then that Evelyn as a woman is a constant fugitive, even if this fugue begins immediately after Leilah's failed abortion. Here is a reality from which Evelyn cannot escape.

Paradoxically, Eve's boat is washed toward the edge of the world, as the world itself is coming to an end. The movement of the narrative spirals inward, toward the centre of Eve/lyn's identity, but this centripetal pull is also a centrifugal push. "as I fled the woman's town, I felt myself almost a hero, almost Evelyn, again" (104). She cannot return to that centre, so she flees. New Eve cannot construct herself as quest-hero, so she becomes a fugitive-survivor instead.

The decentred centre, however, puts an intriguing fold in the ambivalence between Evelyn as quest-hero and Eve as fugitive. As Eve/lyn descends "deeper" toward the centre, s/he is moving also toward the margins, where s/he may find a new supplemental centre. Traditional centres like law and order, church and state, God, Mommy-Daddy-Me and the nuclear family have been steam-rolled by the crushing juggernaut of apocalypse, and in their place emerge substitutes from the fringes. Mother and Zero play the roles of mother and father in the nuclear family, yet they occupy the margins of what is left of society. They have gone underground.

In the post-Oedipal rowboat⁵ of mother-and-child, the survivors form a new centre.

VI On the Road/ On The Beach

First, to reiterate and underscore that *The Passion of New Eve* is apocalyptic, but not post-apocalyptic. It is not a description of a nuclear holocaust. Carter's novel has more in common, I mean to say, with Kerouac's *On the Road* than Neville Shute's post-apocalyptic *On the Beach*.

Angela Carter uses the convention of the desert as a location for bomb testing as an informing myth, similar to her use of the conventions of the road novel. We should keep in mind, however that the influence of Kerouac in that regard comes to us in an ironic mode, and that this is truer even of Nicole Brossard's use of Kerouac in *Mauve Desert*, as I hope to demonstrate in the next chapter. Kerouac is a male product of a patriarchal culture, the nuclear bomb was a product of the same cultural generation.

Often, the language of *The Passion of New Eve* echoes *On the Road*, particularly in the first third of the book, Evelyn's relationship with Leilah before he reaches Beulah. "I could hardly understand a word she said but I was mad for her . . ." (30),

All the time I lived with Leilah, I never lacked for money. We ate well and often from the counter of the neighbourhood deli, sandwiches (pastrami on rye and so on), salami, coleslaw, fried chicken, potato salad, applepie, boisenberry pie, raspberry and redcurrant pie, peach pie, etc etc etc, cheesecake and strudel [. . .] and drank, I recall, a great deal of Coca-Cola from cans sweating with refrigeration. (35)

This passage especially reminds me of the endless slices of peach pie consumed by Sal Paradise as he crosses the United States. Evelyn's relationship with Leilah is reminiscent also of Sal's relationship with Terry at the end of part one of *On The Road* (ch 12-13, p 80-102): she shows him a good time, he eats a lot of refried beans and tortillas, but he's no good at picking cotton, so she does a lot of the work, they also drink a lot of Coca-Cola.

Both Evelyn and Sal are outsiders, and they require native help for their survival. They make ideal narrators, because they are tourists, and are fascinated by everything they see. As tourists, they require a native guide or a monomaniac personality to follow, like Dean Moriarty or Captain Ahab. This is where I will begin the next chapter, by looking at the pairing of tourist and monomaniac in *Mauve Desert*.

THE DRIVING TEST

I. "Toward something that is about to be . . ."

(*Mauve Desert* 5¹ This Italo Calvino quote serves Brossard for an epigraph)

The car and the open road. What is more American than the Pursuit of Happiness? And yes, it is a pursuit, and no, we don't know where to find it just now. So we set our sights on a specific point, an ideal or chimera, which we endeavour to approach. Or maybe we set our sights on the horizon, we become tourists. Recreation becomes our goal, to create what has already been, previously seen, in a vision of happiness. The Pursuit of Happiness. America.

Tourist characters like Sal Paradise in *On the Road* may require native help at times for their survival, but survival is not their goal, they also require recreation. As tourists, they are seekers after diversion. Seeking-diversion is a kind of combination of fugue and approach, fleeing the banal, yet approaching no fixed goal so much as the act of diversion itself. The tourist cannot accomplish this diversion solo. were it not for Dean Moriarty dropping in out of the blue with his Hudson from time to time, *On*

the Road would likely consist of a series of highly intellectual conversations between Sal and his aunt, a worthier successor to *Walden* than *Moby-Dick*. I'm sure Sal's aunt makes wonderful apple pie.

In *Mauve Desert*, by Nicole Brossard, Mélanie and Longman represent the tourist and monomaniac characters, respectively. These characters appear in alternating segments of the interior texts, "Mauve Desert" and "Mauve, the Horizon", they never really meet, which is a break with *On the Road*. Melanie's recreation goes unsupervised. They coexist as a montage. Their juxtaposition, rather than familiarity, allows us to compare them more easily. This montage forces us to compare them.

Mauve Desert is really a narratological nightmare. Mélanie narrates, Laure Angstelle meta-narrates, Brossard, the author², meta-meta-narrates. These three form a triangle of narrators. We

connect Laure and Melanie as witness-narrators. Laure narrates the Longman segments in 3rd person and in the triangle formed by Mélanie, Angela and Longman, he is a 3rd person, the murderer.

Add to this a translator! Richard Brown describes Martin Amis's use of "a Heisenbergian 'surprise' trick played on the reader by the ending of the novel [in which] the narrator is no detached observer but a participant who is guiltily involved in the action" (in *Forked Tongues* 102). In *Mauve Desert*, we find a Heisenbergian translator, who witnesses the novel's action, apparently from outside, which observation effects the outcome of the novel. Maude's translation causes the murder to happen twice, which translation also causes a rupture in the form of Brossard's novel, which rupture always already exists because Maude Laure is Brossard's creation.

An explosion resonates through *Mauve Desert* like a bell. The explosion, the explosion. The explosion is many things, it is the bomb tests performed here in the desert. It is the explosive force of Mélanie's coming out, the explosive force that drives her from the safety of her family home, into the night. It is the internal

combustion engine, repeated contact of piston and flywheel, repeated image of car and desert. It is the death of safety, the murder of Angela Parkins.

The two interior texts of *Mauve Desert* each end with the murder of Angela Parkins, because this murder occurs both before and after the middle section, reading “A Book to Translate,” we are moving both toward and away from the murder. The element of translation and the tryptych³ form of Brossard’s novel both fold together the double vector of fugue and approach.

In *The Post Card*, Derrida speculates on Freud’s narrative, in “Beyond the Pleasure Principle,” about Little Ernst throwing his bobbin away and calling it back. From the Fort/Da of this story, Derrida develops the idea of the return, which he reforms into a “postal principle.” This principle revisits Lacan’s claim in “Agency of the Letter” that a letter cannot go astray. Derrida replies that a letter can always go astray, and hence the return is a return not to an original sameness but to difference. Where Lacan seeks to complete a process, Derrida seeks to divert it, the returned letter is translation.

If seeking-diversion characterizes the tourist, seeking-closure characterizes the monomaniac: he wants it over. These impulses are ostensibly opposed, but fold over one another in an apocalyptic mode: *if it’s going to happen, better it happen now and be done than we have to wait, agonizingly, in the mean-time, however, we divert our thoughts from it.*

The tourist character is paired with the monomaniac character to create the narrative. The tourist’s own narrative is too dull to be of interest (so the story goes),

but the monomaniac is too busy to tell his own. The apocalyptic monomaniac is often destroyed by hamartia, and therefore unable to narrate his own story. Although this is not the case in *On the Road* or *Mauve Desert*, a pairing of tourist and monomaniac is apparent in both these novels. Similar pairings can be found in novels as varied as *Moby-Dick* and *Wuthering Heights*. Without Ishmael and Lockwood, these stories would go untold.

When Melanie drives her mother's Meteor through the desert at high speeds, her recreation is experimentation: she is testing the limits of herself, subjectively. The tests Longman performs are an objective experiment. His focus is on completion of that experiment, Melanie's is on the horizon. What is at stake in *Mauve Desert* is the place where the two ideas intersect, when one person's act of seeking-closure forces another's seeking-diversion.

II. Explosions in the Desert: the Experiment

The experiment masquerades: ostensibly, it is a linear process of successes and failures, but as such, it is based on uncertainties and contingencies. We must be wary of the assumption that the experiment will reach its goal (in the case of nuclear testing, deployment-readiness), because as Derrida says in *The Post Card*: the letter can always go astray. The experiment can also go astray, and the return may be not triumphant, but an eternal return to the drawing board.

By presenting the same bomb test in two separate sections of her book, Nicole Brossard causes the experiment to go astray, short-circuiting it. The same test is performed over and over again, in a somewhat masturbatory fashion. Unfortunately, although this defers deployment, it effects another return: the murder of Angela Parkins is also repeated *we defer and we defer, and yet by so doing bring anxiety upon ourselves*.

