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APRESENTAÇÃO

Esta revista vem divulgar trabalhos inéditos de professores do Departamento de Letras Germânicas da Faculdade de Letras da UFMG.

Ela é a realização de uma antiga aspiração do corpo docente deste Departamento e esperamos que este seja o primeiro número de uma série.

Fazemos votos que esta publicação venha contribuir, de algum modo, para o desenvolvimento dos estudos de língua e literatura inglesa e alemã, incentivando a pesquisa ou divulgando novos métodos de ensino.

Queremos, na ocasião, agradecer à secretária do Departamento, Marilda Valéria Santos Azevedo, pela sua decisiva colaboração com seu trabalho de datilografia dos originais.

Belo Horizonte, novembro de 1980.

Maria Lúcia Dessen de Barros
Chefe do Departamento de Letras Germânicas

I N D I C E

A Interferência do Português Coloquial como uma das Fontes de Erros no Aprendizado de *Relative Clauses* que contenham *Prepositional Object*.

Carlos Alberto Gohn

Pressupostos Teóricos

Partimos do princípio que em Análise de Erros não se trabalham os erros unicamente do ponto de vista da interferência da língua materna: "Interferência Interlingual" (SELINKER, pp. 31-55) seria um termo mais abrangente. A interferência entre a língua materna e a língua-alvo estaria aí presente mas jogaria lado a lado, sem condição de superioridade, com outros tipos de interferência tal como aquela existente entre a língua materna e outras línguas estrangeiras conhecidas pelo aluno, e ainda com a interferência dessas línguas estrangeiras entre si. Contudo, podemos enfatizar, a interferência da língua materna também é considerada e para explicá-la devemos utilizar princípios da Análise Contrastiva. Como outras fontes de erros poderíamos ainda enumerar: a Interferência Intralingual, isto é, a generalização indevida de regras que existam na língua estrangeira e que tenham sido aprendidas anteriormente sendo, agora, generalizadas através de uma transferência negativa. Também os fatores sociolinguísticos, os fatores fisiopsicológicos, a idade (o adulto seria mais suscetível à interferência da língua materna), a modalidade de exposição à língua e, finalmente, o tipo de método de ensino empregado.

O enfoque do presente trabalho será o de uma análise linguística do material produzido pelos alunos (no nosso caso, corrigido pelos alunos). Para tanto devemos jogar com (A) sentenças na língua materna dos alunos (B) sentenças da língua-alvo produzidas por falantes nativos da língua-alvo; e (C) sentenças da língua-alvo produzidas pelos alunos (SELINKER, p. 35).

Para obter (A) baseamo-nos num trabalho de PIZZINI[1] sobre tipos de orações relativas em português como:

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[1]Utilizaremos neste trabalho autores que oferecem uma descrição em termos da gramática gerativa para as orações relativas. Fica aqui a ressalva de que o emprego de tal descrição não implica em maiores compromissos de nossa parte com o modelo gerativo.

1. EU VISITEI O HOMEM QUE VOCÊ FALOU.

Para obter (B) nos valemos da descrição das Relativas Clauses por JACOBS e ROSENBAUM (1968) que permite sentenças como:

2. THIS IS THE MAN THAT I SPOKE TO.

(C) foi obtido por uma rápida amostragem de sentenças corrigidas pelos alunos.

(A) Orações Relativas no português coloquial

PIZZINI discute a possibilidade da análise de orações relativas em português coloquial como:

1. EU VISITEI O HOMEM QUE VOCÊ FALOU
3. A CIDADE QUE MORO É GRANDE

Tais sentenças contrastariam com sentenças do português formal como:

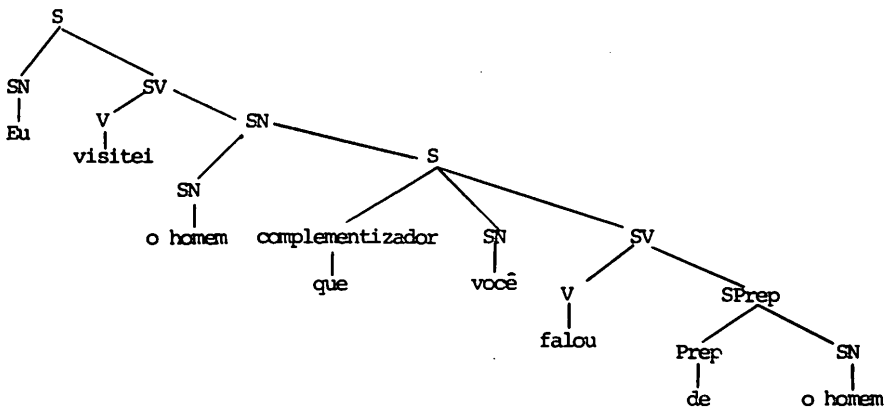
4. EU VISITEI O HOMEM DE QUEM VOCÊ FALOU
5. A CIDADE EM QUE MORO É GRANDE

As características destas sentenças seria as seguintes: (a) as formas qual, quem, e cujo não ocorrem, e onde tem um emprego reduzido. (b) se há uma preposição precedendo a frase nominal correferencial na estrutura profunda essa preposição desaparece. A justificação disto estaria no fato de que em português, dependendo do registro, há frases com preposição-mais-frase-nominal deslocadas juntas, ou frases com frase nominal deslocada e preposição omitida, mas nunca frase nominal deslocada e preposição deixada na sua posição original:

6. JOÃO É O HOMEM DE QUEM EU FALEI
7. JOÃO É O HOMEM QUE EU FALEI
8. *JOÃO É O HOMEM QUE EU FALEI DE

Assim, como base de

4. EU VISITEI O HOMEM DE QUEM VOCÊ FALOU (Português formal) teríamos a estrutura intermediária:



Aceitando-se que o complementizador, neste estágio de derivação, está presente, pode-se indicar a derivação de 4: Primeiro, uma regra de deslocamento leva o SN o homem, ou melhor dizendo, o seu pronome ele, junto com a preposição de, à posição do complementizador. Nesta posição o homem se converte em pronome relativo; sendo humano e precedido de preposição, torna-se a forma quem.

Já a derivação de

1. EU VISITEI O HOMEM QUE VOCÊ FALOU. (Português coloquial)

seria explicada pela redução total do elemento correferencial ao antecedente da oração relativa (com desaparecimento, neste caso, também da preposição). A palavra que nestas orações relativas seria o complementizador.[2]

(B) Sentenças na língua-alvo (por falantes nativos)

ROSENBAUM (1968) ao descrever as Relative Clauses (capítulo

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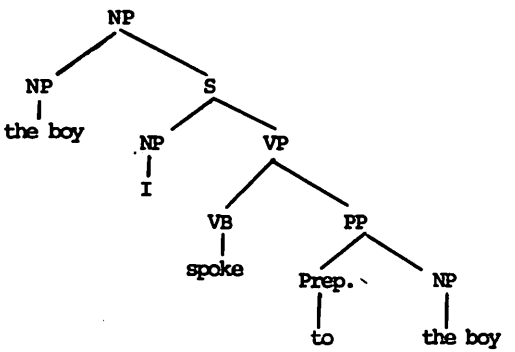
[2]No presente estudo não serão levadas em conta sentenças do português coloquial tipo:

Este é o homem que eu falei dele.

25), enumera exemplos em que o sintagma nominal preposicionado está separando de sua preposição:

11. THE BOY WHO(M) I SPOKE TO.
12. THE BOY WHICH I SPOKE ABOUT.
13. THE BOY THAT I SPOKE TO. (p. 203)

Seguindo seu raciocínio, para derivar 11, teríamos de passar pela estrutura intermediária:



Uma regra de movimento aplicada faz duas coisas:

> "it adds the features + WH and + pronoun to the noun segment in the identical noun phrase of the relative sentence and it moves this noun segment to the front of the sentence" (p. 201)

O movimento do NP deixa a preposição no final e assim derivamos:

11. THE BOY THAT I SPOKE TO.

(C) Sentenças com Relative Clauses corrigidas pelos alunos

Optamos por um teste onde foram enumeradas nove sentenças-alvo e três sentenças."distractor", isto é, sentenças que "distraiam" os alunos quanto aos objetivos do teste. Um pequeno grupo de vinte alunos de Universidade (Estudantes de Letras da UFMG) deu sua colaboração fazendo o teste. Os alunos estavam no seu terceiro semestre de inglês e já haviam estudado Relative Clauses. Pediu-se aos alunos

para efetuar a correção, quando necessário, na construção das Relative Clauses. A correção, em português, apareceria (ou não) na tradução que também foi pedida. Esperávamos chegar assim a alguma conclusão quanto a "inabilidade dos alunos em separar as duas línguas" (RICHARDS, p. 173) no uso de certas Relative Clauses. Tal "inabilidade" produziria sentenças tipo:

12. *THIS IS THE MAN THAT HE TALKED

As sentenças de números 2, 4, 6 e 7 (ver quadro I) teriam uma tradução correspondente (sem a preposição) no português coloquial (ver PIZZINI acima). Na medida em que as sentenças "passassem" e sua tradução coincidisse com as sentenças descritas por PIZZINI, teríamos evidência para postular que este tipo de estrutura do português coloquial estaria tendo interferência na construção de Relative Clauses com Prepositional Object.

1. He is the man sold me these books. (distractor)
2. This is the best present that we could think.
3. This is the house that he gave me. (distractor)
4. The dog that you were telling me yesterday died.
5. The knife that we use to cut the bread is this. (distractor)
6. The girl you were speaking died in 1920.
7. The house that they are looking is my house.
8. The girl whose mother I was talking has left.
9. I appreciate the kind words you have welcomed me.
10. That's the knife and fork that I eat.
11. The people that you were living in London are here.
12. The man that I pointed out you in the street is Martin.
Quadro I

As sentenças de números 8, 9, 10, 11 e 12 não poderiam ter uma tradução sem a preposição, sob pena de termos sentenças como:

13. *ESTA É A FACA E O GARFO QUE EU COMI.

Estas sentenças serviriam como uma espécie de "grupo de controle" para averiguar-se o tipo de interferência em ação. Caso as sentenças de 8 a 12 "passassem" (ou aparecessem corrigidas na tradução). haveria uma indicação no sentido de que os alunos não estariam sofrendo de interferência interlingual, mas de algum outro tipo de interferência (como redução de sistema: "Help me lift the box", ao invés de "Help me to lift the box"; ou então transferência de treinamento, caso em que os

professores ou o livro-texto estivessem sempre apresentando drills com Relative Clauses, mas sem Prepositional Object (SELINKER, p. 37 e JAIN, p. 191).

Como se pode ver pelos resultados (Quadro II), as sentenças com correspondência no português coloquial (sem a preposição) não foram corrigidas de maneira significativa. As quatro correções nas sentenças 4. e 6. indicam que naqueles alunos foi estabelecida anteriormente uma ligação entre o verbo tell e a preposição about (também entre speak e about), ao menos em certos contextos. Com think of e look at não aconteceu a mesma coisa (sentenças 2. e 7.).Um aluno, mesmo usando a preposição at (sentença 7.), traduziu sem usar a preposição (o que, ao menos neste caso, invalidaria a hipótese de transferência da língua materna). Nas sentenças que em português não podem vir sem preposição os resultados indicam, para 8. e 9., haver uma falta de elementos para a interpretação semântica das sentenças (não foram traduzidas), o que se repetiria em menor proporção, também com 10., 11. e 12. A sentença 10. foi corrigida em inglês (6 alunos) que também traduziram com a preposição. Nove alunos não corrigiram em inglês, mas traduziram usando a preposição. A sentença 11. foi corrigida por dois alunos em inglês e a preposição pareceu na tradução de sete alunos. A sentença 12. foi corrigida por dez alunos em inglês e por doze em português.

	NÃO-CORRIGIDAS		CORRIGIDAS		NÃO-TRADUZIDAS
	Inglês	Português	Inglês	Português	
1.	(Distractor)				
2.	20	20	0	0	0
3.	(Distractor)				
4.	16	16	4	4	0
5.	(Distractor)				
6.	16	16	4	4	0
7.	19	20	1	0	0
	(8. a 12.: sentenças não-traduzíveis sem a preposição)				
8.	20	20	0	0	20
9.	20	20	0	0	20
10.	9	-	6	15	5
11.	5	-	2	7	13
12.	10	-	2	12	8

Quadro II

A análise destes dados já pode nos levar a algumas conclusões: As sentenças 4. e 6. "passaram" como corretas para dezesseis em vinte estudantes. A sentença 7. "passou" por dezenove e 2. por vinte estudantes. Tal fato poderia indicar uma interferência da língua materna nestes casos. As sentenças de número 8. a 12. não foram, em alguns casos, compreendidas. Para as sentenças 10. 11. e 12, o fato delas não terem sido sempre corrigidas em inglês mas aparecerem com a preposição em um número de traduções, parece indicar que houve uma "transferência de treinamento" (SELINKER, p. 37), isto é, os alunos foram exercitados em Relative Clauses sem preposição e não foram exercitados o bastante naquelas com Prepositional Object.

Apresentamos algumas considerações sobre a interferência de sentenças do português coloquial na produção de sentenças do tipo:

12. *THIS IS THE MAN THAT HE TALKED

por parte de estudantes brasileiros. Vimos também a possibilidade de uma "transferência de treinamento" na produção destas mesmas sentenças. Estudos posteriores, feitos com um maior número de alunos, poderão aclarar mais o(s) tipo(s) de interferência involvido(s) na questão. No pé em que estão, os resultados já obtidos nos parecem ter alguma aplicação para o ensino de inglês como língua estrangeira no Brasil.

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Divergência Interna e Externa na Classificação de Erros em Inglês como Língua Estrangeira.

Fernando José Rodrigues da Rocha

O presente trabalho constitui-se numa apresentação parcial de um tema desenvolvido no V Congresso da Associação Internacional de Linguística Aplicada. Seu objetivo é o de, através da detecção das áreas de divergência na classificação de erros em Inglês como língua estrangeira, contribuir para uma metodologia da Análise de Erros onde a interferência da subjetividade dos pesquisadores não venha por em jogo a fidedignidade dos resultados obtidos.

O experimento realizado baseou-se em um corpus composto de 135 composições escritas por alunos brasileiros de língua inglesa, como parte do "Lower Cambridge Exam". O total de 2007 frases foi introduzido em um computador e suas partes automaticamente referenciadas. Um programa especial imprimiu este material num formato adequado a uma enquete linguística. Esta consistiu em solicitar a 14 professores de linguística ou de inglês das universidades inglesas de Reading, Birmingham e Edimburgo para testar a aceitabilidade das frases do fragmento do corpus que lhes foi confiado. Aquelas julgadas compreensíveis, mas não aceitáveis a um falante culto deveriam ter um tratamento específico. Elas deveriam ser corrigidas e os erros encontrados classificados em: (1) sintático, (2) léxico-semântico ou (3) morfológico, incluindo-se a grafia. Em casos de co-ocorrência de erros numa mesma palavra, os dois códigos respectivos deveriam ser colocados.

Obteve-se através da enquete um corpus de 1.800 frases contendo 3.238 palavras erradas e, por conseguinte, codificadas. Cada erro foi então analisado linguisticamente e classificado dentro de 42 descritivas, com números variáveis de sub-categorias, perfazendo um total de 354 códigos. Novamente, em casos de justaposição de erros numa mesma palavra, códigos distintos foram atribuídos.

Uma vez o fichário atualizado, isto é, quando todos os dados foram registrados em fita magnética, o computador forneceu mediante um programa de seleção, uma listagem na qual os códigos de descrição linguística dos erros foram agrupados dentro dos fragmentos analisados por cada um dos corretores. Deste modo, pode-se constatar não somente as áreas de divergência entre os diversos corretores (divergência externa) mas também as áreas de flutuação de cada um deles individualmente (divergência interna).

Na tabela a seguir o grau de divergência interna foi obtido através do cálculo da percentagem de corretores, dentre os 14,que atribuiram mais de um código de tipo de erro para um mesmo fenômeno linguístico, ou seja, para um mesmo código de descrição linguística do erro.

Para o estabelecimento da divergência externa, foram calculados os coeficientes de variação através das fórmulas seguintes:

$$\bar{x} = \frac{\Sigma Pi}{n} \qquad S = \frac{\sqrt{\Sigma (Pi - \bar{x})^2}}{n-1}$$

$$cv = \frac{S}{\bar{x}}$$

sendo o grau de divergência externa o contrário do coeficiente de variação (1- cv).

Dentre os resultados obtidos, destaca-se a relação dos dez casos onde o maior índice de divergência externa foram encontrados, acompanhada dos índices de divergência interna e da distribuição dos códigos de erros atribuidos pelos corretores (o código zero indica erro detectado, mas não codificado).

TABELA 1

Graus de divergência na classificação de erros

Descrição do erro	Distribuição dos códigos de erro				grau de divergência	
	/ 0	/ 1	/ 2	/ 3 /	externa	interna
1.Substituição Subst/adj		33.3%	33.3%	33.3%	1,00	7.1%
2.Separação de palavras		41.6%	16.8%	41.6%	0,71	7.1%
3.Omissão de determinante	0.7%	44.8%	41.8%	13.5%	0,67	7.1%
4.Forma verbal inexistente		46.1%	15.4%	38.5%	0,57	14.3%
5. N.do determin.:sing/plural	10.0%	40.0%	50.0%		0,52	0,0%
6. N.do substant.:sing/plural		37.0%	15.8%	47.2%	0,52	14.3%
7.Substituição det/det		44.4%	33.3%	22.2%	0,40	14.3%
8.Substituição adv/conj		31.3%	25.0%	43.7%	0,37	7.1%
9.Substituição prep/prep	14.3%	47.0%	28.4%	14.3%	0,28	50.0%
10.Substituição passado simples/presente	4,4%	54.0%	4.4%	35.0%	0,00	14.3%

Com base nos dados acima apresentados foi concluído que, mesmo se preparada por um grupo de pesquisadores, nenhuma taxonomia de erros em termos de níveis da língua pode ser considerada isenta de subjetividade. Isto porquanto as noções de sintaxe, léxico, semântica e morfologia são passíveis de interpretações ambíguas. Constatou-se que a imprecisão das fronteiras destas áreas é tal, que dois ou mais códigos foram atribuidos à cerca da metade (49.8%) das 354 categorias descritivas examinadas pelos corretores. Por outro lado, é também importante verificar-se que as restantes categorias descritivas (51-1%) às quais somente um código de erro foi atribuido têm características especiais. A maioria delas (57.4%) é composta por estruturas que ocorrem somente uma vez no corpus, deixando, desta forma, nenhuma margem para eventuais flutuações. Em outras palavras, o índice de divergência aumenta à medida em que a frequência de cada código descritivo cresce,isto é, quanto mais uma estrutura errada aparece no corpus,mais possibilidade ela tem de ser classificada de modo divergente. Este truismo aparente tem suas consequências. A partir dele pode se inferir que a não-divergência na classificação de erros, segundo os níveis linguísticos clássicos, é primordialmente um produto da baixa frequência dos itens e não oriundo de um consenso geral entre os corretores.

Foi constatado que em certas áreas não há uma tendência nítida quanto à classificação de erros em Inglês como língua estrangeira. A tabela 1 mostra que, no caso da substituição de um substantivo por um adjetivo, um número igual de ocorrências foi classificado como pertencentes aos grupos 1, 2, e 3 o que significa que as opiniões dos corretores dividiu-se em três partes equitativas. No quarto caso, em que formas verbais não existentes na língua deveriam ser classificadas, uma divisão em duas facções foi observada. Uma optando pelo nível sintático, enquanto a outra preferiu considerar o erro como pertencente ao nível morfológico.

Nos demais casos delineia-se uma tendência em direção a um ou outro código. No entanto, um outro tipo de ocorrência merece ser chamado à atenção: quando um determinante foi substituido por outro determinante com valor lexical e semântico distinto, 14.3% dos corretores detectaram o erro, mas aparentemente não lograram decidir-se quanto ao código a lhe atribuir e, assim sendo, preferiram não codificar, deixando o espaço em branco.

A análise dos graus de divergência interna mostra que foi a classificação da substituição de uma preposição por outra, independentemente da regência verbal, que causou maiores problemas à decisão dos corretores. Metade destes codificou, em várias reprises, de forma distinta o mesmo tipo de erro.

Foi também observado que, exceto o caso da substituição de preposições, todos os demais têm algo a ver com a forma das palavras, também que é o uso indevido de determinantes (número, omissão e substituição) que causam maior dificuldade à classificação. Os substantivos (substituição por adjetivos e mudança de número) e os verbos (formas inexistentes na língua e troca de tempos) constitutem o segundo maior foco de problemas quanto à diversidade de classificação, não sendo levadas em conta a frequência de suas ocorrências no corpus.

Como consideração final sugere-se que mais atenção seja dada à questão da validade e utilidade da classificação de erros em língua estrangeira dentro de níveis descritivos que podem ser postos em questão e, sobretudo, tornar infrutífera a comparação dos resultados de pesquisas distintas.

Sobre a Origem da Nomenclatura Alemã na Mineralogia Brasileira

Hedwig Kux

A língua dos mineiros é uma das mais interessantes entre as línguas técnicas em geral. O criador mais competente da nomenclatura da mineralogia é o homem do povo. Johann Friedrich Henke, Bergrat na Saxonia, dizia no seu livro: "Kieshistorie" em 1725,"der vornehmste Erfinder der Bergsprache ist der gemeine Mann." O mineiro que mal sabia ler e escrever não usava os nomes gregos, latinos ou árabes. O citado Bergrat Henkel dava mais valor aos nomes simples e curtos, pois é fácil distinguir "Glanz", "Blende" e "Spath". O caráter internacional que a nomenclatura mineralógica vem adquirindo recentemente faz com que nomes de minerais expliquem melhor as suas qualidades do que as suas fórmulas químicas. O comércio e a indústria preferem os nomes originais. É evidente que, por exemplo, o nome Quartzo é mais claro e compreensivo que sua fórmula. Naturalistas muitas vezes foram criadores geniais de nomes. Os problemas de nomenclatura não são tão simples no campo da mineralogia como na zoologia ou botânica. São os nomes alemães que foram assimilados por todas as línguas germânicas e européias.

Sendo substantivos, os nomes alemães têm gênero gramatical, ou masculino ou neutro e até feminino.O autor do livro "Die Namen der Steine", Hans Lüscher,conta cerca de 1000 nomes masculinos e incluindo os compostos)p. ex. com -erz) também acha um número considerável de nomes neutros. Os femininos são os mais antigos como "Grauwacke, Kieselguhr, Blende" e também "Pechblende" e "Hornblende". Die Kieselguhr passou a ser masculino em português enquanto "Der Gang" virou a ganga. Os mineiros comparavam os minerais com seres vivos. Esta visão perde-se com o avanço da nomenclatura científica. O cobalto é um exemplo. No início "der Kobold" hoje é "das Kobalt", em português "o cobalto". Com a introdução de designações gregas e latinas, o gênero gramatical perdeu a importância. Hoje os nomes de pedras e minerais são usados sem artigos. Obras científicas alemães não esclarecem nada sobre o gênero gramatical. Deste fato surgem dúvidas a respeito do artigo. A última edição do "Duden", de 1973, atribui ao Wolfrâmio "Der Wolfram" o gênero neutro, embora Knaurs Rechtschreibung, do mesmo ano, muito certo considera Spath (o espato) masculino. Wolfram e Wolfruss são esquecidos como substantivos masculinos.

2.1. Do antigo alemão passaram ao alemão moderno entre outros:

"Der Gneis, der Spath, die Blende, der Fels, die Druse , der Gang, der Torf, der Löss , die Wacke," - Substantivos que as outras línguas germânicas conhecem. Não são muitos, mas todos se encontram na nomenclatura mineralógica brasileira.

2.2. Os nomes mencionados como outros do antigo alto alemão se distinguem por serem curtos. Outros nomes pertencentes a esse grupo e, comuns nas línguas germânicas, porém não existentes em português, são: "das Salz, das Silber, der Ton, der Flint, das Blei, der Kies, die Erde, der Lehm." Mais tarde foram acrescentados os nomes do vocabulário técnico dos mineiros como por exemplo: "Glanz, Quarz, Fluss, Spiess ." Ainda no século XIX estes nomes curtos são mencionados entre os melhores de todas as classificações. A sua brevidade é uma grande vantagem em comparação aos nomes modernos, o que veremos adiante. A sua sonoridade faz com que eles se distinguem, facilmente uns dos outros, como por exemplo: "der Fels, die Wacke, der Gneis, der Quarz". Para comparar aos nomes mais recentes. Antimonsilberblende ou Adamin, Almandin, Alabandin. Os três últimos são frequentemente confundido pelo estudante e leigo. A qualidade principal dos nomes germânicos, a brevidade, deve ser uma das razões pelas quais eles foram assimilados pelas outras línguas, fazendo desta maneira, parte também da nomenclatura mineralógica brasileira. Outra qualidade dos nomes mencionados, que facilitava a sua assimilação à língua portuguesa é que eles não oferecem dificuldade de pronúncia, com exceção da pechblenda e talvez da potassa. O último nome foi bem assimilado do alemão "Pottasche". Pequenas modificações sofreram "der Gang" para a "ganga", mudando também o gênero e "o espato" do alemão "Spath".

2.3. Interessante é o capítulo de certos nomes dados por mineiros alemães, pois são apelidos pejorativos. Desde grupo, o português selecionou: colbalto, mispiquel, niquel, volfrâmio e blenda. Os mineiros da Saxonia xingaram um certo grupo de rochas, (eles não os consideraram minerais), de nomes de diabos e demônios germânicos
A presença deles, a princípio, impediu a fundição do cobre. Também não eram facilmente distinguíveis e como enganadores do mineiro receberam os nomes mencionados. Com a exceção de três achamos em português: die Blende - a blenda (também horneblenda) -, Vem do verbo "blenden" o que significa enganar, como também os compostos horn e blenda e pechblenda. Foram eliminados da nomenclatura alemã e não se encontram em português: "Katzensilber", Katzengold" e "Gânsekötig", considerados indecentes. A pechblenda, como outros, as vezes mostrava um aspecto brilhante prometendo ser um bom minério , mas era sem valor. Os minei

ros rezavam:

"Verwandle Glanz, Kies, Blend und Querz (Quarz)
Herr, durch dein Wort in gutes Erz!"

Somente Deus podia transformar Blende ou blenda num minério valioso. A prece foi atendida. A valorização de fato ocorreu com a Pechblenda quando Klapproth, em 1789 tirou dela o urânio, achando que Pechblenda não merece mais esse nome indecente. O cobalto, "das Kobalt", vem de "Kobold", como niquel de Nickel. Ambos der Kobolt und der Nickel são demônios. Especialmente o Kobold fez com que certas rochas, de vez em quando, brilhassem igual à Prata, transformando-se em fumaça venenosa na fundição, (era o arsênico, somente útil para matar moscas). Um minério de arsênico também é o mispiquel - em alemão "Mispickel". A origem: Pickel ou Buckel não é bem clara, mas significa algo desagradável, mal cheiroso e produz vapores venenosos. Niquel vem de Nickel. Este demônio ou Benngeist também é chamado Nikolaus. No princípio nickel é usado só na composição Kupfernickel. Este Nikolaus, por maldade, deu a certa rocha mais peso e uma cor vermelha prometendo assim cobre. Mas não contém cobre.

Em 1751, foi encontrado no Kupfernickel um metal. Desta vez o nome nickel não foi mudado, nem tampouco o de cobalto. Talvez os demônios já tivessem perdido o seu poder. O volfrâmio, em alemão "der Wolfram" e mais tarde "das Wolfram", era considerado um forte inimigo dos mineiros até a descoberta do valor de volfrâmio. Quarz, em português o quartzo, é documentado em alemão a partir do século XIV. O dicionário de Grimm deriva Quarz do antigo alemão quarx, querx-zweng, isto é, anão, também um demônio. Últimas pesquisas derivam quarz do tcheco. Como o quartzo é o mineral encontrado com mais frequência na superfície, tem também muitos compostos que, em analogia ao alemão são traduzidos: Rauchquarz, Milchquarz e Rosenquarz - Quartzo de fumaça, quartzo de leite e quartzo de rosa respectivamente.

3.2. Existem também minerais nos escombros que não podem ser explorados. Alguns porém indicam o caminho para o bom minério nas suas proximidades, são eles: Wacke, (vaca ou vaqua), Gneis (ou gnaisse), Horn (ou horna) e Spath (espato ou Spato). Grauvaca ou na ortografia recomendada por Antenor Nascentes grauvaqua. Grauvaca não é uma raça bovina (talvez importada pelos imigrantes alemães do Rio Grande do Sul?). Die Wacke oder Grauwacke antigo alto alemão "waggo" é apenas uma rocha redonda e firme e a mais frequente nas idades da nossa terra. Spath em português o espato e feldspato, vem do verbo "spalten". = partir, fender, separar.

3.3. Grande influência sobre a nomenclatura internacional tomou o pai da geologia alemã Abraham Gottlob Werner (1749-1817), professor em Freiburg na Saxonia. Entre os seus alunos se encontravam Alexander von Humbolt, José Bonifácio e Manoel Ferreira da Câmara, em Minas conhecido como Intendente Câmara. A coleção mineralógica comprada na Alemanha pelo conde da Barca, pouco antes de 1810 tem mais de 3000 peças classificadas e descritas por Werner. Seus alunos seguiram seu sistema. Ele sempre deu preferência aos nomes simples pois achou que são mais fáceis de serem decorados pelos estudantes.

3.4. Inovações propostas por Werner são os nomes:feldspato,hornblenda, kieselguhr, pechblenda - hoje assimilados na nomenclatura brasileira. Eles são compostos de elementos do vocabulário técnico de mineiros alemães.

3.5. Um grande grupo de nomes indicam os locais onde o respectivo mineral foi encontrado, outros receberam nomes em homenagem a pessoas, como por exemplo: Spessartite (local: spessart), goethita (pessoa). Spessartite e spessartita existem em português paralelamente como também Goethita e Goetite. Segundo Celso Cunha o sufixo nominal ite designa inflamação, doenças como por exemplo gastrite, ou meningite. Na mineralogia - "ite" - é reservado para designar fósseis. Grafite é um mineral e felsite uma rocha. Tampouco espessartite e goethite são doenças. Da goethita existem seis lindos exemplares fotografados na obra "Minerais do Brasil" de Rui Roberto Franco. Todos os seis foram encontrados em Minas Gerais, é claro!

3.6. E reciprocamente nomes brasileiros também participam da nomenclatura alemã como por exemplo: Amazonit, Andradit (de José Bonifácio de Andrada), Brasilianit, Itacolomit, Itabirit.

3.7. E para terminar, uma observação sobre as forças mágicas de certos minerais desconhecidos até no momento de suas descobertas. O cobalto pode criar forças além do imaginável, também o urânio. Quando Klapproth extraiu da pechblenda o novo elemento uranio deu-lhe este nome da mitologia, pois no mesmo ano foi descoberto o planeta Urano. Uranus o soberano da mitologia grega, procurou matar os filhos, pois temia que eles poderiam combater o pai. Mas Klapproth não sabia que do uranio pode-se extrair elementos capazes de extinguir a vida na terra. Na época os nomes da mitologia grega eram muito apreciados, lembramos os poetas do classicismo alemão - a poesia de Goethe:Parzenlied.

A muitas pedras foram atribuidas forças mágicas. A superstição sempre acompanha o mineiro, pois o seu ofício é penoso e muitas vezes perigoso. As pedras chamadas "Zaubersteine", pedras mágicas, tinham muitos sinônimos. A alquimia tratou os verdadeiros nomes como segredos, procurando esconder a verdadeira substância. Este grupo de nomes desapareceu por completo da nomenclatura oficial. O comércio aproveita os nomes de pedras que dão felicidade de qualquer tipo que se deseje. Mais convence a força mágica da famosa opala do drama de Lessing. A sua força mágica é ameaçada de extinção no momento em que a Opala é copiada duas vezes, de maneira perfeita não podendo se distinguir as duas pedras falsas da pedra original. Mas o juízo do drama convoca os três irmãos a praticar as virtudes humanas, as mesmas virtudes que a pedra original promete ceder ao seu portador. Assim Lessing consegue conservar a força mágica da pedra que intima o homem a seguir a vontade divina. Ela agora serve apenas para lembrar seu portador dos deveres humanos. É o aspecto adequado ao iluminismo alemão.

