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To

CARLOS DRUMMOND DE ANDRADE

"A poet is a poet is a poet is a poet."

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PREFÁCIO

A revista *Estudos Germânicos*, agora em seu terceiro número, dá continuidade à proposta de divulgar os trabalhos dos professores do Departamento de Letras Germânicas da Faculdade de Letras da UFMG.

Os artigos aqui apresentados, por seu número e variedade, evidenciam o intenso trabalho desenvolvido em 1982, bem como comprovam a necessidade da existência de veículos adequados para a publicação das pesquisas realizadas nas áreas de Línguas e Literaturas estrangeiras.

Este número da revista inclui um apêndice com os "abstracts" das dissertações de Mestrado produzidas no Curso de Pós-Graduação em letras da UFMG nas áreas de Inglês e Lingüística Aplicada ao Estudo de Línguas Germânicas. Foram incluídos, em caráter especial, artigos de professores de outras Instituições, apresentados durante a Segunda Semana de Estudos Germânicos, promovida por nosso Departamento em outubro do corrente ano.

O Conselho Editorial, composto pelos professores Rosa Maria Neves da Silva, Ana Lúcia Almeida Gazolla, Irene Ferreira de Sousa Eisenberg, Lívio Viggiano Fernandes e Ian Linklater, agradece, em nome do Departamento, às entidades que têm registrado seu apreço pelo recebimento dos números anteriores de *Estudos Germânicos*.

Agradecemos também ao Goethe-Institut e ao Curso de Pós-Graduação em Letras da UFMG, que complementaram as verbas, tornando possível a publicação deste número.

NATURE AND THE REALITY OF CONSCIOUSNESS

Cleusa Vieira Aguiar- UFMG

Introduction

The term 'realism' has been used in many different ways[1]. Thus, rather than assume or state a particular sense of the term to be used in this discussion of Virginia Woolf, we shall here consider her work in the light of various epistemological problems arising from a philospphy which for both intrinsic and historical reasons seems relevant to her life and work - the philosophy of G.E. Moore. Our exploration of the particular form of realism to be found in Virginia Woolf's work will therefore lead us to consider problems of philosophy, literary criticism and techniques of fiction. We can, for the sake of convenience, discuss the philosophical aspects first. These in turn divide into questions of epistemology and of metaphysics but this paper will concentrate on the former since, it is hpped, a fuller understanding of the writer's metaphysic - the view of reality she attempts to embody in her writing - will emerge through the discussion of the epistemological and critical problems which preoccupied her. For, as we suggest here, this question of the nature of reality resolves itself in Virginia Woolf, into a constant exploration of the relation between, and the relative status of, consciousness and that which is external to consciousness.

Philosophy and Sensibility - G.E. Moore and Virginia Woolf

The movement away from a direct concern with metaphysics characterizes the philosophy of an age of scepticism, and of the Twentieth century. It is clear in the emphasis of some writers

on epistemology,science linguistics and psychology, and in the work of Moore, Russell, Ayer and Sartre, whilst writers of fiction like Conrad and Kafka seem to express, at most, a nostalgia for metaphysics rather than asserting seriously its possibility. But the trend is not an inevitable consequence of a Zeitgeist: there is clearly something metaphysical - in a philosophical as well as a critical sense - in the work of T.S. Eliot, which is absent in Virginia Woolf. We suggest also that this is not solely a matter of temperament but also of philosophical influence. The relation of Eliot's work and thought to that of F.H. Bradley is now almost as well documented as that of Woolf to Moore[2] and the positions of the two philosophers can be described, without controversy, as, respectively, Idealism and Critical Realism[3].

Moore's eschewal of metaphysics is reflected equally in his method. Thus in "The Nature and Reality of Objects of Perception"[4] - as its title suggests, essentialy a refutation of idealism[5] -the argument operates not in opposition to metaphysics but through a theory of epistemology and of perception.

The discussion of Moore's epistemology in this paper,however, is not intended to suggest any simple relation of influence to the work of the novelist[6]. S.P. Rosenbaum[7] suggest an alternative relation:

> *Philosophically, G.E. Moore influenced Virginia Woolf more than anyone else, but in addition to this direct influence... Moore's philosophy is also representative of the intellectual milieu in which Virginia Woolf was born and bred. Many of the ideals and ideas in or underneath Virginia Woolf's novels were shared by Moore with... Leslie Stephen, McTaggart, Roger Fry, Lowes Dickinson, and Bertrand Russell.*

It does seem that parts of the Bloomsbury group at least were as receptive to Moore's epistemology as they were to his ethics[8]. However, we shall be less concerned here to establish a direct link between the philosophy and the novels than to use the former as a tool of our analysis of the latter.

Virginia Woolf's novels can be seen as the response of a particular temperament to various implications and problems arising from Moore's philosophy and in this light are easier understood than through a study of the resulting fiction.

Passmore suggests that aspects of Moore's philosophy itself are explicable as a reaction to the implications of Idealism: Moore, he writes,

> *never lost his sense of wonder and relief at being able to believe in the Reality of the everyday world; and he was determined not to be driven out of his hardly-won Paradise*[9]

- thus Moore's insistent common-sense realism. It has been shown, however[10], that not only Idealism but also empiricism itself, together with its emphasis on the sole reality of the external, material worldp leads to a dead-end of solipsistic scepticism, by insisting that only the external world has reality yet failing to establish any valid relation between this world and that of consciousness. What Moore attempted was the attribution of reality to both worlds[11] thus avoiding the sceptical and solipsistic implications of empiricism made clear in the account of Hume's philosophy given by Virginia Wool-'s father:

> *All our knowledge is framed out of 'impressions' and 'ideas', ideas being simply decaying impressions. The attempt to find a reality underlying these impressions is futile, and*

> *even self-contradictory. We are conscious only of an unceasing stream of more or less vivid feelings... The belief that anything exists outside our mind, when not actually perceived, is a 'fiction'. The belief in a continuous subject which perceives the feelings is another fiction... Thus reality is to be found only in the ever-varying stream of feelings, bound together by custom, regarded by a fiction or set of fictions as implying some permanent set of external or internal relations,... The old bonds which held things together have been completely dissolved. Hume can see no way, to replace them, and Hume therefore, is a systematic sceptic.*[12]

It is worth quoting this passage at some length since it gives a good account of what is often considered[13] as Virginia Woolf's own view of reality. Having suggested, however, that it is this view which Moore seeks to destroy we shall suggest also that the effort of the novelist's work is to escape it and its implications. We can add that Moore's effort was to a certain extent successful from the point of view of logic and common-sense but not from that of a temperament which both tended towards and feared such scepticism. Before considering what Virginia Woolf made of the problem, therefore, we must look more closely at the relevant aspects of Moore's argument.

Moore insists on the reality of both consciousness and its object, attacking the Idealist indentification of the two:

> *We have then in every sensation two distinct elements, one which I call consciousness,and another which I call the object of consciousness. This must be so if the sensation of green, though different in one respect,are alike in another: blue is one object of*

> *sensation and green is another,and consciousness, which both sensations have in common, is different from either*[14].

Moore's dualism of consciousness and its object does, as he intends, suggest the real, independent existence of the latter[15] but if the object can exist independently of consciousness so can the latter exist in the absence of the object: we can imagine things which are not externally present or receive false information from consciousmess concerning this external reality. The two may be united in an act of correct perception, but there is still no means from within consciousness of testing the accuracy of its sensations.

Given this weakness, to argue, as Moore does, that to have a sensation is already to escape from the prision of our own comsciousness, is to evade the real problem since although we must be aware *of* something, it is not necessarily something *outside* our consciousness. Moore's later appeal to common-sense[16] is perhaps the only way out of this labyrinth of scepticism and yet it is not only something of an intellectual abdication, but must also fail to satisfy the temperament of one inclined, albeit against his will, not to common-sense but to solipsism. We can note here, and the point will be more fully discussed later, that Virginia Woolf rejects the appeal to common-sense and attempts a solution of the problem from within one or more subjectivities.

Leaving, for a moment, the problem of the real existence of the external object we must add that Moore's realism makes any conclusion as to its true nature equally problematic. For if the object of consciousness[17] is both real and distinct from consciousness of it; and if the latter is in itself an adequate escape from subjectivity, then conflicting accounts of the object can no longer be reconciled through the notion of subjective

distortion and interpretation. There is not a "Real" object and a cluster of images of it, but a paradoxical fragmentation into equally valid 'realities'[18]. This feeds both the novelist's temperament which delights in the plenitude of the external world, and the sceptical distrust of the basic assumptions of consciousness. Consciousness - subjectivity - introduces both richness and innacuracy yet consciousness - imagination - also introduces order into the chaos of plenitude. These polarities are central to Virginia Woolf's work.

Finally a further inadequacy of Moore's philosophy - although not strictly speaking a matter of epistemology - must be noted. To establish the real existence of the object is to say nothing of its significance, its value. Moore himself makes it clear in *Principia Ethica* that value arises only in the presence of consciousness: for example

> *It seems to be true that to be conscious of a beautiful object is a thing of great intrinsic value; whereas the same object, if no one be conscious of it, has certainly comparatively little value, and is commonly held to have none at all.*[19]

Moore thus recognizes the distinction between existence and significance and we shall see that it is the significance of the object in its relation to consciousness which is an important for Virginia Woolf as its mere existence.

It is, then, the relation of object to consciousness - following Moore's division of the two - which is the most pressing problem. Even this question, however, remains largely unproblematic so long as the notion of consciousness held is one which emphasises its receptive, perceptive faculty. But once we

allow the notion of a creative activity - imagination - the problem returns. Neither is this concept of the imagination incompatible with literary realism: it is, rather, the basis of 'conscious' as opposed to 'conscientious' realism[20].

> *Here realism is achieved not by imitation, but by creation; a creation which, working with the materials of life, absolves these by the intercession of the imagination from mere factuality and translates them to a higher order*[21].

This was the way Virginia Woolf not only thought about, but experienced consciousness

> *But how entirely I live in my imagination; how completely depend upon spurts of thought, coming as I walk, as I sit; things churning up in my mind and so making a perpetual pageant, which is to be my happiness*[22].

And yet this internal activity - and thus the fiction it produces - is nourished by external objects and events:

> *I saw British canoes, and the oldest plough in Sussex 1750 found at Rodnell, and a suit of armour said to have been worn at Seringapatam. All this I should like to write about, I think*[23].

In the words of another writer, "Eventually an imaginary world is entirely without interest[24]. For Virginia Woolf, and her characters[25], the loss of relation between consciousness and its external objects is insanity. Thus from a period of nervous illness she draws the conclusion:

> *Never be unseated by the shying of that undependable brute, life, hag-ridden as she is by my own queer, difficult nervous system*[26].

But this loss of relation is a constant threat if, as Moore also suggests, value lies only with consciousness which is separated from external reality. The danger is that the latter becomes only the occasion for the reveries of consciousness and otherwise largely redundant. Thus in "The Mark on the Wall"[27] the mark itself is merely the starting-point for a chain of thought which moves further and further away from it -

> *How readily our thoughts swarm upon a new object.*

And yet the object itself is not redundant but serves a psychological need:

> *Indeed, now that I have fixed my eyes, upon it, I feel that I have grasped a plank in the sea; I feel a satisfying sense of reality.*

Moore, in insisting that value enters a situation only with the consciousness of it, recognizes also[28] that if consciousness is incorrect in its perception or interpretation of the external reality, that value may be diminished or destroyed. Similarly for Virginia Woolf, imagination may be false and,as such, looses value: the "Unwritten Novel"[29] remains unwritten because untrue: the fantasy constructed bears no relation to the real "Minie"." That Virginia Woolf is entirely unable to believe, with Keats, in Adam's dream - "he awoke and found that it was true" - suggests that the need to grasp and believe in the reality of things - of 'life' - is not here simply the "nostalgia for the object" or the

demand of a solipsistic temperament to touch something real outside itself[30]. Its true cause will be considered later. First, though, we must mention the opposite danger present in the emphasis on the reality not of consciousness, but of the object.

For there is a constant tension between the nostalgia for the object and the fear of it - life remains an "undependable brute." The object, the world external to the individual consciousness is both a threat to the integrity of the self, and chaos which challenges the demand of consciousness for some comprehensible order and its power to create sueh an order. From this viewpoint other subjects become objects:

> *Two resolute, sunburnt, dusty girls in jersey and short skirts, with packs on their backs, city clerks or secretaries, tramping along the road in the hot sunshine at Ripe. My instinct at once throws up a screen, which condemns them: ... But all this is a great mistake. These screens shut me out. Have no screens for screens are made of our own integument; and get at the thing itself which has nothing whatever in common with a screen. The screen-making habit, though, is so universal that it probably preserves our samity. If we had not this device for shutting people off from our sympathies we might perhaps dissolve utterly; separateness would be impossible. But the screens are in excess; not the sympathy*[31].

The tensions are clear here[32] as they are in the case of Septimus Warren Smith whose insanity is a loss of reality and who is yet destroyed by the 'Reality of Sir William Bradshaw'[33].

The threat of the chaos of fact to the demand for order - the social and Aesthetic unity of Mrs. Ramsay's dinner-party threatened

by the world of uncompromising fact as embodied in Tansley - suggests that behind this tension of the desire and fear of "the thing itself" lies another oscillation between the will to unity and to separateness:

> *I want to sink deeper and deeper, away, from the surface, with its hard separate facts*[33].

The constant co-existence and occasional conflict in Virginia Woolf's fiction between an effort to penetrate below the surface to the subjective experiences and inner processes of her characters, and the residual naturalism - as, for instance in the description of Mrs. Ramsay's Boeuf en Daube - can now be seen as a consequence of an attempt to heal the dichotomy of subject and object noted as the main problem arising out of Moore's epistemology. Two factors are involved here. The first concerns the writer's view of the nature of reality, the second her concern with the nature and reality of consciousness.

As to the first point, having noted that both isolated consciousness and brute fact appear incomplete, we can suggest that an adequate account of reality implies a unity of the two. We can say of Virginia Woolf, as Beckett says of Proust[34] that she

> *understands the meaning of Baudelaire's definition of reality as 'the adequate union of subject and object.*

We can see this in her own definition of 'reality':

> *What is meant by 'reality'? I would seem to be something very erratic, very undependable - now to be found in a dusty road, now in a scrap of newspaper in the street, now a daffodil in the sun. It lights up a group in a room and stamps*

> *some casual saying. It overwhelms one walking home beneath the stars and makes the silent world more real than the world of speech - and then there it is again in an omnibus in the uproar of Piccadilly. Sometimes, too, it seems to dwell in shapes too far away for us to discern what their nature is. But whatever it touches, it fixes and makes permanent. This is what remains over when the skin of the day has been cast into the hedge; that is what remains of past time and of our loves and hates. Now the writer, as I think, has the chance to live more than other people in the presence of this reality. It is his business to find it and collected it and communicate it to the rest of us*[35].