I am certain Longman would rather picture his involvement as a linear progression of tests than a labyrinthine web of contingencies (like a rat in a maze). Melanie, on the other hand, is perfectly happy navigating a labyrinth of interstates in the dead of night, and Lorna Myher feels “wary and minotaur” (*Mauve Desert* 132) in one of Maude’s essays. Dancing through the minefield and exploring the medusine dark continent perhaps have taught them already to navigate with eyes half closed.⁴

Mention of words like “labyrinth” and “minotaur” naturally leads to a connection between Longman and the story of Daedalus and Icarus, another pairing of monomaniac and tourist. Although Icarus is clearly the tourist in the story, Daedalus is as much tourist as monomaniac: he focuses all his attention on scientific advancement, sure, but he will build anything, King Minos is the real monomaniac in the story. I don’t know if Daedalus ever felt compelled to tell his story, but the Labyrinth still speaks to us as a potent reminder of the danger of science for science’s sake.

To return momentarily to Deleuze and Guattari, I would like to draw a connection between the bomb test and the body without organs. My reading of this

concept in the previous chapter was necessarily reductive. In Antonin Artaud's original use of the term, it is nearly opposed to the *full* body without organs. The body without organs is the human being stripped down to an empty set. This body is capable of miraculating to itself the desiring-machines which become its organs. The paranoid *full* body without organs is identical to the body without organs, but that it is full already it is a nullity, which will not miraculate. The desert setting seems somehow appropriate.

Now, what I want to draw out of this is that the body without organs miraculates to itself the desiring-machines, much as Zero miraculates to himself wives, and much the same way the bomb test miraculates to itself witnesses. The bomb test must be witnessed it would be simply impossible to be present at the bomb test and not bear witness, even if you closed your eyes. And much as Zero is a simulator, so is the bomb test a simulation. Actual deployment of nuclear weaponry in full-scale nuclear annihilation would be the real thing, a real thing that cannot be. Deployment is a reality that not only *cannot be*, but *would not be*, in the sense that it *would not be witnessed*. With no one to narrate after the fact, there is no fact. The fabulously textual (non)event is then a nullity a full body without organs, which cannot speak to us but with grunts and meaningless gestures, or the Father's prohibition "Don't."

Which is not to say that this event would bring complete obliteration, but that it would damage our cultural and literary archive beyond repair (jeopardizing, I am sure,

our faith in any sort of Nietzschean Eternal Return), leaving those among us still alive no tools with which to narrate, nor with the stomach⁵ to do so.

III. Bearing Witness

For the experiment to be performed, the explosion must be witnessed. The

idea of a witness is always problematized,

Snake Eyes! One of the books which influences *Mauve Desert*, is *Desert of the Heart*, by Jane Rule. Throughout Rule's novel, the rhetoric of casinos and gambling underscores the risk involved in coming out as Lesbian. In *The Post Card*, Derrida speculates on Freud. Speculation is also a form of gambling, as Peter Schwenger points out in *Letter Bomb*

especially when you consider the principle of uncertainty, by which every measurement is a crapshoot, since the act of measuring a particle's speed and position alters its speed

and position. Measurement and observation

are always performed indirectly, or by proxy

Longman receives evidence of the completion of the test by proxy, he does not witness it himself. "No doubt about it now, the explosion had taken place and was a perfect success. A photograph is striking evidence. Reality is no longer in Longman's head" (*Mauve Desert* 39). Longman is freed by the photograph's mediation. It can remember for him, so that he might forget. The reproduction becomes reality, but rather than a re-presentation, functions as a de-presentation. But in a photograph, we see Longman's whole head replaced by the explosion (Brossard 106). Rather than

witness the bomb test, longman becomes the bomb test. Here is photographic evidence of longman's goal, but it offers no closure.

Longman does not witness the bomb test, nor can he narrate it to others. He is not a survivor-witness in the apocalyptic sense, like Eve or Ishmael, but Melanie is. She witnesses the murder of Angela Parkins. In the final moments of the book, she is alone, accompanied only by her narration. "I cannot get close to any you" (*Mauve Desert* 202). Melanie is caught in a paradox of witnessing: she has narrated her story, but feels there is nobody now to narrate it to, not because there is no one left, as is the case in *The Passion of New Eve*, but because nobody else is capable of understanding.

But Eve does have an audience as she lies in her boat. She has us⁶ and she has her unborn child⁷. And there is a consolation for Mélanie also, for even though the character Melanie cannot "get close to any you," the meta-narrator Laure Angstelle's story has gotten close to Maude

Laures', such that even though Maude cannot share Mélanie's feelings,

Meow! Another parable of the nuclear age, Shrodinger's Cat is neither observably alive or dead until its box is opened. The narration finds an audience only after it is told.

Maude can try to understand Laure's. In a perhaps overly poetic sense, Maude Laures is Laure Angstelle's unborn child.

Consolation appears to round out the apocalyptic meta-narrative, not to close it off, but to smooth the rough edges. Narration allows the witness-survivor some reason for what has happened. In *Mauve Desert*, even this is denied Mélanie, for she has no awareness of Maude Laures's translation.

----- FOLD OVER HERE -----

In *Mauve Desert*, nuclear anxiety is redirected into anxiety about men with guns and boys with toys: a woman's anxiety confronted by a patriarchal world. The easiest connection I could make between nuclear anxiety and the pairing of monomaniac and tourist would be to suggest that these two character-types represent the two kinds of people responsible for the creation of the bomb: the military leader who believes absolutely in a policy of deterrence ("we need the bomb"), and the scientist who goes along with him out of scientific curiosity. This reductive association is already problematized, of course: Longman is the scientist, but I call him a monomaniac because he focuses on the experiment rather than on experimentation, which is Melanie's realm; still, I believe this is an important, however reductive, observation.

I originally intended this thesis as an exploration of a link between the nuclear explosion and the car in literature from the Cold War period. I doubt that this original topic choice could have provided me with enough to write about, and I was more interested in a literary paper than a cultural study, which a paper about cars and such would inevitably turn into. In this middle section of this chapter, however, I am going to call a time-out to talk about cars, televisions and such.

As I have already elaborated, the apocalyptic model involves a solitary witness, for example, John of Revelations. After witnessing the events of the end of things, he must bear witness by narrating what he has seen to an audience that cannot possibly fully understand him. There is a movement in this revelatory meta-narrative from one to many, from the personal to the public.

Let me return to *The Passion of New Eve*, and that blurb on the back cover. When Evelyn watches Tristessa on the screen, he is with “some girl or other” (3).

Though there are three present in this scene,
Evelyn is still alone. Later, when Eve/lyn recalls
Tristessa’s Madeline in a film of *The Fall of the
House of Usher* (91), he is again alone, observing

SHHHH! The relationship
we have with mass-media is
such that we do not want it
interrupted, and so when
somebody threatens to do
so, we shush them. Media
reach the masses in silence
and in solitude

the catastrophic event. His relationship with the screen is solitary, but in a way, Evelyn provides also a consolation to the Ushers’ fall: he survives it as witness.

You see, the apocalyptic model concerns revelation to an individual who is alone. When we observe, we are alone, if only to fulfill this revelatory model. When we are in a theatre watching a film or at home watching our television, we are alone. Others may be present, still, we are alone. This relationship is personal, even though the broadcast is public.

The apocalyptic mode persists in Nicole Brossard’s use of nuclear testing as an image, but it is not nuclear per se. When we stand by and watch without doing anything, we are alone, and alone we can(not) affect the outcome. As much as the bomb test itself, then, the television becomes an image of powerlessness. When we

watch “the faces of the assassins, the politicians, the *gagsters* who occupy the screen most of the time” (*Mauve Desert* 71), when we watch the news or the latest prime-time drama, we are unable to affect the outcome. We are placed into the position of witness-survivor

And so we narrate. We congregate during commercial breaks, around the proverbial water-cooler the next day. We collect and we narrate. And little by little, by so doing, we release the apocalyptic pressures of the period in which we live and breathe. In this way, a mass-media that isolates us allows us both to distance ourselves from and exist in proximity with the anxiety of apocalypse.

The apocalyptic meta-narrative traces a movement from the personal to the public, which we observe, for instance, in the testimonials of those who have witnessed nuclear detonations. Television, in turn, makes the public broadcast personal. As such, perhaps the bomb and the T V. make a perfect pair. I am tempted to ask if it is more than coincidence that we were blessed with both in the scope of a single generation.

IV. Rapid Light Speed

In the beginning, there was Derrida. “At the beginning, there will have been speed” (*Diacritics* 20). The beginning has yet to begin, as evidenced by the future anterior, yet already there has been speed. I imagine this somewhat like an engine revving in neutral. There is speed here, but it is disengaged. In *Mauve Desert* speed is implied by translation, a vector between two texts. Speed is also implied by Maude’s journey from Montreal into the desert, also, I suppose, part of the translation process.