O Emprego do Perfeito Composto em Inglês e Português: Estudo Comparativo

Maria da Conceição Magalhães Vaz de Mello

I. Introdução

A idéia de se fazer um estudo comparativo do uso do perfeito composto em inglês e português surgiu do fato de termos verificado que existe grande dificuldade, por parte de alunos brasileiros, em aprender a empregar corretamente em inglês esse tempo verbal. Para a descrição do inglês utilizamos a obra de G. Leech, intitulada *Meaning and the English Verb* que, na nossa opinião, apresenta um estudo bastante completo do assunto. Com relação ao português, fizemos uma pesquisa em um número bastante grande de gramáticas e verificamos que são poucos os autores que estudam o assunto. Entre esses, destacamos Thomaz da Silva Brandão, M. Said Ali, Epiphanio da Silva Dias, Cláudio Brandão e Celso Cunha. Segundo o primeiro autor aqui citado, o pretérito perfeito composto é usado "para exprimir repetição ou probabilidade de continuação de uma coisa inteiramente passada." Para E. Dias, "o pret. indefinido exprime a continuação ou repetição d'uma ação desde certo momento até o momento em que falamos." Para Cláudio Brandão, o mesmo tempo serve para significar "o que, tendo-se iniciado no passado, dura ou se vem repetindo até o presente, prometendo ou não continuar no futuro". E, finalmente, para Celso Cunha, a forma composta do pretérito perfeito "exprime geralmente a repetição de um ato ou a sua continuidade até o presente em que falamos." Se analisarmos essas descrições, podemos verificar que, em todas, estão presentes as idéias de continuação e repetição. M. Said Ali faz uma distinção importante entre atos durativos ou iterativos e atos momentâneos. Ele diz o seguinte: "Em português porém entendemos vir a propósito o presente perfectivo — e esta distinção não se faz nos demais tempos — se o ato é durativo ou iterativo, como: Tenho passado ou vivido bem; tenho lido muitos romances; mas não diremos ele tem morrido, tenho recebido a carta, porque são atos momentâneos, sem continuidade nem repetição". Um aspecto importante do uso do perfeito composto em português com relação às outras línguas românicas é mencionado por Celso Cunha e E. Dias. Segundo o primeiro, "ao contrá-

rio do que ocorre em algumas línguas românicas, há em português clara distinção no empreto das duas formas do pretérito perfeito: a simples e a composta." O segundo afirma que "a significação do pret. in definido é, como se vê, menos lata em português do que nas outras línguas românicas. Diz-se por ex. em francês: Je vous ai écrit (escrevi-vos) il y a une quinzaine de jours." Ainda com relação a essa distinção entre a forma simples e a composta, há um detalhe importante que é a ligação do passado com o presente. Segundo Celso Cunha, "o pretérito perfeito simples, denotador de uma ação completamente concluída, afasta-se do presente; o pretérito perfeito composto, expressão de um fato repetido ou contínuo, aproxima-se do presente. "Jespersen faz uma distinção semelhante para o inglês. Segundo ele, "the difference between the Preterit and the Perfect is in English observed more strictly than in the other languages possessing corresponding tenses. The Preterit refers to some time in the past without telling anything about the connection with the present moment, while the Perfect is a retrospective present, which connects a past ocurrence with the present time, either as continued up to the present moment (inclusive time) or as having results or consequences bearing on the present moment".

No final de nossa pesquisa, chegamos às seguintes conclusões:

1. Há uma diferença nítida no uso das formas simples e composta do perfeito, tanto em inglês quanto em português;
2. Em ambas as línguas , o perfeito composto serve para ligar o momento passado com o presente.
3. O perfeito composto é usado nas duas línguas para indicar uma ação ou estado que começou no passado mas, continua ou se vem repetindo até o presente.
4. Além do significado apresentado na conclusão anterior, o perfeito composto inglês possui outros que correspondem, em português, a tempos verbais diferentes.

II. Importância da análise contrastiva no ensino de Línguas Estrangeiras.

Quando ensinamos uma língua estrangeira, muitas vezes esquecemos que é importante fazer um pararelo entre o processo de aquisição da língua materna por uma criança e o processo de aprendizagem de uma língua estrangeira por crianças maiores e adultos. Estudiosos e pesquisadores desse assunto concluíram que, apesar de existir uma semelhança básica entre os dois processos, existem muitas diferenças, das

quais algumas podem ser consideradas como vantagens e outras, como desvantagens. As principais vantagens de um estudante de língua estrangeira com relação a uma criança aprendendo sua língua materna são:

1. O aluno que aprende uma língua estrangeira é mais maduro intelectualmente e, por isso mesmo, terá mais facilidade em aprender conceitos. Isto o ajudará muito no domínio de campos semânticos da língua estrangeira.

2. Ele já aprendeu uma língua e pode, por isso mesmo, aprender as sentenças padrões da língua estrangeira com uma rapidez muito maior.

As principais desvantagens são as seguintes:

1. Na maioria dos casos, os estudantes que aprendem uma língua estrangeira já ultrapassaram o ciclo maturacional do cérebro. Esse ciclo constitui o período mais importante na aquisição da língua materna e termina em torno dos oito anos de idade. Uma criança que aprende uma segunda língua antes dos oito anos tem pouca dificuldade, por exemplo, em dominar o sistema fonológico dessa língua enquanto que num adulto ou criança mais velha a interferência dos padrões fonológicos da língua materna é tão grande que quase nunca se consegue sucesso completo nas tentativas de ensinar esses padrões numa língua estrangeira.

2. A motivação de um estudante que aprende uma língua estrangeira é, quase sempre, bem menor do que a de uma criança aprendendo sua língua materna.

3. Uma séria desvantagem está relacionada com a falta de experiência intensiva do aluno com a língua que está aprendendo. Uma criança aprendendo sua língua materna está constantemente em contato com ela, falando ou ouvindo. Por outro lado, o aluno que está estudando uma segunda língua fica limitado a um determinado número de aulas por semana que, normalmente, é muito pequeno. Consequentemente, um dos maiores problemas do professor de línguas estrangeira é fazer com que o aluno consiga o máximo de experiência intensiva da língua estrangeira dentro do tempo restrito que lhe é concedido, dentro da estrutura do seu curso.

4. Outra desvantagem que o professor deve levar em conta está relacionada com a influência dos hábitos linguísticos da língua materna, que já estão enraizados. Esses hábitos prejudicam a atuação do aluno e se manifestam de várias maneiras, como por exemplo, quando o aluno tenta aplicar as regras de sintaxe da sua língua materna nas estruturas sintáticas da língua estrangeira.

Perguntamos agora: Qual seria então o papel do professor de línguas? Pelo que foi exposto até agora nesse trabalho, podemos tirar

a seguinte conclusão: ele deve tentar aproveitar ao máximo as vantagens apresentadas por seus alunos e, ao mesmo tempo, minimizar as desvantagens.

A análise contrastiva pode ser considerada como um dos meios utilizados no ensino de línguas estrangeiras para minimizar as desvantagens de que falamos acima. Robert Lado, no seu livro *Linguistics across Cultures* (1957), falando sobre ela, apresenta as seguintes proposições:

1. Os materiais didáticos mais eficazes são os baseados numa descrição científica da língua a ser aprendida, comparada cuidadosamente com descrição paralela da língua materna do aprendiz.
2. Na comparação entre a língua materna e a língua estrangeira está a chave para a facilidade ou dificuldade no aprendizado de línguas estrangeiras. Os elementos semelhantes aos da língua materna do aluno serão fáceis para ele e os elementos diferentes serão difíceis.
3. O professor que já tiver feito a comparação da língua estrangeira com a língua materna dos alunos saberá melhor quais são os problemas reais da aprendizagem e poderá tomar medidas para ensiná-los de um modo melhor.

Essas proposições foram aceitas por muitos professores de línguas estrangeiras durante muito tempo. Entretanto, S. Pit Corder, em seu livro *Introducing Applied Linguistics* (1973), questiona a proposição de Lado que apresenta diferença e dificuldade como sinônimos. Para ele a análise contrastiva serve para mostrar que algumas línguas são mais, ou menos, difíceis para falantes de uma determinada língua. Podemos então dizer que não existem línguas difíceis. Dificuldade é função das relações entre as línguas e não é inerente a uma só língua. Para o mesmo autor há evidência de que uma coisa totalmente nova ou diferente pode ser muito mais fácil de aprender do que uma coisa que é somente um pouco diferente. Além disso, o estudante deve aprender não somente as diferenças entre as duas línguas, mas também descobrir as semelhanças que existem entre elas. Está também é uma tarefa da aprendizagem.

III. Metodologia

Ao se fazer uma análise contrastiva é preciso explicar porque o assunto escolhido pode servir de base para um estudo comparativo entre duas línguas. Ora, podemos em primeiro lugar dizer que

"present perfect" e perfeito composto são tempos verbais, pois existe o conceito tempo verbal em inglês e português e os dois se enquadram dentro desse conceito. Além disso, esses dois tempos verbais apresentam estruturas idênticas: ambos são formados por um verbo auxiliar que tem o mesmo sentido nas duas línguas (ter e "have") seguido do verbo principal no particípio passado.

Um dos problemas mais difíceis desse tipo de análise é saber qual o modelo de descrição linguística que deve ser usado e qual a metodologia a ser seguida. Deve a descrição da língua materna anteceder ou seguir a da língua estrangeira? Deve-se apresentar descrições completas do assunto escolhido em ambas as línguas e depois fazer uma comparação das duas ou deve-se descrever apenas a língua estrangeira, passando-se em seguida à comparação com a língua materna? Quanto ao modelo de descrição linguística, seguiremos o mesmo adotado por G.N. Leech, no seu livro *Meaning and the English Verb* (1971), modelo este puramente semântico-descritivo. A vantagem de se usar essa obra como base para a descrição do uso do "present perfect" em inglês está no fato de que, para compreendê-la não é necessário conhecer nenhum modelo de descrição linguística moderno mais sofisticado. Quanto à metodologia, adotaremos o seguinte procedimento: será apresentada, em primeiro lugar, a descrição do uso do "present perfect" em inglês e, em seguida, será feito um estudo comparativo com o perfeito composto do português. Esse procedimento será adotado porque, desse modo, economizaremos trabalho considerando que não há necessidade de se apresentar uma descrição completa do assunto na língua materna,que já é conhecida do aluno, mas sim da língua estrangeira que é aquela a ser aprendida.

Tentaremos mostrar nesse trabalho que, analisando o emprego do perfeito composto em inglês e comparando-o com o português, poderemos descobrir não apenas as diferenças apresentadas pelas duas línguas, mas também as semelhanças. É interessante lembrar aqui o que H. Weinrich diz no seu livro *Estrutura y Función de Los Tiempos en el Lenguaje* (1964). Segundo ele o "perfect" inglês não é equivalente ao "perfekt" alemão do mesmo modo que nenhum tempo verbal de uma determinada língua pode equiparar-se a outro tempo verbal de outra língua. Acrescenta o autor que o "perfect" inglês tem sido objeto de frequentes polêmicas na ciência da linguagem. Ainda sobre o perfeito, M. Said Ali, no seu livro *Dificuldades da Língua Portuguesa* (1930), observa o seguinte: "Sérias dificuldades oferece à teoria e à prática o perfectivo do presente com sua propensão para designar uma ação pretérita, e tão obscuras são as regras de seu emprego nas diversas línguas, que facilmente naufragam os que passam a utilizar-se desta forma verbal de um idioma

para outro". O termo perfectivo do presente empregado por Said Ali corresponde ao termo perfeito composto, usado por autores mais modernos.

IV. Descrição do Inglês

Passaremos agora para a descrição do uso do "present perfect" em inglês. O termo perfeito será usado para indicar o "present perfect" e o perfeito composto em português e o termo passado simples será usado para indicar o "simple past" inglês e o perfeito simples do português. No seu livro, Leech faz um estudo sistematizado da relação entre o emprego de tempos verbais e seu significado. Segundo ele há duas maneiras principais de indicar tempo passado em inglês por meio de um tempo verbal: o "past tense" e o "perfect aspect". Esse último é usado para designar um acontecimento passado relacionado com um acontecimento ou tempo posterior. Por isso mesmo, o autor chama o "present perfect" de tempo passado relacionado com tempo presente. Existem também duas maneiras distintas de se relacionar um acontecimento passado como tempo presente usando-se o perfeito:

1. ele pode incluir um período de tempo que dura até o momento presente;
2. ele pode ter resultados que persistem até o momento presente.

Para Leech, entretanto, esse tempo tem não somente dois, mas quatro significados diferentes, que são os seguintes:

1. Estado até o presente. Com verbos de estado, este se extende até um período que inclui o momento presente. Exemplo: "We've lived in London since last September". Esta frase implica que ainda estamos morando em Lodres. O período mencionado se extende até o momento presente, mas como verbos de estado não têm duração definida, o estado pode se extender ao tempo futuro. Exemplo: "We've lived here all our lives, and mean to live here for many years to come". Esse uso do perfeito é quase obrigatório acompanhado de um advérbio indicando duração. A ausência de um advérbio ou locução adverbial (por exemplo: "We have lived in London") normalmente indica um acontecimento ocorrido no passado indefinido.

2. Passado indefinido. Com verbos de ação o perfeito pode se referir a um acontecimento indefinido no passado. Exemplo: "Have you been to America?". Frequentemente o sentido indefinido é reforçado adverbialmente, especialmente por "ever" e "before". O fato do acontecimento

ser indefinido significa duas coisas aqui: primeiro, o número de ocorrências não está especificado — pode ser um ou mais de um; segundo, o tempo também não está especificado. É verdade que o número de vezes pode ser mencionado adverbialmente. Exemplo: "I've been to America three times". Mas, se há um advérbio de tempo para especificar o tempo exato, o perfeito torna-se inapropriado e deve ser substituido pelo passado simples. Exemplos: "*I've been to America last year". "I went to America last year". À primeira vista, parece que não há nenhum elemento de envolvimento presente nesse uso do perfeito, do mesmo modo que não há nenhum no uso do passado simples. Mas, se considerarmos os seguintes exemplos: "Have you visited the Gauguin exhibition?" e "Did you visit the Gauguin exhibition?", notamos que a primeira sentença implica que a exposição ainda está acontecendo enquanto que a sentença com o verbo no passado simples mostra claramente que a exposição já terminou. As sentenças que contêm um verbo no perfeito indicando um passado indefinido podem conter outros elementos que indicam que esse passado é recente, como por exemplo os advérbios "recently", "just", "already", e "yet". Exemplo: "I have just seen Mary". Em sentenças como "Have you seen my slippers?" essa proximidade é percebida de uma maneira menos determinada.

3. Hábito num período que se extende até o presente. O uso habitual ou iterativo do perfeito com verbos de ação ("event verbs") é ilustrado por "Mr Philips has sung in this choir for 50 years" e "I've always walked to work". Já que um hábito é um estado consistindo de acontecimentos repetidos, este uso se parece muito com aquele já mencionado de estado até o presente. Como já foi dito, o estado pode continuar através do momento presente até o futuro e um advérbio de duração é geralmente exigido. Frequentemente a idéia de hábito é enfatizada por meio de um advérbio de frequência. Exemplo: "The machine has been serviced EVERY MONTH since we bought it".

4. Passado resultativo. O perfeito é também usado em relação a um acontecimento passado para mostrar que o resultado ou os resultados desse acontecimento ainda operam no momento presente. O estado final e presente mostrado pelo perfeito está indicado entre parênteses nesses exemplos típicos: "The taxi has arrived" (O táxi está aqui agora). "I've recovered from my illness" (Estou bem novamente). "Someone has broken my doll" (A boneca está quebrada). Em outros exemplos a inferência resultativa ainda está presente apesar de não ser tão clara. "I've had a bath (Estou limpo agora) e "He's cut his hand with a knife (O corte ainda não sarou). O sentido resultativo não requer a ocorrência de advérbios. Algumas vezes é difícil distingui-lo do

uso do passado indefinido. É importante acrescentar aqui uma observação de Leech a respeito do verbo "go". Há duas formas do verbo "go" no perfeito: "have been" e "have gone". A diferença de sentido entre eles é que o primeiro é indefinido ou habitual, enquanto o segundo é resultativo, indicando transição para um estado de ausência. "He has gone to Ametica" implica que ele ainda está lá e "He has been to America" implica que ele já voltou.

Outro ítem referente ao uso do perfeito em inglês se refere ao tipo de advérbio empregado com ele e com o passado simples. Segundo Leech, como consequência do fato de o passado simples ser usado para indicar tempo passado e o perfeito ser usado para ligar o tempo passado com o presente, os advérbios de tempo que combinam com o perfeito não são os mesmos que combinam com o passado simples. Como regra geral temos o seguinte: os advérbios empregados com o perfeito devem, de algum modo, estar relacionados com o tempo presente enquanto que os advérbios empregados com o passado simples devem estar relacionados com o tempo passado. Alguns advérbios podem ocorrer com qualquer um desses dois tempos verbais. Isto acontece porque esses advérbios, como veremos mais adiante, podem ter, pelo menos, dois significados diferentes. Apresentaremos agora a relação dos advérbios de tempo em inglês agrupados de acordo com o tempo com o qual eles ocorrem.

1. Advérbios relacionados com o passado simples:

"I saw him { yesterday."
a week/month/year ago."
last Monday/week/month/year."
on Tuesday."
at one o'clock."
the other day."
then."
after breakfast."

2. Advérbios relacionados com o perfeito:

"I haven't seen him { since 1971/Christmas/Sunday/last week."
so far/ up to now."
lately."
for two years/the present/the time being."

3. Advérbios que se combinam com o perfeito ou o passado simples:

"I { saw / have seen } him { today." / this morning/week/month." / recently." }

"He { always / never } forgot his wife's birthday."

"He's { always / never } forgotten his wife's birthday."

Segundo Jespersen no seu livro A *Modern English Grammar* (1949), usa-se o passado simples com os advérbios "today, this month", etc, se alguma parte definida passada desse período está sendo designada ou está implícita. Exemplo: "Did you see her today?" (= quando você estava vindo para o trabalho). O uso do perfeito com esses advérbios se justifica pelo fato do período de tempo a que eles se referem ainda não estar terminado no momento da fala. Exemplo: "I have seen him this morning" que implica que a manhã ainda não acabou. O mesmo autor também declara que a escolha do perfeito ou passado simples está intimamente ligado ao tipo de advérbio que ocorre na mesma sentença.

V, Estudo comparativo com o Português

Tendo terminado a descrição do emprego do perfeito em inglês, passaremos agora para a parte mais importante desse trabalho que é a comparação com o português. Como já foi dito anteriormente, não apresentaremos uma descrição do emprego do perfeito em português. Além do motivo já exposto, existe outro que é preciso considerar. Depois de fazer uma pesquisa em várias gramáticas da língua portuguesa, verificamos que só tratam do assunto autores mais antigos, a saber, M. Said Ali, Epiphânio Dias, Cláudio Brandão e outros. Como esses autores utilizam quase que exclusivamente exemplos de autores clássicos portugueses e os exemplos do inglês foram tirados da linguagem co

loquial, a nossa análise ficaria prejudicada pois não estaríamos comparando as duas línguas num mesmo nível. Passaremos então ao estudo comparativo com o português, através da tradução dos exemplos da língua inglesa. Como vimos, o primeiro significado do perfeito em inglês foi estado até o presente. O exemplo dado para ilustrá-lo foi:

(1a.) We've lived in London since last September.

Em português temos:

(1b) Moramos em Londres desde setembro último.

Em (1b) o verbo morar está no presente do indicativo e indica duração até o presente momento. Outro exemplo do inglês é:

(2a) John has studied French for two years.

Essa sentença em português corresponde a:

(2b) João estuda francês há dois anos.

Em (2b) o verbo estudar também está no presente do indicativo e indica duração até o momento presente. Podemos concluir então que, com locuções adverbiais iniciadas por desde e há, usamos o presente do indicativo para indicar duração até o presente.

O segundo significado do perfeito em inglês é passado indefinido e um dos exemplos citados foi o seguinte:

(3a) Have you ever been to America?

onde a ocorrência do advérbio "ever" é opcional.
Em português temos:

(3b) Você já foi à América?

Em (3b) o verbo ir está no passado simples e há ocorrência do advérbio já. Esse uso do passado simples com o advérbio já é citado por Epiphânio Dias no seu livro *Sintaxe Histórica Portuguesa* (1933), na primeira observação sobre o emprego do pretérito perfeito definido, que transcrevo em seguida: "Quando a enunciação de que um fato se deu, se quer apresentar como simples negação de ele ainda não se ter dado, a língua portuguesa, se o contexto não deixa ver claramente a intenção de quem fala, ajunta o advérbio já ao pret. definido (ao passo que outras línguas nomeadamente a inglesa, empregam o pret. indefinido): Já foi a Sintra? (= já esteve em Sintra?) (em inglês: Have you been at Sintra?)". Cabe fazer aqui uma pequena observação sobre a sentença inglesa. No inglês atual teríamos "Have you been to Sintra?", com a preposição "to" no lugar de "at." Se acrescentarmos à forma afirmativa de (3a) uma locução adverbial indicando o número de vezes que o acon-

tecimento já ocorreu, teremos:

(3c) I've been to America three times.

Em português teremos :

(3d) Já fui à América três vezes.

Em (3d) a ocorrência do advérbio já é opcional. Como já vimos, em inglês, se usarmos um advérbio indicando o momento em que o acontecimento ocorreu, o perfeito é substituido pelo passado simples e o verbo da sentença passa a ser "go".

(3e) I went to America last year.

Em português:

(3f) Fui à América no ano passado.

É importante observar que, enquanto no inglês a ocorrência dos verbos "go" ou "be" nos exemplos (3a), (3c) e (3e) é indicada pelo sentido da sentença, em português a ocorrência de ir ou estar é, pelo menos à primeira vista, opcional. Poderíamos, então, ter em lugar de (3b):

(3b') Você já esteve na América?

Em lugar de (3d):

(3d') Já estive na América três vezes.

Em lugar de (3f):

(3f') Estive na América no ano passado.

Ainda com relação ao sentido de passado indefinido vimos que, em inglês, o perfeito e o passado simples podem ocorrer numa mesma sentença, mas com significados diferentes.

(4a) Have you visited the Gauguin exhibition?

(4b) Did you visit the Gauguin exhibition?

(4a) implica que a exposição ainda está acontecendo, enquanto que (4b) indica que ela já terminou. Em português (4a) e (4b) correspondem a:

(4c) Você já visitou a exposição de Gauguin?

e

(4d) Você visitou a exposição de Gauguin?

Podemos observar que, nas duas sentenças do português, o tempo usado é o passado simples, mas o advérbio já só ocorre em (4c). Arriscamos aqui atribuir significados diferentes a (4c) e (4d). A primeira implica que a exposição ainda não terminou e a segunda não apresenta essa implicação. Comparando (4a) com (4c) notamos que, mais uma vez, uma sentença com o verbo no perfeito em inglês corresponde a uma sentença do português com o verbo no passado simples e o advér

bio já. Além de "ever" são usados com o perfeito outros advérbios, como por exemplo, "just, already, yet". Analisaremos agora o exemplo visto na descrição do inglês onde ocorre o advérbio "just" pois vamos ter, em português, uma estrutura diferente.

(5a) I have just seen Mary.

corresponde em português a:

(5b) Acabei de ver Maria.

(5a) e (5b) indicam o que Cláudio Brandão, no seu livro *Curso de Vernáculo* (1940), chama de aspecto terminativo. Em português, como vimos em (5b), usa-se o verbo acabar no passado simples seguido da preposição de e do verbo principal no infinitivo. Isso não ocorre em sentenças do português que correspondem a estruturas do inglês com os advérbios "yet" e "already". Exemplos:

(6a) Has the dustman called yet?

Em português temos:

(6b) O lixeiro já passou?

(7a) I have already seen him

Em português:

(7b) Eu já o vi.

O advérbio "lately", apesar de não ter sido citado na descrição do inglês, também é usado com o sentido de passado indefinido. Exemplo:

(8a) I haven't seen him lately.

A sentença correspondente em português é:

(8b) Não o tenho visto ultimamente.

Podemos observar então que, tanto em (8a) quanto em (8b) o tempo verbal empregado é o perfeito. Temos então, pela primeira vez, uma coincidência de significado e tempo verbal nas duas línguas.

O terceiro significado assinalado por Leech para o perfeito em inglês é hábito num período que se extende até o presente. Esse uso do perfeito foi ilustrado com os exemplos:

(9a) Mr Philips has sung in this choir for fifty year.

(10a) I've always walked to work.

Em português temos:

(9b) O Senhor Philips canta neste coral há cinquenta anos.

(10b) Vou sempre a pé para o trabalho.

Já vimos que esse significado do perfeito, em inglês se parece muito com o de estado até o presente. Em português acontece a mesma coisa, pois os verbos cantar e ir estão no presente do indicativo e nas sentenças (1b) e (2b) os verbos também estão nesse tempo verbal. Segundo Leech, a idéia de hábito pode ser enfatizada por meio de um advérbio de frequência, como se pode ver no exemplo:

(11a) The machine has been EVERY MONTH since we bought it.

A correspondente de (11a) em português é:

(11b) A máquina tem sido usada todo mês desde que a compramos.

Mais uma vez, há correspondência de tempo verbal e significado nas duas duas línguas. É interessante observar aqui que alguns gramáticos da língua portuguesa, tais como M. Said Ali, Thomaz da Silva Brandão e Cláudio Brandão, assinalam o uso do perfeito com esse significado, isto é, estado ou hábito que, através do presente, pode continuar até o futuro.

O quarto significado do perfeito em inglês é o de passado resultativo. O exemplo que foi dado para ilustrá-lo é:

(12a) The taxi has arrived.

Em português temos:

(12b) O táxi chegou.

Outro exemplo do inglês com esse mesmo sentido, mas onde a idéia de resultado não está tão clara é:

(13a) He's cut his hand with a knife.

A sentença correspondente em português é:

(13b) Ele cortou a mão com uma faca.

Como podemos notar, o passado simples é usado tanto em (12b) quanto em (13b) e não há diferença nítida de sentido entre as duas sentenças. Em nota referente ao sentido de passado resultativo do perfeito, assinala Leech que o verbo "go" possui duas formas de perfeito: "have + been" e "have + gone". Segundo ele, a diferença de sentido entre as duas é a seguinte: a primeira indica passado indefinido ou habitual e a segunda, passado resultativo relacionado com transição para um estado atual de ausência. Os exemplos vistos foram os seguintes:

(14a) He has been to America.

(15a) He has gone to America.

(14a) indica que ele foi e já voltou enquanto (15a) indica que ele ain

da está lá. Seria interessante repetir aqui a sentença (3f).

(ef) I went to America last year.

Veremos agora as sentenças do português correspondentes a (14a), (15a) e (3e):

(14b) Ele esteve na América.

(15b) Ele foi para a América.

(3f) Fui à América no ano passado.

ou

(3f') Estive na América no ano passado.

(3f) seria então sinônimo de (3f'). Se usarmos a preposição a no lugar de para, obteremos:

(15b') Ele foi à América.

Podemos verificar que essa troca de preposição muda o sentido da sentença. Enquanto (15b) indica que ele ainda está lá, como acontece com a sentença inglesa (15a), (15b') indica que ele já voltou, como acontece em (14a) e (14b). As sentenças do português (14b) e (15b') seriam, então, sinônimas.

Faremos agora um estudo comparativo do uso de advérbios com o perfeito e o passado simples nas duas línguas. Como já vimos, em inglês, advérbios de tempo que combinam com o perfeito têm um significado relacionado com o tempo presente, e aqueles usados com o passado simples têm um significado relacionado com o tempo passado. Entretanto, existem outros que se combinam tanto com o perfeito quanto com o passado simples, notamos que, em português, os advérbios correspondentes também são usados com o passado simples. Tomemos, como exemplo, a sentença inglesa:

(16a) He wrote the letter yesterday.

Em português temos:

(16b) Ele escreveu a carta ontem.

Outro exemplo do inglês é:

(17a) She read the book last week.

(17a) corresponde em português a:

(17b) Ela leu o livro na semana passada.

Passando para o quadro dos advérbios que se combinam com o perfeito em inglês, podemos observar que, em português, os advérbios correspondentes se combinam com tempos verbais diferentes. Vamos, então, comparar alguns exemplos do inglês com seus correspondentes em português:

(18a) I haven't seen him since 1971.

(18b) Não o vejo desde 1971.

(19a) I haven't seen him for two weeks.

(19b) Não o vejo há duas semanas.

(20a) I haven't seen him lately.

(20b) Não o tenho visto ultimamente.

Veremos agora alguns exemplos do inglês com advérbios que se combinam com os dois tempos verbais, com os seus correspondentes em português. A seguir apresentaremos nossas conclusões, com relação ao português.

(21a) I { saw / have seen } him this morning.

(21b) Eu o vi esta manhã.

(22a) I { saw / have seen } him recently

(22b) Eu o vi recentemente.

(23a) He { always / never } forgot his wife's birthday.

(23b) Ele { sempre / nunca } esqueceu o aniversário de sua esposa.

(24a) He's { always / never } forgotten his wife's birthday.

(24b) Ele { sempre / nunca } esquece o aniversário de sua esposa.

(25a) I've seen him already.

(25b) Eu já o vi.

(26a) Have you eaten yet?

(26b) Você já comeu?

As conclusões que podemos tirar para o português são as seguintes:

1a.) Os advérbios que incluem a idéia de presente são usados com o presente do indicativo. Os exemplos (18b) e (19b), que contêm locuções adverbiais iniciadas por desde e há, estão nesse caso.

2a.) O advérbio ultimamente e locucões adverbiais do tipo nestes últimos meses aparecem em sentencas com o verbo no perfeito. (20b) ilustra esse caso.

3a.) O advérbio recentemente só pode ser usado com o passado simples

4a.) O advérbio já, que corresponde em inglês a "already, yet, ever", etc., e os que indicam tempo passado, como por exemplo, ontem, na semana passada, aparecem em sentenças com o verbo no passado simples.

Seria interessante analisar também algumas sentenças do inglês com o verbo no perfeito e que não contêm advérbios.

(27a) It has been hot.

Em português, temos:

(27b) Tem feito calor.

Podemos verificar que em (27a) e (27b) o significado é estado até o presente e o tempo verbal é o mesmo. Com o significado de hábito num período que se extende até o presente, também vai haver coincidência de tempo verbal e ausência de advérbio nas duas línguas.

(28a) I've read good books.
(28b) Tenho lido bons livros.

VII. Sugestões para o ensino do perfeito inglês a falantes do português

Antes de finalizarmos este trabalho, gostaríamos de apresentar algumas sugestões relacionadas com o ensino do emprego do perfeito em inglês a alunos cuja língua materna é o português. Segundo A. Valdman, no seu artigo "L'interrogation en français et en anglais: considérations comparatives et pédagogiques", a análise contrastiva permite não somente prever erros de alunos, como também orientar a seleção dos elementos estruturais a serem ensinados e sua apresentação numa ordem pedagógica adequada. De acordo com um conhecido princípio didático, devemos ensinar um ítem novo de cada vez. Sugerimos, então, ensinar em primeiro lugar, o perfeito em estruturas cujo significado seja o mesmo em português. Por exemplo, deve-se apresentar inicialmente estruturas do tipo "He's had a lot or work to do lately", que corresponde em português a: Ele tem tido muito trabalho ultimamente. As estruturas com o verbo no perfeito em inglês que correspondem a estruturas do português onde aparece um tempo verbal diferente seriam apresentadas aos alunos numa fase posterior do ensino do perfeito.