Reality, then , is not the series of random impressions or objects but it is to be found there - that is, through an act of perception. It is not the "skin of the day" but what remains in memory and consciousness; and it is the writer - who both observes and creates - who is most fully aware of and familiar with it.

If reality lies in the fusion of subject and object, value and fact, then it follows that the sense of reality is threatened as soon as either one of these is called into question. We have seen the importance of contact with the external reality, we must also suggest now that the reality of consciousness itself may be in doubt. One surprising lacuna in Moore's epistemology - surprising in view of his conclusions concerning ultimate value in the *Principia* - is his failure to say anything about the nature or processes of consciousness itself - what he in fact emphasises, is its 'transparency'[36]. Such a notion of consciousness, however, reduces it to a mere receiver of impressions which constantly modify it. The continuity of a particular consciousness - of the self - thus becomes, as in Stephen's account of Hume's philosophy

quoted earlier, a 'fiction': This is certainly a motion of consciousness of which Virginia Woolf was aware:

> *The mind receives a myriad of impressions - trivial, fantastic, evanescent, or engraved with the sharpness of steel*[37].

But its consequence is the destruction of the fusion and interaction of consciousness and its objects from which reality emerges. The individual, his separateness, is thus destroyed through the pressure of external reality - like Septimus:

> *Naked, defenceless, the exhausted, the friendless received the impress of Sir William's will*[38].

In "The Lady in the Looking-Glass"[39] the individual is finally seen as a hollow shell around a vacuum.

> *She stood naked in that pitiless light. And there was nothing. Isabella was perfectly empty.*

And a similar idea underlies the imagery of vacancy in *Jacob's Room* - a book enacting the search for a particular consciousness, a particular personality. There is, however, an alternative way of looking at these aspects of the work which suggests the inadequaey of this notion of consciousness. For consciousness does not merely receive impressions, it also - as "An Unwritten Novel" and "The Mark on the Wall" suggest - creates its own fantasies, whilst the apparent vacuity of another individual may be only apparent, the result of his opacity to other subjectivities. Thus throughout *Jacob's Room* we see all those who know Jacob making conjectures as to his 'character': It is only from the position of the reader -

or the writer - that we see the inadequate and fragmentary nature of these conjectures, and this is a consequence not of the emptiness but of the complexity of Jacob[40]. The reality of consciousness, of the self, is thus preserved but in the process we have been brought back to the old problem of the separation of consciousness and its object - of the inner and outer realities, and now with the further complication of a separation between consciousness. To see Virginia Woolf's attempts to overcome these problems we must turn to her theory add practice of fiction

Fiction and Reality

The problem of the relation between consciousness and its objects becomes, in the discussion of fiction, the critical problem concerning the relation between the creative, imaginative activity of the novelist and the material from the world about him on which this works. This latter relation, for Virginia Woolf, is not one of imitation - that is to say, her realism is 'conscious' rather than 'conscientious'. This is made clear in the essay "Phases of Fiction"[41] in which she suggests that the 'Poets' give a more complete picture and sense of reality than do the 'Truth-Tellers'. Yet if we are to say that Virginia Woolf is a poet, we must also add, as does E.M. Forster[42] that

> *She is a poet, who wants to write something as near a novel as possible.*

The point is that she does write novels and not poems, the reason being that the novel is both the genre most open to the richness and contingency of life[43] and yet, in its formal aspects, also satisfies consciousness' demands for order. Virginia Woolf's constant aim was to realize both these potentialities of the form:

> *What I was going to say was that I think writing must be formal. The art must be respected. This struck me reading some of my notes here, for if one lets the mind run loose it becomes egotistic; personal, which I detest. At the same time the irregular fire must be there...*[44]

In writing *The Years* this duality was brought home to her:

> *Anyhow, in this book I have discovered that there must be contrast; one strata or layer can't be developed intensively, as I did I expect in The Waves, without harm to the others,*
>
> *It struck me tho' that I have now reached a further stage in my writer's advance. I see that there are four? dimensions: all to be produced, in human life: and that leads to a far richer grouping and proportion. I mean: I; and the not I; and the outer and the inner*[45].

Fiction, then, may offer a solution, a model for the relation of consciousness and external reality. Before discussing this more generally, however, we shall first consider various attempts within the fiction to establish such a relation.

Some of the early stories - "Blue and Green," "The String Quartet," and "A Haunted House," for example - are merely impressionist studies, attempts at rendering the myriad sensations and processes of consciousness. Yet, as we have seen, once the notion of the transparency of consciousness is rejected, such sketches can no longer be held to do justice to the reality of the external object. On a larger scale even *The Waves* - as Virginia Woolf herself suggests in the passage quoted above - tends to negate the objects and events of the external world through their

absorption into the consciousness of the book's characters; even the death of Percival is distanced and diminished by its presentation solely through this medium. The rendering of consciousness alone, then, leads to an incomplete and distorted picture of reality: and this, as "The Mark on the Wall" suggests is not merely because of consciousness' power of autonomous fantasy. It is also related to the fact that each consciousness - each "Centre of self," to use George Elliot's phrase - is the centre of a different reality, different because perceived differently. We have seen already how this fragmentation of reality follows from Moore's epistemology. In "Kew Gardens" it is taken to extremes through the fiction of rendering a snail's consciousness of the world and events around itself - its reality. But even within the sphere of human life we see in this story how each pair or group of figures moves in its own particular world. The problems of abstracting from this multiplicity of worlds the 'true' nature of external reality becomes even more acute for the novelist since, however much Moore and others may insist that this reality does *exist* independent of perception, it cannot be *described* without the intervention of consciousness. Description becomes one more 'screen' erected against reality:

> *But how describe the world seen without a self? There are no words. Blue, red, - even they distract, even they hide with thickness instead of letting the light through*[46].

Thus the attempt to render the naked "thing in itself" is bound to fail: it does not only in the "Time Passes" section of *To The Lighthouse* where the description of change in the house and its surroundings are interspersed with, and can be said to exist for the sake of, bracketed information about the characters of the book;

but also in the italicized sections of *The Waves*.Here the insistently metaphoric character of the writing[47] indicated the consciousness that perceives, interprets and describes.

Yet,of course,to say that description,that consciousness is a 'screen' to reality is a fallacy since the notion of reality we have already underlined insists on the presence of both object and consciousness. Virginia Woolf's attempts to render the external world in the absence of consciousness may correspond to Moore's refutation of 'to be is to be perceived' and of course the external world must exist independtly if its relation to consciousness is to be effective, but it is something of an abberation from the body of her fictional theory and practice. Thus Bennett and Galsworthy are criticized as materialists not only for their emphasis on sheer imitation but also for failing to include consciousness in their picture of the world.

> *I believe that all novels begin with an old lady in the corner opposite. I believe that all novels,that is to say, deal with character, and that it is to express character.... that the form of the novel,so clumsy, verbose, and undramatic, so rich,elastic, and alive, has been envolved.*
> *"... for Mrs. Brown is eternal, Mrs. Brown is human nature,... there she sits and not one of the Edwardian writers has so much as looked at her.They have looked very powerfully, searchingly, and sympathetically out of the window; at factories, at Utopias, even at the decoration and upholstery of the carriage; but never at her, never at life, never at human nature.*[48]

Yet the consciousness to be described is not that of the novelist: it is the reality of Mrs.Brown "imposing itself on another person" that lies at the genesis and the heart of the novel and this independent reality must be constantly recognized - as it is not in "An Unwritten Novel." We return,then, to the problem of how one consciousness - now that of the writer - is to transcend its own limits and not only recognized the reality but perceive the

nature of another consciousness.

The relationship of Mr. and Mrs. Ramsay suggests one solution: the barriers between selves are broken down by an intuition guided by love:

> *She knew then - she knew without having learned.*[49]

Yet there remains both an element of opacity - even to his wife - in Mr. Ramsay, the recognition of which is, paradoxically, one aspetc of her love:

> *Not for the world would she have spoken to him, realising, from the familiar signs, his eyes averted, and some curious gathering together of his person, as if he wrapped himself about and needed privacy into which to regain his equilibrium, that he was outraged and anguished*[50].

More damaging, is the limitation of this love and hence of this intuition - thus Mrs. Ramsay cannot respond so sympathetically to Charles Tansley whose character differs from her husband's less intrinsically than as a result of his wordly position and failure. There is, furthermore, a residue of egotism - and whether this is actual or a result of Virginia Woolf's failure in realization, the effect is the same - in Mrs. Ramsay's consciousness of herself as both spiritual and organizing centre of the group.

A more adequate connection between consciousness and others is suggested in the comment on Mrs. Brown:

> *... for Mrs. Brown is eternal, Mrs. Brown is human nature, Mrs. Brown changes only on the surface.*

Whether or not we accept this notion of a common and eternal human

nature[51] we can see its appeal for a consciousness wishing to reach others yet feeling itself trapped in its own circle, and we can see its importance as both ideological and structural principle in a novel like *Mrs, Dalloway*. This principle is outlined in the novelist's own comment on the book:

> *I should say a good deal about The Hours and my discovery: how I dig out beautiful caves behind my characters: I think that gives exactly what I want: humanity, humour, depth. The idea is that the caves shall connect and each comes to daylight at the present moment*[52].

The real connection between Mr. Dalloway the society lady and Septimus Warren Smith the shell-shocked ex-clerk is not the fortuitous surface conjunctions of their lives - the cloud advertising, the Prime Minister's car and the chimes of Big Ben - but is intrinsic to the depths of their consciousness[53]. The more superficial - and, it must be admitted, contrived connections are not, however, redundant since they constitute an attempt to relate two of the "dimensions" of human life - the inner and the outer.

The suggestion of an underlying unity of selves is more successfully realized, however, through its counterpointing with superficial differences: thus in *Between the Acts* the individuality, indeed, animosity, of the characters is emphasised whilst the pageant itself - that is, art - demonstrates a unity through time and accross social class. Thus the sudden placing of a mirror on the stage implicates the audience in the show, and the lives,they have been watching;

That it is here art which reveals this indicates that for the imprisioned consciousness writing itself may provide a therapy. Virginia Woolf's criticism of Joyce is relevant here (and not its accuracy but its implications for her own effort in writing concern

us):

> *But it is possible to press a little further and wonder whether we may not refer our sense of being in a bright yet narrow room, confined and shut in, rather than enlarged and set free, to some limitation imposed by the method as well as by the mind. Is it the method that inhibits the creative power? Is it due to the method that we feel neither jovial nor magnanimous, but centred in a self which, in spite of its tremor of susceptibility, never embraces or creates what is outside itself and beyond?*[54]

In writing, the dissolution of the barriers of consciousness - as experienced by Bernard[55] - becomes not the loss but the transcendence of the individual consciousness, the reality of which is asserted by its own activity in the creative process of writing. The validity of its connection with the "not I" is given not by any crude form of verification but by the sense of expansion and liberation of one consciousness into others, and of a satisfying order achieved through the interaction and collaboration of consciousness and its objects. Tnus in *Between the Acts* the pageant - both product and story of human life and consciousness is twice saved from failure by uncontrollable factors - the appearance of the cows and the sudden rain[56]. The incidents recall Pope's words on the interaction of Art and Nature:

> *Parts answering parts shall slide into a whole,*
> *Spontaneous beauties all around advance,*
> *Start ev'n from difficulty, strike from chance;*
> *Nature shall join you; ...*[57]

Yet for Virginia Woolf this ordering seems less spontaneous, more

precarious, its achievement far more dependent on selection and exclusion by consciousness: the absorption of the external world by that of consciousness noted in *The Waves* , our sense of narrowness in the social range of her characters, the uneasy feeling that the asserted unity of human personality is, in the novels, rather a matter of her failure fully to stand outside her own sensibility and personality: we have only to measure Virginia Woolf against the Tolstoy she frequently praised to recognize this failure. If writing is a form of therapy it will also tend to be an escape from aspects of the world:

> *It was the night C. killed herself. We were walking along that silent blue street with the scaffolding. I saw all the violence and unreason crossing in the air: ourselves small; a tumult outside: something terrifying: unreason - shall I make a book out of this? It would be a way of bringing order and speed again into my world*[58].

Thus, even in writing *The Years* where the effort to give

> *the whole of the present society - nothing less: facts as well as the vision*[59]

is most sustained, the effort to inclusiveness becomes absorbed in the problem of form - "how to adjust the two worlds"of art and life, internal and external reality. With this problem we are brought back to our starting point - the relation between consciousness and its objects. The purpose of this paper has been to understand Virginia Woolf's effort to achieve a satisfactory relation between the two rather than to evaluate her achievement; and if we return to the notion of reality offered earlier - "the adequate union of subject and object" it follows that not simply

inclusiveness but the order perceived by consciousness must be our criterion for the achievement of realism.

Although Proust takes the emphasis on consciousness much further than Virginia Woolf - for example, his archetype of the artist is the musician who works in the subjective world of time, whilst hers is the painter, working in the external world of space - another comment in Beckett's essay on the French writer is to the point here. Seeing the object in itself, he suggests, is a matter of fully conscious perception:

> *when the object is perceived as particular and unique and not merely the member of a family, when it appears independent of any general notion and detached from the sanity of a cause,... then and only then may it be a source of enchantment. Unfortunately Habit has laid its veto on this form of perception, its action being precisely to hide the essence - The Idea - of the object in the haze of conception - preconception*[60].

Thus it is only consciousness as intellect, not as intuition, which acts as a screen to the external - we recall the opposition of intellect and intuition in *To the Lighthouse*. Beckett adds that it is habit which eliminates suffering whilst living and perceiving consciously is the gateway to both suffering and reality. This explains why Virginia Woolf's emphasis on the ordering achieved through consciousness is not escapism since it does not eliminate suffering - it is the habitual complacency of Sir William Bradshaw not the imagination and sensibility of either Mrs. Dalloway or Septimus Warren Smith which does this.

To say that reality is the union of subject and object is to say that, whilst the external world does exist independently its reality - significance and value - is only realized through a

conscious rather than habitual perception of it - that is why the italicized passages of *The Waves* achieve, through their metaphoric writting, an effect of vividness rather than detachment[61]. Furthermore, since both halves of Moore's dualism have reality, the elimination of consciousness is equally a distortion of the total reality: what Virginia Woolf attempts is to communicate and activate both a consciousness of the external world and of the inner world of consciousness itself. Her work is an assertion of the validity of consciousness - and thus of art - as a mode of perceiving reality, a means of establishing relationship between the dimensions of human life: "I and the not I; and the outer and the inner." From this viewpoint consciousness and art do not distort reality but offer a frame for those moments in which we are most fully aware of it:

> *But the breeze blew the great sheet out; and over the edge he surveyed the landscape - flowing fields, heath and woods, Framed they became a picture. Had he been a painter, he would have fixed his easel here, where the country barred by trees, looked like a picture. Then the breeze fell*[62].

Notes

[1] Damian Grant, *Realism* (Methuen, 1970), p. 1.

