

DISSERTAÇÕES DE MESTRADO - INGLÊS

Departamento de Letras Germânicas, Curso de Pós Graduação em  
Letras, FALE-UFMG, 1978-1982

1. Else Ribeiro Pires Vieira. Mr. Eliot's Fix-It-Shops. Advisor:  
James Seay Dean, Ph.D. 26/06/78.

Eliot's plays follow the basic pattern of sin - expiation - communion. *Murder in the Cathedral* and *The Family Reunion* are cast in a religious context and the characters hope for communion through suffering and in the after-life. *The Cocktail Party*, *The Confidential Clerk* and *The Elder Statesman* are cast in a secular context and the characters seek to integrate themselves through action, rather than through martyrdom.

From *The Cocktail Party* on, the dramatization of the characters' integration reveals Eliot's shift from transcendental to earthly concerns. That shift influences his choice of literary genre and approach to character, plot, diction and style. The distinction between comedy and tragedy is erased. Sin begins to be referred to also as an existential problem; priest and psychiatrist become one - in other words, Eliot gradually overlaps the languages of religion and psychology.

However, the secularization of his last plays does not mean that the experience is not religious. Religion becomes less a matter of Church ritual conceived in the ways of the world.

2. Júnia de Castro Magalhães Alves. Homesick for Everywhere but here: Character and place in the plays of Lillian Hellman. Advisor:  
James Seay Dean, Ph.D. 27/06/78.

Lillian Hellman's plays present a close interaction between character and setting. Few characters, if any, find happiness at home. Although rooted some place, they dream of some place else - unreal worlds and far away lands - their own fanciful hopes.

Four out of her eight plays interpret the Southern way of life. The other four focus on the North. The action comprises a series of events showing the characters' psychological needs and their often unsuccessful attempts to escape their land and background. There are three main forms of escape. Two are unreal: 1) to run away from either place or time or both. 2) To attack through physical violence or emotional aggression. The third form is real. It is to return to the objective world left behind.

Besides the escape theme, but still in relation to it, Miss Hellman's plays treat the universal conflict between good and evil, the dangers of naïveté and inaction, the exploitation of man and land, the relationship between the negro servant and the white master, and the results of social injustice and religious fanaticism.

One conclusion emerges. The best resolution to these conflicts is to face reality and to act upon it.

3. Astrid Masetti Lobo Costa. *The Reflected Vision: A Study of the Role of Painting in the Development of Plot in Iris Murdoch's Novels*. Advisor: Ian Linklater. 19/12/78.

During the reading of Iris Murdoch's nineteen novels, references to paintings have been noticed in fourteen of them. Among those, three stand out as establishing a link between painting and character development through the plot: the pictures in question take part in the plot as an internal element