Speed denotes an excess and an urgency, *I am coming now*. Speed is not just getting there with time to spare, it is over-

production, getting there in no time at all.

Speed doesn’t so much approach a place

(that’s distance), as approach a limit, a

limit defined by light, always a concern

for Brossard. Maude Laures muses

For therein lies the story of this book. The instant borne by a single symbol
light. Light crushing all perspective. Light spinning what is at stake (142).

Light crushes perspectives, but without it, there would be no book, the book is the narration of a murder, but it is also a coming out story. Becoming visible makes you a target.

Again, to return to the pairing of seeking-diversion and seeking-closure. The allure of closure is that it is definitive, the allure of diversion is that it is not. If these

The Gaze Melts my understanding of light is that it is at once linear (a ray of light) and spherical (radiating from a source in all directions)

Seeking-closure, the line of sight/
seeking-diversion, the sign of light

two concepts are truly opposed, then seeking-diversion becomes an act of brinkmanship, poised between *too much* and *not enough*. The phrase “enough diversion” is oxymoronic. In this sense, the idea of seeking-diversion, the vector of approach, is shot through and through with a kind of over-production, which manifests itself in excess.

Now consider the ultimate closure of a potential full-scale nuclear war: why

not say - Run away from it! Run

Crash! the simulated car crash in the novel by J. G. Ballard is re-creation in two ways: performed for recreation-as-entertainment, it is also a re-creation of a previous event. Is this even a simulation, when there exists an original event? In a sense, yes. The original event is disastrous. There is no way to properly recreate it, and any attempt is parodic, a parody which is, almost surgically, removed from the original.

away! To do so is to neglect the

appeal of closure. The doubled vector,

at once centrifugal and centripetal again

causes us problems, because both are

present in our response to the

possibility of what I will have to call de-creation, as a partner for re-creation. Why else would re-creation and de-creation be conflated in acts of approach-avoidance, like driving fast cars, playing chicken with our anxieties?

V Form

I would like to open this discussion of form with a discussion of Francis Bacon's use of the triptych form. In front of me, I have a photograph of “Triptych, August 1972”. In this typical Bacon triptych, a man is depicted sitting in a chair in

each panel. In the centre panel, he has almost completely devolved into formlessness, as though we can see his constituent elements. The left and right panels appear to mirror one another, leading the eye toward the centre panel, while exhibiting a kind of peripheral clarity. The three-part form is echoed in the simple white and black striped background of the three panels, this pattern extends beyond the frame of each panel to create a series of alternating stripes that spans the entire triptych.

The triptych is a common form in religious artwork, typically depicting the set-pieces from the birth, life and death of Christ. A related musical form is the sonata, which also has three parts: theme, experimental digression from this theme, followed by a restatement of the theme. The restatement combines the original theme with elements of the digression to create a new theme, or re-create the old one. We could characterize *Mauve Desert* as a sonata: *ABA'*. Related to the sonata is the rondo, “[a] song composed of perfectly round monosyllables which in the mouth are like clockwork, rondo, rose...” (*Mauve Desert* 140).⁸

The first page of “A Book to Translate” echoes the triptych structure of the whole. “It rested, thin slice of paper between bookends” (*Mauve Desert* 51). This structure is also echoed in the seriality of the first and last sections: these sections are built of alternating *Mélanie* and *longman* segments, which we might represent as *MLMLM*...⁹ to make up a full eight chapters. Within these sections the triptych structure is echoed and made serial, suggesting the serialization of the novel as a whole by an infinite number of translators.

“Mauve Desert” and “Mauve, the Horizon” are divided into chapters, but the chapter breaks seem only properly to reference the longman segments: the Melanie segments have no heading. Mélanie has

the last word and Melanie has the first.

Longman delimits her. If we were to

intentionally remove the first Melanie

segment, we would be left with a pattern

of longman and Melanie sections we might

characterize as (LM)* or rather, (LM)⁸,

eight chapters, each a pairing of a longman and Melanie section. Within the pattern of

repetition is a pattern of rise and fall, or illness and health, again, a kind of translation,

but in this case a vector moving from one state to another and back, like the pattern of

approach and avoidance.

Formally, *Mauve Desert* is a diachronic movement sandwiched between two

Mrs. Ramsay dies parenthetically in Virginia Woolf's *To the Lighthouse*. The first and third of this novel's three sections depict two single days, in the first, a voyage is promised; in the last, the promise is kept. Mrs. Ramsay dies in the middle section, which glosses over the intervening ten years. The first and last sections indulge synchrony, the middle, diachrony.

anatomy, a collection of essays which

could be rearranged without altering the

plot too much, unlike the “Mauve Desert”

and “Mauve, the Horizon” sections,

Illness and Health: Deleuze on Nietzsche (*Difference and Repetition*)

The whole mystical game of loss and salvation is therefore contained in repetition along with the whole theatrical game of life and death, and the whole positive game of illness and health (cf. Zarathustra ill and Zarathustra convalescent by virtue of one and the same power of repetition in the eternal return) (6)

synchronic moments. In “A Book to

Translate”¹⁰, the novel's middle

section, time passes, and the

translation is made. This section is an

I would like to say this is self-evident, but am becoming increasingly aware that this term is loaded. Consider an uncertainty principle that states that the act of measuring the position of a thing alters that position. How can we be sure that a self in evidence doesn't alter its self?

which are obviously translatable, but non-commutable. To rearrange the chapters that make up these first and last sections would be drastically to alter them, so they stand as synchronic moments.

First last and everything. Just between you me and the gatepost, I believe that the tryptych form is satisfying to the observer because things fall naturally into threes. NB: the phrase "Past Present and Future" represents *Diachrony-Synchrony-Diachrony*, but *Mauve Desert* reverses this pattern *Synchrony-Diachrony-Synchrony*. Brossard would reduce past and future to moments, perhaps, and make now a movement of being.

VI Tense of an ending: return to the futur antérieur

The tryptych structure of time as we tend to construct it, "Past Present and Future," also carries through to our construction of three apocalypses: apocalypse in past, present and future. The apocalypse in *The Passion of New Eve* is ongoing, already begun, and by the book's end, it is completed. This is the apocalyptic tense also of Revelations: it occurs in the past and prophesies the future. The "sudden death" sort of full-scale apocalypse usually associated with nuclear fiction¹¹ happens in an instant, is present ever only now. The apocalypse of the future, prophesied in the past, is constantly deferred, and because it is never actualized, becomes a source of apocalyptic anxiety.

In *Mauve Desert*, Brossard plots a course between the 'right now' of the sudden death and the 'not now' of the future apocalypse. Rather than the 0 of no time left, or the 1 of eventual (but deferred) completion, Brossard presents us with a repitand or fractal somewhere in between. The repitand denotes a radical that can never be decimalized.

This term *repitand* occurs over and over again in Brossard's construction of the radical woman in *The Aerial Woman*. The repitand is a survival strategy for the radical woman, a way of continuing and co-existing within a patriarchal environment. The repitand is also spiral, wherein each new decimal place may repeat but never reproduce the previous. The decimal fraction can never be fully decimalized, the radical woman can never be fully silenced. Deleuze and Guattari describe a similar structure, which they call *fractal*, a mathematical construct that can never be exhausted. Imagine the diagram the formula and the formulated.

In the previous chapter I pointed out in passing a rupture of the present tense into the past tense narrative of *The Passion of New Eve*. This ruptured tense was associated with the presence of the character Mother, and I speculated that perhaps this present tense indicates Mother's presence in Eve's memories at the end of the book. This present tense presents Mother as extemporaneous, reinforcing her construction as schizoid.

Tense shifts such as this often indicate the other kind of tense, characters who are tense, an indication of high emotion, anxiety. In *Mauve Desert*, rupturing of the past tense into the present and present into past occurs in the longman segments called chapter 7 and chapter 8. In chapter 6, in the past tense, longman has just picked up the envelope, in chapter 7 he is looking at the photographs of the explosion, and the tense shifts to the present, in chapter 8, he has recognized the photographs as evidence of success, and the tense shifts back into past. The present tense indicates the presence of the explosion.