VIII. QUADRO COMPARATIVO

1. Ocorrência do perfeito em inglês e presente do indicativo em português:

(1a) We've Lived inLondon since last September.	(1b) Moramos em Londres
(2a) John has studied French for two years.	(2b) John estuda francê
(9a) Mr Philips has sung in this choir for fifty years.	(9b) O Senhor Philips c
(10a) I've always walked to work.	(10b) Vou sempre a pé p
(18a) I haven't seen him since 1971.	(18b) Não o vejo desde
(19a) I haven't seen him for two weeks.	(19b) Não o vejo há dua

2. Ocorrência do perfeito em inglês e passado simples em português:

(3a) Have you ever been to America?	(3b) Você já foi à Amér
(3c) I've been to America three times.	(3d) Já fui à América t
(4a) Have you visited the Gauguin exhibition?	(4c) Você já visitou a
(5a) I have just seen Mary.	(5b) Acabei de ver Mary
(6a) Has the dustman called yet?	(6b) O lixeiro já passo
(7a) I have already seen him.	(7b) Eu já o vi.
(12a) The taxi has arrived.	(12b) O táxi chegou.
(13a) He's cut his hand with a knife.	(13b) Ele cortou a mão
(14a) He has been to America.	(14b) Ele esteve na Amé
(15a) He has gone to America.	(15b) Ele foi para a Ar
(21a) I have seen him this morning.	(21b) Eu o vi esta manh
(22a) I have seen him recently.	(22b) Eu o vi recenteme
(26a) Have you eaten yet?	(26b) Você já comeu?

3. Ocorrência do perfeito em inglês e português:

(8a) I haven't seen him lately.	(8b) Não o tenho visto
(10a) The machine has been serviced every month since we bought it.	(10b) A máquina tem sid a compramos.
(27a) It has been hot.	(27b) Tem feito calor.
(28a) I've read good books.	(28b) Tenho lido bons l

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[1] Nesta estrutura aparece a sequência acabar de + infinitivo. O verbo principal e que seria um verbo auxiliar, está no passado simples.

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The Teaching of English as a Foreign Language to Children: Aspects of Teacher-Training

Solange Ribeiro de Oliveira

One learns to walk by walking. One learns to swim by swimming. One learns to drive by driving. It seems obvious that one should learn to teach by plunging straight in - to a guided practice of teaching, or, at least,of watching others teach in real classroom situations.

True, such practice must be guided . It must also be connected with general pedagogical principles, as well as with underlying linguistic and psycholinguistic teory. In the case of teaching English to children, there is the added fact that, psychologically as well as biologically,the child is not the adult in miniature: some information on child psychology is therefore called upon.

It seems not unreasonable to suppose, however, that the theoretical or technical knowledge needed may and should be rooted in the practical observation of what happens in the class. All knowledge that can be derived from books or lectures should spring from facts observed in actual teaching situations.

So far as my experience goes, syllabuses in teacher training colleges do not seem to conform to such necessities. Most often prospective teachers are crammed with theoretical information on the problems and techniques of foreign language teaching. Sometimes,elements of applied linguistics are

also taught. Educational psychology may likewise be tackled but then usually turned to the adolescent rather than to the child. Not unfrequently, an attempt at teaching practice is added. This, however, is seldom adequate: the future teacher is generally led to give or attend make-believe classes, that is, lessons given by one of the group to his own colleagues, under the supervision of the instructor. The teacher-to-be thus falls in the absurd situation of "teaching" prospective teachers elementary patterns and vocabulary that they already know. He has no chance to test whether, if he were teaching actual and absolute beginners, they would understand or in any way respond to his teaching.

A slightly better approach is sometimes adopted: students undergoing teacher-training are sent to local schools for training periods.

Even then, the solution can hardly be called a very happy one. For several reasons, control of what happens to the trainees in such schools completely escapes the instructor responsible for the teacher training at the university. To start with, different groups of trainees attend different schools, with different teachers. In such experience there is no common denominator which the instructor at the university may refer to. Nor can he ensure that the experience is of a desirable kind. The practice the trainee observes in local schools may deviate from, or even contradict, sound teaching principles. Besides, he is seldom able to watch more than a few classes. He gives still fewer. His training therefore lacks continuity.

Moreover, there is rarely any chance for him to observe the process from the very first class. This proves to be a serious defficiency. The first classes are of crucial importance. It is then that the foundations of the young pupils' habits of

study are to be laid. It is then that their interest must be aroused or dulled.It is then that they must be led to understand and accept the method adopted. If the young learner does not do all this at the beginning, or if, on the contrary, he does get used to procedures which will hardly take him anywhere, the damage may well be irreparable. For all these reasons the first lessons to absolute beginners are among the most difficult to teach. Only an experienced and enthusiastic teacher should be allowed to give them. No trainee should be allowed to graduate without proper guidance on the subject. However, these crucially significant initial lessons are precisely those which the teacher-to-be almost never watches. When the turn comes for him to give them, he is left to find for himself.

In order to eliminate all these shortcomings and to give the future teacher a reasonable introduction into the practice of his craft, a different procedure from those described above is required.

With this goal in mind, I'll discuss a proce - dure we might call "the class within the class": a technique to launch future teachers of English into the heart of the teaching process, while at the same time providing the kind of theoretical background needed. This background, however, is always set in function of the teaching process actually experienced by the trainee.

The procedure consists basically in the following: trainees watch, and later on imitate, a single experienced instructor teaching an absolute beginners' class, following an ordered sequence. This instructor can, and perhaps ideally should be, the person simultaneously responsible for the teacher-training process. He starts teaching children at the very first class of English and moves on to the several kinds of activities and

steps needed for the acquisition of the basic skills. The beginner's group constitutes what is here called "the class within the class": the young learners are placed in front of the classroom. The trainees sit at the back, observing the lesson without interfering with it. In this way, two learning processes go on at the same time: that of the young students, who are being taught the elements of English, and that of the future teachers, who are learning an approach to teaching.

It is essential that the group of young pupils should form a regular class, operating at fixed times, so as to ensure the unity and continuity of the process.

The organization of this class may create a practical problem. A solution which I have attempted with a fair amount of success is to have an agreement with some neighbouring elementary school, which "lends" the university one of its regular classes. In this way it is ensured that the trainees have the chance to watch as homogeneous and realistic a group as possible. There are several advantages to this sort of students : to start with, none of the young pupils knows any English; then they are of approximate ages; they are already used to working together as a group in normal learning situations; in the first grades, most of them are barely literate in the mother tongue ; so lessons have invariably to concentrate on the listening and speaking skills only. (If the children have already had a satisfactory introduction to reading and writing, they may be given elements of these skills in English)

This is a further advantage: it gives the prospective teacher the chance to observe lessons concerned mostly with listening and speaking-precisely the ones he usually finds the most difficult to tackle.

The fact is that the practical contact with actual children in real classroom situations with a sequence in time proves the best way to make future teachers not only intellectualy grasp but,most important, feel, the problems involved.

Before each session with the class within the class, the instructor tells the trainees what he intends to teach to the children, which tecnniques he is going to adopt , and why. So, as the future teachers watch the class, they know exactly what the instructor is about. (Even occasional deviations from the original plan will be useful to the trainees: they will be able to see how often the pupils' interests or difficulties - give the class an unexpected turn. They begin to feel the need for the flexibility and skill, as well as the speed in decision-making-which any teacher needs, to deal with these eventually necessary changes in the strategy of his lesson.)

After the session, the class should likewise be commented on by the instructor and the trainees: the results achieved, the alterations made, the techniques adopted may all be discussed in as objective and simple a manner as possible.

To complement the process, it is indispensable that each trainee, after watching a given number of classes , should give a few himself, continuing the work done by the in - structor up to that point. These classes can be planned with the help of the other trainees and of the instructor.

Thus, from actual practice and observation,the first broad foundations for teaching EFL are laid. From these , the underlying psychological, linguistic and pedagogical theo - ries can later be drawn. The discussion of the work done after each session is intrumental in this respect. Of course, the theoretical aspects will most probably be better dealt with by specialists. But the first general principles can, and perhaps should be, acquired from the instructor. The future teacher must see,

integrated in the unbroken whole of the practical lessons, all the theoretical and methodological principles which it is unfortu - nately only too easy to atomize under the names of different ac- demic subjects. Having watched and given a number of lessons ac- tually taught to young pupils, the teachers-to-be will find the theoretical backround, when it comes from the instructor or from a specialist in connected matters, firmly grounded on their ac- tual experience. Such information may then become of the only kind that is not immediately forgotten after exams. Here, as in several learning situations, the inductive method is the best .

The class within the class technique has been used in my college several times, with myself as the instructor responsible for teaching the children and for the teacher-train- ing-course. The circumstances varied. The trainees, for instance, were sometimes undergraduates taking a teacher-training-course to get a licence for teaching. Just as often they were elementary and secondary school teachers of English, with varying back - grounds and different degrees of ability, taking summer crash courses to brush up their language didactics. With both kinds of trainees the class within the class proved the most sucessful in- itiation I have experienced so far. Not the least thing it did was to convince trainees that it is possible to teach a lot of English even in the most adverse circumstances - and that they themselves were able to do this teaching.

Having by now outlined the general ideas and practice underlying my experience with teacher-training, I feel in a position to discuss the more specific points of the teaching to children to which it seemed most necessary to draw the pro - spective teacher's attention. Each of these points was sucessively dealt with in comments and discussions before or after the children's class.

From this point of view, students undergoing teacher-training had to realize that they were not only teaching English ;they were teaching children English. Before any English was taught, the way had to be carefully paved, and in a manner which suited the children. In the very first class, three things had to be done:

- to convince the children of their ability to learn spoken English, while at the same time enjoying it
- to arouse their interest
- to make them accept the method used.

To start with, the trainees' attention had to be drawn to the fact that nothing can be done that has no roots in the children's own experience. In order to learn, the child, even more than the adult, has to "live" the situations associated with the material taught. And this has to be done in an atmos - phere which is as cheerful and affectionate as possible.

The materials used with the pilot classes I mentioned belonged to a conventional audio-visual course, similar to those made popular by the early Didier courses or those of the Hachette "Passport to English" series. Slides, film strips and flannelboard cut-outs were then to be among the main vehicles of instruction.

As a first step, the pupils were shown film strips that had nothing to do with English. They only contained the elements of a story. The class was asked questions about what was "happening" in each picture, then asked for a sketch of the story. After this had been successfully done, the children were asked how it was possible for them to understand the story, if nobody had told it to them. The obvious answer was given: they knew what was "happening", because they saw it in the pictures. It was then suggested to them that, if they could understand a

story without any words, they would also be able to understand one told in a foreign language.

A first few points were thus made to the observing trainees: nothing can be taught to young learners that bears no relation to their experience. In the case in point, this relating bridge was their familiarities with "silent stories" in cartoons, comics, etc. On the other hand, something essential was to convince the young learners of their ability to learn the foreign language. With the pilot class mentioned here, the convincing was done by reminding them of their capacity to understand stories through pictures alone, so that the pictures could act as interpreters for what was said in the foreign language.

The third obvious point was to make the children interested in learning. This was also done in the first class. As the material to be used had to do with the story of a trip to the moon, pupils were shown pictures of the characters in the story: a robot and two children. After the names of the three "heroes" were given, the children were asked what they knew about robots, space-ships, astronauts, actual trips to the moon, etc. Then they were asked if they wanted to learn English while at the same time being told a story about the children and the robot going to the moon. All this, of course, was done in the mother tongue. After a time, the children were genuinely interested in the story - if not yet in the English. With the prospective teachers, a comment was made, later on, as the necessity to use only materials that really interest the young learners and appeal to their imagination. An allusion was made to experiments of teaching English through well-known stories. The chief one mentioned was Frank Baum's *The Wonderful Wizard of Oz*. This famous story, which is now shown on television in the USA every succeeding Christmas in the Judy Garland film version, is reported to have found its way into

the teaching of English in at least two countries: India and the Soviet Union.(FORUM, Vol VI, nº 6, 11-12/68, *To Please a Child. Americana: Behind The Language The People Speak*)

Only, this time, the story is closer to the interests of modern children: the story of how man first set foot on the moon-and the disillusion associated with it - may well become the modern myth. Like the children of Mäterlink's . The *Blue Bird*, we had to travel a long way in order to discover that happiness may well be at home.

The next step, to which the trainees' attention was called, was to make the young pupils accept the method to be used. They were told that they were going to be shown a series of pictures. Only, this time, the pictures talked. Which language would they talk in? The children themselves answered: English! Did they think they were going to understand what the pictures said? Yes, the children answered. And why? Because of the pictures.Well, then, the first time they were going to be shown the pictures only to have a general idea of what was happening. Then the pictures would be shown again, one by one.This time, each picture would be "explained". By explaining,the children were told, was meant doing something, or making a gesture, which would make the meaning clear. For instance,they were shown the picture of a girl pointing to herself and saying *I'm Pam* . Suppose the teacher pointed to herself, with a similar gesture, and said *I'm So and So*. What would she be saying? Her name,the children answered. Well, something like this would be done for every picture. If they had only a vague idea of what some of the pictures was saying, it did not matter. It was not necessary for them to understand every word, but only to have this general idea. Later on, many things would become clearer. After every picture had been "explained", it would be shown again.This

time, the children would listen even more carefully to what the character in each was saying, in order to repeat it. Would they like to repeat in chorus or individually? The class answered: in chorus. So this would be done. Next the pictures could be shown again. Would any of the children like to repeat individually? A few volunteers presented themselves.Others were called upon to repeat. Well, the children were then told, now we can talk in English a little, using only the things you learned in this class. You are going to be asked questions, or be told to ask one another similar questions, etc.

At this point, one can see that very simple language, close to that of the children themselves, had been used to make them accept the initial steps of a classical audio-visual method: introduction, explanation, group repetition, individual repetition, fixation, exploitation, etc.

Then, the young class was dismissed, and the prospective teachers were led to the conclusion or the review of what had been done:

a) Children's interest had been aroused.

b) They had been convinced of their ability to understand spoken English,

c) The had been led to understand the way and the sequence in which material was going to be presented - in short, to accept the method used.

Chiefly, they had also become active in the teaching-learning process by understanding why one thing rather than another was done.For instance, once older children , who had already been introduced to reading, asked why no book was going to be used in the first class. They were told that English spelling is quite different from Portuguese:if they saw the written English words, they would have a tendency to mis-

pronounce them all.

After this initial, preparatory,class, the children were introduced to a series of normal English classes using a traditional audio-visual method. The future teachers would watch the introduction, explanation, and repetition of dialogues; of drills based on them; of the first exploitation of material learned, etc.

To start with, the important thing was to make them grasp the general approach underlying the whole teaching process, not specific techniques for each activity. The trainees must realize, from the very beginning, that the approach is structural, in the broadest sense: nothing is introduced for its own sake, but for its place in a wider whole; no activity is taken by itself, but always connected with all steps and procedures used; all activities thus relate to one another, and one leads to the next; in every kind of activity, children must be introduced to the whole first, which is then broken down into its related parts. To give a concrete example:suppose the children are going to start a dialogue. The initial thing is to let them see the pictures illustrating it. Thus, just by looking at them, and by listening to some language bits wich may be already known, the class gets an idea of what the story is about. It may be,for instance, that very dramatic part of the story which is the vehicle for teaching : two children and a robot have flown to the moon. As there is something wrong with their rocket,they find themselves stranded there. It so happens, however, that they have met a moon-man who is a very nice person. The moon-man feels sorry for the children, and gives the robot his space ship so that everybody can fly back to the beautiful blue earth. The robot is so moved when he gets this present, that he cries. When he does so, he suddenly finds that he has become a man. *Only a man cries, only a man loves* ,

I'm a man now, he says.

Within the wider whole of story sequence, this is the first whole the children have to grasp: the understanding of the episode. They understand it because of the pictures . As this is the 19th lesson in the course, it has bits of language material already learned and intensively practised.

The future teachers must be made to realize that, exciting though it may be for the children and even for themselves, this first whole - the story - is only the on-lin - guist vehicle for the introduction of linguistic material . The young pupils should be wholly immersed in the situation: the exciting episode. But the teacher's business is to use this as a jumping board to make his class dive into the linguistic material. So, within the initial whole, which is the story, other wholes must be placed: the connected semantic, syntactical and phonological structures.

The semantic seems the most important layer of this union: the children, having grasped the first general mean - ing of the episode, because of the pictures, must be made to in - terpret the more specific meaning of individual sentences . Let us have a look at the dialogue we mentioned. Here, the only com - pletely unknown lexical unit is the sentence *Thank you very much.* It can easily be explained. The teacher drops some object. As a pupil picks it up for her she says *Thank you very much.* Similar situations may be provoked, for the teacher to say the same sen - tence again or to elicit it from the children. The other sen - tences of the dialogue contain only known lexical items, which must now be reviewed and understood in the new context. The teacher acts each sentence, showing the appropriate flannelboard cut outs: the space - ship, Pam crying (for the verb *to cry*), a heart (to

suggest *love*), etc.

In the syntactical area, the new item presented is that of questions and short answers with *do* or *does*. This, of course, also conveys meaning: In the children's mind, as in language, the separation between syntax and semantics does not exist. So the use of *do* and *does* will come through in sentences which are obviously interrogative, with the respective affirmative or negative short answers. The teacher points, for instance, to the picture of a plane, and asks; *Does a plane fly?* She herself answers: *Yes, it does*. The same for a space-ship and for a rocket. Then she may point to a car, repeat the question, and answer, *No, it doesn't*. The important thing is that the future teachers should grasp that both in the semantic and the syntactic field the approach is global: it does not matter if the pupil does not understand each individual word in the sentence *Thank you very much*. What he has to get, at the beginning, is the meaning of the whole, and its relation to the appropriate circumstances. So also, no explanation is needed, and, with children, indeed, possible, about the function of do or does as grammatical tools. The thing is to make the class see that do and does are used in certain kinds of questions and answers. Later on, as the teaching expands, other texts will lead the students to understand the meaning and function of separate items: the whole will slowly break into parts, which can be put together into new wholes again.

The global, or structural approach, remains uppermost.

It is the same in the phonological area. It this, as in the other areas, it must be emphasized to the trainees that what matters is the whole, not the parts, or rather, that the whole, not the parts, are to be made the starting point, and the initial focus

routine of the classes, and the sequence of the various steps - presentation, explanation, repetition, etc. - of an audio-visual course.

After this general outline has been sketched , specific tecniques can be illustrated and then discussed: how to teach vocabulary, introduce new patterns, drill and review them, conduct elementary conversation and oral composition, etc.

In all of these aspects, it must be insisted upon that the young learner should be kept always busy and in - terested. Above all, that everything should be taught in such a way that the student "lives" what he is learning. And the only way to live it is to learn it as communication. The impor - tance of pictures, real situations in the class and similarly concrete resources cannot be over-emphasized. The young learner must be vitally involved in everything done. For instance,as the teacher shows the cut-out of the space-ship, to review *fly* (making the adequate gestures and even noises), the child must be allowed or even required to repeat the miming, and even to touch the picture. (A toy would even be better.) For the same reason individual questions should be introduced as soon as possible : *Do yoy fly? Does your father fly a rocket or a space - ship ? Do you fly when you go to Rio?* Etc.

The prospective teacher must be made especially wary of introducing or practising patterns in a mechanical way. He must not let himself be tempted to do pattern drills by simply repeating or changing disconnected sentences in such a way that the class often ignores or even fails to understand their meaning. So, for instance, if short affirmative answers with *do* are to be drilled, the young learner may be asked: *Do you see a space-ship in that picture? Do you see a rocket in that one? Do you see a moon-man near the rocket? Do space-ships*

of attention. So, intonation, not the pronunciation of individual words or phonemes, must be correct in the first place. In the case of the dialogue presented, the rising intonation of the yes-no question deserves attention. The connected problem of stress also calls for special care in questions with *do* and *does*. The teacher has to see to it that the main verbs *see*, *fly*, *cry* get the stronger stress, and not *do*, *does*, which Brazilians tend to stress wrongly. The dialogue presented also gives the teacher the chance to point to the children the difference between connected speech (illustrated by the moon-man) and non-connected speech (illustrated by the robot). She can comment especially on the fact that the robot speaks in a suitably mechanical and toneless way, pronouncing every word in isolation - which nobody would normally do. Then, as the robot changes into a man, he changes into connected speech, which leads him to stress strongly only certain words in the sentence. Thus, without any technicalities, and in very simple language, important phonological points are made. The trainees must be made aware of the deliberate simplicity of the explanation, and try to imitate it when they start giving lessons to the pilot class. It is generally this very simplicity that the young teacher has most trouble in attaining. For this reason, the person responsible for the teacher-training must not be afraid to insist on the need to translate technical information into language children can understand and which does not distort linguistic facts, even though their full range cannot be properly presented at this stage.

The first step, is then, to make the prospective teachers grasp the necessity and importance of the structural approach, as well as its applicability to all aspects of the teaching process. This, of course, is pointed out in the very first classes, when the trainees are still learning the broad

fly? Do rockets fly? Do astronauts fly rockets? Do children cry? Do men and women cry? etc. The future teacher must realize the importance of doing drill in this living, situational way, not even letting the class know that the aim of the activity is to drill a specific pattern. Children must always keep the impression that they are communicating with the teacher, not doing a grammatical exercise. The attention of the trainee must be called to the fact that the teacher must develop the skill to frame, or make the students frame, sentences which require always the same structure in the response elicited, but without letting the students feel that they are doing a mechanical exercise. With this aim in view he uses every opportunity the situation in class gives him to devise structural drills on the spot, when the need for them is felt. The trainee should realize that the ability to improvise drills as the opportunity arises is something that depends largely on practice and that can be developed. He should also see the splendid opportunities given by games and songs to practice the same patterns over and over again without letting the class realize that they are doing drills. This will also prevent the future teacher from teaching children songs or games that bear no relation to what is being taught, when the same activities could be used to reinforce or even introduce teaching points. In all this, the important thing is not to *tell* the prospective teachers what to do. This has been done often enough. The vital thing is to make them see it done before their eyes, discuss how it was done, make them do it themselves, following their own ideas but guided by the person responsible for the teacher training.

The class-within-the-class procedure gives the instructor every chance to drive home another important point : the similarity between teaching the mother tongue and teaching

a foreign one. This happens in almost every aspect: the global principle involving the phonological, syntactic and semantic areas; the introduction and drilling of new vocabulary or grammatical patterns; the transition from the oral to the written stages ; the use of songs and games; oral composition, reading, etc.From the point of view of each of these items, the similarity can be emphasized and exploited.

To give only one example mention may be made of the use of workbooks. In fact, workbooks, are one of the points in which the teaching of the mother tongue and of a foreign language offer striking similarities. The future teacher should be made to analyse the exercises most frequently used. They can have a look, for instance, at one of the simplest types:identifying a picture according to a sentence said aloud. The pupil is shown a picture, for example, of several characteres facing different objetcs. As the teacher says, for instance, *Pam is going to eat an apple*, the pupils draw a coloured line linking the girl and the fruit. The opposite can be done: the pupil draws the line, then he himself, or another pupil, says the corre - sponding sentence.

Another type of exercise one can concentrate on is matching items on the left hand column with those on the right. Once can have, for instance, pictures of people on the left and of objects on the right. The child has to say the sentence suggested by the teacher's gesture. If he points to the boy Keith, and to a rocket, the expected sentence is *Keith is going to fly the rocket*. Even a small number of pictures, combined with one another, will yield a reasonable number of sentences.

Another kind of exercise uses pictures of two children with the respective pieces of clothing. The pictures are to be cut out by the pupils at home and pasted on cardboard. Then,

for instance, as the teacher points to a girl and a dress, the child says: *Pam is going to put on her dress*. The teacher says: *Make her put it on*. As the pupil does so, he says: *Pam is put - ing on her dress*. When he finishes, he says: *Pam has just put on her dress*. The teacher may then ask: *What is Pam wearing now?* to elicit *She is wearing her dress*.. Similar sentences can be built with *take off*. This exercise provides an excellent way to review and contrast patterns with *going to*, *be + ing* and *have+* participle.

A third type would remind one of hide and seek. The child looks at a picture where several items have been disguised. Then the teacher goes on:*How many cats are there?*!The pupil answers: *There is only one*. The next question may be:*Where is the cat?* Etc.

Such exercises, always done orally, cannot really be separated from games and songs, which serve similar pur - poses, and which are very close to those used to teach the mother tongue. In all cases, one can hardly insist too much with the novice teacher that, even though children enjoy such activities enormously, their aim is not so much to afford some pleasurable activity, but to drive home a syntactical pattern. The examples cited have obvious structural aims. In the enthusiasm which is indispensable to the future teacher he must not be so much carried away that he loses control of the situation and forgets that the goal he has in mind is to teach a structural pattern. The sim - ilarity with parallel activities in the mother tongue should be insisted upon. The prospective teacher must be able to make his future students feel the connection between what they do in the English class and what is done when they are engaged in activities meant to improve the command of their native language. In both cases, the basic aim is communication. This fact must not be lost sight of whenever children or teachers are engaged in

any activity meant to develop language skills, in the mother tongue or in a foreign one.

Something else should be remembered here: whenever the prospective teachers are introduced to some new procedure, they should be made familiar with its technical and mechanical part immediately. All the seemingly unimportant technical details such as how to make, handle or store cut-outs, slides, film-strips posters and other visuals should be taught as soon as the trainee has seen them used. The same applies to handling a tape recorder or a projector properly. Otherwise, one will be launching into the teaching profession young professionals who are gadget-shy. We are all probably familiar with the kind of new-fledged teacher who is terribly frigtened of using a tape recorder or a magn - etboard because he thinks he cannot handle them properly. The moment to learn how to do so is that when they have first seen them used.

The use of the workbook is only one of the many points in which the teaching of a first and of a foreign language obviously converge. Others, and probably more important ones, have already been mentioned: the development of the skills leading to fluent, connected speech; reading comprehension; the transition to writing, etc. These will not, however, be discussed here. Our aim, in this paper, is a more modest one: to show that, by using the class-within-the class procedure, it can act as a sort of organizing centre from which every important point connected with the teaching of English to children may easily be made to flow.

Walt Whitman and the Week of Modern Arts in Brazil

Alita Sodré Dawson

Edith Sitwell, English poet, critic and novelist, in her *Poetry and Criticism* (1926) says:

> Every hundred years or so it becomes necessary for a change to take place in the body of poetry, otherwise the health and the force that should invigorate it fade. When a fresh movement appears and produces a few great men, and once more the force and vigour die from the results of age; the movement is carried on by weak and worthless imitators, and a change becomes necessary again.[1]

In English Literature a significant change took place in 1798 originated by William Wordsworth and Samuel Taylor Coleridge who in *Lyrical Ballads* broke with the reigning school of Pope and the spirit of the 18th century to achieve a new art freer in form and suited to the spirit of their time: Coleridge with poems of romantic wonder, Wordsworth with poems of nature and simple humanity. The new poetic tradition established by them and later romantic poets remained in authority in America until 1855 when the revolt of Walt Whitman, breaking away from the past, proclaimed a new age for America's poetry. Whitman considered himself - and was to some extent for his time - a literary radical, and as such he did not hesitate to write essays, poems, or utter remarks which among other things anathematized the poetry of his day.

Yet we cannot fully appreciate Whitman's rebellion unless we examine the literature against which he rebelled. He found fault with several specific phases of the literature of his day, the most important of these being what he called "the beauty disease".

The "beauty disease" characterizes a type of poetry popular in contemporary magazines of Whitman's day and best described by a commentator on the Good Gray Poet, Langdon Mitchell, as follows:

> Poetry is beautiful imagery connected with a high

> degree of verbal music. Poetry, therefore, does not convey truth: it affirms nothing; it has no relationship to life. The "ideas" are of no importance. Poetry is a game of Images, an art of Euphony. Enjoy it as such.[2]

Whitman used to describe poetry afflicted with the "beauty disease" as artificial, warped, sentimental... as having neutral tints, unable to use first hand materials - the earth and the sea Furthermore, Whitman placed E.A. Poe in the category of "beauty poets".

Another characteristic Whitman opposed was the morbid - literature which teaches pessimism and lassitude, a literature "which exerts a certain constipating, repressing, indoor, and artificial influence."[3]

One element of morbid literature which he particularly despised was pornography. Whitman was of course known as the poet of sex, and wanted to be known as such, but of sex only as a healthy expression. He objected to the contemporary variety of "dirty stories" and "suggestive writing", and to "euphemistic, gentlemanly, club-house lust".[4] These, then were some of Whitman's major enemies: romantic beauty, effeminate romance, morbidity, especially if they were imitated from European sources. For their servility in imitating continental letters, Whitman's disgust for his contemporaries increased. Thus he says in his poem "Thou Mother With Thy Equal Brood:"

> The conceits of the poets of other lands
> I'd bring thee not
> Nor the compliments that have served their turn so long,
> Nor rhyme, nor the classics, nor perfume of foreign court
> or indoor library.[5]

Having thus spoken, Whitman assumed the task of creating a new literature which would "breathe life" into the new America. 1855 was the year to witness such poetic upheaval, while Henry W. Longfellow was publishing "The Song of Hiawatha", and Romanticism was predominant in America. Whitman did not hesitate to present a small volume of 12 poems and a lengthy Preface entitled *Leaves of Grass*, a volume which would become the great poem of America after having

been enlarged, re-written, and re-printed during the next 35 years or so of his life. As expected, this publication of *Leaves of Grass* was a shock to the conservative critics. The public simply ignored his book. Yet the book found an echo in some poets and writers, like Ralph W. Emerson who foresaw "the beginning of a great career" for Whitman. Emerson thus realized that what he himself had written in 1837 in "The America Scholar" — "Your day of dependence, your long apprenticeship to the learning of other lands draws to a close", had at last found a response almost 20 years later.

It is relevant to notice that another American poet, William C. Bryant, in his lectures on Poetry in 1825 calls for a free and native literature. The central idea in Bryant's third lecture is the same as in Emerson's and later in Whitman's Preface of 1855 - namely that America is a free new country with materials for a poetry which should be liberated from the poetry of the Old World. This concept, stated too quietly and too sedately by Bryant some 30 years earlier is repeated with enthusiasm in the startling phrases of Emerson and reaches its culmination in the paradoxes of Whitman.

Whitman accepted the challenge Bryant and Emerson proposed, yet it would take years for him to be understood and loved in his own country. That is why in a projected preface to *Leaves of Grass*, he says about his great poem: "Of such a song I launch the novice's attempt and bravas to the bards who, coming after me, achieve the work complete."[6]

Whitman considered himself important mainly as a precursor of later and greater poets who would accept his poetic creed, but surpass him poetically. In a poem entitled "Poets to Come" he says:

> Poets to come! orators, singers, musicians to come!
> Not today is to justify me, and answers what I
> am for;
> But you, a new brood, native, athletic, continental,
> Greater than before known,
> Arouse, arouse - for you must justify me - you must
> answer...[7]

The poets Whitman looked for did not appear suddenly; time was needed for his message to be understood and followed. In 1912 the United States was ripe for such a kind of poetry. With the poetic revival of that year Whitman became the master of the poets of our time: they did surely arouse, they did justify the man who sought justification; they at last answered his call. Among these are Carl

Sandburg, Hart Crane, Edgar L. Masters, Vachel Lindsay, and, in prose, Thomas Wolfe.

In Brazil a similar revival of poetry took place starting in São Paulo in 1922. It was The Week of Modern Arts which brought Modernism into existence. Whitman's name was equally acclaimed as a forerunner of the new movement, and some of his poems, like "The Last Invocation" and "My Legacy", appeared in Portuguese translation made by Vinicius de Moraes in a magazine called *Pensamento da América*.

It is pertinent to notice that Mário de Andrade with his *Paulicéa Desvairada* in 1922, a book of poems with a preface - Prefácio Interessantíssimo - did to Brazilian poetry exactly what the first edition of *Leaves of Grass* had done to American poetry in 1855. Both authors were engaged in a cause; both attacked what they called devitalized traditions. In Mário de Andrade's Preface Whitman's name is mentioned:

> Você já leu São João Evangelista? Walt Whitman? Mallarmé? Verhaeren?[8]

If then modern American poetry dates from the first edition of *Leaves of Grass*, modern Brazilian poetry starts with *Paulicéa Desvairada*.