[2] See, for example, H. Kenner, *The Invisible Poet: T.S.Eliot* (Methuen, 1965). A.C. Bolgan, "The Philosophy of F.H. Bradley and the Mind and Art of T.S. Eliot" *English Literature and Britain Philosophy* ed. S.P. Rosenbaum (U. of Chicago Press, 1971).

[3] They are, for example, thus described by J. Passmore, *A Hundred Years of Philosophy* (Penguin Books, 1968).
There is an analogy between the relation of Moore's Critical Realism to naive materialism, and that of Virginia Woolf's theory of fiction to contemporary 'realists' like Bennet.

[4] "The Nature and Reality of Objects of Perception" *Philosophical Studies* (Routledge & Kegan Paul, 1922).

[5] Similarly, the article entitled "The Refutation of Idealism" also published in *Philosophical Studies*, works through arguments from logic and linguistic usage, rather than from metaphysics.

[6] Even the nature of the influence of Moore's ethics on Bloomsbury as a whole is not always clear. The argument on these point between various members of the group is discussed by D.J. Watt, "G.E. Moore and the Bloomsbury Group" *English Literature in Transition*. Vol. xii 1969 pp. 119-34.

[7] S.P. Rosenbaum, "The Philosophical Realism of Virginia Woolf" *English Literature and British Philosophy*, p. 319.

[8] See D.J. Watt, loc. cit. p. 121.

[9] Passmore, op. cit. p. 205.

[10] A.D. Nuttall, *A Common Sky: Philosophy and the Literary Imagination* (Chatto & Windus for Sussex U.P. 1974).

[11] Thus, in a sense, an effort to correct Berkely's failure to attach reality to *both* non-mental 'things' and - in Locke's terminology - 'ideas'.

[12] L. Stephen, *History of English Thought in the Eighteenth Century,* quoted by A.D. Nuttall, op. cit. p. 94.

[13] And mot without some justification: see for example the notion of reality suggested in the essay "Modern Fiction" *Collected Essays* (New York, Harcourt, Brace & World, Inc., 1967), vol. II.

[14] "The Refutation of Idealism," p. 17.

[15] Thus,

> *sometimes the sensation of blue exists in my mind and sometimes it does not; and knowing, as we do now, that the sensation of blue includes two different elements, namely consciousness and blue, the question arises whether, when the sensation of blue exists, it is the consciousness which exists, of the blue which exists, or both. And one point at least is plain: namely that these three alternatives are all different from one another. So that if any one tells us that to say 'Blue exists' is the same thing as to say that 'Both blue and consciousness exist', he makes a mistake.*
>
> (*Moore, loc. cit. pp. 17-18*).

[16] This is discussed by Passmore, op. cit. pp. 209-12.

[17] And for Moore, 'qualities' of objects - blue for instance - are *objects* of perception.

[18] The later notion of "sense-data" - discussed by Passmore, p. 210 - doesn't solve this problem, being largely indistinguishable from the Lockian 'idea'.

[19] G.E. Moore, *Principia Ethica*. (C.U.P. 1971), p. 19.

[20] The terms are those of D. Grant, op. cit.

[21] Op. cit. p. 15.

[22] V. Woolf, A *Writer's Diary* ed, L. Woolf (New York, Harcourt Brace Jovanovich Inc. 1954), p. 66.

[23] Ibid.

[24] W. Stevens, "Adagia" *Opus Posthumous*.

[25] Thus Rhoda in *The Waves* (Penguin Books, 1964), p. 22

> *But I will stretch my toes so that they touch the rail at the end of the bed; I will assure myself, touching the rail, of something hard. Now I canhot sink; cannot altogether fall through the thin sheet now... Oh, to wake from dreaming! Look, there is the chest of drawers. Let me pull myself out of these waters.*

[26] A *Writer's Diary*, p. 80. Leonard Woolf's editing of the diary makes it difficult to find any fairly explicit account of the nature and causes of Virginia Woolf's periods of madness: some of the private letters quoted in Quentin Bell's biography and more explicit.

[27] "The Mark on the Wall" *A Haunted House and Other Stories* (Penguin Books, 1973).

[28] *Principia Ethica, ch. 4.*

[29] "An Unwritten Novel" *A Haunted House and Other Stories.*

[30] The contrast with Keats on this point is illustrated by the comparison between the rejection of the fantasy of "An Unwritten Novel" and stanza iv of the *Ode to a Grecian Urn* in which the "little town" that is nowhere present, becomes through imagination more 'real' than the forms present on the urn.

[31] *A Writer's Diary*, p. 96.

[32] See *Mrs. Dalloway* (Penguin Books, 1964), pp. 110-13 and 164-5.

[33] "The Mark on the Wall" p. 45.

[34] S. Beckett, "Proust" *Proust and Three Dialogues* (John Calder, 1965), p. 76.

[35] *A Room of One's Own*, quoted by D.J. Watt, loc. cit, p. 126.

[36] See Passmore, op. cit. p. 209.

[37] "Modern Fiction", p. 106.

[38] *Mrs. Dalloway*. p. 113.

[39] "The Lady in the Looking-Glass" *A Haunted House and Other Stories.* p. 99.

40 Isabella's emptiness in the short-story can also be seen the reduction of a subject to the status of an onject by another subject. This Sartrean notion occurs also in *The Waves*:

> *Oh, but there is your face. I catch your eye. I, who had been thinking myself so vast, a temple, a church, a whole universe, unconfined and capable of being everywhere on the verge of things and here too, am now nothing but what you see - an elderly man, rather heavy, grey above the ears, who (I see myself in the glass) leans one elbow on the table, and holds in his left hand a glass of old brandy. That is the blow you have dealt me." (p. 251).*

But it has added athical implications in the context of an ethic - Moore's which places value solely in the existence of certain subjective states.

41 "Phases of Fiction" *Collected Essays* vol. II.

42 E.M. Forster, "Virginia Woolf" *Two Cheers for Democracy.*

43 This point is well-argued - if it needs arguing - by M. Bradbury, "The Open Form: the Novel and Reality" *Possibilities*(O.U.P. 1973).

44 A *Writer's Diary*, pp. 67-8.

45 A *Writer's Diary*, pp. 248 & 250.

46 *The Waves*, p. 247.

47 Almost any passage will serve as example:

> *The sun rose. Bars of yellow and green fell on the shore, gilding the ribs of the eaten-out boat*

> *and making the sea-holly and its mailed leaves gleam blue as steel. Light almost pierced the thin swift waves as the- raced fan-shaped over the beach. The girl who had shaken her head and made all the jewels, the topaz, the aquamarine, the water coloured jewels with sparks of fire in them, dance, now bared her browns and with wide-opened eyes drove a straight pathway over the waves."* (p. 62)

48 "Mr. Bennet and Mrs. Brown" *Collected Essays* (Harcourt, Brace & World Inc., 1967), vol. I, pp. 324 & 330.

49 *To the Lighthouse* (Penguin Books, 1964), p. 34.

50 Its implications for character in the novel are made clear also in Lawrence's well-known letter to Edward Garnett:

> *You mustn't look in my novel for the old stable ego of character. There is another ego, according to whose action the individual is unrecognizable and passes through, as it were, allotropic states... (Like as diamond and coal are the same pure single element of carbon... And my diamond might be coal or soot, and my theme is carbon."*

52 *A Writer's Diary*, p. 59.

53 This point is discussed more fully by Jean Guiguet, *Virginia Woolf and Her Works* (Hogarth Press, 1965), pp. 234-7.

54 "Modern Fiction," p. 109.

55 For example,

> *and yet, when I meet an unknown person, and try to break off, here at this table, what I call*

> *"my life," it is not one life that I look back upon; I am not one person; I am many people; I do not altogether know who I am Jinny, Susan, Neville, Rhoda or Louis; or how to distinguish my life from theirs."*
> *(The Waves, p. 237).*

Virginia Woolf's own "Yes, I'm 20 people." (A *Writer's Diary*,p. 33) recalls Keats' "chameleon poet."

[56]*Between the Acts* (Hogarth Press, 1941), pp. 165 and 210.

[57] Pope, "Moral Essays" Epistle III 11.66-9.

[58] A *Writer's Diary*, p. 176.

[59]A *Writer's Diary*, p. 191.

[60] C. Beckett, loc. cit. pp. 22-3.

[61] We can contrast this with the intention and effect of, for example, Robbe-Grillet's non-metaphoric description.

[62] *Between the Acts*, p. 18.

ELEMENTOS DE TRAGÉDIA EM *The Children's Hour*

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A idéia do trágico, em literatura, tem-se modificado através dos tempos, e sofrido influências — não só do estilo de época, como também das posições filosóficas próprias de cada momento histórico.

O trágico da antigüidade grega achava-se ligado à idéia de destino, ou moira, e o herói trágico, embora caracterizado por estrutura superior à do homem comum, fosse pela existência de traços divinos, fosse pela magnificação de qualidades humanas, via-se preso ao que lhe fora previamente marcado ou pelos deuses ou por forças ainda a eles superiores.

Aristóteles define a tragédia como imitação de ação austera e identifica a lenda histórica com a substância do poema trágico; acredita que a tragédia tenha sido originária de uma composição poética, o ditirambo, certa forma de lirismo coral improvisado em ambiente místico.

Teófrasto relaciona a tragédia com a idéia de poema representado sobre o túmulo de Dioniso, imprimindo-lhe, assim, qualidade de ritual mítico. Para ele, a forma primordial da tragédia teria sido o treno,ou kommos, canto fúnebre relacionado com a morte do deus do vinho — a tragédia seria um ato do culto prestado a essa divindade. Segundo Dracón, ou Carón, o ato transforma-se, mais tarde, em drama trágico — graças à invenção do protagonista, atribuída a Téspis.

Ésquilo renova a tragédia com a introdução de dois atores e do

tablado; e Sófocles e Eurípedes, finalmente, apresentam-na em sua forma mais evoluída. Dela surgem outras formas que se vêm modificando até hoje. Podemos, entretanto, estabelecer uma relação entre a tragédia grega cantada ou monologada ou dialogada, e a interpretação de elementos trágicos no teatro moderno.

O interesse primordial da tragédia — seja ela grega ou contemporânea — concentra-se no herói e seu destino. É a falha humana, a hubris, que o isola — tornando possível a tragédia. O herói trágico é ambivalente: é grande na virtude, e é grande no erro. Age como se fosse invulnerável, o que o conduz à destruição. A tragédia caracteriza-se pelo conflito insolúvel.

A substância da tragédia grega é a lenda heróica; a tragédia moderna baseia-se em fato quotidiano: é uma estória possível e presente, em que o herói vê-se finalmente arrasado — não por ter sido predestinado, mas por sua impotência perante a hostilidade genética e ambiental. O herói trágico moderno é determinado pelos gens que o constituem, e pelas circunstâncias que o rodeiam. Não tem, portanto, dimensão trágica mítica — mas sim, dimensão trágica mais real.

The Children's Hour, de Lillian Hellman, é um drama moderno, primeira grande realização da escritora jovem. Este trabalho tem como finalidade apresentar uma interpretação dessa pela, à luz de dados compilados a respeito de tragédia.

Trata-se de uma peça em três atos, dos quais somente o segundo é dividido em cenas, que são duas. Os ambientes são o da sala de visitas de uma escola, e o da sala de visitas da casa da avó de uma das alunas da escola.

A estória desenrola-se na década de 1930, nos arredores de uma pequena cidade do interior dos Estados Unidos, onde duas jovens possuem um internato para meninas.

O primeiro e o segundo atos passam-se na tarde e na noite de um mesmo dia, em abril, na primavera. O terceiro, sete meses depois, em novembro, no outono.

Os personagens são as duas professoras (Karen Wright e Martha Dobie), a tia de Martha (Mrs. Lilly Mortar), e o noivo de Karen (Dr. Joseph Cardin), a avó de uma das alunas (Mrs. Amelia Tilford), sua empregada (Agatha), um entregador de compras, e oito alunas da escola, de idades que variam entre 12 e 14 anos, entre as quais Mary Tilford, por muitos considerada a grande causadora do conflito central.

Karen e Martha são muito amigas e donas da escola, que se localiza numa fazenda na qual se instalaram há oito anos, e que com sacrifício vêm sustentando. O estabelecimento alcançara um ótimo nome, embora ainda não tivesse tido o lucro necessário para sanar suas dívidas. Mrs. Mortar ajuda na escola, onde mora livre de despesas. Fora artista de teatro em sua juventude, e ainda vive seus sonhos artísticos. As alunas comportam-se como jovens de sua idade. Só uma causa problemas graves, e essa é Mary Tilford, adolescente mimada, criada pela avó, filha de seu filho predileto. Ela não aceita ser contrariada , repreendida ou castigada, e nem está acostumada a isso. Assim, para que Mrs. Tilford a tire da escola, arranja um modo pouco honesto de fazê-lo.

Por conhecer as fraquezas de suas colegas, Mary consegue delas o que quer, exercendo verdadeiro domínio sobre elas. Deste modo, logra uma tarde fugir do colégio para a casa de sua avó, dizendo-lhe de coisas que viu e de ruídos que ouviu, dando a entender que Karen e Martha são lésbicas. Agatha sabe que Mary não é de confiança; mas a avó é de tal modo influenciada pela neta, que acaba por acreditar no que ela conta, e passa a telefonar às famílias das outras meninas, para que sejam tiradas de tal ambiente. Assim é, que o mundo das duas moças desaba, pois Rosalie, uma das colegas de

Mary confirma tudo (a fim de não ter um roubo seu revelado por Mary). Sete meses após — sem alunas, com dívidas, mal-vistas, cheias de dúvidas, Karen sem noivo — Martha mata-se em casa com um revólver. Logo após aparece Mrs. Tilford, que vem pedir desculpas e oferecer seus préstimos, pois finalmente soubera da trama de sua neta. É tarde demais. Mas, embora relutante, Karen acaba por recebê-la, ouve o que tem a dizer, e dá-lhe a esperança de uma reconciliação.

Lillian Hellman consegue, através de dramatização intensa, um efeito que se aproxima da catarse aristotélica. O espectador apieda-se de Martha e Karen; sente-se envolvido pela trama emocional cuidadosamente tecida pela autora; odeia o fingimento, a baixeza e a agressividade de Mary; horroriza-se com a possibilidade de admissão de um relacionamento culposo e anormal entre as duas amigas. Tudo isso é magistralmente organizado pela teatróloga, que consegue controlar as reações da platéia, pelo jogo de palavras e pela valorização do uso de ambigüidades. A peça é tão bem estruturada, que a dúvida é lançada na mente não só do espectador, mas também na de cada personagem, inclusive na de Martha e na de Karen, que já não sabem distinguir o falso do verdadeiro. Assim como Édipo não enxerga sua "culpa", Martha não vê sua inocência.

O conhecimento da lenda , por parte dos espectadores de uma tragédia grega, dá margem ao uso de ironia dramática. Em *The Children's Hour*, a dúvida é estendida à platéia, que vive com eles um crescendo de insatisfação e incredulidade.

São, por exemplo, palavras de Martha à sua companheira: "Eu estava ansiosa por uma casa à beira do lago — só você e eu — como nos tempos da faculdade". (p. 16 , primeiro ato).