The presence of the explosion (especially in its absence, by proxy), belies the non-existence of the explosion as an event, the explosion occurs in the past, the explosion occurs in the future, but the explosion can never occur in the present, because the present cannot contain an event the present is merely the becoming-past of the future When Longman looks at the photographs, evidence of the bomb test, the future becomes past And here is an idea so endemic to *Mauve Desert* as to be almost invisible the book occurs in a single movement, single moment¹² The recurrence is triggered by the murder of Angela Parkins, an event which cannot be resolved in either future or past, an event which is always already connected to the bomb tests which herald an event which can neither occur in the future nor past, and most definitely, never, *not now*

This sense, tense of an ending, carries through also to *Cities of the Red Night*, a novel for which the appropriate tense might be future anterior, since the end of the book re-inscribes the whole retroactively, but would more likely be conditional Nothing ever actually happens Until the tour de force at the novel's end, *Cities of the Red Night* is entirely deferral, diversion and escape from the crushing anxiety, and even more crushing boredom of the cold war period And this is where I will begin the next chapter

FATAL STRATEGIES

I “Only a miracle or a disaster could restore it ” (*Cities* xv)

The final chapter in *Cities of the Red Night* comes as a disaster for William S. Burroughs’s narrator: his utopian project has both failed and isolated him. Captain Mission’s utopian colony has apparently failed, along with the queer rebellion, on the final page, we watch the characters Paco, Joselito and Enrique dying, and Burroughs reveals his anxiety about the bomb:

I remember a dream of my childhood. I am in a beautiful garden. As I reach out to touch the flowers they wither under my hands. A nightmare feeling of foreboding and desolation comes over me as a great mushroom-shaped cloud darkens the earth. A few may get through the gate in time. Like Spain, I am bound to the past. (*Cities* 332)

Burroughs describes a fugitive line of escape through the gate (literally a “gate in time”). The line leads away from him, as he remains in the mushroom cloud’s

shadow, a line of flight away from the explosion leads naturally also away from him¹

Stationary, Burroughs becomes

responsible not only for the explosion,

There is a further anxiety here, too the anxiety of the gun enthusiast when he kills

but for the line of flight leading away from it. Inevitably, then, he is paralyzed

By opening a gate in time, Burroughs recuperates the past, and by so doing, alters the present. This strategy is fraught with paradox, however, as Burroughs cannot alter any present beyond the scope of the book, which inevitably must end. Like *Mauve Desert*, *Cities of the Red Night* plays out in a space where desiring-closure folds over into desiring-recreation by re-creating the past, Burroughs attempts to escape the end promised by the nuclear explosion, but cannot. Paradoxically, it is another explosion that opens the gate in time.

As the title suggests, one of the sources Burroughs draws upon in *Cities of the Red Night* is Edgar Allan Poe's short story "The Masque of the Red Death." I am going to attempt a brief reading of Poe's story here, in which many of the issues I raise will apply also to my reading of *Cities of the Red Night*.

"The Masque of the Red Death" begins with a description of the effects of a plague on the population of the Prince Prospero's country. Immediately after the initial paragraph, however, the narrative moves inside the Prince's castle.

When his dominions were half depopulated, he summoned to his presence a thousand hale and light-hearted friends from among the knights and dames of the court, and with these retired to the deep seclusion of one of his castellated abbeys (145).

The narrative spirals inward through the castle's seven differently coloured rooms, until we are brought to the central room, where the fatal discovery is made that the plague had entered the palace even as it was sealed, "like a thief in the night" (151).

We are left with the feeling that the Prince has brought this fate on his court, whether by forsaking the world outside the castle, believing his court immune, or by unmasking the Red Death. In a symbolic sense, perhaps, the plague is always already upon us, by unmasking it we open ourselves up to it. Keeping the plague masked is a strategy for controlling it, and unmasking it breaks down the mechanism of control. The Prince's death is also a symbolic death of innocence.

I would like to draw attention to two absences from "The Masque of the Red Death." Nowhere in the story is there any mention of family. The Prince surrounds himself instead with his court. In like fashion, Burroughs responds to the impending nuclear apocalypse post-shadowed at the novel's end with a carnivalesque forestallment, performed by a veritable host of heroes and villains, but no family. His description of the Transmigrants and Receptacles in the "Cities of the Red Night" chapter of his book deconstructs our notion of the nuclear family as a reproductive unit. Likewise, in his other novels, Burroughs attempts to provide alternatives to our orthodox vision of family and reproduction.

Also absent from "The Masque of the Red Night" is any mention of production. We are simply told that "[t]he abbey was amply provisioned" (145). There is therefore no need for the courtiers to produce anything, they need only consume. Ironically, they are in turn consumed by the plague. Their excesses are, of

course, over-consumption, and I am left feeling that the process of stockpiling and excess spells their doom. The tryptych form is noticeably absent from Poe's story in this last chapter, I propose to demonstrate that the tryptych is implicit not only in a serial structure, but also in a spiral, and particularly in the spiral structure that lies at the root of Capitalist accumulation.

II. The Tryptych Form

<p><i>Cities of the Red Night</i> is a novel in three books. What book does not contain three parts (beginning, middle and end)? The trick, I believe, is to classify the form of the novel as Syn-Di-Syn or as Di-Syn-Di</p>	<p>The three-part form is less apparent in <i>Cities of the Red Night</i> or <i>The Passion of New Eve</i> than it is in <i>Mauve Desert</i>. Obviously, I run the risk of over-classifying if I try too hard to identify this structure in just any text. So, to clarify, allow me to reiterate my usage of the term tryptych, by which I mean a three-part structure consisting of a theme, experimentation with and restatement of this theme, translated by the digression.</p>	<p>This form conjures up an eternal series of rise and fall, theme and digression, akin to the experience of standing between two mirrors. Each mirror reveals a momentary synchrony. We navigate the space between</p>
---	---	---

The three-part form emphasizes the questions of before and after (archaeology and eschatology, if you prefer) so much at stake in a discussion of apocalypse that there even is an after deconstructs the idea of dead-stop apocalypse. We can further

Missile-silo-missile	divide the already folded tryptych structure into two types
Undeployed potential	
becoming unleashed	we might associate the diachronic-synchronic-diachronic

structure, past-present-future with the logic of accumulation. This logic holds up only as long as the missile or missive is deployed only in a future tense. Post-deployment, we must deal with the tryptych counterpart, synchronic-

diachronic-synchronic. At this point, the future creates a new post-apocalyptic present (present-future-present?).

Silo-missile-silo
Station to station. In
deployment, the silo
becomes target.

The archive of the past is destroyed.

I would like to propose the tryptych form as a hallmark of nuclear literature (literature which is an attempt to deal with the anxiety of the Cold War period). To some extent, nuclear literature is necessarily apocalyptic in nature also, since both these literatures explore the ends of things, and/or whatever comes thereafter. The tryptych form is an attempt to make sense of the beginnings and ends of things, and of the intervening space between. This form is not only a hallmark of nuclear or apocalyptic literature, but also a hallmark of the counter-realist writing Carter, Burroughs and Brossard all tend towards.

Counter-realist writing can be read as escapist literature from which, paradoxically, there is no escape. Escape from the anxiety and boredom of the Cold War, the perpetual waiting, escape from heterosexist gender norms, and from the

culture of Capitalism are all made possible by counter-realist writing, but there must always come a moment when the mechanisms of escape are revealed as ineffective. This failure is dramatically demonstrated in the last chapter of *Cities of the Red Night*.

Cities of the Red Night begins with a book consisting primarily of Clem Snide's investigation and entries from Noah Blake's diary. This first book reveals a diachronic movement. The second book, on the other hand, contains a number of synchronic set-pieces, such as the descriptions of the six cities of the red night, and the description of the Transmigrants and Receptacles who inhabited these cities. Though the queer rebellion is initiated in the second book, it is largely carried through in the third book. The second book deals with testing, the third, deployment.

The tryptych structure also recurs in the first chapter of Book Two of *Cities of the Red Night*, entitled "Cities of the Red Night" (153). In this crucial chapter, the six cities are described in detail for the first time (and also the radioactive meteor that initiates the red plague). The inhabitants of the cities are also described, the Transmigrants and the Receptacles.

To show the system in operation: Here is an old Transmigrant on his deathbed. He has selected his future Receptacle parents, who are summoned to the death chamber. The parents then copulate, achieving orgasm just as the old Transmigrant dies so that his spirit enters the womb to be reborn. (154)

The inverted primal scene here certainly bears further investigation in the next section of this chapter, but what intrigues me most at

The Money note that sex and orgasm are an essential part of this scene of rebirth.

present in this scene is the movement from the old Transmigrant, let's call him T, through the copulation of his future parents, let's call this act O. This act produces the Transmigrant reborn, call him now T'. Clearly, this primal scene also describes a tryptych formation, in which the part of the experimental middle section is played explicitly by sex: the orgasmic moment folds the previous lifetime of the old Transmigrant into his new life.

Contrast the primal scene of the Transmigrant and the Receptacles with Burroughs's Cut-up and Fold-in methods themselves, from *The Job*, Burroughs's interviews with Daniel Odier

... the simplest way is to take a page, cut it down the middle and across the middle, and then rearrange the four sections. Now that's a very simple form of cut-up if you want to get some idea of one rearrangement of the words on that page (Odier 29).

In short, the cut-up is a method for restating a theme, deterritorializing it, to use Deleuze and Guattari's term from *A Thousand Plateaus*

III. The Triangle Fold

Like *The Passion of New Eve*, *Cities of the Red Night* functions as an anti-

Whereas the Receptacles propagate by bearing children, the Transmigrants propagate by bearing witness	Oedipal parable. Like Freud's primal scene, the inverted scene of the Transmigrant and the
---	--

Receptacle parents involves a threesome (ignoring for the moment the child

conceived, who is of course a replica of the Transmigrant), and observation of the sex act. The consolation of parenthood and generation is replaced by the Transmigrant immortality project. A new fold is revealed to us as we consider the inverted scene of the Transmigrant and Receptacles: for the Transmigrant, the act of observation becomes hyper-sexual, post-sex and post-reproduction. Burroughs moves beyond reproduction. Observation of the orgasm becomes more important than the sex act itself.