Yet there are two other Brazilian poets whose indebtedness to Whitman is obvious: Ronald de Carvalho (1893-1935) and Felipe d'Oliveira (1891-1933), more particularly in the years that followed the Week of Modern Arts: Ronald de Carvalho in a volume entitled *Toda América* and Felipe d'Oliveira in his exuberant "Magnificat".

Let's remember here that the main purpose of the young Brazilian poets who led the poetic revival in 1922 was intense nationalism, especially during the first phase of the movement. They discovered in Brazil the material for fresh poetry. This is exactly what Whitman had discovered in 1855 when he emphasized in his Preface: "The United States themselves are essentially the greatest poem."

Some of the poetic tenets which Whitman so vigorously expounded are the same our poets presented in their manifests "Pau Brasil" and "Verde Amarelo" such as:

> The emphasis upon a free and native poetry;
> The importance of nature in poetry;
> The heroic portrayal of the common man, the working people;
> The validity of the city and industrial life as material for poetry;

The placing of substance before form and meter;

The view of great poetry as serving to arouse and stir, rather than to soothe and comfort.

No imitation is here implied, just parallel enthusiasm and a strong urge towards change, towards emancipation.

In his poem "I Hear America Singing" we find Whitman evoking his country and a whole group of industrial people:

> I hear America singing, the various carols I hear,
> Those of mechanics - each one singing his, as it should be, blithe and strong;
> The carpenter singing his, as he measures his plank or beam,
> The mason singing his, as he makes ready for work, or leaves off work;
> The boatman singing what belongs to him in his boat - the deckhand on the steamboat deck;
> The shoemaker singing as he sits on his bench - the hatter singing as he stands;
> The woodcutter's song - the ploughboy's on his way in the morning, or at the noon intermission, or at sundown;
> The delicious singing of the mother - or of the young wife at work - or of the girl sewing or washing -
> Each singing what belongs to her, and none else;
> The day what belongs to the day - at night, the party of young fellows, robust, friendly,
> Singing with open mouths, their strong melodious song.[9]

The same idea is found in Felipe d'Oliveira's poem "Magnificat" - section 2:

> O homem moço, cantando, contou que a terra
> tem riso de sol na boca e perfume de mato no hálito,
> tem fulgor de estrela e veludo de noite morna nos olhos,
> tem todas as forças nos músculos e todas as sementes nas entranhas.

O homem moço, cantando, contou que viu outros homens
retorcendo rios,
achatando montanhas,
comprimindo florestas,
rasgando ístmos,
fendendo promontórios,
plantando torres de aço,
derramando outros rios, rios de asfalto e de aço.
puxando para cima outras montanhas de cimento e de
aço,
ferindo no ventre o chão de fartura (punções de petrô
leo, raspagens sonoras de minerais),
ferindo nas veias o corpo da terra (sangrias de óleos,
resinas e seivas).
O homem moço, cantando, contou e contou e contou e o
seu canto ficou sendo o Canto da Terra.[10]

Ronald de Carvalho was not less vibrant in his ample verses to sing his country. In his poem "Brasil" there is a passage which says:

Eu ouço todo o Brasil cantando, zumbindo, gritando,
vociferando!
Redes que se balançam,
sereias que apitam,
usinas que rangem, martelam, arfam, estridulam,
ululam e roncam,
tubos que explodem,
guidastes que giram,
rodas que batem,
trilhos que trepidam,
rumor de coxilhas e planaltos, campainhas, relinchos,
aboiados, e mugidos,
repiques de sinos, estouros de foguetes, Ouro Preto,
Bahia, Congonhas, Sabará,
vaias de bolsas empinando números como papagaios,
tumulto de ruas que saracoteiam sob arranha-céus,
vozes de todas as raças que a maresia dos portos joga
no sertão!
Nesta hora de sol puro eu ouço o Brasil.[11]

In these passages we notice, first of all, a very sensuous kind of writing with emphasis upon verbs like see, hear and sing with a predominance of visual and auditory images. Most of the verbs in these passages express movement, listing the various activities of young working people in long catalogues which Leo Spitzer calls "chaotic enumeration" and our poet Mário de Andrade "versos harmônicos".

The break with poetic convention is shown in stanzas with different number of lines, in lines with different lengths, and no rhyme at all. As for rhythm, these poems seldom present the conventional rhythm, that is, the interplay of stressed and unstressed syllables. Yet the repetition of ideas or thoughts is also rhythm, and this technique is frequently used by Whitman and his Brazilian counterparts. In section 18 of "By Blue Ontario's Shore" we have a good example of initial, central and final reiteration, i.e., anaphora, mesodiplosis, and epiphora or epistrophe:

> I will confront these shows of the day and night,
> I will know if I am to be less than they,
> I will see if I am not as majestic as they,
> I will see if I am not as subtle and real as they,
> I will see if I am to be less generous than they...[12]

Ronald de Carvalho in a poem entitled "Entre Buenos Aires e Mendonza" presents an example of initial and final reiteration:

> Oh a emoção da força em face dos elementos que vão ser dominados!
> O espírito que se faz força,
> o amor que se faz força,
> o direito que se faz força,
> a força que se faz aspiração e fecunda todos os desejos e cria todos os movimentos:
> o movimento que gera e aniquila,
> o movimento do semeador que enche o teu corpo de germens, América,
> O movimento do mecânico,...[13]

In "A Backward Glance o'er Travel'd Roads", which was the Preface to the last edition of *Leaves of Grass*, Whitman says:

> For grounds for Leaves of Grass as poem, I abandon'd

> the conventional themes which do not appear in it: none of the stock ornamentation, or choice plots of love or war, or high, exceptional personages of Old World song; nothing as I may say, for beauty's sake - no legend, or myth, or romance, nor euphemism, nor rhyme. But the broadest average of humanity and its identities in the now ripening 19th century, and especially in each of their countless examples and practical occupations in the United States today.[14]

It is interesting to remember that in a passage of a speech the poet Menotti del Picchia delivered during the Week of Modern Arts he says:

> Queremos libertar a poesia do presídio canoro das fórmulas acadêmicas, dar elasticidade e amplitude aos processos técnicos... Queremos exprimir a nossa mais livre expontaneidade dentro da mais expontânea liberdade.[15]

By putting into practice what they preached in their prefaces and utterances, Whitman as well as the Brazilian innovators created a poetry that arouses and stirs. The first lines of "Song of the Open Road" convey this idea:

> Afoot and light-hearted I take to the open road
> Healthy, free, the world before me,
> The long brown path before me leading wherever I choose.
>
> .....
>
> Henceforth I ask not good-fortune, I myself am good fortune;
> Henceforth I whimper no more, postpone no more, need nothing,
> Done with indoor complaints, libraries, querulous criticisms,
> Strong and content I travel the open road.[16]

The same vitality is found in verses like these by Ronald de Carvalho from his poem "Entre Buenos Aires e Mendoza",

> Onde estão os teus poetas, América?
> Teus poetas não são dessa raça de servos que dançam

no compasso de gregos e latinos,
Teus poetas devem ter as mãos sujas de terra, de seiva e limo,
as mãos da criação!
E inocência para adivinhar os teus prodígios.
e agilidade para correr por todo o teu corpo de ferro,
de carvão, de cobre, de ouro, de trigais, milharais, e cafezais!
Teu poeta será inocente, América!
a alegria será a sua sabedoria,
a liberdade será a sua sabedoria,
e sua poesia será o vagido da tus própria substância,
América, de tua própria substância lírica e numerosa.[17]

Or in these by Felipe d'Oliveira from sections 3 and 4 of "Magnificat"

O canto da Terra embalou meus sentidos, o canto da Terra tocou os meus olhos e ouvi com os olhos a sua eloquência.

.....

O canto da Terra mostrou toda a Terra coberta de enxames,fervendo de vidas,
vertendo uma vida diversa das outras,
e que sabe no gosto do sonho com gosto de mel,
mas mel destilado de flores agrestes
abertas nos limbos agrestes dos campos agrestes,das matas agrestes,
o Canto da Terra mostrou toda a Terra.

And he starts section 5 of this poem:

À hora da aurora do mundo criança - a América toda.[18]

This as we see is a poetry of noble individualism, of national expansion, a crusading poetry pointing the way to a broader art. This is the prophecy announced in Whitman's Preface to the 1885 Edition of *Leaves of Grass*: "The proof of a poet is that his country absorbs him as affectionately as he has absorbed it.[19]

Something of Whitman's irresistibility may be felt in the

tribute by another great poet, Ezra Pound. Pound acknowledges a debt which any honest American poet today must, to some extent, share. In his nine-line poem entitled "A Pact", Pound says:

> I make a pact with you, Walt Whitman -
> I have detested you long enough.
> I come to you as a grown child
> Who has had a pig-headed father;
> I am old enough now to make friends.
> It was you that broke the new wood,
> Now it is time for carving.
> We have one sap and one root -
> Let there be commerce between us.[20]

In conclusion I wish to say that no poet today - in America or in Brazil - would argue very much with Ezra Pound's acknowledged veneration.

NOTES

1. Edith Sitwell, Poetry and Criticism (New York: H. Holt and Co., 1926), p. 13.

2. Langdon Mitchel, "Walt Whitman," Understanding America (New York, 1927) pp. 165-166.

3. W. Whitman, "Poetry Today in America," Complete Prose Works (Boston, 1901), p. 201, note.

4. John Burroughs, Notes on Walt Whitman as Poet and Person (New York, 1871), p. 27.

5. "Thou Mother With Thy Equal Brood," Leaves of Grass and Selected Prose (New York: Holt, Rinehart and Winston, 1949), p. 374.

6. Walt Whitman's Workshop, ed. Clifton Joseph Furness (Cambridge, Mass, 1928) p. 168.

7. Mário de Andrade, Paulicea Desvairada," Poesias Completas (São Paulo: Livraria Martins Editora, 1966) p. 15.

8. "Poets to Come", p. 11.

9. "I Hear America Singing," pp. 9-10.

10. Felipe d'Oliveira, "Magnificat," Lanterna Verde (Rio de Janeiro: Edição de Melo e Cia., 1926), pp. 94-96.

11. Ronald de Carvalho, "Brasil," Nossos Clássicos, ed. Peregrino Júnior (Rio de Janeiro: Livraria Agir Editora, 1960), p. 45.

12. "By Blue Ontario's Shore," p. 295.

13. "Entre Buenos Aires e Mendoza," p. 55.

14. "A Backward Glance o'er Travel'd Roads," p. 475.

15. Menotti Del Picchia, "Arte Moderna", Correio Paulistano (São Paulo, Feb. 17, 1922), p. 2.

16. "Song of the Open Road," p. 124.

17. "Entre Buenos Aires e Mendoza", pp. 58-59.

18. "Magnificat," pp. 97-102.

19. "Preface," p. 472.

20. Ezra Pound, "A Pact", American Verse, ed. Oscar Williams (New York: Washington Square Press, Inc., 1961), p. 383.

Virginia Woolf's *To the Lighthouse* the concept of androgyny

Ana Lúcia Gazolla

The purpose of this paper is to present, in the novel *To the Lighthouse*, the development of one of Coleridge's concepts: "The truth is, a great mind must be androgynous."

In *A Room of One's Own*, Virginia Woolf comments on this famous quotation. It is important to see in which way she interprets it, because this will constitute one of the essential elements of *To the Lighthouse*. First, she assumes that there are two sexes in the mind, and they must be reconciled or united, acting in a constant intercourse to achieve complete satisfaction. Only the androgynous mind is naturally creative: it is transformed into a fountain of creative energy after the reconciliation of opposites that coexist in it. The interdependence of the two forces, or of the two approaches, constitutes the harmonized "whole."

Mr. and Mrs. Ramsay, as some critics point out, would re - present the masculine and feminine approaches to life. The masculine approach would be associated with sterility, rationality, abstract and logical reasoning of facts, while the feminine approach embodied by Mrs. Ramsay is associated with creativity, intuitive search, imagination, sensibility to things and people, and the search for some thing permanent in the multiplicity of experience. There is no doubt that Mr. and Mrs. Ramsay represent two different approaches to life: the two poles are the emotive and the intellectual. It is also clear that Mrs. Ramsay is the one that has, in a higher degree, the experience of reality, finding, more constantly than the others,some glimpses of "eternity".

However, their sexual roles should be taken only as metaphors for the difference of approaches to life. The idea of one-sidedness that we seem to find in the beginning of the novel is gradually overcome as we perceive that both characters present, in different degrees, the desirable reconciliation of opposites. The initial and negative perception of Mr.Ramsay is given to the reader through James' point of view,and this is due to his sense of being deproved by his father's constant demands on his mother. However, there are many hints that Mr. and Mrs. Ramsay share the same qualities, although in different degrees, and so do almost all characters in the novel. There is a bi-polarity in the two characters. Although Mr. Ramsay's pole is established in

terms of analysis and separation of things (as expressed, for example, through the metaphor of the alphabet), and Mrs. Ramsay's pole is to blend things, to see the whole, we find a duality in both of them. For example, in pp. 160-161, Mrs. Ramsay thinks that "in active life she would be netting and separating one thing from another..." The incongruity found in all characters also adds to this idea of duality. We have, for example, Mr. Ramsay who is a great philosopher and yet so petty and with a tendency to dramatize himself; or Mrs. Ramsay, who allies beauty and the wish of being flattered, and so on.

To the degree the characters achieve a reconciliation in themselves, they are able to reconcile the inner and outer views of reality and achieve their visions. Both Mr. and Mrs. Ramsay evolve towards this fusion. There is a constant tension between the two types of reality - the perceiving subject and the perceived object, and the goal is a kind of understanding in which both are contained. The novel, thus is constructed in terms of the objects as material and the subject's response to it. The search for a wholeness of vision is the search for the moment of reconciliation of perceptions and feelings, or outer and inner reality, into a whole.

The vision each charater has of the objective reality is influenced by his emotions, feelings, and mind. It is not a mechanical copy of the outside world; rather, it constitutes an organic perception in Coleridge's sense. It is an interiorized imitation of the object that is filtered through the characters' inner reality. The mind combines all these perceptions into a unity, a whole, and this is, according to Harvena Richter, "a process that corresponds to what we loosely term imagination".[1] This unity, however, depends on a complex relationship of emotions, and on the inner tension of the characters. When all this is synthesized and the character achieves unity in himself and with the world outside of consciousness, he acquires his vision. We can conclude from this that all characters are potentially "viewers". Depending on this reconciliation of opposites inside and outside consciousness, they achieve the moment of total experience. Each perception, then, becomes an act of creation, and to this extent all characters become artists of their own experiences. We can relate this to Coleridge's concept of primary and secondary imagination in a loose way. All characters possess the secondary imagination; some, however, are better viewers than others, and are able to achieve moments of integration, of wholeness, that are almost like "a work of art." The objective material and the subjective response to it become fused in these moments, and the viewer in a way dominates the chaos of experience.

Mrs. Ramsay is the character that achieves these visions

more often. She is often associated with the image of a fountain from which creative energy emanates, being the best viewer of all. To suggest the reconciliation of tensions in her, we can quote a very significant passage in which she is described in terms that suggest the image of a male sexual organ: "Mrs. Ramsay... seemed to raise herself with an effort, and at once to pour erect into the air a rain of energy, a column of spray..." We see then that it would be a very limiting statement to establish the opposition or the tension of the two different views of life in terms of masculine and feminine roles, since the description itself points to the idea of combined opposites in the same person. Mrs. Ramsay is, in this section of the novel, (the same as Lily, in Part 3), the best viewer, whose aim is to triumph over the chaos of experience, bringing things into unity, putting them in terms of a whole. She is constantly striving to establish a harmonized relationship among people, between subject and object, between herself and the outside world (life is sometimes seen by her as an antagonist). She wants to absorb this external world and achieve balance with it. The best example of this attitude on her part is the dinner. The dinner is her creation, is her work of art: she wants to unify, to organize, to take something out of the flux, the confusion,and the chaos, and she achieves this in this moment. In the dinner, the characters are brought into a harmonious whole as if "they had their common cause against that fluidity out there" (p. 147). And Mrs. Ramsay understands that "nothing needs to be said... There it was, all round them. It partook... of eternity; as she has already felt about something different once before that afternoon; there is a coherence in things, a stability; something is immune from changes and shines out (she glanced at the window with its ripple of reflected lights) in the face of the flowing, the fleeting, the spectral, like a ruby;... Of such moments, she thought, the thing is made that endures" (p. 158).

Mr. Ramsay, in spite of his presentation of a "masculine" approach to life, is another example of the androgynous vision. He is not as developed a character as Mrs. Ramsay. He remains too much a type, but in some moments we realize that there is an integration between him and Mrs. Ramsay. During the dinner scene, for example, when Mr. Carmichael asks for another plate of soup, "they looked at each other down the long table sending those questions and answers across, each knowing exactly what the other felt" (p. 144). A better example is found on page 57. After his intellectual search expressed through the image of the letters of the alphabet (suggesting the fragmentation of reality as he analyses and separates its parts),

having had no success, he goes back to his wife, "bending his magnificent head before her - ,,, he does homage to the beauty of the world." After that, at the end of the section "The Window", although they don't talk, there is complete communication between them. He knows she loves him, and she knows thar his words about the weather are correct: it won't be fine the next day, which proves that his approach to life also has elements of truth. This emphasizes the idea of polarity and reconciliation found throughout the novel. At the end of the novel, Mr. Ramsay undertakes the trip planned by his wife ten years before. In this trip, communication is established between him, Cam, and James, as he tries to make them both happy. As he conciliates for a moment his inner thoughts and preocupations with the outside world (in this case represented by Cam and James), he reaches the Lighthouse.

The movement towards the Lighthouse is then the search for a balance with the world outside oneself, and Mr. Ramsay, Cam, and James achieve it in the trip. The world of the mind and external reality are finally reconciled and harmonized, an adrogynous relationship is established. Lily solves the problem in her painting and the others reach the Lighthouse.

Lily's painting parallels not only Mrs. Ramsay's visions but also the novel itself, and it constitutes an example of androgyny. The painting and the novel converge to the same point and end together. Mrs. Woolf's concept of the novel, of the creative process, and of the artist's mind finds a good expression through Lily's words and search. She thinks that "in the midst of chaos there was shape; this eternal passing and flowing (she looked at the clouds going and the leaves shaking) was struck into stability" (pp.249-250). In the novel there is a constant transposition of what is still and what is moving, and Lily thinks that through the art of painting she will exchange the fluidity of life for something stable.

In the painting, Lily tries to relate and reconcile two opposite masses into a unity, and at the same time she tries to understand the relationship that existed between Mr. and Mrs. Ramsay. Both questions are resolved together, as she wishes, after having her vision of Mrs. Ramsay, to share it with him. Only after gaining insight into those human beings and their relationahips is she able to balance the "mass on the right" with the "mass on the left", resolving the problem of formal relationships she was faced with. Similarly, an act of creation for Virginia Woolf is brought about through the creative power of the androgynous mind: it is based, according to Susan Bazin, on a "dual vision of the evanescent and the eternal and the need to bring the two into equilibrium". [2] It is

important to note, then, that Mr. Ramsay's pole was often associated with the awareness of the "shifting", the evanescent aspect of life, while Mrs. Ramsay searched the "solid," the "permanent," the "eternal." Throughout the novel, as we have already pointed out, there is a constant tension or contrast between flux and eternity, or the chaos of life and the moment of experience, which is eternal and timeless. When Lily balances her feelings between Mr. and Mrs. Ramsay, she has her vision, thus showing the dualistic aspect of reality.

At the same time Lily, Cam, and James understand that our view of people and things depend on our perspective, and, as James points out, "nothing was simply one thing" (p. 273). James realizes that as a child he saw the Lighthouse from land as a "silvery , misty-looking tower with a yellow eye, that opened suddenly, and softly in the evening" (p. 276). Now he sees it, from a closer perspective, as a "stark tower on a bare rock," and he realizes that both are the Lighthouse, both are true. Cam goes through the same experience, as she sees the island from the sea; so does Lily. She realizes that "so much depends upon distance: whether people are near us or far from us; for her feeling for Mr. Ramsay changed as he sailed further and further across the bay" (p. 284). This gaining of insight reconciles, then, subject and object in a moment of equilibrium.

All these similar experiences are summarized in visual terms at the end of the novel, when Lily is trying to achieve "that razor edge of balance between two opposite forces: Mr. Ramsay and the picture; which was necessary" (p. 287). In her mind she establishes the balance between the triangle that represents Mrs. Ramsay (who is seen through her memory since she is remote in time) and the shape of Mr. Ramsay sailing towards the Lighthouse (and he is remote in space). As her perspective of both of them changes, she reconciles them, and "with a sudden intensity, as if she saw it clear for a second, she drew a line there, in the centre. It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision" (p. 310).

The understanding that reality is dual is what allows them to have their visions. Lily's painting is an androgynous work of art, and so is the novel, because both try to apprehend the dualistic nature of reality.

Bazin points out that Mrs. Woolf "saw the evanescent in terms of color, transparency, or movement, and the eternal in terms of shape, heaviness, or durability."[3] Lily expresses this idea when she thinks that "beautiful and bright it should be on the surface, feathery and evanescent, one colour melting into another like the

colours in a butterfly's wing; but beneath the fabric must be clamped together with bolts of iron." The artist and the writer must reconcile both aspects: they must see the parts,but also the "invisible underlying whole." That is why, when she is painting, Lily thinks that she is exchanging "the fluidity of life for the concentration of painting," as she pursues the truth, the unity behind appearance. That is also why Mrs. Ramsay looks for "the still space that lies about the whole of things." The perception of this whole is the moment of which "the thing is made thar remains for ever after." As we are able to grasp these moments, we are artists, we "partake of eternity," as Mrs. Ramsay puts it. This eternity, of course, does not refer to the physical aspect of things. Mrs. Ramsay dies, the canvas will eventually be destroyed, and the novel itself will be forgotten (as Mr. Ramsay says, one day nobody will read Shakespeare). Also, interestingly enough, Lily's vision takes place in her mind, not in the canvas, which shows that the vision is a state of mind, not a thing in a concrete level. It is not the actual picture that remains, but rather the vision achieved in the mind.

Having the vision, Mrs. Ramsay, Lily, and the others grasp the permanent shape, the reality that exists beneath change. Experiencing the whole, in a way, men repeat, as Coleridge has said, "in the finite mind the act of creation of the infinite I am."

We can also establish a comparison with Coleridge in the importance given to the creative process and to the concept of the work of art as a whole. Mrs. Woolf once wrote that "painting and writing have much to tell each other: they have much in common. "As we saw, the process of painting the canvas and resolving the tensions involved in it parallel the process of development of the novel. In p. 32, for example, Lily refers to the "flight between the picture to her canvas" and to the problem of passing "from conception to work." It is thus interesting to notice that the perception of reality is expressed by Mrs. Woolf through visual imagery: the line that Lily draws in the center of the canvas; the triangle; Mrs. Ramsay's perception of herself as a "wedge-shaped core of darkness, something invisible to others" (p. 95), etc. Mrs. Ramsay's own perception of herself agrees with Lily's idea of her as a triangle, and is expressed through a visual image. The novel itself becomes an image: the reader must perceive the whole of its design, and his interest, as Mrs. Woolf once pointed out, should be in "the effect of the book as a whole in his mind." The reader must be conscious of the unity, of the pattern which lies behind the complexity of the novel.

The structure of the novel, or its "design", becomes

extremely important. The sense of wholeness is also expressed through the structure, since in Part III the trip to the Lighthouse, suggested in Part I, is finally accomplished. The novel evolves towards the Lighthouse, as the title suggests, and it becomes an element of unity. Also in the third part, Lily completes her painting. Although it is not the same canvas used by her in Part I, she tries to solve the same problem of formal relationships that she faced before. Both things, the trip and the painting, are completed simultaneously. Parts I and III are also similar, as they are long, expanded presentations of a few hours, ten years apart, while Part II covers those ten years in an abbreviated, contracted form. In Part III scenes of Part I are recalled. The central events of the two long parts, the dinner and the trip to the Lighthouse, become moments of vision as a sense of oneness is achieved by the characters that undergo the androgynous experience.

NOTES

[1]Harvena Richter, Virginia Woolf: The Inward Voyage (Princepton: Princepton University Press, 1970), p. 36.

[2]Nancy Topping Bazin, Virginia Woolf and the Androgynous Vision (New Brunswick: Rutgers University Press, 1973), p. 44.

[3]Bazin, op . cit., p. 44.

Cage: A sense of imprisonment

Pope shouting 1951 oil on canvas by Francis Bacon

Albee and the Absurd Drama

Cleuza Vieira de Aguiar

This paper attempts to use *The Zoo Story*[1] as a way of evaluating Edward Albee's degree of commitment to the Theatre of the Absurd. This aim might not appear very novel as Martin Esslin has already included Albee in his list of well known absurdists. However, regardless of how famous Martin Esslin's *The Theatre of the Absurd*[2] it has never curtailed the critical Babel surrounding absurdist drama, for the term 'absurdism', despite Esslin, has been used in many different ways. C.W. Bigsby[3], for instance, by developing a predominantly thematic approach to the subject, and to Albee in particular, has charged Esslin with a lack of rigour for having included *The Zoo Story* amongst the absurdist plays. His disagreement with Esslin stems from his view of Absurd Drama as a revelation of nihilistic viewpoints. Thus, he maintains that in *The Zoo Story*, Albee, unlike the absurdists, is formulating an affirmation of man's ability to face reality.

The implication of Bigsby's two assertions regarding Albee's *The Zoo Story* will be fully investigated here. It will be shown that although Albee's positive thinking is indeed important for the understanding of the play, it does not necessarily exclude *The Zoo Story* from the ambit of Esslin's definition of absurdism. This is because Esslin has broadly defined absurd subject-matter as man's metaphysical angst and sense of bewilderment in the face of inneffective ideological systems. However, the purpose of this essay is not only to apprehend the playwright's vision of the world. It also purports to show that Bigsby failed to grasp that it is the <u>form</u> in which this sense of bewilderment expresses itself that is the essential aspect of the theatre of the Absurd. In other words, what is said in Absurd Drama is indissolubly linked with the <u>manner</u> in which it is said, and cannot be said in any other way.

Because the content of *The Zoo Story* is successfully a function of its form, it will be labelled an absurdist play. But while trying to evaluate how effectively Albee works out his vision of the world, it becomes apparent that Albee is not a fully committed Absurdist. In his attempt to compel the audience to partake of his vision, Albee refuses to dehumanize his characters, a pre-requisite for absurdism.

The Theatre of the Absurd

The New form of theatre that Martin Esslin has called Absurd is a form of poetry, a concretized metaphor yielding a presentation of the anguish of a world cut off from a basis of solid logic and religious precepts. It is a poetic theatre in the sense that, like poetry, it is founded on the belief that to state is to destroy and to suggest is to create. It is a form of poetry but not of lyrical poetry for its mood is violent and grotesque. Its language and images do not rely on "a rich web of verbal association"[4], but on the contrary it tends towards a devaluation of language. It renounces "arguing about the absurdity of human condition, it merely presents it in being, that is, in terms of concrete stage images of the absurdity of existence"[5] . These images embody the whole dialectic of the limitation of human knowledge as viewed by the philosopher and are articulated by the Absurdist playwright so as to fulfil the aesthetic ideal of unity between form and subject matter. In other words, if the sense of irrationality of the human condition is to be presented, the form in which it is expressed must be illogical as well. New content demands new form and if the philosopher no longer believes, as Plato did, that a human being is endowed with a core of immutable essence, the characters in a drama must not be wholly consistent. Similarly, the assumption that logical discourse as a possible means of conveying trustworthy solutions is invalid cancels out the need for the well constructed plot of the well-made play in its regular movement from introduction and exposition to climax and dénouement. Generally speaking, if the Absurdist writer rejects what he considers philosophical fallacies, it implies that he must also reject the aesthetic principles that support them. To express the various "isms" of the modern world under the tyranny of traditional theatrical conventions is to share with Camus and Sartre the blame for a contradiction the Absurdist writer urges us to avoid.

It is this striving for the achievement of harmony between the new forms suitable to their subject matter that made the Absurdists base themselves mainly, though not essentially, on the revolutionary techniques of Artaud and the French avant-garde movement[6]. The theatre of the Absurd should not be understood as a 'school.' As Esslin says:

> "It is a basic mistake to assume that all the works that somehow come under this label are the same or even very similar; and it is nonsense to try to attach

a value judgement to the whole category."[7]

The theatre of the Absurd is "intended as a generic concept of a large number of extremely varied and elusive phenomena" concentrating "on certain important elements that make them in other respects, quite different from one another."[8]

The theatre of the Absurd cannot be defined in ideological terms and the fact that it mainly portrays a sense of bewilderment at the lack of any ideological system does not necessarily mean it embodies a nihilistic viewpoint. What is far more important to the concept of the theatre of the Absurd is the form is which this sense of bewilderment and mystery expresses itself: the devaluation or even downright dissolution of language, the disintegration of plot, characterization and final solution, (which had hitherto been the hallmark of drama) and the substitution of new elements of form - concrete stage imagery, repetition or intensification. In sum, a whole new stage language[9].

The Zoo Story

In their attempt to avoid the aura of well-made drama, the Absurdists favoured the one-act play. Although *The Zoo Story* is in this mould, it has not being chosen here simply because of its compactness. The choice relies, more importantly, on the fact that the play gives an insight into Albee's understanding of the theatre. *The Zoo Story* can be seen to be both metatheatre as well as an instance of the absurd. This is made clear when Albee creates a duality of roles for Jerry. That is, Jerry is at the same time a character and the creator of his own play. He is as much the madman that comes to the park and unreasonably causes his own death as the mad poet, the creator caught in the very act of his creativity, conjuring up the play 'The Zoo Story' which his audience, Peter, is later going to watch on TV. To distinguish one from the other is difficult, for Jerry-character and Jerry-creator overlap in an almost indistinguishable way throughout the play. However there is a moment where Jerry-creator emerges quite distinctively from Jerry-character, which justifies the stress laid on this duality. Jerry, thinking of his visit to the zoo and still wondering about Peter says:

> Jerry: I'll start walking around in a little while, and eventually I'll sit down. (Recalling) Wait until *you* see the expression on *his* face.(italics mine)

> Peter:What? Whose face? Look here, is this something about the zoo?[10]

The pronoun 'you' is certainly addressed to the audience, and the adjective 'his' is a reference to Peter, his interlocutor at the time. By doing this, Jerry places himself out of the play and reveals that he deliberately intends to create a 'play' with Peter as his private audience.

> Jerry: (Distantly) The what?
> Peter: The zoo; the zoo. Something about the zoo.
> Jerry: The zoo?
> Peter: You've mentioned it several times.
> Jerry: (Still distant, but returning abruptly) The zoo? Oh, yes; the zoo. I was there before I come here..."[11]

The interpretation of the former quotation is reinforced by Jerry's subsequent absentmindedness as revealed in the latter quotation. He is removed from what is happening on the stage which suggests that his play is not clearly delineated in his mind. From this moment on, Jerry becomes an actor-creator in search of a play. The idea that Albee, either, consciously or not, wanted us to assume Jerry's role as a creator is made more explicit in Peter's words:

> "I... I don't express myself too well sometimes (He attempts a joke on himself) I'm in publishing, not writing."

What Peter puts forth as a joke suggests that Jerry, being the one who could express himself so well, should be taken as a writer.

To accept Jerry as a creator has also the further advantage of demonstrating Albee's desire to involve the audience's attention to the extreme. One may also say that what he develops on the stage is a kind of didactic process that brings the audience to an awareness of what modern theatre is. The audience, represented by Peter in *The Zoo Story* is, in an Artaudian way, involved in an atmosphere of hypnotic suggestion in which the mind is affected by direct pressure on the senses. This hypnotic trance into which Jerry puts his audience is revealed by Peter's excitement when listening to the tale of the dog, and his shift of mood from apathy to a crescendo of madness. This shift of mood has the final merit of leading Peter (audience) into a state of deepened and keener perception, thereby

compelling him to murder Jerry. Jerry's death, therefore, should not be considered a melodramatic ending, for his murder is aimed at transforming Peter's (the audience's) happy evening of idle entertainment into an unbelievable burden of guilt, for a crime he did not plan to commit. In theatrical terms, this means the total negation of the cathartic effect of purgating Peter's (the audience's) emotions and, instead, making him return home with the painful awareness of what he really is.