O primeiro ato já apresenta o conflito entre Mary e Karen (episódio do buquê de flores — p. 11-14), quando sentimos de imediato a agressividade, a dissimulação, a imaginação fértil e descontrolada de

Mary.

Mary é o mal: o egoísmo, a mentira, a infâmia, a calúnia, a vingança, a deslealdade. É ela que, através de chantagem (agon entre Mary e Rosalie — p. 45-48), força Rosalie, a menina de personalidade fraca e insegura, a mentir e a prestar falso testemunho a respeito do relacionamento entre as duas professoras, momento climático do segundo ato, em que Rosalie exclama: "É sim. Eu vi mesmo. Eu contei para Mary. O que Mary disse é verdade. Eu disse, eu disse —" (p. 63, segundo ato).

Mary é o agente trágico de uma tragédia de circunstâncias. Ela é moldada pela sua personalidade e pela situação que a envolve. Suas reações traduzem um problema psíquico, provavelmente causado pela ausência dos pais e pela superproteção que recebe da avó. A ação da peça baseia-se no ódio de Mary pela vida que a deprime e a limita. Ela volta-se contra Martha e Karen, que, como autoridades mais próximas, tornam-se, em sua mente deformada, os símbolos dessa depressão e limitação.

Karen é o bem: a luta pela liberdade individual, pela ordem, pela moral.

O conflito entre Mrs. Mortar e Martha, escutado às espreitas pelas alunas Evelyn e Peggy, e revelado a Mary, é a mola propulsora da catástrofe.

MRS.MORTAR. Sempre que ele está aqui, o tempo esquenta.

MARTHA. Quando *quem* está aqui?

MRS.MORTAR. Não pense que está me enganando, minha querida. Eu não nasci ontem.

MARTHA. Tia Lily, a quantidade de bobagens sem sentido que passam pela sua cabeça dariam trabalho a um psicólogo durante anos. Agora vá tirar a sua soneca.

MRS.MORTAR. Sei muito bem o que estou dizendo. Cada vez que aquele homem entra nesta casa, você tem um ataque. Parece que você

não pode suportar a idéia de vê-los juntos. Só Deus sabe o que você fará quando eles se casarem. Você tem ciúmes dele, é isso.

MARTHA. Gosto muito de Joe,e você sabe disso.

MRS. MORTAR. Você gosta ainda mais de Karen, e disso eu sei. O que não é natural, nem um pouco natural. (p. 21 , primeiro ato)

Mrs. Mortar é o romantismo: a imaginação desregrada, o individualismo, a volta ao passado, a fuga através do teatro — ela representara no palco, e continua representando na vida real. Martha, pelo contrário, vê melhor a realidade, o que a leva ao suicídio. O diálogo entre as duas é rápido, desprovido de retórica artificial, mas segue uma lógica meticulosa, isenta de sentimentalismo melodramático.

Os conflitos que se seguem: um entre Mrs. Tilford e Cardin/ /Karen/Martha (p. 51-56 , segundo ato), e o outro entre Cardin e Karen (p. 72-76, terceiro ato), são conseqüência da dúvida previamente lançada.

A estrutura do enredo complica-se gradativamente, até alcançar um ponto climático, em que Martha exclama, quando em conversa com Karen:

> "*Eu a quis da maneira que eles afirmaram.*"
> (p. 78, terceiro ato)

A peça desenrola-se numa atmosfera de incerteza, intriga e desconfiança; e sua dimensão trágica é finalmente definida pela destruição da escola, pela dissolução do casamento de Karen, e pelo suicídio de Martha.

Entretanto, a vítima trágica é Karen, e não Martha. É ela que, em termos atuais, situa-se entre o "divino" e o "demasiadamente humano." Karen é um misto de auto-confiança e desesperança. Em seu

diálogo com Cardin, ela diz: "... Você acha que nós conseguiremos fugir dessa situação? Mulher, criança, amor, advogado — palavras que nós não vamos mais conseguir usar com segurança. Pessoas doentes, altamente trágicas. É isso que seremos". (p. 73 , terceiro ato).

Cardin tenta convencê-la de que tudo se há de resolver, e ela reafirma que a sorte já fora lançada, e que a desconfiança os destruiria. Esse é o momento crucial da tragédia — augenblick —ponto onde podem ser vistas simultaneamente a estrada para o que poderia ter sido, e a estrada para o que será, isto é, vistas pela audiência, e não pelo herói, que se acha em estado de hubris. A hubris de Karen está, pois, na desesperança que desencadeia o processo trágico. É a desesperança que a separa de Cardin, e que contribui para o suicídio de Martha.

The Children's Hour é um drama caracteristicamente feminino: apresenta situações de relacionamento conflituoso entre mulheres de idades e índoles diversas. Os personagens funcionam como as engrenagens principais de uma sociedade competitiva. Temos nele presentes:

a) agentes do ataque: Mary, Mrs. Tilford, Mrs. Mortar,Rosalie;

b) agentes da defesa: Martha, Karen, Agatha.

Cardin,também agente da defesa, é o único representante masculino, de boa índole, mas de personalidade menos marcante. A dúvida que paira em sua mente aumenta a tragicidade do enredo.

The Children's Hour é uma tragédia moderna inserida numa comédia. Assemelha-se, em estrutura, ao mito trágico cristão, que se enquadra na comédia divina, ou seja, na idéia feliz de ressurreição e redenção. Karen, como o Cristo, sofre um revés, mas não é derrotada. Seu sacrifício a fortalece. Ela perdoa e admite a esperança. Todo o conflito resume-se, pois, no agon teológico entre o

Bem e o Mal. Na comédia, o tempo exerce um papel essencial, trazendo à luz dados indispensáveis para uma conclusão feliz. Dá-se a reconciliação: a visualização da verdade, o reconhecimento da culpa, o arrependimento, o pedido de perdão e a absolvição. O herói ajusta-se à sociedade. Suas necessidades individuais e sociais combinam-se e unificam-se na cena final. O Bem prevalece. O senso da tragédia, como prelúdio da comédia, parece, pois, inseparável do que seja explicitamente moral; e Lillian Hellman é escritora moralista, como ela mesma o afirma.

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THE POEM AS ARGUMENT

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A poem may be, among other things, an argument. When this is so, the poem enters into the province of rhetoric and may consciously or unconsciously exhibit the traits, categories, and devices of that art. Rhetoric in the original Aristotelian sense is "discovering in the particular case what are the available means of persuasion." The poets of antiquity consciously employed rhetorical methods in their work; even lyric poetry was part of the public province and the intellectual atmosphere of the time was pregnant with rhetorical principles. Aristotle's *Rhetoric* was not the only treatise on the subject but has come to be the most influential. Our own age is, of course, an heir to that atmosphere and its tradition. While rhetoric often now has a decidedly negative connotation, in the sense of insidious verbal tricks used to dupe the reader or listener into accepting what he might not ordinarily accept, or of empty words and thin content usually summed up in the disparaging adjective "windy," any argument or attempt to persuade may be said to fall under the category of rhetoric in the original sense, which is how I use it here. When reading some war poems in an anthology, I realized that many of these modern poems concerned with war and the human responses to it are particular cases where the poet is engaged in discovering arguments to employ as persuasive devices. In briefly discussing four or five of these poems, I don't wish to imply that an argument is their *raison d'être* but only to discuss them as arguments. Since they are all anti-war rather than simply about war presumable no modern poem could be *for* war), or, in one case, for another's right to be against it, an argument in each poem is implied.

Let me consider first two Americam poems about conscientious objectors in the Second World War, E.E. Cummings' "I Sing of Olaf" and Karl Shapiro's "The Conscientious Objector." Cummings' poem is about a Scandinavian immigrant's refusal to serve in the American army. Olaf is presented as a northern European immigrant stereotype (blond, "glad and big"), who, though not at all intellectual, was a man "whose warmest heart recoiled at war." The poem is a bitter catalogue of Olaf's suffering and degradation at the hands of the soldiers:

> *their passive prey did kick and curse*
> *until for wear their clarion*
> *voices and boots were much the worse,*
> *and egged the firstclass privates on*
> *his rectum wickedly to tease*
> *by means of skillfully applied*
> *bayonets roasted hot with heat -*
> *Olaf (upon what once were knees)*
> *does almost ceaselessly repeat*
> *"there is some s. I will not eat."*

Olaf refuses "without getting annoyed" to kiss the flag and is thrown "into a dungeon, where he died." As there is no attempt to explain Olaf's motives for refusal to serve, the emphasis falls not on his conscience but on his stoical and resolute rejection of unthinking patriotism, an unthought-out opposition to even more ignorant brutality. Other than this simple reversal of values, there is no intellectual argument in the poem: the appeal is emotional, a justification of anti-patriotic feeling through examples of gruesome "patriotism." The tone is ironically light, which increases the feeling of bitterness at this officially condoned outrage. "I sing of Olaf, glad and big" echoes the sort of classical epic that celebrates warrior societies.To the soldiers, Olaf is un-American as well as non-American,but he is,as the poet would have been very much:

in the mainstream American tradition in his insistence on the integrity of the individual conscience and even in his conformity to the stereotyped American physical type:

> *unless statistics lie he was*
> *more brave than me: more blond than you.*

There is no attempt in the poem to deal with subtler questions; for example, the justification for refusing to fight in what was, after all, a war against Nazism. Since Cummings is dealing with a type, he can select the details as he wishes and needn't concern himself with the other side of the argument. He gives no reason for Olaf's stubborn bravery in the face of torture and death, but insists only on the courage of Olaf and the cowardice and indifference of his tormentors. The poem therefore appeals entirely to emotion for its argumentative force. The appeal to emotion (*pathos*) is one of the three means of persuasion Aristotle lists in his *Rhetoric*. The pathetic appeal is concerned with producing the right attitude in the hearer or reader. In the Cummings poem, the emotions aroused are anger and a sense of outrage, the right attitudes to have about cruelty in the guise of patriotism.

Shapiro's poem, "The Conscientious Objector," employs *pathos* but also uses the other two means of persuasion, the ethical appeal (*ethos*) and the appeal to reason (*logos*). The poem first deals with the American public's hatred toward the C.O., "the bloodlust sweating from the public heart," which is the whole content of Cumming's poem. In Shapiro's final stanza, however there is a change:

> *Well might the soldier kissing the hot beach*
> *Erupting in his face damn all your kind.*
> *Let you who saved neither yourselves nor us*
> *Are equally with those who shed the blood*
> *The heroes of our cause. Your conscience is*

What we came back to in the armistice.

Here the appeal is ethical: The C.O. saved no one as the soldiers did, and they even hurt themselves, since they were imprisoned, but their choice was still a moral one. Granted that a C.O. will be hated, his conscience is what guides his actions and is all that sustains him while he languishes in prision, for he has apparently betrayed both his country and himself. The appeal is also partly to reason. It is the moral conscience, specifically that of the C.O.'s, which should prevail once the war is over, as it is this conscience which is the only antidote to the bloody memories and lingering rancor of war. Although Cummings merely attacks authority for condoning or even participating in such savagery as torturing men of conscience, Shapiro does not shy away from the complexity of the issue. He seems to realize that if all men were C.O's the war could not be fought, and if the war were necessary then even good men would be conquered and suffer by default. Yet Shapiro affirms the necessity of pacifist opposition in a hostile world. It is for the qualities of a man who suffers for his ideals that makes the C.O. equally a "hero" with those who died, pehaps more so, since their sacrifice was often made without understanding the reasons for it. Understanding, not willingness to follow orders, is a more valuable commodity in the establishment of peace.

The strength of the ethical appeal in the "Conscientious Objector" is contained in the pronoun "you," which refers to the poet Robert Lowell, who was imprisioned for being a C.O. The argument of the poem is as much a gesture of sympathy and praise for Lowell as a piece of persuasion against misguided chauvinism. That is to say, Shapiro takes a more affirmative approach than Cummings. The tone is not bitter but understanding and sympathetic. The poet, or his persona, establishes himself as a man who was not a C.O. but a combatant (he

says "we" to refer to those who fought overseas),and therefore gives himself the right to praise a man who was. The reader is positively affected, since the poet is defending an action which he himself did not undertake but thinks worthy of praise. If the poet had been a C.O., self-justification would have destroyed much of the moral force. And since he has created a poem based on the actions of a real person, his authority is greater than that of Cummings, who invented a mythical type like Olaf for the sake of his argument. It is not that types may not have their own kind of authority, but that the tone of the poem is enhanced by the knowledge that the poet has not invented or arbitrarily shaped what he is deploring. Olaf does not have to be real, but he must seem so; we must believe in him if he is to affect us.

When logic is employed in prose it may take the form of enthymeme, the rhetorical equivalent of syllogism. The writer draws a conclusion from a combination of stated or implied premises,which is similar to, but looser than, the full syllogism of formal Aristotelian logic. Poetry often states the premises of an argument and leaves it to the reader to draw the conclusion,as is appropriate to a "denser" artistic medium, but some poems use enthymemes as well. Wilfred Owen, perhaps the best English poet of the First World War, employs something like it in his poem "Arms And the Boy:"

Let the boy try along this bayonet blade
How cold steel is, and keen with hunger of blood;
Blue with all malice, like a madman's flash;
And thinly drawn with famishing for flesh.

Lend him to stroke these blind,blunt bullet-heads
Which long to nuzzle in the hearts of lads,
Or give him cartridges of fine zinc teeth,
Sharp with the sharpness of grief and death.

For his teeth seem for laughing round an apple.

There lurk no claws behind his fingers supple;
And God will grow no talons at his heels,
Nor antlers through the thickness of his curls.

The poem is not devoid of appeal to *pathos* ,even sentimentality: the teeth made for "laughing round and apple" or the thickness of the boy's curls. We can, however, easily pick out the logical procedure of the poem, which initially establishes the inherent malice in weapons. The blade of the bayonet is "keen with hunger of blood" and the bullets "long to nuzzle in the hearts of lads." The major premise is something like: whenever the physical possibility of a violent act is present, its actualization is likely to follow. An antithesis is then established, contrasting the boy's reason for being with that of weapons. He does not have the tooth and nail of the ferocious animal equipped to tear apart its prey; his teeth are not made for biting but for the innocent pursuits of laughing and eating fruit and his fingers are "supple" and clawless, made for delicate and non-violent manipulations. The minor premise is that there is no malice in the physical make-up of the boy (his essence does not precede his existence, one might say) that programs him for destruction. The conclusion is not stated, but in putting the two ideas together we may suppose that there is something else in human beings,not their bodies or their natures, that causes them to make war. The last stanza provides hints for what may have gone wrong. His teeth "seem" to be for laughing, but appearances may deceive. Claws are not hidden but presumably may be substituted by weapons, like bayonets, that tear flesh with more efficiency. If God will not give man talons or antlers for the purposes of attack, he can develop his own in the way of machine guns, tanks, and rocket launchers. The argument is even stronger in the nuclear age, when even these terrible weapons seem as innocent as the claws and talons of animals, compared to the atomic "marvels" of man's demonic genius.