In *The Passion of New Eve*, Angela Carter mutates the oedipal triangle by replacing the Daddy-Mommy-Me with Parent-Me-Other Me, with the parent at the top, presiding over two siblings,

twins, Adam and Eve. Burroughs echoes Mother's hyper-oedipal

chant "Sleep with your mother,

kill your father," but he inverts the formula, producing a hyper-oedipal chant from the opposite end of the spectrum: "kill your mother, boy, sleep with your father," he seems to say, "kill your mother, boy, and sleep with your brother."

The Triangle Fold: a triangle has three primary folds, one from each corner bisecting the opposite side. In the triangle of Daddy-Mommy-Me, one fold separates Father and Child, one fold separates Mother and Child, and one fold separates Mother and Father.

Burroughs's primary target is not Oedipus or Freud, by 1981, when this book was published, Freud's psychoanalytic models had become somewhat outmoded by books like *The Passion of New Eve* and *Anti-Oedipus*. Burroughs has, however, consistently set about destabilizing the nuclear family as a source of destruction and negation, the nuclear family opposes an essentially queer principle which he valorizes, calling on this principle as a utopian ideal. In *The Passion of New Eve*, Carter

destabilizes the nuclear family by carrying through the threat of castration and incest. In *Cities of the Red Night*, the nuclear family is threatened by a triple threat: matricide is implicit in the killing of the Countesses de Gulpa and deVile, the fable of the Transmigrants reduces the importance of biological parents, male homosexual activity, which runs rampant in the novel, precludes reproduction.

In an article in *The Midwest Quarterly*, John Guzowski draws attention to Burroughs's belief that family is an addiction:

[A]ll control systems – including the family, the media, and the nation – have a single simple goal: to make the victim of the system totally dependent on and controlled by that system (Guzowski 13).

Guzowski continues by identifying three strategies Burroughs prescribes for liberating oneself from the mechanism of control which he refers to as the Algebra of Need (*Naked Lunch* xxxix): silence, cut-ups and re-writes. Burroughs's characters use these methods to “liberate themselves by freeing themselves from the word,” “rub out the word,” or “cut the word lines” (Guzowski 22). Although Burroughs's use of these techniques is easier to identify in his earlier novels, like *Naked Lunch* and the so-called “Cut-up” trilogy, as Guzowski explores at length, these strategies are clearly identifiable in *Cities of the Red Night*, though Burroughs had by this point largely abandoned the cut-up method.

I switched on an electric heater and took my recorder out of its case. This is a very special recorder . . . also specially designed for cut-ins and overlays, and you can switch from Record to Playback without stopping the machine (43).

By switching from Record to Playback in this fashion, the tape recorder's traditional function is ruptured. Instead of playing back what it recorded verbatim, the recorder plays back a restatement of the original recording: there is no longer an original recording. In a similar fashion, Burroughs ruptures the nuclear family, so that there is no longer any original family either.

In *Mauve Desert*, though Nicole Brossard radically reinscribes (or translates) the nuclear family into a Lesbian family, the family always remains as a point of return. Though it is thus decentred, it still provides a centre, a point about which Melanie orbits. In Burroughs's writing, the family is no such point. In *The Passion of New Eve*, Eve/lyn flees first his own biological parents in England, then Mother, then Zero, the rapist father, but the novel finally returns to a new construction of family, post-oedipal, but family nonetheless. In contrast, Burroughs inscribes the family as an origin that is no origin, has no origin, and must not exist. The nuclear family is revealed as simulation, a production by the controlling socius to control the individual. For Brossard and Carter, the individual may be a fugitive from the family but remains a fugitive specifically because she can return to the safety of family. For Burroughs, there is no return, because the individual and the family cannot coexist.

----- FOLD OVER HERE -----

In *Cities of the Red Night*, Burroughs sketches an arc from an economy of science and capital to an economy of the body. This corporeal economy has its roots in production through homosexual sexuality. Burroughs locates production in desire. At the same time, Burroughs invests his anxiety into the period of experimentation and testing which precedes deployment. By so doing, he forestalls deployment, while at the same time monopolizing it for his allies.

Burroughs reserves the means for weapon production for Captain Strobe's queer rebellion, specifically, the gunsmith Noah Blake is responsible for the development of weaponry. The exploding cannonballs and repeating pistols he creates are produced by a process part sex and part magic. As Noah and Hans have sex in the "Firecrackers" chapter,

the drawings seem to come alive belching red fire, Chinese children set off a series of firecrackers against the door and I see a huge firecracker blow the library to atoms as a gob of sperm hits the book six feet away (129)

Simultaneously, sex is a culmination of the process of inspiration and inspiration a culmination of the act of sex.

At the point of revelation,
body and mind are becoming
one.

The explosion tears a gaping hole... but wait... this firecracker explosion blows the door off a library, blowing the library to atoms. Am I reading too much into this passage if I connect it to Derrida's thesis about the obliteration of the archive in "No Apocalypse"? I find it curious too that the explosion opens a door at the same time it destroys the library. Only a miracle or a disaster.

It seems the desiring-machine of homosexual activity translates weaponry and warfare from the realm of thought, science and the logic of capitalization (which necessitates stockpiling) into the realm of body and magic (akin to the concern with alchemy in *The Passion of New Eve*). The corpo-reality of warfare is also the reality of

warfare, cutting through the impasse or inertia of Cold War detente, in which conventional warfare has become paralyzed by thought. Burroughs uses the immediacy of sex to break this paralysis. (As I mentioned at the beginning of this chapter, however, by the novel's end, Burroughs has become paralyzed by inertia. Possibly he always has been: as narrator he is both impotent observer and omnipotent manipulator.)

The threat that Burroughs can never quite overcome is the problem that faces the gun aficionado who has killed the reality of the situation is that whether the rebellion fails or is a success, the technology approaches absolute destructive potential. It cannot exist only as deterrent with no deployment. Destructive technology parasites off humanity, feeding on curiosity and the human desire for knowledge, mankind's will to power.

Through his fiction, Burroughs is able to exclusively devote new weapons technology to the heroes of Captain Strobe's rebellion, removing destructive potential from the logic of capitalization and stockpiling, but destructive technology will eventually make its return there. The technology of destruction is complicit both in stockpiling of absolute destructive potential, and in deployment, which releases that potential.

Eternal Return, or, Another Tryptych
 Burroughs sketches an arc from Capital, through the Corporeal, and back to Capital during the course of *Cities of the Red Night*. Weapons are stockpiled, but they are reserved for Strobe's rebellion; eventually, however, others will get their hands on them.

IV Before and After Brenschluss

In *The Passion of New Eve*, Angela Carter colonizes the future. We assume that the New Eve and her child will inherit the post-oedipal world that is beginning as the novel is ending. Because the book ends, however, Carter is able to leave the future where it belongs, in the future, without needing to elaborate it. Throughout the corpus of his writing, conversely, Burroughs uses various time-travelling strategies to (retro)colonize the past. For instance, in “The Mayan Caper,” from *The Soft Machine*:

The next step was carried out in a film studio – I learned to talk and think backwards on all levels – This was done by running film and sound track backward The same procedure was extended to other physiological processes including orgasm My basic training in time travel was completed and I was now ready to train specifically for the Mayan assignment – (82)

Or *The Wild Boys*,

. . . . one of the best trance mediums I have ever handled. Through him I was able to teleport myself to a Mayan set and bring back the pictures (22).

Or *Cities of the Red Night*,

I have blown a hole through time with a firecracker. Let others step through. (332)

It is the word “others” that concerns me most here, because with this word excludes Burroughs himself. He has created a hole, but he must keep it open, and cannot step through himself.

Consider the situation as a main stream science-fiction trope, then, akin to the so-called “grandfather paradox.” Burroughs writes from a present which exists because his project has evidently failed, if he prevents this present from occurring by (retro)colonizing the past as he intends, he exempts himself from his own project. Of course, this is a variation on Shrodinger’s experiment in feline persecution, in which the outcome is rendered unknowable by Burroughs’s creation of a conditional present in which Captain Mission’s/Captain Strobe’s colony succeeds.

A tormenting thought as of a certain point, history was no longer *real*. Without noticing it, all mankind suddenly left reality everything happening since then was supposedly not true, but we supposedly didn’t notice. Our task would now be to find that point, and as long as we didn’t have it, we would be forced to abide in our present destruction.²

To expand on the three-part breakdown in the previous chapter of apocalypse into “ongoing”, “sudden death,” and “deferred,” adding an apocalyptic model drawn from Baudrillard’s *Fatal Strategies*, which he in turn borrows from Elias Canetti. An apocalypse in the sense of the end of history, then, neither ongoing nor completed. Like the “thief in the night” in Poe’s short story, the end has come, we supposedly

don't notice until we try and unmask it. This apocalypse began taking place in the imperfect past, we're not sure exactly when.

