

What Remains:

Reading and Writing Between *Glas*  
and  
*One Hundred Years of Solitude*

by

John Omlor

A dissertation submitted in partial fulfillment of  
the requirements for the degree of Doctor of Philosophy  
in the Department of English  
in the University of South Florida

August 1992

Major Professor: Irving Deer, Ph.D.

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"Moving off of itself, forming itself wholly therein,  
almost without remainder, writing denies and recognizes  
its debt in a single dash."

Thank you all.

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*An Abstract*

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*What Remains* seeks to enact a performance. It attempts to mark out the moments of a(n event of) reading between two texts: Jacques Derrida's *Glas* and Gabriel García Márquez' *One Hundred Years of Solitude*. It asks, following close upon the opening of each column in *Glas*, what remains of an act of reading for others to read, what remains of that singular moment of reading and writing in which one inter(roga)te)s the concerns that might, here and now, through the violent force of a cutting and grafting, be said to interest and constrain both texts: (hi)story; the (binding erect of the) fetish and its re-reading according to an other "general" logic; the singularity and propriety of the proper name; the irreducibility of the signature; the event of a (constant) translation and the monumental problems posed by such an act for the discourses of politics, religion, dialectics, the Family, and the State; the resonance of memory and the challenge (of unaccountable excess) it poses for "Absolute Knowledge"; and the effect of tearing into remains, of ripping the seams of (bound) texts. This event seeks to re-present the drama that is enacted between the texts "of" Hegel and Genet within the pages of *Glas* through a new grafting procedure, a new business of *glas*-writing that tolls for the (hi)story of a Family and that announces (via the signatures of an "archangel" and a "prophet") a new event, played out in the spaces between Derrida and García Márquez, in which, this time, it is the "philosopher" who rends into pieces, interrogates the logic of binding, and investigates the limits (as borders) and the strength of the seams; while it is the "novelist" who produces a text that, at first, would appear Hegelian as it follows the history of the State and the Family through its three moments in the *Phenomenology of Spirit*. And yet, here, now, as in *Glas*, *these seams* do not hold. *What Remains* interrogates, even as it seeks to perform, what occurs when, for the briefest of moments, the reader's interest is drawn to the remains that appear to exceed each of these textual limits. As for the rest, what remains resists abstraction.

*remarquer* {-é} v. to remark, to note, to observe, to notice; to distinguish."