Another famous poem of Owen's, "Dulce et Decorum est" illustrates another kind of logic. The poem begins with the grinding,slogging suffering of the foot-soldier:

> *Bent double, like old beggars under sacks,*
> *Knock-kneed,coughing like hags,we cursed through sludge...*
> *Men marched asleep. Many lost their boots,*
> *But limped on, blood-shod.*

Suddenly, there is an attack and the poet paints the nightmarish picture of a man dying from poisonous gas:

> *... yelling out and stumbling*
> *And floundering like a man in fire or lime.*
> *Dim through the misty panes and thick green light,*
> *As under a green sea, I saw him drowning.*
>
> *In all my dreams before my helpless sight*
> *He plunges at me, guttering, chocking, drowning.*

We suspect Owen's conclusion even before he is to state it. A scene is described which is the very antithesis of romantic notions of glory and war: grinding suffering and horrible deaths. The final stanza makes a pathetic apneal to the reader's humanity in the face of such horror and an implied ethical appeal in his own outraged feeling at witnessing the man's death:

> *If in some smothering dreams you too could pace*
> *Behind the wagon that we flung him in,*
> *And watch the white eyes writhing in his face,*
> *His hanging face, like a devil's sick of sin;*
> *If you could hear, at every jolt, the blood*
> *Come gargling from the froth-corrupted lungs,*
> *Bitter as the cud*
> *Of vile, incurable sores on innocent tongues...*

The rhetorical equivalent of induction is the example. Often,several examples in a poem are the basis of a less specific conclusion,since concreteness in poetry is more effective than generalization. Owen's example, however, is highly charged enough to allow him to make an inductive leap to a generalization in the last four lines that leads the reader to strong agreement. The poem continues from the conditionals above:

> *My friend, you would not tell with such high zest*
> *To children ardent for some desperate glory,*
> *The old Lie: Dulce et decorum est*
> *Pro patria mori.*

The real refutation of the Roman poet Horace's verse ("It is fine and fitting to die for one's country") is in the juxtaposition of such a noble-sounding phrase with the hideous example of a man to whom it really happened.

Another fine blend of all the means of argument is Stephen Spender's "What I expected." The poet first tells what he did expect, a respite between exhausting battles. Subsequently, he tells of what he found to be true, the gradual "weakening of the will." It is implied that the reader would expect the same things as the poet, yet the latter's particular experience allows him to say, with disillusioned restraint (ethos), that he, and therefore we, could not see beforehand that war would be anything like it really was. A strong pathetic appeal is made with specific examples of what he found: "Cripples pass with limbs shaped like questions." Finally, he reiterates his theme, giving it a new dimension:

> *For I had expected always*
> *Some brightness to hold in trust*
> *Some final innocence*
> *To save from dust...*

In summary, the war poems which have been discussed take a point of view and attempt to persuade the reader to accept it through a variety of devices, such as the rhetorical equivalents of logic, the personal appeal of the author or persona, emotionaly loaded figures or examples. An ironic tone often aids the effect, as in Cummings' poem or in two poems I have not discussed, Henry Reed's "The Lessons of War - Judging Distances" and "The Naming of the Parts." The more didactic poems can temper the lesson with irony,but the most effective way of presenting the poetic argument seems to be a skillful combination of the various means and the particular strength of each appeal.

A DIALECTICAL READING OF WALLACE STEVENS'
"A High-Toned Old Christian Woman"

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"The partaker partakes of what changes him"[1]

This description of dialectics is a fitting epigraph for a dialectical reading of any poem by Wallace Stevens. In "Notes Toward a Supreme Fiction,"[2] a later poem, the poet reveals his quest for the "ultimate poem," one that"..."Must be Abstract," "Must Change.," and "Must Give Pleasure," titles of its three parts respectively. "Notes" ends with an exact balance among all parts. The second part of "Notes," "It Must Change," celebrates mutability, "the marriage of contraries without which there is no progression."[3] This can be seen as dialectics.

In Hegelian terms, dialectic designates the triadic movement of thought from thesis to antithesis to synthesis. In *Phenomenology* Hegel points out that thought moves forward toward truth by negation: "Every assertion ('That color is red') is negated by some other assertion ('No, it is blue'), and these two are then reconciled in a third assertion ('Rather, it is royal purple')."[4]

We will focus our discussion of Stevens' "A High-Toned Old Christian Woman" on the triadic movement of the poem, the way it develops around and through opposition in the figures of the poet and the woman. It is true that Stevens' earlier poem "Sunday Morning,"[5] first published in 1915, evolves around similar characters, being a dialectic between the poet and a woman who feels guilty for staying home from church and enjoying the physical

beauty of "late coffee and oranges in a sunny chair, / And the green freedom of a cuckatoo / upon a rug ...[6]

But the woman of "A High-Toned Old Christian Woman" would never feel twinges of conscience since she believes herself superior to the rest of the mortals, no matter how much her high morals might be pretentious, as we could infer from the very adjective "high-toned."

The long title of the poem is the first hint to its tone: it partakes of an old fashioned world-view, and it sounds as if it might comprise not only the experience of this particular woman, but of a group of people of whom she is representative. The poem is a dissection of the values of a Christian woman, not this woman. At this point, though, one cannot tell the poet's attitude towards her.

"Poetry is the supreme fiction, madame." From the outset and later on in the poem one feels the presence of two characters dialectically opposed: the poet's voice, the sole speaker throughout the poem, and the woman-listener, whose opinions we are to deduce from the movement of the poem. We wonder whether the poet's voice may be identified with Stevens', the actual Poet.

The expression "supreme fiction" enters the title of Stevens' longest and most ambitious poem, "Notes toward a Supreme Fiction," and is repeatedly referred to in his works as the "world of imagination," where the poet should take men to, leading them away from their purely moral world. In his essay "Imagination as Value" Stevens states: "... the imagination is the power that enables us to perceive the normal in the abnormal, the opposite of chaos in chaos."[6] So, from the first statement one may consider one of Stevens' issue, that is, the need of "permeation of man's life by the imagination,"[7] and the speaker can be seen as Stevens himself.

After expressing his view, the poet will attempt to guide the old woman away from her world and towards the "supreme fiction." The next couple of lines invite her to partake of an imaginary "flight" taking her "moral law," and transforming it into a "nave," and expand it into "haunted heaven." The connotations of the latter expression are related to the foundations of this paradise: while on the one level it brings to mind the pleasures and joys of an unknown paradise, a pagan place of sensuous bliss, on the other level it is haunted by moral stiff laws, abstractions, fixation, paralysis. The nave, related to the physical aspect of a Christian church, the sitting area of a congregation, does not articulate with the distant heaven, since the nave is horizontally placed. The void between the nave, fixed on the ground, and heaven, haunts the latter, suggesting a place devoid of vitality tension, or challenge. "Haunted heaven" connotes a locked, compartmented doctrine, a place lacking in imagination.

"Thus," the poet continues, "the conscience is converted into palms."

This implies, on the one hand that imagination is a flux that "changes as the mind changes," multiplying images, as mirrors reflecting mirrors. On the other hand it carries a religious connotation of the "conscience" (moral law) transformed into symbols of victory, gaiety, and joy.

"The windy citherns hankering for hymns" offers a challenging image of paradoxal desire. Citherns (here in a combined spelling mixing "cittern," a guitar of Renaissance England, and the ancient Greek musical instrument "cithara") are symbols of the cosmos, with round and flat sides. A cithern is the synthesis of heaven and earth; it carries here the negative, noisy, empty qualities of "windy," which is also related to the violent aspects

of the element air. One detects a rather admonishing tone in the use of "hanker," implying a desire for something forbidden or rather unattainable. Might one deduce that "conscience" (i.e. moral law) should not covet the "palms," symbols of fecundity, and victory? One should also remember that in Jung palms are connected with the "anima," the feminine, intuitive side of beings.

Both characters "agree in principle," Stevens says; that is, we assume that the woman agrees with and understands where imagination is leading her. The poet adds "That's clear," meaning that he expected this reaction from her. But is the old woman capable of following the multiraying connotations of the images presented here? The poet seems to feel that she is unilaterally biased by her religious faith; maybe she is merely creating her own image of "her" heaven. Since it is the poet's role "to help people live their lives," "to make his imagination theirs," the poet moves dialectically into another direction, in another "flight" with the woman.

As the poem progresses there is a shift in direction and in tone when the poet firmly warns: "But take the opposing law," by which he means the sheer pleasure in life, the flexibility, the tension, the challenge, the sensuous expression of life as compared with the "moral law" of the old woman's world-view.

Now all the images will be counterparts of the ones presented in the first "flight" (in the sense that neither the former nor the latter have "completeness" by themselves). Thus, opposing "haunted heaven" we have the "masque," opposing the "nave" there is a "peristyle," which projects itself higher than the nave, vertically. A peristyle is a range of roof-supporting columns, partaking thus of the three levels of meaning of any world-axis

symbol; that is the reason why it can help"... project a masque..." beyond the planets, in the seven directions beyond the life generating planets. "And from the peristyle project a masque beyond the planets," that is, present a dramatic performance to amuse the Universe, with music, dancing, fine costumes. The degree of paralysis is lower here, and there is more articulation in the peristyle, as a form. "Thus, our bawdiness unpurged by epitaph, indulged at last, is equally converted into palms," that is, in an amoral world it is also possible for a man to get his "palms" of "victory" and joy, even without having a formal approval of his counterparts, even if he gives way to his pleasures. The issue here has two levels, such as in the first "flight": on the level of human actions morality is depicted as relativistic, rather than absolute. On the level of art, imagination may create its imagery out of the conventional or unconventional "morality" of art. Note also that the "saxophones," more blatant, more earthly, contrast with the heavenly image of the "citherns" of the opposite view.

"And palm for palm, madame, we are where we began." The circular movement is inferred by both flights reaching the same spot, back to reality; but, through this continuously expanding process of resolving contradictions by seeking even larger wholes in which they are included, maybe doubts have arisen in the woman's mind. The two opposites "conscience" and "bawdiness" were "equally converted into palms." Perhaps the thesis (moral law) and its antithesis (bawdiness) have a point of contact where opposites are assimilated and transcended, and doubts resolved. Thus, the third quest begins with a vision of the disloyal "flagellants," disciplining themselves in a purification ritual, "proud of such novelties of the sublime," proud of their unusual behavior. "Allow therefore... "that these men,""May, merely may, madame, whip from

themselves / A jovial hullabaloo among the spheres." The tone turns ironical and almost impatient. In trying the synthesis of the betrayal of the body and acceptance of it as a joyful expression of life,the poet feels that the woman will oppose him. How can she (even in her imagination) deny her dearest moral values? She is not free to yield herself, Stevens seems to imply.

The idea of the flagellants partaking for a moment of the pleasures of life, roaring, having a grand time, "will make widows wince," since the widows stand here for no share in life, for no balance between reality and imagination. They do not live organically, having one dimension only, and this prevents them from feeling the vibrations of earthly life. For Stevens (and for the poet here) "all real religion is concerned with a renewal of earth rather than with a surrender to heaven."[8] This is the point the poet wants the old woman to realize. In Stevens one feels that "an important manifestation of the skeptical strain(...) is the rejection of revealed religion."[9] As the widows leave the scene "... fictive things wink," that is,the imagination becomes more vital, as it adheres to what is real, in Stevens' sense that"'reality' is "things as they are." The old woman was absorbed by an imaginative insight. The poet played his part displaying (through his imagination) a more flexible life to the woman, a dynamic existence full of changes and movements as the imagery of curved forms connotes. Now,it is her turn to choose between fixity or flexibility, between "heavenly" or earthly life, or the balance between both.

One of the leitmotifs in Stevens' work is the sheer play of "reality" and "imagination" or "the power of the mind over the possibilities of things," in his words. "Art," he says, "is an interdependence of the imagination and reality as equals." His concern is with a changing consciousness in a world moving

dialectically, towards changes.

This poem we discussed, besides the implication concerning life and morals, also illustrates the nature of poetry brilliantly.

Notes

[1] Wallace Stevens, "Notes Toward a Supreme Fiction" Transport to Summer in *The Collected Poems of Wallace Stevens* (New York: Alfred A. Knopf, 1973), p. 392.

[2] Stevens, "Notes Towards a Supreme Fiction," in *Collected Poems,* pp. 308-408.

[3] Harold Bloom, "Notes Toward a Supreme Fiction: A Commentary," in *Wallace Stevens*,ed. Marie Borroff (Englewood Cliffs: Prentice-Hall, 1963), p. 83.

[4] W.T. Jones, *A History of Western Philosophy: Kant to Wittgenstein and Sartre* (New York: Harcourt, Brace & World, Inc. 1969), p. 125.

[5] "Sunday Morning" was first published by Harriet Monroe in *Poetry* in a truncated version. Later it came as part of *Harmonium*. It contains the germ of practically everything Stevens later wrote. It is published in *Collected Poems*, pp. 66-70.

[6] Wallace Stevens, "Imagination as Value," in *The Necessary Angel* (New York: Vintage Books, 1951), p. 153.

[7] Stevens, "Imagination as Value," p. 144.

[8] Northrop Frye, "The Realistic Oriole: A Study of Wallace Stevens" in *Modern Poetry: Essays on Criticism*, ed. John Hollander (New York: Oxford University Press, 1968), p. 274.

[9] Marie Borroff, ed., "Wallace Stevens: The World and the Poet," in *Wallace Stevens* (Englewood Cliffs: Prentice-Hall,1963), pp. 2-3.

THE SHRIMP AND THE ANEMONE

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L. P. Hartley's deep insights into human nature and his effective use of symbols to convey his themes have struck us as being the essential elements of his *Eustace and Hilda Trilogy*.[1]

Thus, the focus of our study has been the psychological process undergone by the protagonist, out of which the central theme emerges: Eustace's development from a nine-year-old boy to a grown-up man, centering on the problems brought about by a life-time repression which leads to frustrated incest in his relationship with his sister Hilda.

In his book *L. P. Hartley* the critic Peter Bien remarks:

> *It's toward Hilda that Eustace's incestuous desires are chiefly directed. This is the aspect of his neurosis with which she is concerned, but neither she nor Eustace consciously knows it. Nor does the reader, unless he examines symbols and interprets dreams. (...)*
> *Incest, or rather frustrated incest, is the basis of Eustace's difficulty. (...)*
> *The real trouble is that Eustace unconsciously wants to be dominated, wants masochistically to satisfy his sexual needs in this way, and most strangely and perversely of all, feels guilty for anything his natural vitality may do to challenge Hilda's domination or to put himself out of its clutches.*[2]

What we propose to do in this essay is a study of the clusters of symbols used to convey Eustace's obsessive sexual

relationship and the repression of his desires which together lead him to a condition of frustrated incest.

The central symbolic double image of the book - the shrimp and the anemone - is also a prophecy and as such it constitutes the core of the prologue and epilogue of Eustace's trilogy. The recurrence of this image confers unity of theme to the works.