Baudrillard goes on to explain that what has ceased to be after this "dead point" is "any practical correlation between the potential for destruction and its purpose"

[T]here is no longer any space for warfare. Hence we must hope that nuclear escalation and the arms race will persist. This is the cost of pure warfare In its orbital and ecstatic form warfare has become an impossible exchange, and this orbitalness protects us. (*Selected Writings* 191)

A kind of Brenschluss point, beyond which there is no more history of causality

beyond this dead point,

the engine has shut off

there is no going back

Gravity has taken over

I have, of course, pilfered the idea of Brenschluss from Pynchon's *Gravity's Rainbow*. In an ironic arc, Pynchon's novel begins with the V2 rocket falling to earth, and ends with the rocket's launch. Baudrillard in turn describes an arc that has been inflated to the point at which it becomes an orbit. At its extreme, an arc becomes an orbit, and a return becomes eternal, I suppose.

Through the narrative device of time travel, Burroughs attempts to supercede this moment, even back to the fantastic foundations of civilization, the six cities of the red night, "located in an area roughly corresponding to the Gobi Desert, a hundred thousand years ago" (*Cities* 153). From a time supposedly after the end of history, Burroughs would escape to a time before the beginning of history.

The Passion of New Eve is Angela Carter's retelling of the Genesis narrative. Burroughs refers to this narrative, in the chapter titled "Argue second time around such a deal" (*Cities* 306). Like *The Passion of New Eve* and *Mauve Desert*, the apocalyptic nature of *Cities of the Red Night* naturally invites comparisons with the

book of Revelations, but it is to another biblical narrative that I will return now. Exodus tells the story of the flight of the Jews. Like Moses, Burroughs can see freedom, but he can never attain it. His consolation is that he leads his followers to that freedom.

V. M-C-M': Spiral

Burroughs leads his heroes into a time before history, before the Cold War and the discovery of the bomb, before the logic of stockpiling and the capitalist notion of accumulation. To un-write the logic of capital, surely, is one strategy for short-circuiting and preventing the impasse of the Cold War.

In his essay "Culture and Finance Capital," Frederic Jameson takes up Giovanni Arrighi's *The Long Twentieth Century*, in particular, he draws out Arrighi's "luminous insight" (Jameson 139) that the historical narrative of finance capital develops not as a straight line, but instead "organize[s] itself in a spiral (a figure which also avoids the mythical overtones of the various cyclical visions)" (Jameson 139). Jameson goes on to develop this organization as an extrapolation of Marx's formula for capital, M-C-M', a formula in which "the circulation of money as capital has therefore no limits" (Marx 150). This tryptych formula encapsulates the notion of accumulation, in which the M' is not merely a thematic restatement of the initial M, but necessarily a potentially unlimited monetary increase.

Clearly the logic of stockpiling is inherent in capital, this logic informs the Cold War mindset, this logic is spiral. Burroughs's experimentation in time-travel short-circuits this logic by rupturing the flow of linear time necessary for accumulation of both capital and weaponry. Burroughs uses a specifically speculative vehicle to produce this effect – science fiction – but this speculation is also a gamble. His attempt always already may have failed, as ostensibly it already has as we read the novel. The speculative logic he uses to produce a rupture is also a necessary part of the logic of the capitalist system he tries to rupture.

To return to Jameson, who comments on “speculation,”

the withdrawal of profits from the home industries, the increasingly feverish search, not so much for new markets (these are also saturated) as for the new kinds of profits available in financial transactions themselves and as such – these are the ways in which capitalism now reacts to and compensates for the closing of its productive moment (142)

In short, then, at a time in which
we are collectively running out

Before MCM, I suppose, could also be read as,
before 1900, literally ‘before the turn of the century’

of new territories to colonize, by retro-colonizing the past, Burroughs allows new space for expansion, just as he creates new space for conventional warfare. His speculation in time-travel removes the need to compensate for the “closing of the productive moment.” At the same time, he shifts the means of production from a capital (literally ‘of the head’) basis to a corporeal basis, rooted in the body, desiring-production and sex, specifically coded as male homosexual sex.

Burroughs's wager results in a counter-capitalist, counter-nuclear and counter-apocalyptic project, in opposition to Carter's post-production, post-nuclear, post-oedipal project. Whatever circumstances rupture time, then, constitute a miracle or a disaster, but prove only to be advantageous in degree and in chronology, since these circumstances can rupture the machinery of accumulation only by forestallment, setting it back, never by completely halting it, and not by moving beyond it.

In their treatment of this theme in *Anti-Oedipus*, Deleuze and Guattari quote Jean-Joseph Goux:

If the movement does not tend to any limit, if the quotient of differentials is not calculable, the present no longer has any meaning . . . No limit opposes the break, or the breaking of this break. The tendency finds no end, the thing in motion never quite reaches what the immediate future has in store for it, it is endlessly delayed by accidents and deviations. (*Anti-Oedipus* 231)

Deleuze and Guattari reveal a paradox I will (tongue in cheek) call central to their treatment of Marx's tryptych formula: the break without limits which they associate

"The *socius* as full body has become directly economic as capital-money, it does not tolerate any other preconditions" (*Anti-Oedipus* 263). Burroughs attempts to reverse this logic, replacing the *body* become *capital* with *capital* become *body*

with the spiralling movement of the body of capitalism miraculates to itself accidents and deviations,

and renders the present meaningless. The only escape from this endless rupture must lie in the past, but this is not a valid option either, only another delay.

I say tongue in cheek because, of course, what is always at stake in these sorts of explorations is that which lies at the centre. As I have mentioned already, several times, we can fall back on Derrida's construction of the nuclear explosion as a centre that is already decentred by its very impossibility. This image can constitute a centre because it cannot be imagined: it is purely speculative. Burroughs responds to this with a fiction of escape based on speculation, based on largely impossible strategies. These impossible strategies leave him stranded in an apparently meaningless present, in which he has attached meaning to a past that never was. Like Spain, he is "bound to the past" (*Cities* 332).

VI. Fatal Strategies: Some Conclusions

So these are our fatal strategies: Angela Carter castrates Adam and obliterates his race, save a sole survivor, exchanging one apocalypse for another, Nicole Brossard forestalls the final atomic explosion by multiplying the explosion and deferring deployment by prolonging experimentation. William S. Burroughs seeks out the roots of the technology of mass destruction not to eliminate this technology, but to monopolize it for a queer rebellion. All of these strategies are fatal, doomed to fall short in the face of our potential for massive destruction. These strategies must

ultimately fail because they finally give way to a culture that created them, and which survives by not utilizing them

The strategy of *The Passion of New Eve* is one of closure. In order to move beyond our own anxiety, Carter suggests, we need to face it down and survive; only then can we move beyond it. In her novel, she destroys the human race in a symbolic flood, leaving her New Eve afloat and alone with her only consolation, her unborn child. Is this child the hope of a new and better race? Possibly. Perhaps this new stage of humanity will not fall into the nuclear snare that this one has. Carter leaves this box unopened. She admits one apocalypse to prevent another, the testing and the waiting now are over; there can be no apocalypse, not now.

Like a skipping record, the event recurs, the murder weapon, "Revolver", like the album of the same name, the revolver is also Brossard's "Turning Platform," a spiral, revolving, like a skipping record.

Brossard forestalls the impending apocalypse by redoubling the explosion, showing two different views of the same event. Redoubling in turn suggests an endless series of mutations. By multiplying and abstracting the explosion, Brossard also causes the murder that accompanies it to repeat. Whereas Carter's strategy qualifies as utopic, Brossard's suggests an endless cycle of mutation. Brossard's strategy removes power from a masculine coding of the

Trivia: whereas an LP groove runs toward the centre, a CD track runs from the centre outward

nuclear explosion as a single overwhelming cataclysmic (orgasmic) event, replacing it with a series of (com)mutative events. The apocalypse cannot be denied,

but neither can it ever arrive

In addition to his typical resistance strategies of cut-up and rewrite techniques, and strategic silence, Burroughs invests all his anxiety and desire into an explosion

that tears a hole in time: “I have

blown a hole in time with a

firecracker. Let others step

through” (*Cities* 332). Like

Like a spliced tape, perhaps, ironically, an echo of this explosion “tears a gaping hole in the hull,” initiating the development of the bomb (I speculate wildly – the bomb would still have been developed were it not for Hans’s and Noah Blake’s experimentation?), “and wraps the boatside in fire” (*Cities* 131). Neither explosion has enabled Burroughs to prevent the impending disaster

Moses, he can lead but cannot follow. Instead, Burroughs’s narrator becomes the

ironic sole survivor-companion-witness to the horror of the full body of the explosion

itself, which miraculates witnesses to itself. His final consolation is the final

absolution performed by Father Kelley for “Paco . . . Joselito . . . Enrique” (332). The

waiting is over, and the heroes can die heroic deaths, in a conventional war fought

with guns and cannons, rather than a Cold War fought with words, silences and the

logic of detente

Burroughs’s strategy is fatal. “A nightmare feeling of foreboding and desolation comes over me as a great mushroom-shaped cloud darkens the earth” (332)

“Only a miracle or a disaster could restore it” (xv).