The fact that Albee (Jerry) wanted his audience to develop its perception towards his art is conveyed by Jerry's recurrent postponement of his narration of the zoo story. Through his constant testing, Jerry implies that he wants to know whether Peter is ready for a full understanding of the story. One is first led to this interpretation when Jerry submits Peter to a continuous questioning and gets to know him as an 'educated man' who cannot perceive and, thus, accept relativity of meaning ("What's the dividing line between upper-middle middle class and lower upper middle class?")[12]. A Man who is patronizing when bewildered, and who is bound to a conventional labelling of his favourite writers, is not a man who is ready for the absurd 'Zoo Story' as is unravelled at the end of the play.

Jerry's first hints about the right way to perceive a work of art are given is some of his apparently disconnected statements: "Sometimes a person has to go a very long distance out of his way to come back a short distance correctly"[13]. By 'going out of his way', Albee implies that Peter should risk his established pattern of thinking by being forced to abandon his simplistic one-to-one correlation of concept and object. This is corroborated by Jerry's other antagonising comments: "What were you trying to do? Make sense out of things? Bring order? The old pigeon-hole bit? Well, that's easy."[14]

What Jerry means is that Peter should not transfer his plain comprehension of logical thought to the interpretation of the 'Zoo Story'. He should not take what Jerry says literally but try to get at what is left unsaid, for meanings in Jerry's art are of imaginative or emotional kinds and not rational ones. The imaginative 'Zoo Story', built on seemingly unrelated levels of meaning would communicate nothing to people who are open only to a rational approach. For this reason, he points out what a creative interpretation should be like: "What I wanted to get at is the value difference between pornographic playing cards when you're a kid and pornographic playing cards when you're older. It's that when you're a kid you use the cards as a substitute for a real experience and when you're older you use real experience as as substitute for the fantasy."[15]

The grown-up man, Peter or the audience, should try to recapture the child's creative imagination for this is the essential condition for the process that transforms the imaginary and self-sufficient world of art into a metaphor of the real world.

But because he knows Peter has been conditioned not to put his imagination to work and is therefore, incapable of creating new meaningful relationships out of the free associations derived from his 'Zoo Story', Jerry decides to tell the tale of the dog. He also seems to imply that he is going to do with Peter what he has already done with the dog: "First I will try to kill the dog nicely then I will just kill him"[16]. What he means is that he will first lower himself to the level of Peter's inappropriate approach to art and tell him a well-engendered and moving story built up through understandable logical sequences of events, providing all the necessary descriptions with his mimetic abilities. One could say that through his vivid narrative language he has peopled the stage with characters performing a play within a realistic setting. In a way, it suggests a 'play', framed according to naturalistic-realistic conceptions, which Jerry, the creator, then mocks by transforming it into the parody that greatly contributes to the hilarious effect of the 'Zoo Story'. Though Jerry has succeeded in leading Peter into an almost Artaudian trance, Jerry knows that his art is not successful enough to achieve Peter's (the audience's) identification with his art. It can only get from Peter the same "free passage" he had with the dog. Though Peter is impressed by Jerrys's realistic description, he still maintains a detached position towards art: "It's so... unthinkable. I find it hard to believe that people such as that really are".[17] The fact that Peter can still set a limit between fact and fiction and that he is still only patronizing towards,and bewildered by, the strangeness of the theme conveyed in the tale of the dog means failure to Jerry ("I... I don't understand what... I don't think I... Why did you tell me all this?"[18] As the story was framed in accordance with naturalistic-realistic theatrical conventions, it might be inferred that Albee (Jerry) recognized the need to discard them. Again he mocks them by saying that as Peter is in the publishing business, he could make "a couple of hundred bucks (selling) the story to the Reader's Digest"[19].

In his eagerness to make a true contact through his art. Jerry tickles Peter. By watching Peter's hysterical laughter, his subsequent reaction of calling him "Jerry" for the first time and his sincere confession that he had his "own zoo there for a moment"[20], Jerry learns that he should affect the audience's mind by direct pressure on the senses. Peter is ready for Jerrys's 'Zoo Story'.

Jerry impales himself on the knife Peter is holding and causes his own death. The idea of death in this context is associated with the idea of success and leads us to believe that Jerry considers the absurdist 'Zoo Story' a succesful play in the sense that it permits a full expression of his new form of drama. The fact that he wants to emphasize the belief in his art and at the same time his trust in the newly converted Peter makes him insist that Peter pick up his book, quite sure that Peter will no longer use the 'book' (that is, art) as a form of escapism as Peter had intended on coming to Central Park.

In his recollections of his past Jerry is recognizable as a character and shares with Peter sexual impotence, inability to love, the same loneliness and the inability to communicate. He is still the one who, confined in his limitations, somewhat laments the fact that he doesn't know why he lives in such horrible, 'laughable' dwellings. Jerry is more of a character and less of a creator in curtailing the detachment from his art to the point of feeling sorry for the anguish he himself is causing Peter[21]. Jerry, more creator than a character, is identified by his detachment from his 'character's' (Peter's) feelings. This is his intention of pursuing his ideal art regardless of the means he might use, including the idea of giving up his life. Jerry, as author, is aware of his creation and dominates the whole play, controlling Peter's action at will and bending him to the utmost involvement. Jerry-creator reveals not only his concern with his technique for affecting the audience, but also, as we have seen before in the episode with the dog, his rejection of a logical discursive narrative for his new drama. The latter is far from his ideal of art as metaphor for the senselessness and cruelty that he sees in real life. Throughout the play we see him collecting from his real experience the raw material for his absurd 'Zoo Story' which, by embodying that necessary disintegration of plot, recalls Dillon's definition of plot in Absurdist dramas:

> "... a series of actions and episodes related only by position complemented by unrelated words, phrases and sentences, leading to an impression of a ritualistic burlesque of life, whose climax is usually either a ritualistic burlesque of life and death or a repetition of the unrelated actions and episodes"[22]

Such a plot is the result of Jerry's creative flow of imagination, revealed at work in correlating the apparently different situations he has experienced in real life. Once we put them in a chronological order as they appear on the stage, we first imagine Jerry coming to Central Park wondering why in a zoo, animals are imprisoned in separate cells, as it were. Subsequently, Jerry recurrently brings together his visit to the zoo with his exploratory concern about human life. This implied correlation leads to Jerry's conclusion that people, by living in 'laughable' rooms, separate from their neighbours even when in the same dwellings, or in their confinement to a self-centred life, are like zoo animals living in cages.

Jerry-creator is seen in the imaginative metaphorical process of correlating all these repetitive and truthful situations, valid at different levels of existence and experience: birds in cages, people in flats, people rooted in the conformist apathy of bourgeois life, lions in different cages. He is identified as someone who comes onto the stage with an image of imprisonment which is extended and given a new dimension with each added association in an increasing progression from concreteness to abstractness; that life itself is an imprisonment, a cage, an escape from which leads inevitably to death. At the same time, what he attempts to create is a spectacle that offers "a marvellous complex of pure imagery, a poetry in space wherein language becomes one of a complex of expressive media"[23]. Concomitantly, he tries to bring spontaneity to the stage by composing and improvising a play directly on the stage.

If this reading is right, Albee has achieved that necessary coherence the Absurdist playwrights want to achieve in the form of drama they create. He succeeds in producing a metaphor for an existentialist vision of experience by presenting Jerry as without any preconceptions of precomitments in his exploratory attempts to achieve conceptualization in the 'void'. This conceptualization comes only after a bracketing of phenomena and experience, if at all.

A positive attitude towards imprisonment.

The cage and its implicit idea of imprisonment is evidently the chief image of the play. As the drama progresses the audience increasingly feels that Albee's cage is the last bullwark against a hostile environment. It appears that Albee is dealing with the Artaudian notion of cosmic cruelty where "the sky can still fall on our heads", a "kind of higher determinism" where "evil is permanent" (24). The image of the cage is one of Albee's main devices to achieve

the dominant mood of fear and menace that culminates in violence and cruelty.

For Peter's - a true representative of the status quo - the cage stands for a safe place in a vaguely defined void, where people can feel secure. But as Jerry tries to prove cage is not a place of refuge at all, but is in fact a replica of the insecurity of the outside world. As we have seen, Jerry's action of breaking the bars of the cage in *The Zoo Story* inevitably leads to death. Therefore, whatever bars may mean they definitely stand for something negative for they make man unable to see a world from which he is excluded. If we assume that beyond the bars of a cage Albee intends the existence of a world of ultimate truth never to be attained by finite human knowledge, we can also assume that, for him, man can never be absolutely free. But despite the inevitability of man's imprisonment as the natural condition of his own human nature, Albee also seems to imply that, ironically, man still has free choice in setting the dimensions of his own prison. In *The Zoo Story* he is dealing with two kinds of prisons: the limited prison of those who easily conform to their human limitations and the larger prison of those who try to find out who they really are. Albee seems to believe that those who choose the limited dimension of the first kind of prison, like Peter did, lose their human qualities and are therefore more like vegetables. Those who search for true knowkedge are necessarily suffering characters, for they are afflicted with a despair for which they cannot find any logical explanation. The reason for their inability to find the real cause of their affliction is that it lies in the unattainable outer world, beyond the cage and beyond any comprehension . Jerry is a suffering character of this kind and the search for a logical explanation for his despair is the very motif for the metaphorical journey he makes "to the good old North". However these suffering characters can have a positive attitude towards their forever frustated attempts to find absolute truth. Jerry has this kind of attitude. He is, as he calls himself, a transient man, who sets himself on a journey he does not want to stop even when he knows,beforehand, that he will never reach his destination. The very vagueness of his possible metaphorical journey reinforces the uncertainty of getting to his desired destination. As he says, "I'm going northerly... to the good old North". It seems that in this metaphorical journey, Jerry is brought to the ultimate knowledge of his limited nature and with that, the realisation that death is the only way to transcend his human finitude.

His death however should not be interpreted as that of a being who is giving up life because he thinks it is not worth living. The act of causing his own death is a heroic gesture of raising another man from blind acceptance of things to the same degree of awareness that he had before dying, or, to use Jerry's own words in the play, so as to raise Peter from the 'vegetal' condition to that of an 'animal'.

In the recollection of his life, Jerry progresses towards greater knowledge. By expanding his image of life as caught in a cage, Jerry realises that the world is framed according to repetitive patterns. However, despite the pattern, he sees that there is no logical connection between the sequence of events. But through the observation of the effects of his actions he turns each experience into the motivation for the next. In the general rhythmical action of the play, in its ups and downs on its way to a climax, each new experience is larger than the last. The repetition which Jerry sees in life suggests a Kierkegaardian view of experience. As G. Anders has pointed out "Kierkegaard found in 'repetition' a moral category of existence, and used the term to define the unremitting claim of old, but ever newly imposed obligation, which are the reverse of the merely 'interesting'"[25]. Once life has determined the recurrent pattern there is a moral obligation to undertake it. Even more than that the act of searching, as undertaken by Jerry, contains the very seed of knowledge and creation, and this is what he proves when he moves from his discouraging experience with the dog to his successful experiment with Peter. What he tries to prove in this latter experiment is, paradoxically, that the search for absolute truth is the only possibility if man is to redeem his sin of never being able to attain the unattainable. In other words, it is in this everlasting process of seeking and never finding his true self or true knowkedge that man really is, (i.e. where his 'isness' lies) and really creates. Jerry realises that man can only be in the process of being and that his search is in itself a kind of creation. For Albee ultimately sees an aura of grandeur in man's ability to create, notwithstanding the drudgery of repetition. He sees a God in every man: "God who is a colored Queen who wears a kimono and plucks his eyebrows, who is a woman who cries with determination behind her closed door..."[26]

Character as Creator

Because Albee has such a positive view of man he does not reduce Jerry to the stereotype character without any energy, as is

so often found in French Absurdist dramatists. Consequently he does not minimise characterisation. Nor does he reduce Jerrys's responses to life to the merely mechanical. Jerry, whatever he might be, creator or character, delves into his past and conveys much personal information. And, unlike the inarticulate absurd character, Jerry even make direct statements in those awkward situations that he creates. He is not the typical dehumanized character. Albee has created in Jerry a character that suits and reasserts his humanist view of man.

Conclusion

Assuming that this reading of the *Zoo Story* is coherent and bearing in mind that, even if coherent, it is just one of many possible interpretations vis-a-vis the puzzles the playwright creates, it can be concluded that Albee sees life as a series of repetitive experiences which are morally valid. This only partially supports Bigsby's approach to the play. As has been shown, while a positive attitude towards man's capacity to endure the repetitive experiences of life is an important ingredient it does not invalidate the charaterization of the play as absurdist. By embodying in its very form the sort of puzzle which reveals modern man's sense of bewilderment *The Zoo Story* is easily fitted into Esslin's framework for the Theatre of the Absurd. If it were not for Jerry's characterization the degree of fit would be total. However, as has been demonstrated, this characterization is an ingenious device of Albee's to teach his audience how to respond to the absurdist form of art. It is worth adding that this didactic spirit is the product of Albee's desire to wake his compatriotes from the 'American Dream'.

FOOTNOTES

1. Albee, Edward. In Three Plays, Jonathan Cape, 1967.
2. Esslin, Matin. The Theatre of the Absurd, Penguin, 1968.
3. Bigsby, C.W.E. Albee, Oliver and Boyd, 1969.
4. Esslin, Martin, op. cit. page 25.
5. Esslin, Martin, op. cit., page 25.
6. Op. cit.. page 26 'It is broadly based on ancient strands of Westerm tradition and has its exponents in Britain, Spain, Italy , Germany, Switzerland, Eastern Europe and in the United States as well as in France'
7. Esslin, Martin. Brief Chronicles, 1970, page 220.
8. Op. cit. page 221.
9. Op. cit. page 221.
10. Albee, Edward, The Zoo Story. page 22.
11. Op. cit. page 23.
12. Op. cit. page 23.
13. Op. cit. page 25.
14. Op. cit. page 25.
15. Op. cit. page 32.
16. Op. cit. page 37.
17. Op. cit. page 34.
18. Op. cit. page 44.
19. Op. cit. page 44.
20. Op. cit. page 49.
21. His compassion, for example, is revealed by sympathing with the pain he caused Peter in the murder scene.
22. Dillon, Perry Claude. The Characteristics of the French Theatre of the Absurd in the Plays of Edward Albee and Harold Pinter, Drama Review, III, 1970.
23. Roberts, V. Mowry. The Nature of Theatre, Chicago Press, 1971, page 250
24. Op. cit., page 250.
25. Anders, Gunther. Franz Kafka. London. Bowes & Bowes, 1960,page 37.
26. The Zoo Story, op. cit., p. 42,

Symbolism in O'Neill's *Desire under the Elms*

Elisa Cristina de Proença Rodrigues Gallo

Symbolism may be defined as the representation of a reality on one level of reference by a corresponding reality on another.

The traditional symbols are not "conventional" but "given" with the ideas to which they correspond. There is, accordingly, a distinction between - le symbolisme qui sait et le symbolisme qui cherche - the former the universal language of tradition, the latter that of the individual and self-expressive poets who are sometimes called Symbolists. Hence also the primary necessity of accuracy in iconography, whether in verbal or visual imagery. It follows that an understanding of what the expressive writing intends to communicate implies not only taking it literally or historically, but also interpreting it "hermeneutically".

Though words can be used irrationally for merely aesthetic and for non-artistic purposes, they are by first intention signs or symbols of specific referents. However , in an analysis of meaning it is important to distinguish between the literal and the categorical or historical significance of words and the allegorical meaning that inheres in their primary referents. Although words are signs of things, they can also be symbols of what these things in themselves imply. Thus, we all know what is meant when we are ordered, "Raise your hand", but when Dante writes, "And therefore doth the scripture condescend to your capacity, assigning hand and foot to God..." (Paradiso, IV, 43), we perceive that in certain contexts "hand" means "power". Language is thus not merely indicative, but also expressive, as St. Bonaventura says, "it never expresses except by means of a likeness". (De red artium and theol).[1]

Within his plays O'Neill has made use of a certain number of key symbols to express his themes. In Desire under the Elms the symbols could be divided into four distinct groups, these connected to the farm itself, these connected to motherhood, organic and nature symbols, and the elms which, in a way, embody them all.

"In the context of the play's realistic action the elms are not symbols in any discrete or absolute sense. Their meaning, is reached only as the characters become aware of their presence,and and as the elms, in consequence become part of the action. When,

for example, Ephraim Cabot associates the evil lhe feels in the house with something dropping from the trees, their significance is made clear and psychologically plausible, their symbolism an element of the play's core".[2]

As the key symbol of the play, the elms stand for maternity, sexuality, and life force. The quality of maternity in the play is generally sinister and oppressive, and the trees are symbolic of natural fertility and the mystery of a flourishing New England farm. This is very well illustrated in O'Neill's first description of the elms.

> Two enormous elms are on each side of the house;They bend their trailing branches down the roof. They appear to protect and at the same time subdue. There is a sinister maternity in their aspect, a crushing, jealous absorption. They have developed from their intimate contact with the life of man in the house an appalling humaneness. They brood oppressively over the house. They are like exhausted women resting their sagging breasts and hands and hair on its roof, and when it rains their tears trickle down monotonously and rot on the shingles.[3]

The exterior of the farm is always visible and so is the interior of the house - four rooms - which are simultaneously displayed. Throughout the play the action takes place alternately in the interior and exterior. We are conscious both of the domestic lives of the characters, and of the farm which is the framework for their lives and a consuming object of their desires. The notion of a frame is visually represented by the overhanging trees.[4]

But it is not merely nature and a particular stony farmland that is thus symbolized. The maternal trees represent also the secret dominance of the female in the action - the second dead wife of Ephraim Cabot, worked to death by her husband, who still exerts a powerful influence over the life of her son, Eben.

Eben's memory of his mother causes him to express anger and frustration with his life and environment including blaming his brothers for their failure to help her or take moral responsibility for what happened to her. By turning continually to thoughts of his mother he finds a way to rebel against the life he is forced to live, retreating from the hardness of farm life to a warmer and more gratifying commitment.

Although dead, Eben's mother is present throughout the play. This can be clearly seen from the following examples:

> Peter. She was good even t'him
> Eben. An' fur thanks he killed her.

Simeon. No one never kills nobody.
It's allus somethin. That's the murderer
Eben. Didn't he slave Maw t'death (p.11)?

.....

Eben. Why didn't ye never stand between him'n'my Maw when he was slavin' her to her grave - t'pay her back fur the kindness she done t'yew (p.12)?

or

Eben. They was chores t'do, wa'n't they?
It was on'y arter she died I come to think o'it.
Me cookin' - doin' her work... She still comes back - stands by the stove thar in the evenin' -
she can't find it natural sleepin' and restin'
in peace. She can't git used t'bein' free -
even in her grave.

Simeon. She never complained none.

Eben. She'd got too tired. She'd got too used t'beein' tired... I'll see t'it my Maw gits some rest an' sleep in her grave (p.13).

or

Eben. ... Didn't ye feel her passin' -
going back to her grave?
Cabot. Who?
Eben. Maw. She kin rest now an' sleep content.
She's quits with ye. (p.50).

Later after Eben realizes that Abbie's initial motives for participating in sexual relations were to get pregnant in order to secure her inheritance of the farm he - in all his hatred - calls down his mother again: "but I'll get my vengeance too. I'll pray Maw t'come back t'help me - t'put her cuss on yew an'him (p.61).

Abbie soon recognizes Eben's desire for a mother so she consciously works to replace the dead mother in his affections. She hides all her lust in order to look as much as possible to a new mother, and in this way she tries to approach him.

Abbie. Tell me about your Maw, Eben.
Eben. She was kind. She was good.
Abbie. I'll be kind and good t'ye.
Eben. Sometimes she used to sing fur me.
Abbie. I'll sing fur yew.
Eben. This was her hum. This was her farm.

Abbie. This is my hum. This is my farm (p.46).

or

Abbie. Don't cry Eben. I'll take yer Maw's place. I'll be everythin' she was t'ye. Let me kiss ye, Eben. Don't be afeered. I'll kiss ye pure, Eben - same's if I was a Maw t'ye - an' ye kin kiss me back's if yew was my son - my boy - saying' good-night t'me.

... Don't leave me, Eben.
can't ye see it hain't enuf-lovin'ye like a Maw- can't ye see it's got to be that an' more - much more - a hundred times more - fur me t'be happy-fur yew t'be happy (p.47)?

In addition to fulfilling the mother's role she's also his lover.

Abbie. I love ye, Eben. God knows I love ye.

Eben. An'I love ye, Abbie. - now I kin say it. I been dyin' fur want o'yew - every hour since ye come. I love ye. (p.43).

Although their relationship is illicite, Barrett H. Clark has observed that "of'sin' they have no conciousness; victims of puritanical repressions, of unrestrained passion and of the mighty current of life, they have fashioned their romance apart from the sordidness of their surroundings".[5]

Abbie. Ye can't. It's agin nature Eben.
Ye been fightin'yer nature ever since the day I come - tryin' t'tell yerself I hain't purty t'ye... Nature'll beat ye, Eben (p.33).

Through Abbie, Eben achieves an intoxicant rapture born of a desire that transcends walls of stones, and their relationship is strengthened by a vitalizing energy which seems to come from nature itself. O' Neill has his character express this graphically, before they verbalize their feelings.

"In the next room Eben gets up and paces up and down distractedly. Abbie hears him... Their hot glances seem to meet through the wall. Unconsciously he stretches out his arms for her and she half rises. (p.40)."

It seems that O'Neill has given these two characters an extra sensory perception. For them there seems to be no boundaries either physical, like walls, or moral - like pre-established standards. They are madly driven towards each other, unable to cope with that strong sexual desire. However, it is good to point out that although

physically attracted to each other from the very beginning of the play, this sexual desire tends primarily to be a barrier between them. Eben refused Abbie's presence since she symbolized for him nothing more than a usurper - the one who came to take his dead mother's place.

> Abbie. Be you Eben? I'm Abbie - (She laughs) I mean, I'm your new Maw.
>
> Abbie. .... I don't want t'pretend palyin' Maw t'ye, Eben. Ye're too big an'too strong fur that. I want t'be friens with ye.
>
> Eben. (They stare again, Eben obscurely moved,physically attracted to her) yew kin go to the devil.
>
> Abbie. I'd feel that same at any stranger comin' t'take my Maw's place.
> Yew must've cared a lot for yewr Maw, didn't ye? My Maw died afore I'd growned. But yew won't hate me long, Eben. I'm not the wuse in the world - an' yew an' me've gota in common (pp. 29-30).

Abbie is the most complex character in the play, not only because of the several roles she plays but also on account of her strong determination to get what she wants. As Clifford Leech says in his book O'Neill, "Ephraim's third wife, Abbie, is strong enough to destroy Ephraim an Eben and the child that is born to Eben and herself. In this respect Desire under the Elms has a kind of generalizing quality that O'Neill had cultivated in the expressionist plays, and this is reinforced by the echoes of the Hippolytus, the Oedipus Rex and the Medea. Abbie is her step-son's seducer and the murderess of her child; Eben's love for Abbie is in part a love for the mother whose place she has taken".[6]

Throughout the play Abbie is so linked to the farm that they are almost one. Tension in the play revolves around the struggle for the farm.

> Eben. An'bought yew - like a harlot.
> An'the price he's payin'ye - this farm - was my Maw's, damn ye. - an' mine now.
>
> Abbie. Ywr'n? We'll see' bout that !
> Waal - What if I did need a hum? What else'd I marry an old man like him fur?...
> This be my farm - this be my hum... (p.30).

Barrett H. Clark in his book Eugene O'Neill - The Man and his Plays, sees the characters of Desire under the Elms as being a

group of peasants, tenacious in their passion for land, justifying their hardness by their fear of their wrath of God, eager for power, seeking for beauty of a kind and for sexual gratification, cruel and greedy. [7]

Abbie. T'see that Min, I s'pose?...
Eben. Mebbe - but she's better'n yew...
Eben. She didn't go sneakin' and stealin' what's mine
Abbie. Ywr'n? Yew mean - my farm?
Eben. I mean the farm yew sold yerself fur like any other old whore - my farm.
Abbie. Ye'll never live t'see the day when even a stinkin' weed on it'll belong t'ye (p.34).

Like his brothers, Eben at first seeks satisfaction in a materialistic world. Yet as the play develops it is clear that his hatred for father and his legalistic claims of ownership are only signals of a truer desire to rediscover, through identification with the land, the security his dead mother's love brought him. He has filled the void her death created with vicious hatred, but for all that his quest is positive and at heart selfless. He desires not to possess but to be possessed by the force he knew in her love and which he associates with the "purty" land.

Believing that the farm belongs rightfully to him, Eben looks upon his new stepmother as a designing and dangerous interloper and hates her with all his power. But Abbie, on the other hand, is both clever and sexually attractive, and to keep the farm in her possession - the reason she married such an old man - she promises to give him a child.

Abbie. ... I want a son now.
Cabot. It'd be the blessin'o'God, Abbie.
... They haint't nothin' I wouldn't do fur yew then, Abbie, ye'd hev on't'ask it - anythin'ye'd a mind t'.
Abbie. Would ye will the farm t'me an'it...?
Cabot. I'd do anythin'ye asked, I tell ye. I swear it (p.38-39).

There is a constant strife between Eben and his father because the latter has usurped what Eben regards as his own - the mother and the land. Cabot would rather destroy the farm than give it to Eben.

Abbie. So ye're plannin' t'leave the farm t'Eben, air ye?...

Cabot. ... I'd see it afire and watch it burn - this house an'every ear of corn an'every tree down t'the last blade o'hay. I'd sit an'know it was all a-dyin'with me an'no one else'd ever own what was mine, what I'd made out o'nothin'with my own sweat' n'blood.
'Cepting the cows. Them I'd turn free (p. 36).

Cabot's reaction to Eben's claims to the farm is one of complete despise and scorn.

Cabot. ... Yewr farm. God A'mighty'If ye wa'n't a born donkey ye'd know ye'll never own a stick nor stone on it - specially now arter him bein'born. It's his'n, tell ye-his'n arter I die.... Waal , it'll be her'n too. Abbie's - ye won't git'round her - she knows yer tricks - she'll too much fur ye - she wants the farm her'n - she was afeered o'ye - ... And she says, I want Eben cut off so this farm'll be mine when ye die. An'that's what's happened, hain't it? And the farm's her'n. An' the dust o' the road - that's your'n (p.p.58-59).

In the midstof this struggle for the farm we have the two brothers - Simeon and Peter - trying to free themselves from the land. Their final success in breaking lose is symbolized by their tearing the gate off the hinges and taking it with with them. Keeping their universal significance, the gates stand for an obstacle, and once open they would mean not only freedom but the passing to a different world, to a new kind of life. In Desire under the Elms it is Simeon who "digs down a wall", tearing the gate off hinges, abolishing "shet gates, an' open gates, an' all gates, by thunder".

The farm not only dominates the scene in a physical sense, but it's also spiritually dominant. One of the central ideas of the play is the response of the characters to the land on which they live. Close to the soil, their identities and destinies are shaped by a force they sense moving in the earth. The influences of the land are shown in may ways including Ephraim's sense of the earth as the source of his salvation, in Eben's feeling of dislocation on the farm, in Abbie's desire to come home. The play focuses on the land both as fertile and sterile, as giving blessings and as demanding cruel service.

Eben has in him "a repressed vitality", an animal - like quality that gives him maturity and manliness. He seeks identification with nature and through him the beauty of the farm is made real and

Abbie is linked with that beauty. She causes Ephraim to become aware of the natural forces that shape his life and enables him to define the nature of hard and easy gods, and to clarify the influences that are concentrated in the sinister elms. It is through Eben's touch of poetry that the farm is transformed.

> Eben. It's purty. It's dammed purty.
> It's mine. Mine, d'ye hear? Mine (p.17).

Eben's quest for the source of the feminine power in the land sets him apart from his brothers and brings him into fatal opposition with Ephraim and his hard God. For Eben the true, the consumate condition of being is to belong to the land as an unborn child belongs to the womb. Curiously moved by this desire, his view of the land changes and it is no longer stony and unyielding, but warm and filled with life.

Dominant, at the heart of the play are the two powerful forces moving through the land giving it its character: a power that lies in the stones and another which lies in the soil. The former demands the self-denial and the control Ephraim gives it, the later promises peace and fulfillment in return for complete surrender. The characters are aware of them and respond in varying degrees of awareness to the forces that control their lives.

> Simeon. We've wuked. Give our strength
> Give our years. Plowed'em under in the ground -
> rottin' - makin' soil for his crops. Waal -
> the farm pays good for here - about (p.8).

and

> Eben. An'makin' walls - stone atop o'stone
> - makin' walls till your heart's a
> stone ye heft up out o' the way o'growth onto
> a stone wall t'waal in yer heart (p.13).

More than any other character Ephraim identifies himself with the farm and seeks solace in it and in native. The life-giving forces of earth are so strong in the characters that Ephraim, when describing Abbie takes comparisons from nature. "Ye belly be likes a heap o'wheat" or puts Abbie and the farm close together "Sometimes ye air the farm and sometimes the farm be yew".

Ephraim is an instrument of evil and destruction of others. He remains a tyrant, utterly self-righteous, who seeks to posses both the farm and the youth of others wholly for himself. He is the

incarnation of ownership - the spokesman of a materialistic society which destroys the souls of other men. Therefore he is hated.

He is the archetypal patriarch, his name meaning "the fruitful" is a source of irony by the end of the play. He is also identified with the God of the Old Testament, whom he quotes so often, both in his harshness and solitude. Nevertheless, the play is his tragedy as much as the lovers. At the end he is quite alone on the farm he has built stone by stone, and O'Neill makes us respect him for all the physical strength and vitality which he retains into his seventy-sixth year. It is on account of this loneliness that he goes so often to the barn and tries to find some peace there, together with the cows which he considers to be his equals.

> Abbie. Whar air ye goin?
> Down whar it's restful - whar it's warm - down t'the barn. I kin talk t'the cows. They know. They know the farm an'me. They'll give me peace (p.42).

and returning from the barn one morning he declares

> Cabot. I rested. I slept good-down with the cows. They know how t'sleep. They're teachin'me (p.50).

At the end of the play, after his great disappointment he frees the cows as a way to free himself.

I'we turned the cows an' other stock loose. I've druv' em into the woods whar they kin be free. By freein'em, I'm freein'myself (p.71).

The use of organic and nature symbols is crucial to convey the physical quality in the play. Simeon and Peter are an organic extension of the earth and soil. On the bare framework of a New England domestic tragedy, O'Neill has grafted a religious symbology, almost an iconography. The Biblical names, while "locally" motivated - a man like Ephraim Cabot could be expected to name his sons after characters in the Bible - seem to dictate at least some of the actions of the charaters, and even take on the beginnings of a dialetic.[8] Thus, Peter - "the rock" - is associated throughout the play with rocks and-stones. "Here, it's stones atop o'the ground - stones atop o'the stones - makin' stone walls - year atop o'the year... And it is Peter who first picks up a rock to cast at this father's house. In revenge on his tyrannical father, Simeon, on the other hand, threatens to rape his new wife.

They are closely connected to the farm and land. "Their clothes, their faces, hands, bare arms and throats are earth-stained. They smell of earth (p.8).Similarly they are linked with the animals.

Peter. Mebbe. The cows knows us

Simeon. An'likes us. They don't know him much.
They knows us like brothers -
an'likes us (p.22).

The imagery of the sun arises in many contexts and develops meanings crucial to the play.

Abbie's desire for Eben is expressed in terms of her response to nature itself in the form of the sun.

Abbie. Hain't the sun strong'n'hot?
Ye kin feel it burnin'into the earth-Nature-makin'
thin's grow - bigger'n bigger- burnin' inside ye
makin'ye want t'grow - into somethin' else - till
ye're jined with it - an' it's your'n - but
it owes ye, too - an' makes ye grow bigger -
like a tree - like them elums (p.60).