Incest as a destructive force is carried by other different images,all of which could be summed up in the main one.

At the very opening of the first book of the trilogy, *The Shrimp and the Anemone*, the Cherrington children are playing by the sea when Eustace finds a shrimp in the act of being sucked in by an anemone.

Eustace calls Hilda and puts the situation before her, "weighing the pros and cons. Which was to be sacrified, the anemone or the shrimp?"[3]

In his enthusiasm Eustace forgets that the well-being of one depends on the misfortune of the other, which announces that there will be a destructive outcome to their relationship. Hilda, more objective than her brother, immediately enters into action. The result is as follows:

> *The shrimp lay in the palm of Hilda's hand, a sad, disappointing sight. Its reprieve had come too late; its head was mangled and there was no vibration in its tail. The horrible appearance fascinated Eustace for a moment, then upset him so much that he turned away with trembling lips. But there was worst to come. As a result of Hilda's forcible interference with its meal the anemone had been partially disembowelled; it could not give up its prey without letting its digestive apparatus go too. Part of its base had come unstuck and was seeking feebly to attach itself to the rock again.* (pp.10-11)

The relation of the shrimp and the anemone reproduces symbolically the sexual relation between Eustace and Hilda: the shrimp being eaten by the anemone, the attempt to solve the situation by separating one from the other, and the disastrous ending - a dead shrimp and a disemboweled anemone.

The identification between Eustace - passive and physically weak - and the shrimp, and Hilda - lovely though dominating and destructive - and the "plumose" anemone is evident from the very first pages. Not only their physical traits but also the relation between the two "couples" are the same.

Eustace's self-immolation in relation to Hilda, his utter self-denial for her benefit is well expressed in his consideration that the anemone would be killed if he took the shrimp away. This is why he hesitates when he is about to decide which of the two is to be sacrificed, once it is clear that the well-being of one depends on the misfortune of the other.

This idea of Eustace's self-denial in relation to Hilda is developed as the action unfolds. A major image which carries the same idea is connected to the mythical pattern of the consort who is sacrificed for the benefit of the goddess.

Let us refer to the picnic on the Downs, where a small bush engages Hilda's attention: "She peered at it from under her drawn brows as though it was something quite extraordinary and an eagle might fly out of it " (p. 38).

As Robert Graves[4] points out, in many myths the spirit of the sacrificed consort is turned into an eagle after the flesh is consumed. This adds depth to the episode in the picnic when it gets dark and Eustace is startled by a cry he hears. Turning to Hilda he asks what it was and she answers: "Only an owl, you silly!" (p. 48).

The figure of the owl provides additional associations to the idea of ritual death. It's the owl which announces the sacrifice by

screaming.

Carrying the mythical allusion even further, one of the most symbolical passages in *The Sixth Heaven* is when Eustace imagines himself climbing with great difficulty to get to Highcross Hill, at the top of the mountain where Hilda lives.

The mountain is connected to the idea of meditation, spiritual elevation, communion with the saints; its peak therefore acquires mystical significance. It is said to be the linking point between earth and sky, the center through which the axis of the world passes.

Highcross Hill with Hilda living at its top, can also be related to the Olympus, the highest mountain in Greece and the fabled abode of the greater deities of the ancient pantheon.

In his imagination Eustace is not able to climb the mountain. He has already determined places for his rest during the ascent, on account of his weak heart, but even so he has to stop between two of the established points.

This is already an indication of the gradual loss of his vital energy:

> *Eustace had been told to take hills easily. Highcross Hill could not be taken easily, but he had established certain rest stations at which he called, somewhat in the spirit of a railway train (...) He could be a fast or a stopping train, according to how fit he felt (...) Unexpectedly for he had been doing so well, Eustace felt a little out of breath, but to stop now would be against the rules (...) He was undoubtedly panting: supposing he just stopped for once, here, where he was, without paying any attention to his self-imposed traffic signals? It was no disgrace for a train to stop between stations. He stopped, but his heart went on thumping. "What shall I do?" he wondered panic rising in him.Seeing*

> *the pine tree's withered branch, the youth decided to retrace his steps. There was no point in going on to die on a mountain top: nobody would be better for it.*[6]

Eustace tries to find justification for not being able to pursue without stopping, claiming that mountain tops were for highly spiritual people. Hilda could live at such an altitude but he'd better stop. His conscience greets him in the voices of a peasant and a maiden: "Bravo, Eustace, you've done the right thing after all. None of us wanted you to go on. It would have been certain destruction " (pp.87-88).

The images fit the same pattern to be later developed in *The Sixth Heaven* through the nuptial flight. Hilda is a goddess and as such she could live on mountain - tops or rise to the skies.Eustace is nothing more than a poor human being whose function is to keep distance from his goddess - sister and simply worship her.

Another image that adds to the symbolic stratum of the work is the pine tree. A recurring symbol in literature, the pine tree stands for immortality and its fruit for fertility. It recalls the tree of life, an association which is reinforced by Eustace's fear of it: "Sure enough overhead there was a pine tree, and it had a withered branch. Exactly why the branch was dangerous Eustace had never understood " (p. 87).

These ideas are given direct visual expression in *The Sixth Heaven*. In that novel Hilda is presented as a goddess flying to the empyrean. When Lady Nelly asks Eustace if he feels the flight was for Hilda's best, he just says: "I suddenly felt that the air was her element " (p. 167).

As a goddess Hilda surely had to be the leading partner in her relation to Eustace. This position is emphasized by Eustace's hesitation and Hilda's immediate interference in separating the

shrimp from the anemone by force, which at once qualifies their relation as a sado-masochistic one. Her fulfillment depends on his being inferior, submissive clinging to her; her satisfaction always implies his suffering and though he chafes against her domination it is necessary to him.

According to Jung, "incest in itself symbolizes the longing for union with the essence of one's own self."[8] The recurrence of incest among the gods of antiquity and the idea of Hilda as a goddess living on a mountain top add to the mythic overtones of the text. On breaking their link both Eustace and Hilda are destroyed, for a fragmented self cannot survive.

Eustace's death at the end of the third book of the trilogy, *Eustace and Hilda*, throws light on the consequences of the devouring-woman's attitudes: the utter destruction of one of them is the only way of keeping the other going. But Hilda's fulfillment is not complete. Hilda, the devouring woman, is at the same time Hilda lover-mother who feels attached to Eustace in a complex manner and would like him to be happy. That's why she remains as the anemone disenbowelled. Hilda is crippled for life.

The fact of the anemone being deprived of its digestive apparatus strongly suggests that something "below the waist" has been damaged crucially. This idea is emphasized in the third book of the trilogy when Hilda suffers from emotional paralysis for a time, after her breaking-off with Dick Staveley. It is the sexual appetite that has been atrophied. Hilda will go on living but will never manage to find her mate. She is condemned to live in imaginary symbiosis with the shrimp:

> *The shrimp will die while the anemone though suffering will survive. This is just what happens at the end of the book: Eustace - shrimp perishes while Hilda has to sublimate*

her sexual feelings by dominating the clinic.[9]

One more element should be mentioned in relation to the episode of the anemone and the shrimp. It is also on the beach that Eustace meets Nancy Steptoe to whom he is physically attracted and goes to play with her. During the dialogue which follows this scene, the incestuous trait in brother and sister's relationship is made evident through Hilda's jealous words about Nancy.

Nancy is digging herself a castle and Hilda snatching Eustace's hands and whirling him away says authoritavely: "Come along(...) you know you don't really want to talk to Nancy. She's stuck-up as they all are. Now we'll see what's happened to the pond (...)" (p. 12).

And catching a glimpse of Nancy's sandcastle she remarks:

> *She'll never get that done: They're always the same. They try to make everything bigger than anybody else, and they leave it half done and look silly.* (pp. 12-13)

As Hilda vehemently refuses to let Eustace go and play with Nancy, he just walks away, throwing in her face the terrible accusation that she was a murderer. She has killed the shrimp and the anemone.

Though proud, superior and rational on the surface, Hilda is hurt by Eustace's desertion. Their interdependence is thus foregrounded. She needs his love as much as he needs her though for dependence in her case rather than dependente.

Nancy Steptoe reappears in the last book of the trilogy, *Eustace and Hilda.*

Venice is chosen as background of the story with Eustace as Lady Nelly's guest together with the Morecambes.

As he meets Nancy there Eustace is asked about his sister. On his saying she hasn't married, Nancy is sharp: "Too fond of you?"

Though also an adolescent at that time of Anchorstone, Nancy was perfectly aware of the unusual kind od relationship between Eustace and Hilda.

Hilda's protestations of endearment never end. After the shock which caused her temporary paralysis and her eventual recovery, she confesses to Eustace how important he is to her.

> *"Oh, Eustace, you must be careful, you are so precious to me; I don't believe you realise how precious you are."*
> *"And you to me, Hilda darling."*
> *"No, not in the same way - not in the same way. You had Miss Fothergill, and now your friend Lady Nelly, and I don't know how many more. You collected friends like you do paper-weights. But I only have you. I feel jealous sometimes."*
> *"But, Hilda ——"*
> *"Don't argue,it is so. And if anything happened to you, I dont't know what would become of me. You must look after yourself."*[10]

After this comes the climatic event in their relationship where Hilda teaches Eustace how to kiss properly, perhaps the strongest overt symbol of the incestuous trait of their relationship:

> *Eustace kissed her on the cheek.*
> *"That's not the way we do it," said Hilda. "He's a lot to learn, hasn't he, Minney? THIS is the way." And she gave him a long embrace on the lips.*
> *Eustace, though a little breathless, was grateful to her. The gesture crowned the evening with a panache he couldn't have given it — nor could Hilda, a few months ago.* (p. 298)

As a preparation for the last appearance of the shrimp and the anemone, we have Lord Morecambe talking to his wife. He makes an

ironic comment about shrimps and anemones, to which Lady Morecambe replies, referring to Eustace:

> *"Of course, I don't know how he'd put it, but he sees those boatmen in their cute pink shirts and big straw hats ... and the darling little crabs that the poor people eat, and those swell sea-anemones -*
>
> *"He couldn't possibly see a sea-anemone from here," objected Lord Morecambe, almost sneezing over the words. "Besides, they've all died from the drains. You'll be saying he can see a shrimp next."* (pp.117-18)

Without knowing, Lord Morecambe is making a premonition, and the episode also has a symbolic level.

Shrimps, which cannot be seen, will no longer exist by the end of the book with Eustace's death.

As for the anemones, they'll be hardly visible. Pollution is going to kill them. Hilda, who has already retired on account of her paralysis, will propably be hardly visible after Eustace's death.

Before the last appearance of the shrimp and the anemone Hartley builds up the background by means of a flashback.

In Eustace's dream Hilda and he are children again, alone together on the sands of Anchorstone:

> *Eustace knew that it was the visit he had been denying himself for so long, and he knew also that never in actuality or in memory had the pang of pleasure been as keen as this. For his sense of union with Hilda was absolute; he tasted the pure essence of the experience, and as they began to dig, every association the sands possessed seemed to run up his spade and tingle through his body. Inexhaustible, the confluent streams descended from the pools above; unbreakable, the thick retaining walls*

> *received their offering; unruffled, the rock-girt pond gave back the cloudless sky.*(p. 309)

Eustace's communion with Hilda is total, and then everything is perfect, this perfection mirrored in an unbreakable pond giving back a cloudless sky:

> *They did not speak, for they knew each other's thoughts and wishes; they did not hurry, for time had ceased to count; they did not look at each other, for each had an assurance of the other's presence beyond the power of sight to amplify. Indeed, they must not look or speak, it was a law, for fear of each other.*
>
> *How long this went on for Eustace could not tell, but suddenly he forgot, and spoke to Hilda. She did not answer. He looked up, but she was not there; he was alone on the sands.* (p. 309)

But this is Eustace's last dream. Before the image of the shrimp and the anemone there comes the image of death, symbolized by the dark air and cliffs extremely high and dangerous to climb:

> *"She must have gone home," he thought, and at once he knew that it was very late and the air was darkening round him. So he set off towards the cliffs, which now seemed extraordinarily high and dangerous, too high to climb, too dangerous to approach. He stopped and called "Hilda!" — and this time he thought she answered him in the cry of a sea-mew, and he followed in the direction of the cry. "Where are you?" he called, and the answer came back. "Here!" But when he looked he only saw a sea-weed-coated rock standing in a pool. But he recognized the rock, and knew what he should find there.* (p. 309)

And then comes the final symbolic image of the shrimp and the anemone as a close-up to the book:

> *The white plumose anemone was stroking the water with its feelers.*
> *The same anemone as before, without a doubt, but there was no shrimp in its mouth. 'It will die of hunger, thought Eustace. 'I must find it something to eat,' and he bent down and scanned the pool.*
> *Shrimps were disporting themselves in shallows; but they slipped out of his cupped hands, and fled away into the dark recesses under the caves of the rock, where the crabs lurked.*
> *Then he knew what he must do. Taking off his shoes and socks, he waded into the water. The water was bitterly cold; but colder still were the lips of the anemone as they closed around his fingers. "I shall wake up now," thought Eustace, who had wakened from many dreams. But the cold crept onwards and he did not wake.* (pp. 309-10)

The same plumose anemone of the first book appears, but now the episode has a different ending. It will surely die but not disembowelled as in the first book. It will die of hunger for the shrimp no longer exists.

The dream acts as a premonition. Hilda - anemone with the death of Eustace - shrimp will also probably die.

We thus see that, in no way trying to evade the incestuous trait of the relationship with Hilda, Eustace can't come to terms with himself. He can't nurture strength from a standardized society. His annihilation isn't enough to allow him to reach his own self. Death is required, it becomes a ritual. Only through it will he be able to feed Hilda, to make her fit to cope with life.

The natural law takes place once again: the consort is sacrificed for the benefit of the goddess. Ironically, this ritual death does not have the desired effect.

Hilda makes attempts into another ways of life, either through the tempestuous relation with Dick Staveley or the creation of a private world in the clinic for crippled children. But the efforts will also be frustrated: she will attain no happiness, no peace.

In Jung's words,

> *It does become each time clearer that it is not hunger, nor microbes, nor cancer, but man himself the greatest danger for mankind, for he does not have adequate immunization against psychic epidemics, infinitely more devastating in their effects than the biggest natural catastrophes.*[11]

Notes

[1] *The Eustace and Hilda Trilogy* is composed of the following books:
The Shrimp and the Anemone (1944)
The Sixth Heaven (1946)
Eustace and Hilda (1947).

[2] Peter Bien, *L.P. Hartley* (London: Chatto & Windus, 1963). pp. 84-5.

[3] L.P. Hartley, *The Shrimp and the Anemone* (London: Faber and Faber Ltd., 1969) p. 10. All subsequent quotations from this novel are taken from this edition.

[4] Robert Graves, *The White Goddess* (New York: Vintage Books, 1969). All subsequent quotations from this novel are taken from this edition.