CODA

The Revenant: Wreck and Residue

A last spirited return to Derrida, then, or perhaps another beginning. In the fall of 1998, I attended a guest lecture at my University by Jean Franco, a Stanford professor who has written and authored many books on Spanish- and Latin-American Literature. Her lecture was entitled “A Ghost-dance in the Fields of the Cold War,” and ran the gamut from the disappearance of significant bodies in Mexican history (Eva Peron, Carmen Miranda, General Santana’s leg), to ghost stories about photographs that capture spirits, and from Antigone and Polynices to Derrida’s *Specters of Marx*.

In *Specters of Marx*, Derrida introduces the *revenant*, or specter. The revenant is a kind of residue. The revenant is the spirit that remains after the body is dead. But the revenant remains also as a reminder: in the ghost story, the spirit remains to avenge a wrong. It survives as a witness to some past injustice, because it has a story to tell. The prophet of the revelation, the witness-survivor, is a revenant also. He has already witnessed the end, and yet survives it. And so he must repeat the story to any who will listen, even if he is unable to voice his narrative.

NOTES

Preface

1 Brian Massumi's elaboration on the idea of the *diagram*, a term Deleuze and Guattari borrowed from C. S. Peirce, sheds some light also on the triptych. The two structures are closely related. See the first chapter, "Force," in Massumi's book, *A user's guide to Capitalism and Schizophrenia* (10-46)

2 This middle period is central to Frank Kermode's argument in *The Sense of an Ending*. A reprise of this subject matter is presented in Kermode's essay "Waiting for the End" (in *Apocalypse Theory and the Ends of the World*, edited by Malcolm Bull). A response to Kermode's exploration is offered in Richard Dellamora's "Queer Apocalypse" (in *Postmodern Apocalypse*, edited by Dellamora).

Daddy-Mommy-Me

1 I have adopted Nicoletta Vallorani's convention of referring to Carter's character Eve/Evelyn as 'Eve/lyn' throughout this thesis, though I will sometimes use the names 'Evelyn' and 'New Eve' to differentiate the character who begins the novel from the one who ends it. Specifically, I use the 'New Eve' to refer to the story's narrator. Naturally, I have encountered some difficulty with pronouns. I have opted to use masculine pronouns only when referring to the pre-trans-gendered character, and feminine pronouns elsewhere throughout.

2. Eve/lyn is given pause to ask “Jocasta? Why Jocasta?” (79), but I have to wonder if there is some further significance in Carter’s comparison of Mother’s head with “Marx’s head in Highgate Cemetery” (75)

3. My use of *Anti-Oedipus* is also folded in on itself. On the one hand, *Anti-Oedipus*, the work, informs this discourse, on the other, *Anti-Oedipus*, the book, serves me as a sort of talisman, a demonstration of what Angela Carter never does demonstrate, an anti-Oedipal construction of a socius which just happens to be based in Deleuze and Guattari's practice of schizoanalysis. Forgive my use, then, of the term 'anti-Oedipus' to denote this anti-Oedipal society, like the bar of gold carried through *The Passion of New Eve*, this is my talisman

4. Eve is the revelation of simulation because she reveals Zero as simulator, Zero is the simulation of revelation, because his poems and speech are meaningless. he reveals nothing

5. Apologies again. I have no way of knowing it was a rowboat. In the book it is described as a skiff

The Driving Test

1. In this chapter, I am adopting a convention of placing a decimal mark before page numbers in *Mauve Desert*, to remind the reader to follow the page numbers at the bottom of the page, not the top, as these may be misleading

2. I am choosing not to adopt Brossard's use of conventions like the term 'auther' to denote a female author. This would prove too confusing, I feel, if I tried to create terms like narrather-surviver etc, which I would then feel compelled to do.

3 I am using the European “tryptych” rather than the more American “triptych” to describe this three-part structure in order to maintain continuity when I refer to a Francis Bacon painting, *Tryptych August 1972*, later. The “ch” is hard, so the word rhymes with “cryptic,” which seems appropriate.

4 Cixous, Helene “The Laugh of the Medusa,” (*Signs* 1-4), and Kolodny, Annette “Dancing through the Minefield,” (*Feminist Studies* 6:1). These are both standard fare in most Women’s Studies readers.

5 Or any other organs for that matter. Remember that the apocalyptic meta-narrative allows Angela Carter to do away with both phallus and penis with one blade.

6 To whom is she narrating? She obviously cannot be aware of us, her actual audience. The presence of the unborn child explains why she is narrating. For whom is Maude Laures translating Laure Angstelle’s book?

7 In this sense, she is “bearing” witness, but has not yet “born” witness. Of course, within the framework of the novel, she will never actually bear her child, and I must apologize if I pun on the “unbearable witness of being.”

8 A rondo is like an extended sonata form, the sonata carried into the serial. Instead of ending with A’, the rondo continues through A’’, A’’’ etc. ABA’BA’’ and so on.

9 *Mélanie-Longman-Mélanie* etc, although I much prefer the *As* and *Bs*. When I first read *Mauve Desert*, incidentally, I was fascinated by the geometer Angela Parkins. I drew vaguely Lacanian diagrams, cornered by K and L and M and N and P, with an O for the origin or the Object. These I have mostly recycled.

10 The tryptych form echoes through “A Book to Translate.” Excuse me for a moment while I open my book to the title page. Now, the middle section of this book clearly runs from p. 49 to 165. Wait, though, that’s only if you consider that the three indented sections are all part of “A Book to Translate.” If this is so, then how is “A Book to Translate (continued)” continued? Continued from what? Obviously, this book evades structure as much as it inscribes and draws attention to it. So I am going to consider this whole range as “A Book to Translate,” which is comprised of an opening bit and a closing bit, with a good long run of essays (and photos) in between.

11 See Paul Brians excellent reference guide, *Nuclear Holocausts: Atomic War in Fiction 1895-1984*.

12 Consider a movie like Terry Gilliam’s *Brazil*, in which the action of the movie happens inside the head of the protagonist, or the twist endings of the television series *Dallas* (or *Newhart*, which spoofed the Dallas season finale in its own), in which the entire season is revealed as a dream. A friend and I recently came up with the ridiculous notion that the entire *Star Wars* trilogy might be such a head-fantasy, in which Luke Skywalker is in fact George Lucas. *This fantasy is shattered by the prequel*

Fatal Strategies

1. This vector opposes the plague vector, which is a vector of control. I initially thought that this double meaning of the word vector was, perhaps, more significant than it is. Suffice it to say that the commentary on doubled vectors in the previous chapters also applies here.

2. An Embarrassing Thought The truth is, I could find a copy of neither Baudrillard's *Fatal Strategies* nor Canetti's *The Human Province*, as both are out of print at the time of writing (they have reached their own dead points already), I am quoting Canetti then out of the excerpt from *Fatal Strategies* in *Baudrillard Selected Writings*

WORKS CONSULTED

Abrams, M. H. Natural Supernaturalism. New York: W. W. Norton, 1971.

Arrighi, Giovanni. The Long Twentieth Century: money, power, and the origins of our times. London: Verso, 1994.

Artaud, Antonin. Selected Writings. Ed. Susan Sontag. Trans. Helen Weaver. Berkeley: U of C Press, 1988.

The Atomic Cafe. Prod. and dir. Kevin Rafferty, Jayne Loader, Pierce Rafferty. Los Angeles: Thorn EMI Video, 1982. Film.

Bacon, Francis. Tryptych August 1972. Painting.

Bartter, Martha A. "Nuclear Holocaust as Urban Renewal." Science-Fiction Studies 13. Montreal: SFS Publications, 1986.

Baudrillard, Jean. Selected Writings. Ed. Mark Poster. Calif.: Stanford University, 1988.

---. Simulacra and Simulation. Ann Arbor: U of Mich. Press, 1997.

---. America. London, New York: Verso, 1988.

Blanchot, Maurice. The Writing of the Disaster. Trans. Ann Smock. Lincoln: University of Nebraska, 1986.

--- The Space of Literature Trans Ann Smock Lincoln: University of Nebraska, 1982.

--- The Blanchot Reader Ed. Michael Holland Oxford: Blackwell, 1995.

Bongartz, Ray "Remember Bomb Shelters?" Things in the Driver's Seat: Readings in Popular Culture Ed. Harry Russel Huebel Chicago: Rand McNally, 1972

Boyer, Paul By the Bomb's Early Light: American Thought and Culture at the Dawn of the Atomic Age New York: Pantheon, 1985

Bronte, Emily Wuthering Heights New York: Bantam Classic, 1981.