The partly ironic phallic image expresses Abbie's langorous response to the sun's heat. Imagery of the sun forms a poetic motif threaded throughout the play. In the opening dialogue, for example , Eben, Simeon, and Peter all respond to the setting sun.

Eben. (gazing up at the sky) Sun's downin'purty.

Simeon and Peter. (together) Ay-eh. They's gold in the West.

Eben. Ay-eh (pointing) yonder atop o'the hill pasture,
ye mean?

Simeon and Peter. (together) In California (p. 9).

For Simeon and Peter the sunset holds a vague promise of riches to be found in the golden West, and a little earlier it has called to Simeon's mind the memory of his dead wife, Jenn, who had hair "long's a hoss - tail - and yaller like gold". It conveys a sense both of loss and promise and emblemizes the source of his restlessness and the end of his quest.

For Eben, the sun is a manifestation of the beauty of the farm. It is the agent of the farm's fertility, but when it disappears he has no need to follow it beyond the hill pastures.

In his last image all the meanings have centered around it, those of nature, of love, of covetousness , are synthetized and restated.

Eben. I love ye, Abbie... suns's a-rizin'
Purty, hain't it.

Abbie. Ay-eh (They both stand for a moment looking up raptly
in attitudes strangely aloop and devout).

Sheriff. (looking around at the farm enviously)
It's a jim-dandy farm, no denyin'. Wishe I owed it (p. 73).

The time in Desire under the Elms is spring, season of awakening and season of ritual. It is the spring which has sent Ephraim out "t'learn god's message t'me in the spring like the prophet's done". It is a spring so compelling in its beauty and life that even Simeon and Peter are moved to utter, from their animal existence , "Purty". The play will end in late spring a year later.

But it is not only during spring that there is a search in the play; motherhood and the quest for mother is an ever present psychological theme.

Through an identification with the land Eben tries to regain the security the love of his dead mother brought him. His quest for the source of feminine power in the land sets him apart from his brothers and brings him into fatal opposition with Ephraim and his hard God.

Eben is so devoted to the memory of his mother that he keeps her parlor as a kind of sanctuary. It is dark and sealed away, inhabited only by his mother's ghost. But Abbie with her cunning slowly breaks Eben's resistance , and they become lovers in the parlor.

Abbie. They's one room hain't mine yet, it's a-goin't'be tonight.
I'm a-going down and light up. Won't ye comin' courtin' me in the best parlor, Mister Cabot?

Eben. Don't ye dare. It hain't been opened since Maw died an'was laid out thar. Don't ye...

Abbie. I'll expect ye afore long, Eben (p.44).

Abbie asserts that his mother blesses their union and, in this setting, Eben thinks of and sorrows for his mother, while Abbie identifies herself with the dead woman and loves Eben both as a mother and as a lover.

Abbie. When I fust come in - in the dark - they seemed somethin' here.

Eben. Maw

Abbie. ... Now - since yew come - seems like it's growin' soft'n' kind t'me.

Eben. Maw allus loved me

Abbie. Mebbe it knows I love yew, too.
Mebbe that makes it kind t'me.

Eben. ...Hate ye furt stealin' her place -
here is her hum settin' in the parlor whar she was laid (p.46).

To Eben, the prostitute Min, whom he visits is a kind of incestuous revenge on his father for Cabot has also had sexual relaton with Min. To Eben she is warm and soft "like the summer nigh". Min stands not only for lust, but also for the figure of the mother Eben misses so badly. There is a strange mixture of sexual desire and search for maternal love in Eben's relationship with her.

> Simeon. Whar was ye all night?
>
> Eben. Up t'Min's ... Then I got t'the village and heerd the news (Cabot's marriage) an' I got madder'n hell and run all the way t'Min's not knowin' what I'd do - waal - when I seen her, I didn't hit her nuther - I begun t'beller like a calf and cuss at the same time, I was so durn mad - an'she got scared - and I just grabbed holt an' tuk her (p.18).

Eben acts the way she does with him probably because of that Eben sees her not only as a sexual object, but respects her as a human being.

But it is in Abbie that Eben finds a fuller fulfillment than in Min. Abbie's complex character and her double function of lover and mother is suddenly resolved into that of a woman who loves Eben. Perhaps O'Neill intended to keep the maternal element in this love strongly evident for Abbie must give her grown-up son anything he wants, even his own child's death.

As for the killing of the child Clifford Leech observes that we may hesitate over this fact, despite the admiration that the general conduct of the action arouses for it gives rather the effect of a knot being untied so that secrecy may be banished and comfort may go.[9]

As Eben and Abbie mature, their relationship takes precedence over all other interests. Thus, in the end, they give up all their selfishness and become unselfish - giving lovers.

Frederic Carpenter comments on the plot of the play as related to Greek Mythology. "The plot of Desire also re-enacts many of the tragic incidents of the olf Greek myths. As in Oedipus the son fights the father and commits adultery (technically incest) with the mother (in this case a step-mother). As in Medea the wife kills her child in order (partly) to gain revenge on the husband. But the plot of Desire changes the pattern of the old Greek tragedies so radically that it creates an essentially new myth. Because the mother is now a third wife, and therefore a young step-mother to the mature son, the love of the two becomes wholly natural (though technically incestuous). And because the step-mother kills her infant because of a deluded (but

genuine) love for the step-son, the cold violence of Medea's hatred is transformed into a warm love. The plot of Desire creates a modern myth with new relationships. It suggests a new interpretation of the tragedy".[10]

In this analysis there was an attemp to demonstrate that symbolism in Desire under the Elms served O'Neill's purposes of conveying or reinforcing social and psychological themes. The typical themes - the yearning for a lost mother, for a home, for identification with a life force to be found in nature - are rooted in credible fiction and characterizations, as well as in effective use of symbols. Exterior and interior actions are brought to the surface and symbolism is not merely self-assertive experimentation but is integrated into the overall play's theme, and adds to the realism of the play opening it to broader perspectives.

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FOOTNOTES

1. Joseph T. Shipley , Dictionary of World Literary Terms (Boston: The Writer, Inc, 1970), p. 451.

2. Travis Bogard, Contour in Time - the plays of Eugene O'Neill (New York: Oxford University Press, 1972), p. 264.

3. Eugene O'Neill, Two Plays - Desire under the Elms and the Hairy Ape (Toronto, Canada: Random House of Canada Limited, 1967), p. 6.

4. Clifford Leech, O'Neill (New York: Barnes & Noble, Inc. 1963), p.41.

5. Barrett H. Clark, Eugene O'Neill - The Man and his Plays, (New York: Dover Publications, Inc. 1947), p.p. 98-99.

6. Leech , p.48.

7. Clark, p.97.

8. John Gassner, "Myth and Tragic Structure in Desire under the Elms", O'Neill A Collection of Critical Essays, (New Jersey: Prentice Hall, Inc., 1964),p.p.57-58.

9. Leech , p.52.

10. Frederic J. Carpenter, Eugene O'Neill, (New York: Twayne Publishers, Inc., 1964), p.106.

Richard II, artist unknown
(By permission of the National Portrait Gallery)

"Hark What Discord Follows"

Ian Linklater

"Richard II" is the first play in the second Tetralogy or group of plays broadly about the history of England from 1399 to 1415. It is followed by the two parts of Henry IV and climaxes in the so-called English Epic play Henry V. The first Tetralogy, obviously written before, comprises the three parts of Henry VI and culminates in "Richard III" and deals with the period of the Wars of the Roses from 1420 to the accession of Henry Tudor in 1485, which final date marks the beginning of the Tudor Dynasty.

The first question that we need to consider is why Shakespeare chose to write eight plays (ten, if we include King John and Henry VIII) based upon English History. We may adduce three main reasons. The first is the renewed interest in the past (deriving from the classical historians) and the desire to learn from it. Sir Walter Raleigh confidently asserts the educative discipline of History, which was axiomatic at the Renaissance, and maintains that there are certain general propositions that may be culled from past records, which may, if men will only heed them, prevent the recurrence of disaster. Certainly, as we shall see, the Elizabethans took an almost pathological interest in the period of the Wars of the Roses, which had been particularly disastrous for England. Secondly, the retelling of the history of a country made part of the assertion of the new nationalisms, which had been subsumed for so long a period of time under the sway of the universal church, and form a perceptible part of the humanism of the time, with its emphasis on individuality. Thirdly, Shakespeare was writing his histories when England was isolated from Europe and under constant menace of external intervention - and sharply aware of her own danger as a beleagured identity - a time persistently troubled by fears of rebellion and a disputed succession.

Finally, the characteristic features of the Tudor historiography (this includes the drama) were the deliberate creation of Henry VII and his advisers. There was an imposition of a special reading upon recent English History, which represented the troubles of the fifteenth century as a prelude to deliverance. A century of civil wars had been God's punishment for past crimes all stemming from the

deposition and murder of Richard II, but in final token of forgiveness He had brought Henry VII to the throne and sealed the country's peace in the symbolic marriage of Henry and Elizabeth, thus uniting the warring houses of Lancaster and York. Indeed, at the close of "Richard III", and the chronological end of the Tetralogies Henry Tudor, Earl of Richmond, appears more as a symbolic figure than a man, as if sent by God. Shakespeare owed a particular debt to Edward Hall, who may be called the historian laureate of the Tudor house.

Irvin Ribner in "The English History Plays in the Age of Shakespeare" has usefully defined the true historical play as one in which the moral choices of the characters are determined by national and political concerns which the dramatist accepts and does not try to alter. He may vary details and draw his own conclusions, but the "plot" is essentially pre-determined. But as M.M. Reese has said so well, referring to the History Plays: "through imagery, the ordering of the plot, the silent manipulation of the source material, we become aware of layers and refinements of meaning so rich and subtle that the bare prose paraphrase is seen to be no more than a partial revelation of Shakespeare's mind."

Let us return briefly, then, to the total structure of the second Tetralogy. "Richard II" constitutes the prolongue, where the deposition of the true King, however unfit he was to rule, is seen as a besetting sin which will finally plunge England into 65 years of civil turmoil. The two parts of Henry IV show how Bolingbroke's reign as king was never a peaceful one, and how the memory of his sins dogs him into the grave. It also shows us the education of Prince Hal (the future king Henry V) with his low companions in Eastcheap-particularly of course Sir John Falstaff - an elaborate portrait of the common life of the time. The legend of Prince Hal's sudden change from wildness to an acceptance of his royal burden was firmly established in popular opinion, but Shakespeare makes plain the Prince's real intentions from the start. He has put on a kind of moral disguise in order to know his people better and one day rule them better. The final play of the "Tetralogy" - the English epic-shows us Prince Hal as Henry V, his victory over the great French armies at Agincourt - the complete portrait of what the King should be - the King who could give strong, disciplined leadership to a finally united country.

The other three plays in the Tetralogy are called histories, but the full title of "Richard II" is "The Tragedy of King Richard the Second". This, then, is a Tragedy and has the form and shape of such a play. Richard, the anointed King, is to be seen as the victim of a flaw in his own mind. His fall is to be precipitate, the moment

of peripeteia is sharply marked, and the play continues through anagnorisis to final self knowledge. The language and imagery of the play are formal and elaborate, and reflect a concern to show the downfall of a traditional conception of royalty and its replacement by a political force constructed on a desire for power. Richard's voice is always the poetic voice of the imagination, his opponent, Bolingbroke's, more prosaic and calculating and rooted in reality. The two main characters, Richard and Bolingbroke, are opposing mirrors of the other's vices and virtues, strength and weakness. At the end of the play we are able to perceive that Henry Bolingbroke's triumph as King of England is at the same time his moral downfall as a man, in the same manner Richard's downfall as a King leads to his regeneration as a man.

The play opens with Henry Bolingbroke, son of John of Gaunt, and Richard's cousin, accusing Thomas Mowbray, Duke of Norfolk (and a friend and servant of Richard's) of being concerned in the murder of Richard's uncle, the Duke of Gloucester. Mowbray retorts by calling Bolingbroke "a most degenerate traitor". All this in the presence of King Richard, who orders a trial by combat, but at the last moment exiles Mowbray for life, and Bolingbroke for then years. It would have been plain enough to the audience that Bolingbroke was indirectly defying the King, for Richard had been implicated in the murder of this Duke, his uncle. Richard must see his cousin, then as presenting a threat to his position.

In the following scenes we see Richard at his worst, in his flippantly callous treatment of the dying John of Gaunt, and immediately on the news of his death the announcement of his decision to seize the dead man's possessions to finance his military expedition to Ireland, and ignores his uncle York's warning.

> "Take Hereford's rights away, and take from Time
> His charters and his customary rights; Let not to-
> morrow then ensue to-day; Be not thyself; for how
> art thou a king
> But by fair sequence and succession?

This is most astonishing miscalculation. He thus turns Bolingbroke into an implacable enemy, who shortly afterwards, whilst Richard is away in Ireland, returns to England to claim his inheritance and is joined by the Earl of Northumberland and other dissident nobles.

When Richard returns from Ireland, he finds England already

menaced by rebellion, and enters into a kind of existential crisis, as if everything that he so totally believed in has suddenly been put to the question. He seems incapable of action, and passively surrenders himself into Bolingbroke's hands:

> K. Rich. No matter where. Of comfort no man speak:
> Let's talk of graves, of worms, and epitaphs;
> Make dust our paper, and with rainy eyes
> Write sorrow on the bosom of the earth;
> Let's choose executors and talk of wills:
> And yet not so - for what can we bequeath
> Save our deposed bodies to the ground?
> Our lands, our lives, and all are Bolingbroke's,
> And nothing can we call our own but death,
> And that small model of the barren earth
> Which serves as paste and cover to our bones.
> For God's sake, let us sit upon the ground
> And tell sad stories of the death of kings:
> How some have been depos'd, some slain in war.
> Some haunted by the ghosts they have depos'd,
> Some poison'd by their wives, some sleeping kill'd;
> All murder'd: for within the hollow crown
> That rounds the mortal temples of a king
> Keeps Death his court, and there the antick sits,
> Scoffing his state and grinning at his pomp;
> Allowing him a breath, a little scene,
> To monarchize, be fear'd, and kill with looks,
> Infusing him with self and vain conceit
> As if this flesh which walls about our life
> Were brass impregnable; and humour'd thus
> Comes at the last, and with a little pin
> Bores though his castle wall, and farewell king!
> Cover your heads, and mock not flesh and blodd
> With solemn reverence; throw away respect,
> Tradition, form, and ceremonious duty,
> For you have but mistook me all this while:
> I live with bread like you, feel want,
> Taste grief, need friends: subjected thus,
> How can you say to me I am a king?

In this speech, and again and again through the play, a powerful image appears, that of the king as actor - the mere idea of Death, the mocking antic grinning audience turns the King into an

actor - and his reign as a scene. We may see that a King, at his coronation partakes of the AEVUM, becomes the symbol of things which are timeless, beyond the limitations of a single, human personality. An individual human nature which is of necessity transient has become the embodiment of an eternal impersonal ideal. The position of the King as a symbol in emphasized by ritual ceremony,pageant and spectacle. He moves about his kingdom in the midst of a continual drama.

At the moment of death, or deposition (which, as we will see, and as Richard soon acknowledges to himself, means imminent death) the King is parted from his role, with which he had been so totally identified, and his drama comes to an end. Richard for the rest of the play, through suffering, has to learn to be a man.

The climactic point of the play is to be found in the deposition scene. Bolingbroke has demanded, after his proclamation as King, that Richard should publicly renounce his crown in Westminter Hall. Henry Bolingbroke, in this scene, shows his lack of comprehension of the mystical nature of Divine right. He stands by in silent contempt while Richard enacts his martyrdom. But Richard is aware of who he is and what he is doing. He knows that he is the annointed holder of a sacred office. He knows that God will demand atonement for the wrong done to his deputy elect. This assurance enables him to steal the scene in which he is brought before Bolingbroke to be formally deposed. What had been planned by Henry and his main accomplice, the Earl of Northumberland, had been a ritual of confession and abdication "so that" as Henry says "we will proceed without suspicion." The Bishop of Carlisle is the first to change the direction with his passionate protest against the condemnation of an anointed King by one of his subjects before the arrival of Richard.

> Car. Marry, God forbid!
> Worst in this royal presence may I speak,
> Yet best baseeming me to speak the truth.
> Would God that any in this noble presence
> Were enough noble to be upright judge
> Of noble Richard! then, true noblesse would
> Learn him forbearance from so foul a wrong.
> What subject can give sentence on his king?
> And who sits here that is not Richard's subject?
> Thieves are not judg'd but they are by to hear,
> Although apparent guilt be seen in them;
> And shall the figure of God's majesty,

His captain, steward, deputy elect,
Anointed, crowned, planted many years,
Be judg'd by subject and inferior breath,
And he himself not present? O! forfend it, God,
That in a Christian climate souls refin'd
Should show so heinous, black, obscene a deed.
I speak to subjects, and a subject speaks,
Stirr'd up by God thus boldly for his king.
My Lord of Hereford here, whom you call king,
Is a foul traitor to proud Hereford's king;
And if you crown him, let me prophesy,
The blood of English shall manure the ground
And future ages groan for this foul act;
Peace shall go sleep with Turks and infidels,
And in this seat of peace tumultuous wars
Shall kin with kin and kind with kind confound;
Disorder, horror, fear and mutiny
Shall here inhabit, and this land be call'd
The field of Golgotha and dead men's skulls.
O! if you rear this house against this house,
It will the woefullest division prove
That ever fell upon this cursed earth.
Prevent it, resist it, let it not be so,
Lest child, child's children, cry against you
'woe!"

Richard, in this time of disaster, has gained a new authority. He continually brings home to the assembled lords the enormity of the crime they have committed and are forcing him to commit.

K.Rich. Ay, no; no, ay; for I must nothing be;
Therefore no no, for I resign to thee.
Now mark me how I will undo myself:
I give this heavy weight from off my head,
And this unwieldy sceptre from my hand,
The pride of kingly away from out my heart;
With mine own tears I wash away my balm,
With mine own hands I give away my crown,
With mine own tongue deny my sacred state,
With mine own breath release all duteous rites:
All pomp and majesty I do forswear;
My manors, rents, revenues, I forego;

My acts, decrees, and statutes I deny:
God pardon all oaths that are broke to me!
God keep all vows unbroke are made to thee!
Make me, that nothing have, with nothing griev'd,
And thou with all pleas'd, that hast all achiev'd!
Long mayst thou live in Richard's seat to sit,
And soon lie Richard in an earthy pit!
God save King Henry, unking'd Richard says,
And send him many years of sunshine days!
What more remains?

In this scene we see the two protagonists nicely balanced. Richard is the lawful King - but he has been irresponsible, indecisive and misled by flatterers - this he sees for himself reflected in the mirror. Bolingbroke is a competent ruler but he has broken his oath and exhibits some of the characteristics of the Machiavel. Richard is imaginative and voluble - Bolingbroke is prosaic and taciturn. The final act shows Richard learning from his suffering, imprisioned in Pomfret Castle and awaiting death - for a usurping monarch cannot leave alive the true King, who immediatelly becomes the focal point for opposition and rebellion. He achieves a new humility and a recognition of his own faults. He has become superior to Bolingbroke.

The play draws to its close. Sir Piers Exton claims to have heard Bolingbroke say "Have I no friend will rid me of this living fear?", and journeys to Pomfret Castle to murder Richard. Richard reacts as a true Pluntagenet, killing Exton's two accomplices, and dying from Exton's sword thrust, curses the murderers for spilling a King's blood.

Exton. Great king, within this coffin I present
Thy buried fear; herein all breathless lies
The mightiest of thy greatest enemies,
Richard of Bourdeaux, by me hither brought
Boling. Exton, I thank thee not; for thou hast wrought
A deed of slander with thy fatal hand
Upon my head and all this famous land.
Exton. From your own mouth, my lord,did I this deed.
Boling. They love not poison that do poison need,
Nor do I thee: though I did wish him dead,
I hate the murderer, love him murdered.
The guilt of conscience take thou for thy labour,
But neither my good word nor princely favour:
With Cain go wander through the shade of night,

And never show thy head by day nor light.
Lords, I protest, my soul is full of woe,
That blood should sprinkle me to make me grow:
Come, mourn with me for that I do lament,
And put on sullen black incontinent .
I'll make a voyage to the Holy Land,
To wash this blood off from my guilty hand,
March sadly after; grace my mournings here,
I weeping after this untimely bier. (Exeunt)

The play, then, has come to an end. The structure is complete and Richard is safely in his grave. Henry Bolingbroke's "buried fear" is in the ground, but remains to fester in his mind. If Richard's tragedy ends in a kind of triumph, Henry's is about to begin. On this ominous note the curtain on the inner stage falls.

NOTE ON IMAGERY

In the earlier plays, the imagery was decorative rather than organic.

> "...images, however beautiful, though faithfully copied from nature, and as accurately represented in words, do not of themselves characterize the poet. They become proofs of original genious only as far as they are modified by a predominant passion; or by associated thoughts or images awakened by that passion; or when they have the effect of reducing multitude to unity, or succession to an instant; or lastly, when a human and intellectual life is transferred to them from the poet's own spirit."

In "Richard II" symbolism is dominated by the related words earth, land, ground, the image of the untended garden, the iteration of blood and tongue, the sweet/sour antithesis, and of course, the Actor image. It has been said that "Thanks to its tightly interwoven imagery, "Richard II" has a poetic unity that is unsurpassed in any of the great tragedies".

The final choric undertone gives us the fusion of Richard's tragedy and England's - the speeches about exile in the first act, John of Gaunt's speeches, Richard's passionate love for the English earth - the emblematic gardener's scene -, the Bishop of Carlisle's prophecy before he ascends the throne.

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Charles Dickens, *Great Expectations*. Remorse, Confession, Absolution and Penitence.

Jûnia de Castro Magalhães Alves

It is very difficult to point out where, exactly, the complexity and greatness of a book lies. The portrayal of the characters, their psychological growth and reaction, the painting of the setting, the movement of the plot, the atmosphere, the tone and the thematic development are all important items, and each of them, separately, contributes to the concretization of the whole.

Great Expectations is a remarkable novel, and also very touching: it makes the reader think and suffer, and it helps him to comprehend the meaning of love and friendship, and the madness of passion. It praises simplicity and accuses snobbery, and causes the reader to understand that being is superior to having.

Although many different and important issues emerge from the reading of the book, it is my purpose to concentrate this work on its tone, which reflects the pains caused by remorse, the value of confession and the necessity of rebirth through absolution and penitence.

Pip, the very dear hero of *Great Expectations*, is as imperfect and sinful as some of the other characters that we despise. He is proud and disdainful: "It is a most miserable thing to feel ashamed of home" (page 134, chapter 14 - Pip's attitude towards Joe and Biddy); "... I continued at heart to hate my trade and to be ashamed of home." (page 152, chapter 17). He is also ungrateful and snobbish "Let me confess exactly, with what feelings I looked forward to Joe's coming... As the time approached I should have liked to run away..." (pages 240-241, chapter 27). His attitude towards Provis, his benefactor, is as ungrateful as that towards Joe and Biddy: "The abhorrence in which I held the man, the dread I had of him, the repugnance with which I shrank from him, could not have been exceeded if he had been some terrible beast." (page 337, chapter 39). He is as much of an opportunist as some of Miss Havisham's greedy relatives, but we do sympathize with him, and want him to be happy and successful. And why?

The answer to this question is not simple and direct. How-

ever, it may be connected with the tone of the book. Pip has sinned like the others, but unlike them he has formally repented; and the story he tells emerges from his sense of being guilty, from the remorse he feels towards faithful Joe, and also towards his equally devoted friend Biddy: "I live in a state of chronic uneasiness respecting my behaviour to Joe.My conscience was not by any means comfortable about Biddy." (page 291, chapter 34)· Our hero makes huge blunders, he suffers because of them, he is miserable, but has no strength to react against them. The novel is then not only Pip's story, but also his confession, and we, the readers, listen to him attentively, accept and understand his weaknesses and forgive him in the same way that Joe and Biddy have forgiven him. Pip's life is a series of lessons learned the hard way, and he, as well as the reader, comprehends, thanks to Joe Gargery, that simplicity may conceal the highest understanding and wisdom. Joe is his redeeming force, and Magwitch the reality that leads him to understand the deep meaning of gratitude and generosity. Pip grows mature through delusion, he learns to tell what is right from what is wrong; and once wiser than before, he dedicates himself to the task of his confession. His remorse and self- recrimination cause him to become a better person than he was at the beginning, and they keep the reader's sympathy towards him throughout the novel.

However, the tone of the book is not only a reflection of Pip's remorse, but of Miss Havisham's and Estella's as well.We are sorry for the old lady because she had been misled and mistreated by her half-brother, Arthur, and by Compeyson, but she cannot be totally forgiven, either by the writer (who kills her in the story) or by the reader. Pip,the victim of her cold revenge, is the only one who seems to be able to wholy sublimate his feelings, and to accept Miss Havisham's crime as determined by hard suffering. Miss Havisham attains Pip's forgiveness through remorse, repentance and confession: "... the spectral figure of Miss Havisham, her hand still covering her heart, seemed all resolved into a ghastly stare of pity and remorse" (page 378, chapter 45), and she tells him: "My name is on the first leaf. If you can ever write under my name, 'I forgive her' — though ever so long after my broken heart is dust — pray do it." (page 410, chapter 49). She is willing to offer Pip whatever he asks, as an act of penitence: "Can I only serve you, Pip, by serving your friend?" (page 409, chapter 49), but her burning body is like an enormous candle or a redeeming torch.

Dickens is less hard on Estella, and this is probably for

Pip's sake, who would suffer even more than Estella, herself, with whatever mischieves that might befall her. The proud and cold young lady is mistreated by her husband, and her suffering causes her to realize her faults, to repent and to confess: "There was a long hard time when I kept far from me, the remembrance of what, I had thrown away when I was quite ignorant of its worth." (page 492, chapter 59). 'But you said to me', returned Estella, very earnestly, 'God bless you, God forgive you!'" (page 492, chapter 59). Pip's love for Estella is so deep and strong that he forgave her long before her undergoing her suffering, repentance and confession, but only then, we, the readers, feel that Estella's absolution has really taken place.

Pip's penitence acquires different aspects, and is developed through three different stages. Firstly he suffers from burning, as he tries to save Miss Havisham from the fire: "My hands had been dressed twice or thrice in the night, and again in the morning. My left arm was a good deal burned to the elbow and, less severely, as high as the shoulder, it was very painful, but the flames had set in that direction..." (page 416, chapter 50). Secondly, Pip is almost killed by Orlick, who tells him when our hero asks him to let him go: "I'll let you go. I'll let you go to the moon, I'll let you go to the stars." (page 435, chapter 53). And finally, he falls so deeply ill, that he looses his reason, and is reborn, thanks to Joe's cares and forgiveness: "I opened my eyes in the night, and I saw in the great chair at the bedside, Joe... I sank back on my pillow ... and tenderly upon me was the face of Joe." (page 472, chapter 57). This is, of course, a symbolic rebirth, and Pip feels thankful for having been ill.

The tone of the novel is an extraordinary aid for Dickens to develop his serious theme, and to teach his moral lesson. It deepens the psychological portrayal of the character, influences the setting, increases the tension and reality of the plot, thickens and darkens the atmosphere, and gratifies the reader's sense of justice and religion, as he is once more told that "to err is human" and "to repent is divine".

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"*The Little Prince* and *A Dream Play* - Two Symbolic Dreams"

Maria Helena Lott Lage

The story of the little prince is a great lesson about LOVE in its deep and true meaning. It is as beautiful as a good dream and it has the form of a dream. There are some passages that make us laugh and recall good moments of our childhood, as well as others that bring tears to our eyes. There are deep philosophical implications that make us stop and meditate about the meaning of our existence.

A Dream Play is not a fairy tale, and it is not as light and easy reading as *The Little Prince*, but it is also a well-formed dream. It is also a lesson about LOVE and, once we go beyond its apparent complexity, we will also stop at some philosophical passages and find ourselves questioning our lives in the same way that the main characters of those two dreams do.

The little prince is an innocent and naive child who grows into a mature and wise being, after getting in close contact with the world of adults. The narrator of the story is also a child figure who goes through the same process of building up and developing his personality from what he learns in his experience with the prince. The processes of development that both go through in their lives involve three stages: anticipation, disillusion, and suffering, which is a direct consequence of disillusion. The narrator works hard in his drawings, anticipating that there will be no doubt as to what they represent. He is disillusioned when he realizes that none of the grown-ups who sees them is able to understand them. He suffers from his disillusion till he meets the little prince, a visitor from another planet who understands exactly what his drawings are. The prince tells him the story of his life and teaches the narrator how to understand himself, how to see the real meaning of things, how to cope with them and grasp what is essential in life.

The prince had also gone through those three stages. In the planet where he used to live there was a flower. He used to water her, protect her in a glass globe, tend her. The flower was close to him - they talked, even argued sometimes. She was good company, but the prince grew tired of her coquettish and demanding ways. So he decided to leave the planet and go on a journey in search of something new. He was eager to increase his knowledge, to become wiser. These had been his anticipations. The flower, which is a personified symbol of the presence of love with lack of understanding, also had

anticipated that the prince would never have the courage to leave her. She was disillusioned and suffered at the moment she had to say good-bye to the prince. Only then she realized how she had been ungrateful and demanding. So she said she would stay without the glass protection and added bravely, "I must endure the presence of two or three caterpillars if I wish to become acquainted with the butterflies."[1] One has to know the bad side of life and suffer for a while in order to have some compensation.Only suffering leads to real happiness, to meaningful wisdom that enables one to recognize and deserve happiness... The prince's disillusion and suffering came during his journey around the universe, through the people, animals, and situations he encountered.

The Daughter of Indra, Agnes, is also a heavenly figure, and an innocent being, who undergoes the three stages of development to become a wise and mature person, after her experience with manking. As the play opens, she is somewhere between her father's paradise and the earth. The atmosphere is dreamlike, and the air is dense and polluted. Asking her father where she was and what were those unhappy sounds she could hear, he replies that it is the earth, "the heaviest and densest sphere of all that travel through the space"[2]. And his comments about mankind are, "even their mothertongue is named complaint. A race most hard to please, and thankless, are the dwellers on the earth"(p.27). Agnes, however, thinks that her father's judgment is too radical, for she can hear cries of joy and praise. Therefore she makes up her mind to descend to earth to draw her own conclusions about the human condition. She is hopeful, then, "eager to experience life, energetic, and full of curiosity."[3] Her anticipations are optimistic. She sees herself as a symbol of love and, consequently, a bringer and giver of freedom.

At her first sight of the growing castle, Agnes interprets it as some kind of prison and takes it for granted (or guesses with her supernatural power) that there is a prisoner inside it, waiting to be freed by her. The castle grows above the ground because is has been manured. It is something sterile and fixed which is given life, and therefore it grows upward, in the direction of heaven, in an attempt to achieve a superior level, perfection. It represents Agnes's attempt to confirm her anticipations, to fulfill her dream. It is the realization of somethong which is not likely to occur, and this idea is emphasized by the other features of the castle. It has grown a wing on the side of the sun, too. Where there is light there is life and hope. A wing is a symbol of freedom, since it is the means to leave

the grounds and follow any chosen course. There is also a bud, resembling a crown, at the top of the castle. It is a symbol of spiritual love, which gives birth to a new kind of life. The Daughter of Indra, then, starts her journey on earth, where she will experience disillusion and suffering among humankind.

Both the little prince and the daughter of Indra encounter a wide range of characters who are representatives of human types. Since both are living a dream, not only the characters but also the actions are distorted. The stereotypes in *The Little Prince* are sometimes human beings, and other times animals or plants. The characters in *A Dream Play* are usually human beings, but they are distorted in the same way. They play different roles and are sometimes independent characters, other times a single individual. What matters is the circumstances in which they appear, their thematic roles, and what they represent to the daughter of Indra. In order to add more evidence to the dream-like quality and mood, the conceptions of time and space are secondary, if not non-existent. When they are mentioned, it is in order to serve some specific function in the thematic environment.

