## Contents

Acknowl	ledgments	ix
ACCHOW	cuginents	IA

I / Introduction: Why Labyrinths?	I
Verbal Ambiguities 3	
Modern Literary Labyrinths	9

II / Labyrinth of Words: James Joyce's Ulysses 15	
Classical Allusions 19	
The Reader's Journey through the Labyrinth: Style	22
The Reader's Journey through the Labyrinth:	
Structural Design 28	
The Center of the Labyrinth? 31	
The Shapes of Ambiguity 33	
Molly's Labyrinth 36	

III / The Labyrinth of Time and Memory in the City: Michel Butor's Passing Time 41 City and Diary 43 Narrative Structure: Design and Confusion 46 Characters and Centers in the 'Labyrinth of Time and Memory'' 50

The Presence of Myth 53 Transformation and Initiation 54 Postscript: Ariadne's Disappearance, or Labyrinths Are
Not for Lovers 61
IV / The Minimal Labyrinth:
Alain Robbe-Grillet's In the Labyrinth 67
Labyrinthine Discourse 69 Decor and Movement 73
,
The Symbolic Landscape 81
Postscript: Comparisons 84
V / Too Many Labyrinths: Jorge Luis Borges 88
Uses of the Labyrinth 92
Symbolic Labyrinths: World, Time, Art 96
The End of the Journey 105
Narrative Design 109
Borges's Dissatisfaction with Labyrinths 113
VI / Symbolic Landscapes 121 André Gide: Theseus 123
Lawrence Durrell: The Dark Labyrinth 129
Anais Nin: Seduction of the Minotaur 133
Albert Camus: "The Minotaur or the Stop in Oran" 139
Julio Cortázar: Hopscotch and The Kings 144
José Donoso: The Obscene Bird of Night 153
Umberto Eco: The Name of the Rose 158
VII / Metafiction and Mimesis 167
The Labyrinth of Art: Narrative Structure 167
The Labyrinth of the World: Urban Landscapes 178
Noncanonic Texts 183
The Labyrinth of Thought 186
Sexual Dynamics 190
Continuity and Change 194
Notes 201
T 1

Index 237