

Abstracts

1216 **Daniel Brown, Wilde and Wilder**

The use of Oscar Wilde's *Salome* as the ground for the silent-screen star Norma Desmond's film script and character is central to Billy Wilder's *Sunset Boulevard* but oddly neglected by the film's critics. This essay reads the film through its engagement with *Salome*, discussing its adoption from the play of a self-consciousness about the conditions of its art, which extend beyond the film's production to cultural history and film aesthetics. Norma asserts the image and ideology of the Hollywood star through her identification with the aestheticist figure of Salome, while Joe Gillis not only writes film scripts but, with his peers Betty Schaefer and Artie Green, also foregrounds narrative conventions in his efforts to organize and control his own life and experience in the film. Through its main characters, *Sunset Boulevard* presents an allegory of Hollywood cinema in which the complementary filmic principles of image and narrative culminate respectively in madness and death. (DB)

1231 **Michael Rothberg, The Work of Testimony in the Age of Decolonization: *Chronicle of a Summer*, Cinema Verité, and the Emergence of the Holocaust Survivor**

The trial of Adolf Eichmann, in 1961, is generally considered a turning point in the history of Holocaust memory because it brought the Holocaust into the public sphere for the first time as a discrete event on an international scale. In the same year, Jean Rouch and Edgar Morin's film *Chronicle of a Summer* appeared in France. While absent from scholarship on memory of the Nazi genocide for over forty years, *Chronicle of a Summer* contains a scene of Holocaust testimony that suggests the need to look beyond the Eichmann trial for alternative articulations of public Holocaust remembrance. This essay considers the juxtaposition in *Chronicle of a Summer* of Holocaust memory and the history of decolonization in order to rethink the "unique" place that the Holocaust has come to hold in discourses on extreme violence. The essay argues that a discourse of truth and testimony arose in French resistance to the Algerian war that shaped and was shaped by memory of the Nazi genocide. (MR)

1247 **Elizabeth Yukins, An "Artful Juxtaposition on the Page": Memory, Perception, and Cubist Technique in Ralph Ellison's *Juneteenth***

While scholars have appreciated the influence of jazz on Ralph Ellison's compositional strategies, this essay examines how Ellison's interest in the visual idiom of modernism—namely, cubism—influenced the prose style of his posthumously published novel *Juneteenth*. Evidenced by his friendship with Romare Bearden and his expressed fascination with the visual arts, Ellison's knowledge of cubist practice informed his textual experiments with time, space, and the narrative rendering of memory. Cubist techniques such as fragmentation and the combining of

multiple perspectives offered Ellison formal methods to configure the complex consciousness of his main characters and the vexed history of race relations in America. His literary and political visions meet in the mercurial relation between fragmentation and pluralism, for in his multifaceted, nonlinear prose one sees the fraught simultaneity of past and present, memory and vision, historical violence and continued democratic aspiration. (EY)

1264 **Susan Cannon Harris**, *Clearing the Stage: Gender, Class, and the Freedom of the Scenes in Eighteenth-Century Dublin*

This essay investigates the conditions and consequences of Thomas Sheridan's attempt to bar spectators from behind the scenes at the Theatre-Royal in Dublin's Smock Alley. Sheridan succeeded in revoking the "freedom of the scenes"—a privilege by which aristocratic men were allowed to roam the green room, dressing rooms, and stage during the performance—because Dublin was the cultural and political center of a colonial society whose members were struggling for control over the spaces outside the theater. The reform provoked a conflict known as the Kelly riots, which began with a spectator's attempted rape of an actress in Sheridan's production of John Vanbrugh's *Aesop*. Contextualizing the Kelly riots in the political and cultural situation of eighteenth-century Ireland, this article illuminates the role that the theater plays in the construction of subjectivity and in the interrelation among gender, class, and national identities. (SCH)