[5] Juan Eduardo Cirlot, *Diccionario de Simbolos* (Barcelona: Editorial Labors S.A., 1978), pp. 86-87.

[6] L.P. Hartley, *The Sixth Heaven* (London: Faber and Faber Ltd., 1974), pp. 86-87. All subsequent quotations from this novel are taken from this edition.

[7] Cirlot, p. 364.

[8] Cirlot, p. 250.

[9] Cirlot, p. 77.

[10] L.P. Hartley, *Eustace and Hilda* (London: Faber and Faber Ltd., 1975), p. 296. All subsequent quotations from this novel are taken from this edition.

[11] C.G. Jung, "*L'Homme a la Decouvērte de Son Ame* - Structure et Fonctionement de l'inconscient - (Genève: Editions Mont-Blanc, 1948). Translation mine.

WOMEN AS CHARACTERS: LITERATURE AND IDEOLOGY

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The treatment of women in American literature of the nineteenth century, from Romanticism through Realism to Naturalism, presents recurring features that contradict the accepted notion that these literary trends are totally opposed in the worldview conveyed.

The general aspiration of Realism is to deal with contemporary life and observed phenomena, breaking away from the stereotyped formulas of Romanticism. Realism, in Howells' famous definition, is the "objective representation of contemporary social reality," thus rejecting the fantastic, the fairy-tale quality, the allegorical, the improbable. Social criticism reflects a didactic intention, accompanied by a refusal of absolute moral positions and of the aristocratic and heroic view of reality. The exclusion of subjectivism and lyricism results in the technical demand for impersonality, for the suppression of the author's presence in the text, and the refusal to use fiction as a vehicle for wishful thinking. In theory, poetic justice is abandoned, since no moral judgement on the part of the author should influence the outcome of the work.

Naturalism moves one step further. Based on a refusal to accept teleological explanations for human conflicts, it finds in natural causes the laws that control all movements of mind and matter. Taine states that the human being is determined by the forces of Race, Time, and Milieu, a theory which denies the power of free will. Fiction, attempting to divorce itself from tradition, deals with the unpleasant as well as with the pleasant, and often presents a

bleakly pessimistic view of life. A bitter indictement of society is the mark of most works written in the turn of the century.

However, in spite of the apparent change in the treatment of their material, American Realist and Naturalist writers are often unable to transcend or challenge the dominant ideology, the value system, the timebound moral code pertaining to their society.

Although there is an objective narration based on criteria of probability and even scientific necessity, and in spite of the influence of Freudian psychology and Marxism, we find in most of these novels the same moral principles which are at the basis of the Romantic worldview. Characters, although presented in their human complexity, as in the case of Jamesian Realism, or as products of Deterministic laws, are usually subject to the same type of poetic justice and moral judgement characteristic of Romanticism.

The point of departure chosen for this analysis is the relationship between the female condition and the dominant ideology, since it is one of the best ways to define whether a system of values is being reproduced or contested.In the patriarchal system of most Capitalistic countries, as Althusser has explained, the nuclear family is one of the ideological apparatus of the State. It is an instance where the dominant ideology is reproduced and it provides regulation and repression of new ideas. The woman, the basic cell of the family, responsible for the procreation and education of the children (and thus for the survival of the family itself), is therefore the critical element in this ideological system. This is why, even in societies undergoing profound change, the treatment of women most times remains tied to traditional values. A real change in the view of the role of women is therefore, in my opinion, an adequate referential criterion to measure the transformation of the moral values of a group.

placed not on her, but on the world, a place of "transgressions and selfishness," the character is punished for her "sin." Love and marriage, which are seen respectively as a regenerating force and a prize for virtue, are not open to her. She loses the Deerslayer because she has lost her dignity and therefore her right to happiness.

Interestingly enough, the male standards which pervade the text find expression even in the choice of the title. Since the moral point of view is that of the man, the novel bears as a title the name of the male protagonist, reinforcing the situation of inferiority in which the woman is placed by the moral code of society.

In Henry James' novel *The Portrait of a Lady* we find a female character in a position of prominence. She even makes it to the title of the work, not, however, in her own right as a human being, but as she accepts the role of a lady, behaving according to the standards and labels imposed by society. While *The Deerslayer* is a text in which the emphasis is placed in the situation, in James' psychological novel there is a methodological shift, and characterization is foregrounded. The novel focuses on Isabel Archer, whose point of view frames the story. The reader gradually perceives that what seemed to be merely a narrative technique evolves to make of the narrator the very heroine whose psychology is expressed.

In her fight for freedom and quest for happiness, Isabel is trapped into marrying a man drawn to her exclusively because of her money. Freedom is ironically actualized as imprisonment and Isabel becomes the victim of Mme. Merle and Osmond, who use their cultivated aestheticism to attain their purpose of manipulating her. Although realizing that she has been acted upon, Isabel believes that in her case, because money has given her a certain degree of freedom of choice, moral responsibility is even greater and entails

Female characterization in American novels of the nineteenth century reveals to what extent, and in spite of theoretical statements, an ideological line relating Romaticism, Realism, and Naturalism can be traced. The works chosen for this analysis are Cooper's *The Deerslayer*, James' *The Portrait of a Lady*, Dreiser's *Jennie Gerhardt*, and Edith Wharton's *The House of Mirth*.

A typical Romantic treatment of women is found in James Fenimore Cooper's novel *The Deerslayer*. Judith Hutter, the female protagonist, is characterized on basis of the gross oversimplification of Romantic manichaeanism which divides characters in good and evil. The outcome will then be an instance of poetic justice, bringing about reward for the good character and punishment for the evil one.

Judith's process of moral development begins and ends at the same point, thus resulting in a closed circle of which she cannot escape. There are three stages in her development: sin, repentance, and new fall. The major part of the process is her attempt, doomed to fail, to overcome certain traits of her character and attain purification. Judith's beauty and extreme vanity, her infatuation with fine clothes and appearance had led to her seduction by Captain Warley. She realizes - too late - that she had been used by him only as an object of pleasure, and she repents. Her love for the Deerslayer motivates her to strive for purification. She offers herself in marriage to him, proposing to burn the brocade dress which symbolizes her past life and become a new woman. He, however, refuses her, partially on account of her past light-mindedness. Alone and with no more motivation to pursue her goal, she will eventually "relapse into her early failing."

The preoccupation with sin, female virtue, and morality are indications of the worldview which underlies the text. Although the narrator points out that the blame for Judith's mistakes should be

personal renunciation. She believes that she must bear the consequences of her blindness, and, refusing to leave her husband for the man she now loves, she decides to maintain her marriage and take care of Osmond and Merle's daughter. Her behavior, it cannot be denied, is indeed that of a lady!

This view of acceptance of duty is related, on the one hand, to the Puritan tradition to which James is indebted, and on the other to the view of the woman as the abnegate being who forgets her own needs for the sake of other people. Renunciation to self-fulfillment is something required from women in our culture and Isabel Archer does fit the model. She assumes the role of mediator and mother, reproducing therefore the value system dominant in society. Had she refused to fulfill the pattern and to obey the standards of society, would she still have deserved the epithet of lady?

Theodore Dreiser's novel *Jennie Gerhardt* had, as its first title, *The Transgressor*.The female protagonist is characterized as a self-giving woman who yields herself to Senator Brander because he has saved her brother from jail. A poor and beatiful girl in a world ruled by money and power, she has no chance. She becomes a victim of society but she is herself seen as the transgressor of the moral code. She, not the male, has to be punished. And so she is cut off from society, she is expelled from home because she has borne a child out of wedlock.

Dreiser makes a point of showing that she represents Nature, while Society is the Convention. He wants to stress the deadening effect of outmoded conformities and of the hypocrisy of society, and shows how all value systems are arbitrary. Personal ethics are then superior to morals, and Jennie, becoming dignified through suffering, rises above her environment.

However, under the appearance of an indictement of society, the same ideology discussed in relation to *The Deerslayer* and *The Portrait*

of a Lady is revealed in this novel. Jennie lives for the sake of others, she sacrifices herself and renounces all possibilities of self-fulfillment due to her sense of duty. She does not care about herself, for she is prepared, by culture and tradition, to endure her suffering. And her "crime," although self-sacrificial, is a stain that follows her in spite of all acts that reveal her goodness of heart. All the male characters end up by understanding her, but they use her in the name of love as they had used her for the sake of their sexual desire or their code of honor. Her father, who had repudiated her, comes to live with her when he needs it; he dies in her arms, blessing her. Senator Brander would have married her, because he feels guilty, but he dies; Lester Kane, her lover later on, is abandoned by her because she knows his family will not leave him any money if he marries her. Then he comes back only to die in her arms. And finally her daughter dies, completing the cycle of punishment. The novel ends in words that praise Jennie's qualities, but nothing has prevented her from being punished. A kind of compensatory solution is found by the author, who makes her adopt two children who will make her happy. Again, motherhood compensates for all suffering.

It is thus seen that Dreiser, in spite of the fact that he presents a criticism of society and that his sympathies remain with his heroine, ends up by reproducing the dominant ideology and requiring from his character an attitude of conformity to the standards of society. The half-prize she gets at the end and her seeming peace are just not too convincing, and social morality again seems to have prevailed as an underlying force in the text.

In 1905 a female writer, Edith Wharton, publishes her novel *The House of Mirth*, a real indictment of convention and its destructive impact on women. Hers is a novel of manners, in which

she attacks the vulgarities and failures of the American society and the philistinism dominating the United States. Taking as subject matter the question of personal relationships as they are defined or destroyed by the standards of the group, Wharton gives expression to her statement that "a frivolous society can acquire dramatic significance only through what its frivolity destroys. Its tragic implication lies in its power of debasing people and ideas."

Again, a female character will be the central victim in the conflict between personal desire and accepted forms of conduct. Lily Bart is guilty of breaking the taboos of class, and her journey from one group to the other is regarded by her and her friends as a fall. Left without any real alternative, and unable to react in terms of a meaningless sense of duty, Lily kills herself in an act of despair which constitutes, in all of these texts, the first real instance of social criticism. Lily Bart cannot sublimate her suffering through duty, motherhood, and a spirit of self-sacrifice, for she is no Isabel Archer, no Jennie Gerhardt, no Hester Prynne. Her creator is not a man, who would be able to solve her conflict through the sublimation of a sense of renunciation ultimately expected from women. Her creator is a woman, who knows how heavy the burden of the value system can be. Lily Bart's suicide is the answer to the moral code, as it becomes the measure of its destructive effect.

The three male authors discussed above, in spite of any theoretical postulates, reveal a common moralism which leads to the reproduction of the dominant ideology. Their women are all stereotypes who, rather than presenting a criticism of the female condition, are made to conform to the rules of the patriarchal society. Edith Wharton, the female writer, refuses the stereotypes inherited from tradition and bases her characterization on a profound understanding of the repressive role of society. In her challenge of the

dominant ideology she is then the only one of the authors analysed in this essay who really fulfills the Realist/Naturalist postulates.

Copia der Newen Zeytung
auß Presillg Landt.

1515 New zeutung ausz presillandt

Zeitung So ein scheff pracht hat So von portugal auszgefarn ist das presill lanndt ferrer dann man vor sein wissen hat zudiscopriern vnd Am widerkerren Inn yla de madera zu komen ist von Ainem gute freundt ausz madera gen Anntorf geschryben word.

Wiszt das auf 12 october 1514 Ain schiff ausz presill lanndt hie an komen ist vmb geprech des victualia So don nono vnd xfel* deharo vnd annder gearmirt haben die scheff Sind durch des konigs von portugall erlaupnus vmb das psill landt zu discorpriern vnnd haben das land In 700 meyll weiter discorpriert dann man sein vor wissen gehapt hat vnnd da Sy komen Sein a Cobo Bona Speranza gleich das nort afrill vnd noch aine grad weiter Auch hocher vnd da Sy In solich Clination vnnd grad komen sind Nemlich in 40 grad hoch haben Sy das lannd presill mit aiñ Capo funden vnnd haben denselben Cabo vmbsayllt vnd fund Das derselb Colpho gleich ist ganngen wie Europa leut mit dem seponente leuante dann Sy haben aud der anndern Seiten auch das landt gesechen Als Sy bey 60 meyll vmb den Cabo komen sind Zu gleicherweisz als wann aiñ in leuanten fert vnnd den stretto das gybell terra passiert vnd das lanndt von Barbaria sicht vnnd als Sy vmb den Cabo kome Sind, wie gemelt ist vnd gegen vnsz nortweszt werz ge sayllt haben da ist ell temporall So grosz worden ist auch Im winter

.../

* Christofel, Christovam.

.../

Die erste Textseite der New Zeitung des Fuggerschen Manuskripts in Frühneuhochdeutsch.
Nach Clemente Brandenburger, S. 16.

NEW ZEUTUNG AUSZ PRESILLANDT 1515

Das älteste Dokument über Brasilien in deutscher Sprache

Hedwig Kux - UFMG

Die früheste Nachricht über Brasilien in deutscher Sprache, die gedruckte Kopie eines Briefes, wurde als Flugblatt verbreitet.

Es sind drei Ausgaben dieses Flugblattes bekannt:

1. "Copia der Newen Zeytung ausz Presillg Landt" ohne Datum, mit einem Holzschnitt auf der Titelseite. Das Bild zeigt Schiffe, Inseln mit Häusern auf Felsen. Im Vordergrund befindet sich angedeutet eine Stadt mit Türmen. Im oberen Teil sieht man kugelige Wolken, im den beiden Ecken je ein pausbäckiges Gesicht, offenbar bestrebt, den Segeln den nötigen Wind zu blasen. Ein Schiff fährt denn auch mit geblähtem Segel.

2. Ausgabe: "Copia der Newen Zeytung ausz Presillg Landt. Getruckt zu Augspurg durch Erhart Oglin" ohne Datum. Auch diese Ausgabe ist mit einem Holzschnitt versehen, das Wappen des Königs von Portugal darstellend.