The first theme that calls our attention in both dreams is the idea that people are imprisoned within themselves, because of their human condition - their limitations, their ego, their distorted values, their incapacity to face the truth and overcome their own misery, created by themselves; yet always blamed on something else, be it a person, an institution, or a circumstance. The officer in *A Dream Play* is imprisoned by his faithfulness to his image of a woman who corresponds to his ideal of the perfect woman, the perfect lover. He has waited for her for seven long years, following a ritual that has become habitual, thus testing his own patience, discipline, and endurance. He is constantly pursued by his dream, and his mood changes from one extreme to another. His clothes express his moods. When he is hopeful, optimistic, he looks radiant, dressed as a prince, a romantic lover. When he is discouraged, he looks miserable, dressed in shabby clothes. Then he feels sorry for himself and complains, "Every joy that life brings has to be paid for with twice its measure of sorrow" (p.30)... "Life has never recognized any duties toward me... it has been unjust" (p.31). The officer will never fulfill his dream, nor will he ever overcome the mystery of the door, which is a symbol of the obstacle that stands between himself and his ideal, between reality and illusion. The obstacle is within himself. Only he could free himself but he is not able to do it. He

is aware of his mistake and limitation ("Nothing ever was as I expected it to be - Because the thought is more than the deed, more than the thing" - p. 41). But it is beyond his weak nature to face the truth and change the order of things. The daughter of Indra remarks that "Men are to be pitied". a statement that she will repeat many times throughout her journey on the earth of men. Her philosophical principle is that "life is hard - but love overcomes everything."This is the truth she will transmit to men. And she will do it by living among them, suffering with them, participating in and sharing their misfortune. By putting the Portress's shawl over her head, she assumes human suffering.

The King in *The Little Prince* is also imprisoned by his illusion of an ideal kingdom of perfect subjects, who obey his orders blindly. He rationalizes upon everything, in the same way that the officer does in relation to his lover. He makes his orders reasonable, and in one point he is right when he says, "One must require from each one the duty which each one can perform... accepted authority rests first of all on reason" (p. 38). But he stands by his dogma and sees nothing else. He doesn't even realize how ridiculous he sounds. He wants freedom but, like the officer, he doesn't even know what freedom is. He doesn't realize that his prison comes from within rather than from without. He gives the prince good advice, "if you succeed in judging yourself rightly, then you are indeed a man of true wisdom... because it's more difficult to judge oneself than to judge others" (p. 39), but he does not apply to himself the advice he gives to others. The prince cannot understand his contradictory behaviour and remarks, "Grown-ups are strange!", a phrase that he will repeat many times during his experience in the world of adults. Like the daughter of Indra, he will suffer among them and share their own suffering.

The next characters that Agnes and the prince meet give them an impression that they are satisfied with what they are. The Billposter of *A Dream Play* has a dipnet and a green cauf, which are all he had always wanted. Even though they came when he was close to the end of his life, he feels some sense of accomplishment. The Conceited Man of *The Little Prince* does not seem to have many ambitions, either. The only thing he wants is to be praised and well thought of by people. But the Billposter is soon disappointed with his dream when he sees it does not correspond to what he had expected, as Agnes tells him. The Conceited Man, in his turn, exhausts the little prince and has to face the reality that comes through the

prince's question, "I admire you, but what is there in that to interest you so much?"(p.42). Their incoherence is incomprehensible to our observers...

The theme of unfulfillment and failure to find meaning in life is present all the time in the two dreams, but it is made evident in some specific passages. In *A Dream Play* we have seen the examples of the Officer and the Billposter. Several other circumstances may be pointed out. The Lawyer is another sufferer who is also dissastisfied with his life. He is constantly sharing other people's agonies, for it is his job to deal with crimes, vices, only the miseries of his fellow men. He has worked hard all his life, trying to act according to his conscience, but, nevertheless, he is refused his laurel wreath, which would make him worthy of a doctoral position. The Four Academic Faculties, which represent the basic institutions of society, do not held him worthy. They, too, cannot come to terms with life. As Agnes points out, "Theology, the science of God, is constantly attacked and ridiculed by Philosophy, which declares itself to be the sum of all wisdom. And Medicine is always challenging Philosophy, while refusing entirely to count Theology a science and even insisting on calling it a mere superstition" (p. 49). These sciences, which should unify their knowledge to make men wiser, instead of keeping this objective in mind and going all of them into the same direction, forget men and attack each other. By doing this they confuse men even more. As Agnes later cries out "Instructors of the young, take shame!... Yes, I accuse you - you in a body - of sowing doubt and discord in the minds of the young" (p. 95). They are like the Geographer in *The Little Prince*, who just sat at his desk and thought high of himself, doing nothing. He knew all that had to be done in his field, but refused to do it, claiming that it was the task of explorers, not his.

In *The Little Prince*, the theme of unfulfillment constantly recurs, too. The prince meets a tippler, whose only company is a lot of empty bottles. Drinking does not make him fell any better, but he cannot explain what makes him feel so wretched. Maybe he doesn't even have any more problems than the rest of people, but he simply cannot cope with his human condition. Drinking is the only way he knows to run away from it. It is an attempt to escape into a world of illusions, but it does not prove efficient, and he lugubriously admits, "I drink to forget that I am ashamed of drinking" (p. 43). He is as contradictory as the King and the Businessman whom the prince meets next. The Businessman practically ignores the prince, claiming to be "concerned with matters of consequence" (p. 44). He

says he owns the stars and keeps adding and counting them, and he reasons like the Tippler, saying that he owns the stars that make him rich to buy more stars. The prince thinks it is of no great con. sequence to own stars since he is of no use to what he owns, and the Businessman has no answer to the prince's argument. The Lamplighter is another example not only of imprisonment but also of unfulfillment. He complains all the time about his duty, longing for rest and sleep (escape), but that only makes things harder. His misfortune, as it usually happens with the type of people he represents, is that he wants to be doing something different from what he has to do. This is a basic conflict in human nature: the ideal life we want versus the actual life that we have to cope with. It is the cause of people's unhappiness that there is never any balance, any way to find a solution.

The Coalheavers in *A Dream Play* also resemble the Lamplighter, in that they are the eternally dissatisfied working class, complaining of their duties. They are also like the Conceited Man, in that they think their work is essential ("We are the foundations of society. If the coal is not unloaded, then there will be no fire in the kitchen stove, in the parlour grate, or in the factory furnace; then the light will go out in the streets and shops and homes; then darkness and cold will descend upon you - and, therefore, we have to sweat as in hell so that the black coals may be had - And what do you do for us in return?" - p. 80). As we have seen, the inability to come to terms with life and with the human condition implies an attempt to escape, to find some way out of bitter reality. The Master of Quarantine, in *A Dream Play*, also tries to escape from the decadent environment he has to live in by blackening his face and wearing costumes. "That is why I go in for masquerades and carnivals and amateur theatricals" (p. 61), he confesses. A vain attempt to run away from reality...

As the little prince proceeds on his journey, suffering from his disillusion and claiming that "Grown-ups are very strange!", the daughter of Indra also continues with her painful visit to the earth remarking that "Men are to be pitied!". They find it more and more difficult to understand human nature, as they participate in, observing and sharing, human suffering. The little prince experiences suffering more concretely as he actually arrives on the earth, and realizes that "men occupy a very small place upon the earth, even though they imagine that they fill a great deal of space and fancy themselves as important as the baobads" (p. 57). A snake tells him that it is very lonely to be among men. A flower tells him that men have no roots and that makes life very difficult. A mountain just echoes whatever he says. And he concludes that the earth is dry,

pointed, harsh and forbidding. Here we are reminded of Agnes's first impression of the earth, when she told her father that the air was dense and polluted, and that human speech, from the distance, sounded unhappy. The prince, who had many times recalled and missed his flower, regretting to have left her, finds himself in a flower garden, and learns that she is not the only one of her kind in the universe. He cries with disappointment, because it is not easy to have to admit that the things we thought were great and unusual are simply banal and common. We see that the prince is growing and developing into a whole human being, like a teenager when he first starts analysing and actually seeing the world in a new perspective. One cannot avoid deception and suffering when an illusion is unmasked giving room to the though reality...

The daughter of Indra also experiences real suffering when she is seen as a common housewife, unable to cope with the everyday problems and with the disintegration of her marriage with the Lawyer. Their life together has become unbearable, no matter how hard they try to make it bearable. Their unsuccessful marriage is symbolized by the image of a pin, which the lawyer explains to the officer, "You see two prongs, but it is only one pin. It is two, yet only one. If I bend it open, it is a single piece. If I bend it back, there are two, but they remain one for all that. It means: these two are one. But if I break - like this! - then they become two". (. 58). They cannot be two in one and have inevitably to separate. The officer remarks, "The hair-pin is the most perfect of all created things. A straight line which equals two parallel ones" (p. 58). This is how marriage should be but most of the times ins't. Another human institution that disillusion Agnes. The lawyer does try to help Agnes, when she is playing the role of his wife, by showing her the truth and trying to help her face reality. But it is simply too much suffering for her...

Agnes departs from the lawyer in search of Fairhaven, but she finds herself in Foulstrand. It is a quarantine station, a place where the sick are kept and, ironically enough, where the rich people are found - Men who have abused the privileges of being materially powerful and had to face the results of their own unconsciousness. The kind of disease most of them have is canker, which destroys without compassion. Money, then, proves useless in their case, and they have to watch the gradual disintegration of their bodies. As with the Businessman, the King, and the Conceited Man, in *The Little Prince*, their possessions and pride were proved useless. When Agnes finally reaches Fairhaven, she also meets suffering. A couple ("He" and "She")

who seem to be very happy and perfect are condemned to go to Foulstrand. When they claim that they have done nothing to deserve suffering, the Master of Quarantine, without further justifications, simply remarks, "It is not necessary to have done anything wrong in order to encounter life's little pricks" (p. 65). "She" turns out to be the Officer's lover and that makes suffering worse for all of them. The Officer, who had set up new objectives to his life, is twice disillusioned. His anticipation of a life of work as a teacher, followed by a peaceful retirement, is also displayed as an unhappy and "dreadful" phase (p. 66). Agnes has once more to admit that "Life is evil! Men are to be pitied!...

To illustrate that certain things in life are inexplicable, there is a short dialog between the Officer and a Teacher about the logic of facts. Their conclusion is that "logic itself is silly and the whole world is silly"(p. 71), while suffering cannot be avoided, it is part of the human condition. Another married couple who also seem to be very happy, affirm that "at the heart of happiness grows the seed of disaster" (p. 72). This truth makes people even fear happiness because "the presentiment of the coming end destroys joy in the very hour of its culmination" (p. 72). The Lawyer returns later to reinforce this truth - "Pleasure seems to decay, and all joy goes to pieces. What men call success serves always as a basis for their next failure. All life is nothing but doing things over again" (p. 75). Ironically enough, the man whom they point out to be "the most envied mortal in this neighborhood" (p. 72) is a blind man. He has many material goods and properties, but he cannot see, and this is enough reason to bring suffering. He cannot even see his son who is departing, and he concludes, with the wisdom of Tiresias in his blindness, "Meet and part. Part and meet. That is life" (p. 74).

Agnes longs for the heights where she came from... But first she goes into "the solitude and wilderness" of the shores of the Mediterranean. There she will recover "her own self" and leave her message of truth with the Poet (p. 76). (We are reminded here of the talk of the prince in the desert, with the narrator of *The Little Prince*, where he also transmits to the narrator his message of truth). Agnes takes the Poet to "the place where the King of the heavens is said to listen to the complaints of the mortals" (p. 82). She shows the Poet her image of humankind. "Everything on earth that is not burned, is drowned - by the waves. Look at this... See what the sea has taken and spoiled! Nothing but the figure-heads remain of the sunken ships - and the names: Justice, Friendship, Golden Peace, Hope - this is all that is left of Hope - of fickle Hope - Railings,

tholes, bails! And lo: the life buoy - which saved itself and let distressed men perish" (p. 85). The poet tries to understand the daughter of Indra. He has the sensitivity of an artist, and is thus closer to heaven, to elevated thoughts that go beyond the limitations of common people. He is beyond the common reality of humankind and is able to express it in a poem, which he defines as "a written supplication from humanity to the ruler of the universe, formulated by a dreamer" (p. 86). Poetry is the same thing as dream - "more than reality," as Agnes puts it. Agnes's suffering is close to an end. She can no longer bear her present condition, and she tells the poet she will ascend ("As soon as I have consigned this mortal shape to the flames - for even the waters of the ocean cannot cleanse me"- p. 86).

The little prince is also discouraged with life. He has learned many things, but the true lesson comes from a fox. Foxes are known for being sly, cunning, and devious animals, and it was not without purpose that Saint-Exupéry chose one to play an essential role in the prince's development. They meet each other when both feel sad, bored, and lonely. The fox asks the prince to tame him, and it takes a long time for the prince to understand what the fox means. At first he replies that he has no time to tame the fox, because he is looking for friends and still has many things to understand. This situation is common in our every day life. Thousands of times we look for something which is beside us all the time and yet we do not perceive it. We usually think that what we long for is very distant from us, and that is why we miss so many good opportunities in life. The fox, then, starts his lesson to prove how wrong the little prince has been. (There is some connection here with the role that the lawyer plays in the daughter's life, when he wants to show her the truth). The fox says, "One only understands the things that one tames," and then he adds, "Men have no more time to understand anything. They buy things all ready made at the shops. But there is no shop anywhere where one can buy friendship, and so men have no friends anymore. If you want a friend, tame me..." (p. 67).

And the fox teaches the prince how to tame him. It will demand patience and will power... They will have to start out by being distant from each other and remaining silent ("Words are the source of misunderstanding", the fox says - p. 67)... It is a long process of acknowledgment. Everyday they come closer, become more acquainted, and gradually tame each other. A true friendship ties them together and they are happy. But the day of departure comes very soon, and the fox is sad. The prince cannot understand his friend's sadness, and the fox uses his cunning methods again. He tells the prince to go over to the garden and think about his flower among

some other flowers. Only by comparison is one able to discern things and draw conclusions. Talking to the flowers, the prince realizes how important and unique his own flower is. And the fox explains to him: "It is only with the heart that one can see rightly; what is essential is invisible to the eye... It is the time you have wasted for you rose that makes your rose so important" (pp.70-71). We have to agree with the fox as the little prince does. Many times we forget this truth. The earth is indeed full of people who reason all the time but forget to feel... People who give too much importance to their work and neglect their feelings, thus becoming materialists, making their lives empty of real sentiment... People who think they love but who do not feel responsible for what they have tamed...

The little prince is certainly wiser and richer when he leaves his friend, as Agnes is when she leaves the Poet. But they still have more to endure. Agnes wants to see the mystery of the door solved before she ascends. She thinks that behind the door she will finally find the solution to "the riddle of life", but there is nothing behind it. and the Dean of the Faculty of Theology says, "Nothing! That is the solution of the world-riddle. In the beginning God created heaven and the earth out of nothing -" (p. 96). Agnes admits that they have said what the world-riddle is, but they have not understood it. And only to the Poet she explains it: "The world, existence, mankind, are nothing but a phantom, an appearance, a dream-image-... a dream of truth! There you have suffering as a liberator. But this craving for suffering comes into conflict with the craving for enjoyment, or love - do you now understand what love is, with its utmost joys merged into its utmost sufferings, with its mixture of what is most sweet and most bitter?" (pp. 100-10,). She also explains her position as a woman, and what her mission on earth has been: "Can you now grasp what woman is? Woman, through whom sin and death found their way into life?... Conflict between opposites produces energy, as fire and water give the power of steam -..." (p. 101). And when asked from what she suffered most of all while on earth, she replies, "From - Being..." (p. 102).

The little prince also adds more to his knowledge, this time from the men he has wanted so much to meet. At a railway station he is amazed to see how often trains come up and down, carrying people from one place to another. The Switchman, who resembles the Portress of a *A Dream Play* in their function of observing people, tells him, "No one is ever satistified where he is... They are pursuing nothing at all..." (p. 73). "Only the children

i.e., the innocent know what they are looking for...", is what the prince concludes. The Merchant makes him see that the artificiality of modern life on earth is something pitiable. Men invent things with the excuse that they are saving time, but they neglect the face that nature can supply them with all they really need. And that real pleasure derives from the simple and natural things. The little prince has kept the secret that the fox taught him fixed in his mind. And when he transmits his knowledge to the narrator of the story, who had been busy all the time trying to fix his airplane, he makes some other analogies that make him even wiser: "What is essential is invisible to the eye"... Then he looks at the sky and says, "the stars are beautiful because of a flower that cannot be seen"... He looks around him, and concludes, "What makes the desert beautiful is that somewhere it hides a well..." (p. 75).

The narrator also makes some analogies and all of a sudden he understands everything and admires the prince. Now he can understand what is essential in the prince, because he is looking at him with the heart. Knowledge has also brought the narrator some disillusion. He feels grief, but accepts the prince's criticism of what he had considered so great - his drawings. He is learning how to overcome his selfishness. He feels sorrow, but accepts the facts that he will have to part from his friend. And he concludes, "One runs the risk of weeping a little, is one lets himself be tamed..." (p- 81). We can immediately see some connection here with the passage of *A Dream Play* in which the Blind Man recalls the wisdom of a child. At the moment of his father's departure, when he was asked why man has to weep when he is sad, the child had given a brief explanation, "Because the glass in the eyes must be washed now and then so that we can see clearly" (p. 73).

In the place where the narrator sees the prince for the last time there is the ruin of an old stone wall. A wall can signify some kind of imprisonment, but it is contrasted with the mood of the prince's departure, which represents freedom. The prince is now free to leave his human form, and go back to his planet and to his flower. Now he will be able to love her deeply and thoroughly. The narrator also feels a sense of accomplishment and realization. His heart is full of love for the prince, and gratitude for all he has learned. The moment of departure, with sadness at first, turns out to be like the blossom of a flower - gratifying, meaningful, and beautiful.It all depends on the way we look at things...

In the place where Agnes, the Daughter of Indra, leaves the earth to return to her father's world, the growing castle consumes

itself in fire, as if to represent Agnes's death as a human being. Agnes puts her shoes into the fire, and all her fellow sufferers during her experience on earth contribute to increase the fire she has started. But it is also a moment of freedom. The bud on the apex of the castle opens into a gigantic chrysanthemum. The flower springing out of the flames symbolizes Agnes's liberation from the human condition - from suffering. What causes suffering is the human condition. The Daughter of Indra is freed from flesh and is thus freed from suffering. The chrysanthemum will remain, as the little prince will also remain in the stars, to prove that LOVE overcomes everything. By assuming the human condition, Agnes and the little prince assumed human suffering, an act of renunciation which only LOVE is able to accomplish. They did not abolish suffering, but they showed, through their example, that there can still be hope. They accomplished their mission in their journey, leaving behind them the products of their message for life - LOVE, symbolized by the stars and the chrysanthemum.They will remain, to prove that love, though it cannot solve everything, is the salvation of humankind, the only way life can be endured, the only way to achieve the real freedom...

NOTES

[1]Antoine de Saint Exupéry. The Little Prince, trans. Katherine Woods (New York: Harcourt, Brace, 1943), p. 34.

[2]August Strindberg, The Dream Play, IN. Plays by August Strindberg. trans. Edwin Bjorkman (New York: Charles Scribner's Sons, 1912), p. 26.

All page numbers refer to the above editions.

[3]Maurice Valency, The Flower and the Castle, An Introduction to Modern Drama, (New York: The Macmillan Company, 1963), p. 332.

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To Clumsy Life at her Stupid Work - Henry James

Thomas LaBorie Burns

1. Imitation and Representation

To narrow down so vast a theme as 'realism and reality' it might be best to begin with painting, to us humans so dependent on vision the most visual and therefore the most representative of arts, at least in the period before the advent of photography. The problem of realism and reality is nothing less than the relationship between the creator and the created, the artist and his subject, mind and matter. It is obvious from the outset that the topic is a philosophical one, a major, if not the major topic in the entire history of western metaphysics. But to avoid most of that we will focus in on the change from the old view of art as the faithful depiction of what is assumed to be 'given' to the newer view of reality as no longer a given but a creation, the Sartrean view that a perceiver 'creates' his vision in the very act of perceiving. There has been much debate on how that immense change in world-view or perceptual consciousness came about, but we may simply observe that the old view has not and may not ever completely disappear, and we may associate this older view with the term realism. We do not do so in disparagement, for no less a thinker that Nietzsche has said that 'all good art has deluded itself into thinking it is realistic', showing that the term, which has since fallen into bad odor due to reasons we shall presently consider, was once a term of praise. But Nietzsche's verb 'deluded' also contains the hint of realism's future loss of faith; he is suggesting that it is not quite possible to be realistic, and here (as elsewhere) he proved to be prophetic. One way of defining modern art is its wholehearted rejection of the old realistic view of the world to be created.

In one of his letters, Van Gogh discusses the way a good painter paints things as he feels them rather than in a dry analytic fashion. What the painter tries to do, he says, is to make of 'incorrectness, deviations, remodelings, or adjustments of reality something that may be 'untrue' but is at the same time more true than literal truth'[1]. Here is the attempt by a proto-modernist painter to draw an explicit distinction between interpreted reality and literal reality (whatever that may be). Van Gogh's distinction is between a

real (not realist) artist and an academic, presumably second-rate, painter, taking the modernist position that reality is best represented by a necessary distortion rather than a studied imitation. The subject must, as it were, be tampered with to better capture the elusiveness of the real.

The surrealist painter René Magritte painted a pipe and titled his work Ceci n'est pas une pipe, the point being that a work of art is one thing and what it represents is quite another[2]. This may seem obvious, but maybe it is so because we have become accustomed to the idea. The traditional point of view is that there is a connection between the real world and the artistically represented one and the connection is of one thing imitating another. In the Republic, Plato is concerned with putting artists in their place by a mimetic theory of art. In this theory, art is imitation and is therefore inferior, twice removed from reality since it is an imitation of an imitation, the noble term of 'reality' being reserved only for the Platonic Ideas. He may have held this view because classical art is unabashedly imitative, originality being a Post-Romantic obsession. Against Plato's view of art, imitation can be seem to have certain advantages and need not necessarily be slavish imitation. A trivial thing can become significant if it is singled out for notice and then fashioned into a statue or painting, or recordered in a work of literature. Of course, not everything will be recorded, for what would be the point of total duplication? The advantage of an imitation is precisely in its selective discrimination. By exercising selection, by calling attention to certain aspects and omitting others, the artist ensures that the imitation becomes available for use and is not lost in the stream of life's endless detail[3].

It may be argued that in itself imitation is not a bad thing, but only becomes so when a creative element is lacking[4]. As suggested above, all the classical poets and artists thought it perfectly correct to write and fashion works based on the same mythological themes. So great a poet as Sophocles in supposed to have said that all Greek drama was nothing more than 'slices from the great banquet of Homer'. And we can make nothing of the medieval masters' endless annunciation, nativity and crucifixion scenes unless we acknowledge that imitation had been thought of as a noble and not a base activity until recent times. Even now, we recognize that there is a virtue in faithful representation when we say a portrait is a 'good likeness' or a novelist or playwright has a 'good ear' for dialogue. The skill here, however, is not in recording exactly what people say or look like, as the result would be a useless copy, but is manipulating the material so as to represent it. Representation

involves distortion if it is to be artistically 'true', as Van Gogh was at pains to point out. Distortion implies omission, addition and mutation, what J.P. Stern in his study of realism calls an 'offering of what was there in the first place, literally a re-presentation'[5].

To aim at a definition of realism, then, we must not see it as simple imitation, though imitation is an important part of the realist's method if he is to be convincing, but as a kind of representation. Realism in this view is a version of reality being offered up for perusal. As a strict reproduction of the object would be useless as a work of art, realism does not and cannot claim to be more than a version[6]. Stern argues convincingly that the term realism is more than a mere period term.[7] He calls it a 'mode of writing' that is perennial, although it has its recurrent waves of fashion. In this wider sense of mode or disposition, we can easily discern elements of what most people call 'realistic' in all periods or genres of literature.

2. Realism and the Novel

To Henry James's question on fiction, 'where is the interest itself, where and what is its center', the critic Malcolm Bradbury replies, in an essay on the novel and reality: 'The correct answer is some variant of the word 'form', which is to say an intensity of authorial consciousness or control so sharp that story and character lose some of their compelling dominance, and more abstract entities or weavings, which we call "pattern" or "design" or "consciousness" take their place'.[8] Harry Levin in his study of French realists observes that this shift from story and character to authorial consciousness, or as he puts it, the change of the novel's center from characters to the mind of the novelist was decisively made by Marcel Proust.[9] These critics are calling attention to how the novel has become transparently and, in the case of modern fiction, willingly self-conscious, so that the focus of the tale has shifted from the tale itself to the mechanics of narration. In 19th century novels, the story is narrated more or less straightforwardly,even taking into account the convolutions of a narrator like Conrad's Marlow, which is anyway a transitional case. By 'straightforward', I mean that time and history are respected, although, as we shall see, they may be distorted, and the focus of the language is on the object, i.e. the story and the characters realizing the action. Whether there is a narrator outside the stream of action or he be a character himself, his consciousness, while it may affect how the story is told and therefore how we do perceive it, is not in itself in question.

To make another analogy with painting, we can say that representational (realistic) pictures invite the observer's attention to the subject on the canvas; the technique, even when brilliant, is a vehicle through which the subject lives, the painter's vision being subordinated to the completest expression of the image. If we take on the other hand the kind of abstract work no one would call 'realistic' we observe the creative process itself, which is often the very subject of the painting, as if the painter's mind has been projected onto the canvas. Modern literature, as one branch of modern art, has in general tended toward non-representation and a preoccupation with form 'in tactics of presentation through the consciousness of characters rather than through an objective or a materialistic presentation of material'.[10] The points is that what modern art is concerned with is itself, not consciousness as demonstrated through the characters in society and coming up against the material world. This shift marks an evolution toward a more creative and less passive relationship between reader and writer that goes a long way to explain why modern literature is often so difficult to read. The reader has to almost divine the psychological state of the artist to deal with the violence of his gaps and juxtapositions. Modern poets, for their part, not so much dazzle the reader with metaphorical nuggets and reams of metrical expertise, as offer (some might say 'hurl') a challenge to participate in the making of the poem.

The reference to poetry has a direct bearing on our subject, for with the breakdown of realism in modern literature, there has been an increase in the 'contingency of fiction' or a lack of necessity in logical structure or plot, 'which is validated' through symbols and hidden figures, linguistic recurrencies and elegancies of form'.[11] The lack of a story line and the flattening out of characters, which would have been anathema to a 19th century novel but are so typical of 20th century fiction, is made up for by a 'poeticizing' of the novel's structure and linguistic resources and a 'new kind of self-awareness, an introversion of the novel'.[12]

In poetry, Chaucer is often cited for his 'realism', the term being applied in the broader sense above, to the true-to-life feeling his characters evoke even when depicted in stylized verse. For a modern example, we may take Wilfred Owen's poem 'Pro Patria Mori', where a realistic description of a First World War gas attack is employed as an antidote to the classical poet Horace's famous patriotic line. Where Chaucer's purpose is often comic, Owen's is bitterly satiric, but the mode of both poets is 'realistic'.

Realism usually carried along with it its own purposes, which helps to explain why poetry is not its natural medium. Even when descriptive, poetry, especially lyric poetry, has its eye on a significance beyond what is being described, as is seen in the intricate, closely-observed descriptions of Wordsworth or Keats.

In talking about purposes, Professor Stern gives us a handle in his characterization of realism as 'a mode, not just a style',[13] and cites Kafka's matter-of-fact style-wedded to a fantastic mode as an example of what is not realistic. We might cite, too, the stories of Borges and the novels of Beckett as example of modern post-realist writers who achieve their effects almost by a parody of realism. And in Joyce's Ulysses, which is only nominally a novel, realistic details are piled sky-high, but their treatment and purpose we feel are alien to realism. The work achieves its uniqueness through the insistence on consciousness, so that it is consciousness that illuminates objects rather than the other way around. The tyranny of objects in this 'monument to banality' is an elegant and elaborate joke.

As a clue to why the novel is the form especially suited to the realist mode, we can again refer to Stern: realism is a writer's 'singularly direct way of taking issue with historically and socially formed expectations of his readers'.[14] Poetry has always been the form that explores the solitary experiences, the feelings, the more cosmic relationships. Novels have been particularly concerned with men as social beings. Stern has pointed to the substance that the realistic mode shapes and re-presents: history and society, the two interlocking abstractions that serve to describe and suggest the world as inhabited by human beings. History and society in their largest senses are the principal concerns of the novel, perhaps because it is the only form loose and flexible enough to accomodate all that these two terms imply.

The novel has been not only an exploration and explanation of history and society but an attempt, necessarily lost in straight historical prose, to discover and place the individual within the socio-historical context. The very rise of the novel has been perceived as an artistic development related to the rise of the idea of the factual and fictional.[15] Since the novel has a 'need to establish its credit with the reader on the basis of some form of recognition, some basic appeal to veracity',[16] it must do this in a realistic mode, for 'the less empirical the exercises, the harder it is to do, for the basis on which assent is being sought alter: the novel is less an abstract articulation of our historical,

cultural and social situation'.[17] I don't wish to beg the question here, but the thing works both ways: a novel is realistic because it treats socio-historical themes, and it treats socio-historical themes in order to appeal more convincingly to veracity, i.e. to be more realistic. Realism imposes 'a balance between public and private meanings'.[18] Where modernists like Kafka, Borges and Beckett show themselves to be non-realists is precisely in the upsetting of this balance.

3. Public and Private

A community is normally the stage for the action of the 19th century realistic novel and it is within a community, even the very restricted one of Jane Austen, that individuals find their meaning and values.[19] There is always a fine balance between individual and community, especially in the English novel, so that the characters seem to be in their natural element.[20] Theodore Dreiser's Sister Carrie, an American novel published in the last year of the 19th century, may serve as an example of an extreme type of realism where the world itself, the community, may become too dominant and the characters almost secondary, so that they seem to follow the events without full exercise of their wills and are swept along by a kind of determined destiny. One strategy of the realistic novelist in his claim to be credible and true-to-life is to recreate a community, or a piece of one, to represent the whole, where his characters can work out their destinies and conflicts within a given situation. Let us examine how this happens in a 19th century French novel.

In Gustave Flaubert's L'Education Sentimentale, place is an integral part of the story. Although this novel relates the coming into the world of a jeune homme and the steady loss of his Romantic illusion, the reality side of the story is embedded in the dense texture of events and descriptive detail. Every café, every salon, park, carriage, dress, or mantlepiece is identified and minutely described: 'The narration detaches itself sharply from the characters, while lingering suggestively over the setting'.[21] Even the precision of the symptoms described for the disease of Frédéric's son has been admired.[22] The political events that form the background for the hero's travails are constantly present in the conversations in the novel and occasionally erupt into the foreground of the action. For all these details, we are quite sure that the author did his homework

even when we were not told how hard he actually worked. He is said, for example, to have read and annotated twenty-seven books for the details of the 1848 revolution, which are depicted in about ten pages of the novel (although in a crucial section of it).[23]

The descriptions of the physical objects and places, as well as the narration of political events, are not only important for the setting, what we can call the geographical and historical credibility of the tale, so important to realism, but also for the working out of the novel's theme. Besides the 'appeal to veracity', the details must be able to be justified with relation to the work itself for it to be a convincing work of art. Madame Arnoux's furniture and trinkets, for example, are lovingly regarded on many occasions by passionate Frédéric. When these things are put up for sale and their owner gone away, Frédéric is forced by the vindictive Mme. Dombreuse (his other mistress Rosanette also turning up to witness his discomfiture) to be present at the auction where his true love's things are pawed over and handed around by prospective buyers (he feels) as if they were the pieces of her body. The memories that the things evoke are crushing to his spirit and greatly contribute to his sense of loss, especially in the presence of the two mistresses he has gained, but who have given him little solace for the longings of his heart.