Brossard, Nicole Mauve Desert Trans. Susanne de Lotbiniere-Harwood Toronto: Coachhouse, 1990

--- The Aerial Letter Trans. Marlene Wildman Toronto: Women's Press, 1988.

--- These Our Mothers Trans. Barbara Godard Toronto: Coach House, 1983.

Brown, Richard "Postmodern Americas in the fiction of Angela Carter, Martin Amis and Ian McEwan" Forked Tongues Ed. Ann Massa and Alistair Stead London: Longman, 1994

Brians, Paul Nuclear Holocausts: Atomic War in Fiction 1895-1984 Kent OH: Kent State UP, 1987.

Bull, Malcolm. Ed. Apocalypse Theory and the Ends of the World. Oxford, Cambridge Mass.: Blackwell, 1995

Burroughs, William S. Cities of the Red Night. New York: Henry Holt, 1981

--- Place of Dead Roads. New York: Henry Holt, 1995

--- The Western Lands. New York: Viking, 1987

--- Naked Lunch. New York: Grove Press, 1990

--- The Wild Boys: A Book of the Dead. New York: Grove Press (Evergreen), 1992

--- The Soft Machine. New York: Grove Press (Evergreen), 1992

--- The Ticket that Exploded. New York: Grove Press (Evergreen), 1987

--- Nova Express. New York: Grove Press (Evergreen), 1992

--- Word Virus: the William S. Burroughs reader. Ed. James Grauerholz and Ira Silverberg. Intro. Ann Douglas. New York: Grove Press, 1998

Carter, Angela. The Passion of New Eve. London: Bloomsbury, 1977

--- Heroes and Villains. New York: Penguin, 1993

Cixous, Helene. "The Laugh of the Medusa." Signs 1:4. Chicago: U of Chicago Press, 1975

Conley, Katherine. The Spiral as Moebius Strip. Inside/Outside *Le Désert Mauve* Quebec Studies, 19. Hanover, NH: Northeast Council for Québec Studies, 1995

Day, Aidan. Angela Carter. *The Rational Glass*. Manchester: Man UP, 1998

Deleuze, Gilles. *Difference and Repetition*. Trans. Paul Patton. New York: Columbia UP, 1994

---. Francis Bacon: *logique de la sensation*. I and II. Paris: Editions de la Différence, 1981. Colour Illustrations.

Deleuze, Gilles and Félix Guattari. *Anti-Oedipus. Capitalism and Schizophrenia*. Trans. Hurley, Seem, Lane. New York: Viking Press, 1977.

---. *A Thousand Plateaus. Capitalism and Schizophrenia*. Minneapolis: U of Minn. Press, 1987

Dellamora, Richard. Ed. *Postmodern Apocalypse: theory and cultural practice at the end*. Philadelphia: U of Penn Press, 1995

---. "Queer Apocalypse: Framing William Burroughs" In *Postmodern Apocalypse*, above.

Derrida, Jacques. *Writing and Difference*. Chicago: U. of Chicago Press, 1978
Specifically "Structure, Sign and Play in the Discourse of the Human Sciences" and "The city and the book"

---. *A Derrida Reader. Between the Blinds*. Ed. Peggy Kamuf. New York: Columbia UP, 1991

--- The Post Card from Socrates to Freud and beyond Trans Alan Bass Chicago: U of Chicago Press, 1987.

--- "On a Newly Arisen Apocalyptic Tone in Philosophy " In Derrida and Negative Theology Ed. Harold Coward and Toby Foshay Albany: State Univ. N. Y. Press, 1992

--- Specters of Marx Trans. Peggy Kamuf New York: Routledge, 1994.

--- "No Apocalypse, Not Now (full speed ahead, seven missiles, seven missives)" In Diacritics, below

Diacritics. Baltimore: Johns Hopkins UP, 1984. 14-2

Freud, Sigmund. "Psycho-Analytic Notes upon an Autobiographical Case of Paranoia (Dementia Paranoides)". Collected Papers: Authorised Translation under the Supervision of Joan Riviere New York: Basic Books, 1959. V 3.

Guzlowski, John Z. "The Family in the Fiction of William Burroughs " Midwest Quarterly Pittsburg, Kan: Pittsburg State UP.

Jameson, Frederic. The Cultural Turn. Selected Writings on the Postmodern, 1983-1998 London: Verso, 1998.

Johnson, Heather. "Textualizing the Double-Gendered Body: Forms of the Grotesque in *The Passion of New Eve* " Review of Contemporary Fiction, 14 (Fall) Elmwood Park, Ill: John O'Brien, 1994.

Kellner, Douglas, ed Baudrillard: A Critical Reader Oxford Blackwell, 1995

Kermode, Frank "Waiting for the End " In Apocalypse Theory and the Ends of the World ed Malcolm Bull. Oxford, Cambridge Mass. Blackwell, 1995

--- Sense of an Ending New York Oxford UP, 1967.

Kerouac, Jack On the Road New York Penguin, 1976

Kercsmar, Rhonda Ray "Displaced Apocalypse and Eschatological Anxiety in Frankenstein." South Atlantic Quarterly 95 (1996).

Klein, Richard "The Future of Nuclear Criticism " Yale French Studies 77. New Haven, Conn Yale UP, 1990.

Kolodny, Annette "Dancing through the Minefield " Feminist Studies 6 1. College Park, Md Fedminist Studies, inc, Spring 1980

Kristeva, Julia The Kristeva Reader Ed Toril Moi Oxford, 1986

Marx, Karl Capital. Trans Untermann New York International Publishers, 1967 1 (Quoted from Anti-Oedipus, p 248)

--- Selected Writings Ed David McLellan Oxon, Oxford UP

Massumi, Brian A user's guide to Capitalism and Schizophrenia. Boston MIT Press, 1992

Melville, Herman Moby-Dick New York Bantam Classic, 1981

Mielke, Robert "Imaging Nuclear Weaponry An Ethical Taxonomy of Nuclear Representation" Northwest Review, 22. Eugene: U of Oregon, 1984.

Nietzsche, Frederich The Portable Nietzsche Ed and trans. Walter Kaufmann. New York: Penguin, 1982.

Odier, Daniel. The Job: Interviews with William S. Burroughs. New York: Penguin, 1989.

Parker, Alice "The Mauve Horizon of Nicole Brossard" Quebec Studies, 10. Hanover, NH: Northeast Council for Quebec Studies, 1990.

Poe, Edgar Allen. The Fall of the House of Usher and other tales. New York: Signet Classic (Penguin), 1998.

Punter, David "Angela Carter: Supersessions of the Masculine" Critique, 25 (Summer 1984).

Pynchon, Thomas. Gravity's Rainbow. New York: Viking, 1973.

Roberts, Andrew and Peter Easingwood "Beyond the Male Romance: Repetition as Failure and Success in *Apocalypse Now*." Critical Survey, 9. Providence: Berghahn Books, 1997.

Rubinstein, Roberta "Intersexions: Gender Metamorphosis in Angela Carter's *The Passion of New Eve* and Lois Gould's *A Sea-Change*." Tulsa Studies in Women's Literature, 12. Oklahoma: U of Tulsa, 1993.

Rule, Jane The Desert of the Heart New York Arno Press, 1975

Ruwedal, Mark “The Italian Navigator Has Safely Landed in the New World.”
Descant, 28 (Spring) Fort Worth, U of Texas, 1997 Photo-essay

Schwenger, Peter Letter Bomb Nuclear Holocaust and the Exploding Word
Baltimore Johns Hopkins UP, 1992

Shute, Nevil On the Beach New York Ballantine, 1997

Sontag, Susan “The Imagination of Disaster” From Against Interpretation and Other Essays New York Farrar, Strau & Giroux, 1966

Steibel, Gerald L. Détente Dilemma or Disaster? National Strategy Information Center, Inc New York, 1969

Taylor, Mark C Erring a postmodern a/theology Chicago U of C Press, 1984

Vallorani, Nicoletta “The Body of the City Angela Carter’s *The Passion of New Eve*” Science-Fiction Studies, 21 Montreal SFS Publications, 1994

Virilio, Paul The Virilio Reader Ed James Der Derian Ma Blackwell, 1998

Wallenstein, Peter “Focus on Recurrent Detentes” Journal of Peace Research 26
Oslo Universitetsforlaget, 1989

Woolf, Virginia To the Lighthouse San Diego HBJ, 1989

VITA

Surname Hollott

Given Names Piers Michael

Place of Birth Victoria, British Columbia, Canada

Educational Institutions Attended

University of Victoria

1990 to 2000

Degrees Awarded

B Sc University of Victoria

1996

PARTIAL COPYRIGHT LICENSE

I hereby grant the right to lend my thesis to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the Library of any other university, or similar institution, on its behalf or one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis

Driving Out of the Wreck: Underground testing in the Cold-War Novel

Author



Piers Hollott
March 20, 2000