The political events are especially relevant to the theme of disillusion. Frederich Engels admitted that the Second Republic had lapsed in 'absence of all illusion, of all enthusiasm',[24] which is part of the explanation Professor Levin offers for the feeling of ennui in all Flaubert's works. Frédéric has been disappointed in his dream of being a great painter and writer, in his possession, by marriage to the widowed Madame Dambreuse, of a huge fortune that he makes plans to spend even before he knows of the disposition of the will, and in finally his brief fantasy of being a patriot until he sees and is disgusted by the appearance, smell and behaviour of the rebellious mob and is himself held up to ridicule in the scene of the lecture hall. The accurate rendering of the political events makes the private events more credible by contrast and puts them thematically in their place; so much so, in fact, that the author was worried that his 'background would eat up (his) foreground',[25] that Frédéric would be less interesting than Lamartine. This, of course ceases to be a problem now, as most readers don't know who Lamartine was; one must have a notion of 19th century French history to understand the references without the aid of footnotes. But Flaubert was concerned to make his hero's story coincide in its important points with the important historical events.[26] Frédéric

is worried only about the arrival of Mme. Arnoux, whom he has planned finally to seduce, when demonstrations are rocking Paris, and he is off on an idyllic trip to Fontainebleau, appropriately 'lingered' over, while the insurrection is going on in Paris. These correspondences, of course, are deliberate. They are illustrations of how the great public events cannot undermine the banal fantasies of him who has been called the first anti-hero. The realist treatment of public and private is given a particular twist in these instances so that the reader becomes convinced of the novelist's vision. Most people do not, in fact, care awfully much what is happening around them as long as their private world goes untouched. Private obsessions are clung to at all costs and not permitted to die, except naturally with the passing of time.

Disillusionment for Frédéric comes, understandably, not through a consideration of the significance of his life but through a steady accumulation of experience reflected on only retrospectively, which is the sum and outcome of his 'sentimental education'. Finally, 'private and public frustrations have converged',[27] Stern pays tribute to the novel's skill at dealing with the realist relationship between public and private, when he calls the novel 'one of the highest points in realism's creative awareness that no personal relationship, amorous or any other , can subsist beyond the privileged moment without a network of interpersonal, public bonds'.[28]

4. The Shape of Characters: Types and Individuals

In a famous distinction from his lectures on Aspects of the Novel, E.M. Forster divided fictional people into 'round' or 'flat' characters. Flat characters have only 'one dimension' (or rather two), are 'constructed round a single idea or quality' which makes them not only easy to recognize when they come on the scene but easy to remember when they leave it.[29] Flat characters were once called 'humours' and are still referred to in criticism as 'types'[30] but Forster does not mean thereby to disparage them: flat characters are as necessary to a story as round ones, especially in comedy, for they are instantly recognized by their 'appropriateness'. Nevertheless, it is a bit surprising to find that Forster thinks the characters of Dickens' nearly all flat. He puts this down to the author's 'immense vitality' so that the characters, as it were, 'borrow his life and appear to lead one of their own'.[31]

Forster mentions Pip of Great Expectations in this connection, saying that Pip 'attempts roundness', presumably not

attaining it, and a reader at once rebels at the judgment. Perhaps what Forster means is that Pip is a character 'who can be expressed in one sentence', something like this: Pip is oppressed by the circumstances of his life, both his upbringing and his connection with Magwitch and Estelle, but he remains to the end motivated by the expectations held out to him. So perhaps it is more through the intricates of a masterful plot and a heavy reliance on the creation of an oppressive atmosphere that Pip's story is told than through the delineation of changes in his character. The marsh scene at the beginning of the novel and the decaying house of Miss Havisham create this mood under which Pip labors, as well as being representative of the theme of imprisonment that runs through the book.[33]

However we construe Pip's shape, the minor characters of Great Expectations, from Pip's sister, Mrs Gargery, and the hypocritical Pumblechook to the unfeeling Jaggers, and Wemmick who has divided his life between work and his 'castle', the evil Orlick, and the pathetic Miss Havisham with her young charge Estelle who has ice instead of a heart, are all perfect illustrations of the memorable impression that flat characters give, of how they can fill out, as it were, a story with the life of our recognition. The characters may furnish comedy, thus fulfilling another necessary function even in a tale as dark as Great Expectations, but we may say that they 'round out' the story with their presences, make it work, add touches of life to the social criticism in the book's treatment of courts and criminals and oppression in general, which made so exacting a critic as Bernard Shaw regard the novel as 'consistently truthful, as none of the other (Dickens) books are.'[34] Like Frédéric, Pip's disillusionment with life at the book's end is the result of the thwarting of false hopes, but whereas Flaubert catalogues his hero's frustrations relentlessly, Dickens shows Pip's by leading on the reader to share in Pip's mind and then reversing the momentum through dramatic turns.

In L'Education Sentimentale, we find a whole cast of characters approaching types, who help to throw the pathetic hero's 'education' into relief. We have, to give a partial list: Martinot, maker and manager of money; Cisy, dilettance aristocrat; Hussonet, the Bohemian; Pellerin, the frustrated artist; Sénécal, the dogmatic Socialist; Dussardier, the honest workingman; Rosanette, the fickle courtesan. All of these characters act and can be predicted to act in accordance with the foregoing epithets. All are invariably 'busy' characters, active in one scheme or another and touching the hero at irregular intervals throughout his career, deflecting him back

and forth in his moral confusion.

The main characters of the novel, however, cannot be so easily explained. Frédéric's boyfriend Deslaurier, alternately affectionate and disloyal, forever poor, ambitious, is a lawyer on-the-make who serves in his frustrated dreams of power as a foil for Frédéric's own frustrated dreams of romantic fulfillment. Madame Arnoux, who in real life has been identified as a woman Flaubert himself was obsessed with, was married to a man that is portrayed as Arnoux in the novel, a character who is more complicated than all the others just named. Although he is in the way of Frédéric's (and presumably the author's) consummation with his wife, he is in some ways an admirable character, generous and open-hearted, despite the 'wheeler-dealer' life-style that brings him down.

All of these characters, flat or (tending to roundness) help to define Frédéric, 'fill him out', as it were, as he himself, an indolent romantic youth longing for great deeds, is devoid of those inner resources vital to great purpose and, in his case, even sufficient to shake him loose from an obsession for an unattainable woman. It is Frédéric who exhibits the futility of the ceaseless activity of the other characters. The novel has been called the anti-Bildungsroman,[35] since the hero's education is nothing more than the loss of his youthful illusions. In the beginning he is on his way home after finishing school, full of the possibilities of the future, a melancholy Romantic figure he has fashioned from the reading of novels. At the end, he is a middle-aged man talking with Deslauriers of the youthful time they ran away from a brothel as the happiest time of their lives, presumably the time when they were last innocent of the world. The novel, indeed, is about the romantic's clash with the real world, which makes it so beautifully representative of the realistic novel.

The illusions of this Romantic temperament are centered on the person of Mme. Arnoux and all she promises to Frédéric's longing soul. It is fitting, then, that when they meet anticlimatically, after all is over and the flame reduced to a sentimental candle, he feels something like revulsion at her eventual availability. It was the woman from afar he worshipped. This central frustration is neatly paralleled, as discussed above, by Frédéric's political illusions and those of his friends, in which, as Professor Levin notes, neither left nor right is spared. The 'interpersonal, public bonds' suggest both the way the other characters define Frédéric in his vacillating, mostly indifferent, patriotism, and the importance of the socio-political events in the carrying out of the story . The endless money deals and legal transactions (it is no accident that

Deslaurier is a lawyer, Frédéric himself a failed law student and Arnoux a speculator) are as frequent and obtrusive as Frédéric's philandering. The real world of money — of deals, payments, pay-offs, debts, fortunes won and lost — constantly break into Frédéric's dreams of unlimited wealth and romance, the two dreams respectively represented by the two mistresses Rosanetter and Mme. Dombreuse: the first, frustrated sensual desire transferred from the true object (Mm.Arnoux); the second, fabulous riches, frustrated by false hopes concerning the will.

5. Time and Distance: Distortion of the Real

If we accept that realism is a 'close dovetailing of piecemeal meanings'[36], an ordering in sequence and in detail of the myriad facts of a life or an event, then we cannot escape the paradox of the unreality of any method wishing to represent the real. If imitation is not to degenerate into mere duplication, which, we have said above, would be useless for any purpose, it must distort the given in order to control the reader's perception of what happened. The most obvious example is the representation of a life, that of Frédéric, or David Copperfield, or Pip, where a few hundred pages proposes to tell the tale of a character's complete life. Not only are most of the daily activities of the character omitted in the story, though they may be suggested or described by one or another scene, but even the significant happenings of the life are taken at a variable focus, speeded up or slowed down for the psychological effect on the reader. Real time and literary time, then, have only a psychological correspondence. Again 'real' time is a knotty philosophical problem which we cannot go into here. Even in real life, time doesn't always run according to the clock but takes on contours of its own in accordance with our mental states. My point is the relation between an episode in a person's life and the length of time it takes to read about it: 'real' time and represented time.

In literature, 'the author generally exploits the possibilities of varying the time-ratios for the purpose of throwing the contextual centrality of certain fictive periods into high relief against the background of other periods belonging to the total time span of the sujet'.[37] This over-technical language just seems to mean that some passages or scenes in novels are more important than others, and these are therefore treated at length out of proportion to the time they represent in the novel's action. In

Trollope's Phineas Redux, for example, the trial takes up several chapters and is narrated in great detail. This is yet another distortion of time in fiction. Even within the context of the novel, certain scenes take precedence over others and the time devoted to them is naturally greater than other less important material. This is one more example of how a realistic novel may distort mundane reality in favour of a 'fictive' reality; that is to say, the reality of the novel distorts the reality of fact in order to better represent is. Here we are merely recapitulating the old definitions of art, still the most basic, of art as 'artifice' (in Greek the word for 'art' is technê, from which comes our word 'technique'). It is ever the lovely paradox of artistic creations that they offer an illusion as the key to perceiving the real.

A scene in a novel may stand for a series of similar scenes or part of a character's life, or even his whole life in miniature. And even the most leisurely realistic novel, chock full of background descriptions and supporting information, occasionally telescopes a time sequence into a single occasion, what Henry James calls a 'discriminated occasion',[38] his word 'discriminated' standing for the above quotation's throwing into high relief', or as we may simply say, 'making it stand out'.

Yet another distortion of the mundane, clock-paced world of real life, is referred to by A.A. Mendilow's concept of the 'fictive present' as 'one point in the story which serves as the reference'.[39] Significant moments occur only when they are so marked by those living or observing them; most of our lives seems to be taken up by moments in which nothing special happens and which we do not especially take notice of. What gives life its trivial quality, or at least the common feeling of insignificance people feel much of the time, is just this endless series of 'undiscriminated occasions'. This may account, too, for a lost of the excitement and feeling of significance we experience when reading a good novel. We have the author to point out, nay, to arrange for us the big moments in the dull march of the years, which is like the feeling we have when we discriminate these moments in our own lives — for once,

> the clock seems to stop, or slow down, and we see highs and lows in what was probably experienced as a series of endless, dull scenes.

Besides the distortion of time in fiction, we should concern ourselves briefly with distortions caused by the author's point of view. This breaks down into two related problems: the persona telling the tale and the persona's distance from his subject. Again, the difference is between what is perceived and how it is

perceived. One person tells a story in a different way from another. Each has his own unique contribution, whether of personality or priviliged observation. An author can limit the reader's perception by telling the story in the voice of one of the character's, in the first person, or he can taken on the voice of the omniscent narrator and go more deeply into the minds of all the characters. The point of view will determine the language he uses and the information he may disclose. As most realistic novels are concerned with giving us the maximum of information, a life or lives in their completest form, the usual choice is a third person, omniscent author. Indeed, some writers have made a fetish of not getting in the way of the characters and letting them speak for themselves. Flaubert has said that 'the artist should be in his work like God in creation, invisible and omnipotent; we should feel his presence everywhere but we should nowhere see him'.[40] It should be observed that even Flaubert does not do what he says he ought to do. He cannot help nudging his characters with remarks and making general statements on occasion that serve to tie together some threads of the particular. We can see how this is done very astutely in George Eliot's Middlemarch. The author's own remarks on the characters often neatly summarize what their words and actions reveal in the novel's social context. Here's how Eliot describes Dorothea before her marriage to Causabon:

> ... she was enamoured of intensity and greatness, and rash in embracing whatever seemed to her to have those aspects...[41]

and afterward, as appealing to the young Will Ladislaw:

> ... she was not coldly clever and indirectly satirical, but adorably simple and full of feeling. She was an angel beguiled...[42]

In contrast to this occasional stepping into the story, we have the other extreme of the author's completely guiding and even controlling the reader. Tom Jones is the classic example and serves as a contrast once again to the typical realistic novel. Realism uses what Sterne calls a 'middle distance' which 'places individual people and their institutions on one working perspective ("gets them all into the picture" at any one time in history)'.[43] As the realist is greatly concerned with making his work correspond to reality, i.e. imitate it in the creative not the slavish sense, he needs to establish a distance that will give him the best perspective for credibility This has usually been somewhere in the middle

ground, far enough to take in the whole sweep of events and close enough to describe the lives of 'real' individuals. If he steps back too far 'the details of recorded reality become mere trends or "waves of history"'[44] and he focuses in too close, as Joyce seems to sometimes in Ulysses, the details may become too important in themselves. For whatever the pretensions of the great realists to reproducing 'real life', their stories usually point up a moral, the piling up of details and the representation of believable characters serving the function of making the moral stick. The perspective of a given tale, like its time sequence, is determined to a certain extent by what the tale is trying to illustrate, which is really saying nothing more than that thematic considerations determine technical ones.

6. How Real is Realism?

We have reviewed realism's many strong points. It is a mode which allows for correspondences between the individual and the social, the public and the private. It believes in the moral value of an illustrative tale, told from life. It has a 'continuity of meaning within an achieved form'; i.e. it both collects the necessary details for credibility and arranges them in comprehensible order, using the author's skill at observing and arranging as well as astute judgment as to significance, a balanced 'synthesis of description and assessment'.[45] It emphasizes charater and is capable of creating three-dimensional ones of a type modern literature might envy. Nearly every one of its methods has been found wanting and been abandoned for others. If we ask why, we will nearly always come up with an answer that questions realism's relation to reality.

One of the reasons why realism, or any literary mode for that matter, might find the representation of reality difficult is that life itself is very stubborn: its very shapelessness resists being molded into significant form.'...Art does not take to "life" as a very natural subject...even autobiography is not, except to the naive eye, more "about" life than any other genre. Its method of being about life, its tone, its conventions, differ; that is all.'[46] Here we might substitute 'realism' for 'autobiography': the point is that realism is a genre, not necessarily more suitable for conveying real life than any other genre. In other words, 'all fiction is fiction'.[47] Realism, is fact, is no longer the major mode in modern literature. This is so because we no longer have the

naive idea that the Truth can be told by giving enough of the facts. To modern sensibilities the truth is more elusive.

Modern philosophical conceptions have become more sophisticated; the 'naive realism' (for such is the term) of older philosophical systems both rationalist and empiricist, but especially the latter, have suffered under the blows of later analyses, and the discoveries of natural scientists have demonstrated that things are not what they seem to be. To quote a contemporary poet, 'Cloudy, cloudy is the stuff of stones'. Common sense, while still a good guide to everyday life, has nothing to do with the upper reaches of theory. As the most receptive agents of cultural and intellectual change, writers and artists have absorbed these findings and been influenced by them in their art. One recent consequence has been the blurring of the traditional distinction between 'art' and 'life' or fact and fiction, so that we are no longer certain that art imitates life or life imitates art, an idea that is reflected in a modern novelist's remark that one of the difficulties of writing fiction today is that modern life throws up daily characters and situations that are the envy of any novelist. We are not as sure, as men were in the 19th century, of a steady progress toward a greater elucidation of the world, as even the natural scientists have begun to admit. More and more information may disclose more and more mysteries.

Nor is the course of history any consolation. Two world wars and the holocaust have rightly shaken our confidence. Realism cannot cope with these things adequately because they are probably beyond reason, and to distinguish between the real and the fictive, 'a solid world view is necessary'.[48] A solid world-view, except for Christians and Communists, is just what the 20th century does not have. It is no accident, then, that in Communist states realism is the only kind of art that is permitted. This seems curious, since Trotsky himself said that 'Artistic creation, no matter how realistic, has always been and remains symbolist'.[49] We can assume that Trostky's view is a result of his superior sensitivity to literature,[50] but perhaps he means that certain actions or certain characters 'stand' for all others, and while the depiction of these certain actions and characters may be realistic, they are not imitations of anything specific. By this interpretation, Trostky would mean that specificity of realism is illusory, for it is only through what is apparently specific that the realist portrays the general truth.

That realism should be inadequate to portray the events of our time is apparently paradoxical, since 'the realistic convention

depends on a perspective (=a set of meanings) both stable at any one time and also changing from age to age'.[51] The realists thought everything was worthy of interest, unlike the classicists and romancists, who thought the subject had to be beautiful.[52] But, as Professor Levin points out, the ordinary had to be made extraordinary if, as in Flaubert's novel, the extraordinary were to be ignored by the hero in favor of the ordinary, and if, in modern literature's parody of realism, Joyce were 'to construct a monument to banality by utilizing the utmost resources of reality'.[53]

If realism depends on a convention, 'the conventions of symbolism arise from so single a stable perspective, and it is this instability that modern literature exploits'.[54] The novels of William Faulkner deal with the eternal verities but not from a stable perspective, either in form or outlook. It is, in fact, the stable perspective of the past in conflict with the new tendencies that furnish much of the tension in Faulkner's work, the conflict between Quentin and Jason in The Sound And The Fury or the Sartorises and the Snopeses in many of the novels. Faulkner's method hasn't much in common with realistic narrative techniques. In The Sound And The Fury and Absalom, Absalom, time is not only not respected it is made mock of. The uncertainty of arriving at the truth is mirrored by a method that shows how difficult it is to do so. Events are gone back into circles, seen from before and behind, speculated on and observed, filtered through diverse sensibilities.

> L'Oeuvre la plus réaliste ne sera pas celle qui peint la realité, mais qui...explorera le plus profondément possible la réalité irréelle du language.[55]

'Realism' redefined in a modern context is not realism as we have been discussing it. In the second part of this paper, it was mentioned that problems and preocupations with language and form are peculiar ('though not exclusively) to modern literature. Nineteenth century realism, however, took language for granted as a vehicle for telling a story that was more important than the telling. What was said, not how it was said, was the realists' concern, although, of course, in the practice of composition these two aspects of creative work the writers did not separate. A useful distinction that may help to explain the two approaches is to call the connection between the real and fictional worlds 'representational' or 'illustrative'.[56] Representational, as we have argued, tries for a 'replica' of reality,and illustrative is symbolic, reminding us 'of an aspect of reality rather than (conveying) a total convincing impression of the real world to us...'[57] The illustrative, then, is opposed to realism,·which is why it utilizes types rather than 'factual' mimesis. Modern literature's return to type characters is

a recognition for 'literary works which project some generalized and therefore intellectual connection between the specific characters, action, and background of their fictional worlds and the general types and concepts which order our perception and comprehension of actuality'.[58]

The modern obsession with 'la réalité irréelle' of language is a reflection of our belief that what counts in novels is 'not the representation of reality but the shaping of the rendered experience'.[59] 'Rendered' rather than 'raw' experience is the stuff of fiction, since raw experience would imply 'some kind of experience undisturbed and unmodified by mind or feeling'.[60] Not only does the unreal reality of words impose restraints on a realist's ambition, but reality itself is elusive: unable to be coaxed into revealing itself, reality must be imposed upon. As we have seen, the shaping or distorting of time and space, the dimensions of the characters, and the narrator's distance are all elements of formal shaping and control that the mode of realism uses to evoke the real. The direct intervention of the author implied in constant modulation of the narrative voice is a repudiation of the narrative distance necessary to realism and the view of realism as 'la copie des choses'. The old techniques are 'deeply involved in the shared assumptions of the (writer's) culture'[61] and are seen as inadequate in a world where, as Sartre says, 'things become detached from their names'.[62] Language has become its own subject.

The trend toward a preoccupation with language, of course, went along with a realization that there was a basic contradiction in the realistic mode, a contradiction that we have touched on here and there and which nearly every critic of realism discusses, and that is the contradiction between imposed form or structure and the basic resistance of formless life to shape itself into facts. This explains in part the movement of modernism away from realism, for 'the struggle to sustain meaning and pattern within the limits of realistic style, subject, structure, and theme became almost unbearable, and the novel slowly but inevitably shifted its focus inward and receded from the social and contingent'.[63] Contrivance became an end in itself and 'the artist inevitably became the new hero of fiction'.[64]

Finally, we should briefly look at realism's conventions, for realism is, after all, just one more conception. It 'art does not take to life as very natural subject, almost any pre-existent convention suits art better', as (art-critic) E.M. Gombrich has suggested'.[65] Realistic novels differ from the life they purport

to represent in that they order what is formless. The resolutions of such novels are inevitably 'unrealistic', which is partly explained by the difficulty of ending up any novel in a plausible way without too obviously tying the ends together to make things come out neatly. When a novelist hopes to show reality 'as it is', his intention, we might suspect, is trying to do something beyond holding up the proverbial mirror to real life, for, again, what would be the use of that? There is a moral purpose lurking behind the dissembling details of realistic fiction, as there is in other kinds. And in addition to this moral purpose —for what could there be for the novels of Jane Austin or George Eliot if not a moral purpose[66]? (though not in any crude pulpit sense) — there are assumptions that constitute 'a set of meanings'.

Other assumptions that realism shares are: that 'ordinariness is more real — at least more representative and therefore truthful — and heroism, that people are morally mixed rather than either good or bad, that the firmest realities are objects rather than ideas or imaginings'.[67] In this succinct formulation is the 'set of meanings' that makes realism possible and that gives it its claim to be more representative of 'real life' than other modes. Each of these items raises philosophical problems we cannot go into here; it is enough to note the difficulty of any approach avoiding having even unconscious assumptions about the world, since the writing of any period of literature shares the assumptions of that period even while, in the greatest works, transcending them. The great novels of the 19th century, or of any century, are both of their time and beyind it.

Let us wind up our inquiry by noting one more shortcoming of realism which it shares with other literary modes, which is fair after all, since we have been suggesting that realism is just one more mode, incomplete in itself and therefore untruthful for a total rendering of life. Forster discusses a short list of the 'main facts' of human life — birth, death, food, sleep, and love — and notes that fiction has only seriously dealt with the last.[68] Birth and death are not susceptible to careful study since they cannot be experienced, only reported second-hand. Eating and sleeping, while major human activities, are usually treated perfunctorily. If we except Finnegan's Wake (which few can read), there are no novels about people sleeping, and food is employed in fiction mainly for its social importance, which in life is secondary to its biological use. Only love is treated at length and with the seriousness it deserves, as it is a subject that can be approached from within and without, psychologically and socially, spiritually and sexually.

Forster's point is just how much is left out of the novel that is essential to real life. Any mode that claims to present life 'as it is' has to face the fact that large and essential portions of life are handled as if they didn't exist.

Put for all its failings to be more 'realistic' in the sense of corresponding more closely to real life than other modes of literature, realism has not claimed, as we started off saying in the first part of this paper, to be anything more than a version of reality. If we take realism, then, as one more possibility of representing life in words, a mimetic mode that has its own peculiar strengths and weaknesses, we can admire its achievements without taking too seriously its more excessive claims. In the end, 'all fiction is fiction', or all novels are fabrications, and the special fabrication of realism is an art that conceals art. Hence, the narrative distance, the consistent point of view, the richness of character, the accuracy of rendering in time and space, the use of an unobtrusive technique are the methods of realism that aim for concealment. Modernists are positive show-offs by compàrison.

Reality has its own laws, inscrutable even as we draw near to disentangling them, for they are tenaciously irreducible to the imposition of human order. Even mathematics, which claims to give the exactest representation of physical reality, shows by its barren formulae more what we do not know than what we do. Its equations are an ingenious, convoluted confession of ignorance. Literature uses words, redolent with human experience and cultural connotation, whose very inexactness is the strength of its human connection. Literature is in its own way determined to explore the knowledge of life and perhaps even offer suggestions, show us what is happening and sweeten the pill. 'Dulce et utile' remains an ideal, but the pleasure and usefulness that readers find in novels are the main ingredients of even those books that are claimed to be most 'realistic'.

NOTES

1. Quoted from The New York Review of Books, April 5, 1979, my italics.
2. TIME, March 5, 1979.
3. J. P. Stern, On Realism, p. 66.
4. Ibid., p. 71.
5. Ibid., p. 67.
6. Ibid., p. 70.
7. Ibid., p. 52.
8. Malcolm Bradbury, 'The Open Form: The Novel and Reality', from Possibilities: Essays on the State of the Novel.
9. Harry Levin, The Gates of Horn: A Study of Five French Realists, p. 460.
10. Bradbury, 'Phases of Modernism The Novel and the Twenties' , op. cit., p. 85.
11. Bradbury, 'The Open Form...', p. 6.
12. Bradbury, 'Phases of Modernism...', p. 82.
13. Stern, op. cit., p. 80.
14. Ibid., p. 77-78.
15. Robert Scholes, The Nature of Narrative, p. 58; see also Ian Watt, The Rise of the Novel. Professor Levin says, throughout The Gates of Horn, that the novel is a distinctively bourgeois art form, which is part of the reason for its decline in recent times.
16. Bradbury, op. cit., p. 10.
17. Ibid., p. 24.
18. Stern, op. cit., p. 84.
19. Bradbury, ''Persuasion: Moral Comedy in Emma and Persuasion, op. cit., p. 55-59.
20. Rf. remarks of Prof. Linklater. This idea is also implied in the quote from Stern above.
21. Levin, op. cit., p. 230.
22. Ibid., p. 219.
23. Vide translator Robert Baldick's introduction to Penguin edition of Sentimental Education.
24. Levin, op. cit., p. 215.
25. Baldick, op. cit., p. 10.
26. Ibid.
27. Levin, op. cit., p. 228.
28. Stern, op. cit., p. 101.
29. E. M. Forster, Aspects of the Novel (Pelican edition), p. 73.

30. Ibid.
31. Ibid., p. 76.
32. Ibid., p. 73.
33. Elizabeth Drew, The Novel, A Modern Guide To Sixteen English Masterpieces. (Laurel edition), p. 193-196.
34. Ibid., p. 207.
35. Stern, op. cit., p. 102.
36. Stern, op. cit., p. 83.
37. Meier Sternberg, 'What is Exposition?' A detailed discussion of time in fiction.
38. The Art of The Novel, p. 323, quoted in Sternberg's essay, p. 83.
39. Time and The Novel, p. 65, quoted in Sternberg's essay,p. 50.
40. Baldick, op. cit., p. 10 ff.
41. George Eliot, Middlemarch (Penguin edition) p. 30.
42. Ibid., p. 241.
43. Stern, op. cit., p. 122.
44. Ibid.
45. Ibid., p. 175.
46. Helen Vendler, review of 'Robert Lowell: Life and Art' by S. G. Axelrod, New York Review of Books, Feb. 8, 1979.
47. George Levine, 'Realism Reconsidered', p. 237.
48. H. Levin: v. also 'shared notion of reality', George Levine, p. 237.
49. Quoted in H. Levin, op. cit., p. 467.
50. See Irving Howe, Trotsky (Modern Masters series).
51. Stern, op. cit., p. 157.
52. H. Levin, op. cit., p. 455.
53. Ibid.
54. Stern, loc. cit.
55. Roland Barthes, quoted in Stern,p. 165.
56. Scholes, op. cit., p. 84.
57. Ibid.
58. Ibid., p. 103.
59. G. Levine, op. cit., p. 238-39.
60. Ibid.
61. Ibid.
62. Quoted in Levin, op. cit., p. 450.
63. G. Levine, op. cit., p. 249.
64. Ibid., p. 255; footnote 16.
65. Vendler, loc. cit.
66. G. Levine, op. cit., p. 236.
67. Ibid.
68. Forster, op. cit., p. 57-63.

On Sharpening Pencils.....

Chester Sheppard Dawson

In preparing to sharpen a pencil
remember first: Only dull pencils need your solicitous
concern. The less dull manage
in most cases to surmount such crises as arise. Now,

grasping the sharpener neither severely
nor easily, you begin to notice the pencil gradually
conforms to your wishes. Or breaks.
A good sharpener seeks, not necessarily with immutable
success, a no-longer-dull pencil, unbroken. Some

achieve this simply.
Not a few, unaware of what it takes, crush or so harrass
the pencil that its fundamental function - its own expecta-
tions so to speak - are suppressed.
In this case for those involved it becomes best to revise
method and approach, abandon present ways or
for the rest of their days adjust to a world of dull
pencils. True. In

the general flood of things one more broken pencil hardly
matters. Still, one who appreciates the finer
clearer writing, the far more legible prose,
knows that it is in the nature of things, at the center of
toil and travail and pain and dreams that enlightened
men treat compassionately
the dull as well as pencils terrible sharp which ultimately
etch upon us all
an often appalling mark.

Games.....

Chester Sheppard Dawson

Who does not remember? Pieces of glass
chatoyant
magnetic
fierce risks
shrieks
gains. Enough to get excited about?
Apparently. Out of nowhere, the gang: A
shallow excavation in the hard path while
obediently behind a line scratched with a stick,
the toss.
A hole-in-one stood to gain the scintillating
treasure hereabouts. Amidst ragged glee and
shouts, crafty semi-adherence to the rules, a
meager skill evolved. Win or lose. As always.
One reflects as candles wane: Perhaps marbles aren't quite
so inane. For lesser things whole nations rise
and fall, for pieces of brightly-colored paper in-
gloriously sought by us all. Watch this game!
Then reconsider the squealing chaos of kids with
neither widows made nor orphans strewn.
High noon! And still Paper First, whereas kids still settle
for lesser bait. There are implications here:
Perils
await which we are not to ignore or evade, and per-
haps an exchange of paper for glass might be a wise
trade? Not so. Not so. The ancient avarice simmers:
the evil lies at hand.
The paper of the world is still in command.

Miscarriage.....

Chester Sheppard Dawson

Everybody he thought
smacking the snow from his collar
should have one friend

He stamped his feet
to reconsider
Everybody ought to know how it feels

Here unfriended
The wind rose
the cloth-coat faltered
A face a smile an inquiry maybe

is not too much is it
But it seems so doesn't it
So this is how it closes down

in Bronx Park on a bench
unnoticed unheard
Everybody should... Yes...
Unfortified
he sniffled the gusty citizens
magisterial in the discriminating
wind.

Incommunicado.....

There are always the things unsaid. Snow that never
melts. How are we to judge the meaning of a game
unplayed
half played
badly
boundless? With what instruments do we respond to
the assault of the soundless?

LORE.....

Chester Sheppard Dawson

Boys and girls
together quickly form

the assymetrical
mosaic for which they were

born. Lying under
tree or bush--possibly to es-

cape the sun--the
Mosaic law summons them to

act and feel as one.

SIX POEMS

Rosa Maria Neves da Silva

1

Across that land beyond the highest sight
around the circle deep the sea of Light,
behind the way and by my side convinced
of loneliness, out and far the cry of sorrow
for love designed, along with hope combined
the look of joy - we've got to live tomorrow.

2

Flying saucers overhead and undersky
call of gods, shine of million stars
blue and red the gold of metal bars
a rainbow line, the sound of my guitars
her coming in, the smell of nervous jars
my feast and far her eyes are dreamy light.

3

And so the sky opened blue
and I found myself abstract, concrete being
amazed at myself being in love...

4

And he, lost in the haze of time, didn't feel the breath of life
until I filled his heart with joy, and showing him the stars,
led him to the wide road of love.

5

SEASONS

Glory, glory, sweet the moment has been.
The minute hour, the tempest,
fire and warmth, the breeze of spring,
my fall, Heaven, light.
And my heart, tiny pearl, quiet beating...
soft... soft... 'til the sleep-eternal peace.

6
SOUNDS

So the picture of my dreams stood there
strong and real.
Reflection of my mind, voice of my heart,
eyes of my own.
She was there - little sweet girl in pink.
She was there - the truth of love, the look of hope.
She was there and I was there - crying over my wish,
smiling at life, my future, my hope.

CAPA: ANTÔNIO PINHEIRO NETO