3. Die dritte Ausgabe ist offenbar ein Nachdruck der 2. Ausgabe mit Fehlern und ohne Datum: "Copia der Newen eytung (!) ausz Presillg Landt" Getruck (!) zu Augspurg durch Erhart Oglin. In der Nationalbibliothek in Rio de Janeiro befindet sich ein Exemplar der oben erwähnten ersten Ausgabe.
   Wie lange es gedauert hat, bis man sich der frühesten Mitteilungen über Brasilien erinnerte, beweist die Tatsache, dass erst 1836 dieses Dokument wiederum veröffentlicht und eingehend untersucht wurde. Alexander von Humboldt behandelt

es in seinem Werk: "Kritische Untersuchngen über die historische Entwicklung der geographischen Kenntnisse von der Neuen Welt und der Fortschritte der nautischen Astronomie im 15. und 16. Jahrhundert." 3 Bände, Berlin, 1836 - 1856. Im gleichen Werk behandelt Humboldt auch den ausführlichen Bericht des Pero Vaz de Caminha nachdem ihn Ignaz von Olfers übersetzt hatte.
Die 3 bekannten Ausgaben der "Newen Zeytung" tragen kein Erscheinungsdatum. Diese Tatsache veranlasste immer wieder berühmte brasilianische Forscher, die Zeytung zu untersuchen. Borba de Moraes nennt ausser Humboldt, Varnhagen, D'Avezac, Sophus Ruge, Franz Wieser, Konrad Kretscheimer, Konrad Haebler, Capistrano de Abreu und Clemente Brandenburger (Rubens Borba de Morais: Bibliographia Brasiliana, A bibliographical essay on rare books about Brazil published from 1504 to 1900 and works of Brazilian authors published abroad before the Independence of Brazil in 1822, 2. Band, Seite 99).
Konrad Haebler fand in den Archiven der Fugger in Augsburg den Brief eines Faktors der Handelsgesellschaft der Fugger, den derselbe an das Kontor seiner Gesellschaft in Antwerpen geschrieben hat. Dieser Brief trägt das Datum 1515 und war die Vorlage des Flugblattes. Haebler veröffentlichte seinen Fund 1895. Danach konnten auch Fakten aus dem Brief zeitlich lokalisiert werden. Freilich ist die Diskussion noch nicht ganz abgeschlossen. Immerhin ist damit auch erklärt, warum die Flugblätter den Titel "*Copia* der newen Zeytung..." trugen. "Zeitung" bedeutet im Mittel - und Neuhochdeutschen soviel wie Nachricht, Botschaft, noch nicht im heutigen Sinn, ein regelmässig erscheinendes Nachrichtenblatt. Die ersten Flugblätter, die den Aufdruck

"Zeytung" trugen, berichteten immer nur *eine* Neuigkeit. "Die Newe Zeytung ausz Presillg Landt" gehört zu den ersten Flugblättern überhaupt und wurde daher auch für Zeitungswissenschaftler interessant.

Was enthielt nun diese erste Nachricht über Brasilien? Der Vertreter des Hauses Fugger auf der Insel Madeira ist der Verfasser des Briefes. Er bericht von einem Schiff, das unter portugiesischer Flagge ausgefahren war, um Brasilien weiter zu erforschen und am 12. Oktober auf der Rückfahrt zur Insel Madeira kam, um frischen Proviant aufzunehmen. Der Reeder war neben anderen Christopher de Haro, der auch andere Expeditionen ausrüstete. Der Gewährsmann des Schreibers ist der Steuermann (pilloto) des Schiffes, sein guter Freund und angeblich der berühmteste Steuermann, den der König von Portugal hat! Den Text des Briefes haben wir beigefügt ins Neuhochdeutsche übertragen von Clemente Brandenburger (Clemente Brandenburger, A nova Gazeta da Terra do Brasil, New zeutung ausz presillandt 1515, Livraria EDANEE, Rio de Janeiro, 1922).

Unter anderem erwähnt der Brief eine Durchfahrt durch den südamerikanischen Kontinent vom Atlantik zum Pazifik. Martin Behaim hatte auf einer Karte einen Durchlass eingezeichnet, ebenso Johann Schöner auf seinem Globus. Einer der Informanten Behaims war wahrscheinlich Christopher de Haro. Behaim hatte nie ein Meer befahren. Oder sollte Behaim die "Newe Zeytung" gekannt haben? Dies nimmt Stefan Zweig an in seiner Biographie, "Magellan, der Mann und seine Tat," Wien 1938.

Im Anhang zu Stefan Zweigs Buch ist der Beginn des Textes der "Copia der Newen Zeytung" (2. Ausgabe) abgedruckt. Liest man aufmerksam den Bericht der "Newen Zeytung," so

muss man sich fragen: Was haben denn die Seeleute der Expedition gesehen? "-- und als sie an diesen Längen - und Breitengrad gekommen sind, nämlich 40 Grad hoch, haben sie das Land Brasilien mit einem Kap gefunden und haben dieses Kap umsegelt und festgestellt, dass dieser Golf gleich verläuft wie Europa, in West-Ost - Richtung, --" Stefan Zweig meint, es könne nur die La Plata - Mündung gewesen sein. Sie liegt aber nicht bei 40 Grad, sondern etwa bei 33 Grad. Somit war das ein Irrtum in der Angaben des Gewährsmannes des Verfassers der "Newen Zeytung," den aber Magellan geglaubt habe. Immerhin gab dieser Irrtum dem Weltumsegler die Gewissheit, dass ein Durchlass vorhanden sein müsse. Clemente Brandenburger hält es auch für möglich, dass die Seefahrer der "Newen Zeyzung" die Bucht von St. Matias weiter südlich des 40. Breitengrades gesehen hätten. Aber auch diese Bucht führt zu keinem Durchlass. Allerdings meint Clemente Brandenburger auch, der gute Freund des Briefschreibers könne wohl sogar mit Absicht die wahre Lage der Durchfahrt ungenau angegeben haben. Der König von Portugal hatte ja strengste Geheimhaltung aller Seekarten befohlen. Nun, so wäre des Königs von Portugal berühmtester Steuermann doch nicht so ein guter Freund gewesen (mui bon amigo!), wie der Chronist vermeinte.

Stefan Zweig sagt, vielleicht etwas pathetisch, "Abber man verachte den Irrtum nicht! Immer kann, wenn vom Genius berührt, wenn vom Zufall geführt, auch aus dem narrenhaftesten Irrtum eine höchste Wahrheit entstehen." (Seite 57 der Taschenbuchausgabe) So sehr Stefan Zweig sich bemüht, den Irrtum der "Newen Zeytung" klarzustellen, in seinen Betrachtungen irrte er auch, denn die La-Plata-

Mündung liegt nicht auf dem 40. Breitengrad Es klingt beinah grotesk, dass schliesslich doch ein erfahrener Kapitän, Magellan, den Durchlass fand und als Erster die Welt umsegelte wenn auch die Sicherheit seines Wissens auf einer Falschmeldung beruhte. Nun, "-- man verachte den Irrtum nicht --" Er bescherte uns doch die Biographie des Weltumseglers!

Abgesehen von der Bedeutung der "Newen Zeytung" als Dokument für die frühe Geschichte Brasiliens und für die Geschichte des Zeitungswesens sowie für die Entwicklung der deutschen Handelsbezienhungen zu Portugal, ist der Text auch ein Zeugnis für die Geschichte der deutschen Sprache. Er wurde geschrieben in der Zeit des Ubergangs vom Mittelhochdeutschen zum Frühneuhochdeutschen. Stefan Zweig sagt allerdings von dem Flugblatt es sei "auf schlechtestem Papier gedruckt" (Seite 55) "in einem schauderbaren Deutsch" (Seite 55). Dieses schauderbare Deutsche verdient aber genauer betrachtet zu werden. Clemente Brandenburger hat ein audführliches Glossar zum Text erarbeitet, besonders der frühneuhochdeutschen Wörter und der Fremdwörter. Der Gebrauch der Fremdwörter erklärt sich aus der Anzahl der Fachausdrücke der Seefahrt, die ja ein Handelsvertreter nicht alle kennen konnte. Zum Beispiel "Pilot" anstelle von Steuermann. Der Beginn der frühmittelalterlichen Zeit wird von der Mitte des 14. Jahrhunderts an gerechnet, das Ende etwa bis zum Ende des dreissigjährigen Krieges angesetzt (1648). Der Text der "Newen Zeytung" entstand also etwa in der Mitte der frühneuhochdeutschen Epoche. Besonders fällt hierbei die Schreibung der Labiale auf, vor alem des P, sowohl im Anlaut als auch im Inlaut. Heute ist "p" zu "b" verschoben, ausser im Dialekt Bayerns.

Dazu einige Beispiele aus unserm Text:

Text der Newen Zeytung 1515	*Heutiges Deutsch*
Presillandt oder presil lands	Brasil-Land
presil	Brasil
zudiscopriern(Fremdwort)	erforschen
geprech	Gebrauch
erlaupnus	Erlaubnis
gehapt hat	gehabt hat (Perfekt von haben)
berümptest	berühmteste (Adj. Superl.) p- Inlaut tritt zurück am Ende der frühneuhochdeutschen Zeit,heute ausgemerzt
Lispona	Lissabon
pringe	bringe (Verb: bringen)
pesser	besser (Adverb)
miszpruch	Missbrauch (Subst.)
leuphafftig	leibhaftig (Adj.)
purg	Berge (Subst. Plur.)
kompt	kommt (Verb, 3.Pers. Sing.)
plossen	blossen (Adj.)
pracht	gebracht (Verb, Part. Perf.)
pring	bringe
handtpogen	Handbogen (Waffe)
peychel	Beil (Subst.)
pruch	Brauch (Subst.)
prennt	brennt
emphach	empfange (einziges Beispiel für Abwandlung von ph zu pf.)
prust	Brust
hapt	habt (2. Pers. Plur.)
gelopt land	gelobte Land

Sehr viel genauer als die Positionen der Reise werden die Pelze beschrieben Der Chronist hatte ja selbst einige gekauft, die ihm sehr gut gefielen. Er war also nicht auf die Aussagen seines Freundes angewiesen. Clemente Brandenburger hält die Pelze für Guanaco-Felle sich auf die Beschreibung in Brehms Tierleben stützend. Vergleicht man die Beschreibung der "Newen Zeytung" mit den Bildern im neuen erweiterten Brehm (Brehms neue Tierenyklopädie, 12 Bände 1981 Bd. 4) so stimmen Beschreibung und Bild überein. Dazu ist es sehr wahrscheinlich dass sie dem Chronisten gefielen. Leider sind die Guanacos jetzt zum Aussterben verurteilt (Grimeks Tierleben, Band 13, s. 142). Uber die Ladung eines der Schiffe sagt der Chronist es sei ein Schiff mit Brasilholz geladen, über Deck aber mit Sklaven, jungen Mädchen und Buben. Sie seien meistens frewillig gegeben worden, denn die Eltern meinten, ihre Kinder führen in das Gelobte Land. Von diesem Volk, das so leicht seine Kinder hergab, damit sie das gelobte Land erreichen mögen, wird berichtet, es habe ein gutes Betragen und ehrbares Wesen, auch keine Unsitten. Nur manchmal führe ein Ort mit dem andern Krieg und sie schlagen sich gegenseitig tot. Aber: "sie essen einander nicht!" Dieses Volk habe auch von grossen Bergen im Hinterland berichtet. Dort verschwinde der Schnee nie. Wenn wir nun bei 40 Grad Süd die Berge suchen, krommen wir zur Provinz Rio Negro und nach San Carlos de Bariloche. Vielleicht hielt man diese Gegend damals nicht für so paradiesisch wie heute. Oder sollte wieder ein Irrtum im Spiele sein?

Neue Zeitung aus Brasil-Land

Nachricht, welche ein Schiff gebracht hat, das von Portugal ausgefahren ist, das Brasil-Land weiter, als man vordem davon Kunde hatte, zu erforschen, und das bei seiner Rückkehr nach der Insel Madeira gekommen ist; von einem guten Freunde aus Madeira nach Antwerpen geschrieben worden.

Wisst, das am 12. Oktober 1514 ein Schiff aus Brasil-Land hier angekommen ist wegen Mangels an Lebensmitteln, welches D. Nuno und Christovam de Haro und andere ausgerüstet haben. Die Schiffe sind mit des Königs von Portugal Erlaubnis ausgefahren, um das Brasil-Land zu erforschen und haben das Land gegen 700 Meilen weiter erkundet, als man vorher davon Kenntnis hatte.

Und als sie auf die Höhe des Kaps der Guten Hoffnung gekommen sind und noch einen (einige?) Grad weiter, auch höher, und als sie an diesen Längen- und Breitengrad gekommen sind, nämlich 40 Grad hoch, haben sie das Land Brasilien mit einem Kap gefunden und haben dieses Kap umsegelt und festgestellt, dass dieser Golf gleich verläuft wie Europa, in West-Ost-Richtung. Denn sie haben auf der anderen Seite auch Land gesichtet, als sie etwa 60 Meilen um das Kap herum gefahren waren, in gleicher Weise, wie wenn jemand nach der Levante fährt und die Meerenge von Gibraltar passiert und das Berber-Land sieh. Und als sie um das Kap gekommen sind, da ist der Sturm so heftig geworden - es ist auch im Winter gewesen - dass sie nicht weiter zu segeln vermochten. Da haben sie durch das Unwetter wieder herum auf die andere Seite und Küste von Brasil-Land fahren müssen.

Der Pilot, der auf diesem Schiffe fuhr, ist mein guter Freund, ist der berühmteste, den der König von Portugal hat und ist auch auf etlichen Reisen nach Indien gewesen. Der sagt mir und meint, dass von diesem Kap von Brasilien nicht über 600 Meilen nach Malacca seien, denkt auch in kurzer Zeit auf diesem Wege von Lissabon nach Malacca zu fahren und zurückzukehren, was

dem Könige von Portugal sehr zustatten käme. Sie finden auch, dass das Land von Brasilien hinum geht bis gen Malacca.

Und als sie wieder an der Küste von Brasilien südwestwärts gekommen sind, haben sie viele gute Flüsse und Häfen gefunden, desgleichen beim Hinnauffahren alles gut bevölkert und sagen, je mehr gegen das Kap zu,desto besseres Volk, mit gutem Betragen und ehrbarem Wesen. Sie haben auch gar keine Unsitten an sich, als dass ein Ort mit dem anderen Krieg führt, essen aber einander nicht, wie in dem unteren (nördlichen) Brasil-Land. Sie schlagen sich aber gegenseitig tot, nehmen niemand gefangen. Sie sagen, das Volk befinde sich in einem recht guten, freien Zustande; es gäbe auch an jener Küste keine Gesetze und Könige, nur dass sie die Alten unter ihnen ehren und denselben gehorchen, wie im unteren (nördlichen) Brasilien. Es ist ja auch alles ein Volk, nur dass sie eine andere Sprache haben.

Sie haben auch eine Erinnerung an St. Thomas und haben den Portugiesen die Fusspuren von St. Thomas drinnen im Lande zeigen wollen. Sie vermelden auch, dass Kreuze im Innern des Landes stünden, und wenn sie von St. Thomas sprechen, nennen sie ihn den kleinen Gott, doch gäbe es noch einen grösseren Gott. Es ist auch wohl anzunehmen, dass sie Gedächtnis von St.Thomas haben, denn es ist bekannt, dass er hinter Malacca leibhaftig begraben liegt auf der Küste Siramath am Golfe von Ceylon. Sie nennen auch ihre Kinder im Lande häufig Thomas.

Es gibt auch im inlande grosse Berge; sie sagen, dass an manchen Orten der Schnee nimmer verschwindet, wie sie vom Volke des Landes berichtet wurden.

Sie sind in etlichen Häfen gewesen, wo sie viele und mancherlei kostbare Felle von wilden Tieren gefunden haben, welche die Leute so rauh auf der blossen Haut tragen, (denn sie verstehen sie nicht zuzurichten), nämlich von Löwen, Leoparden, deren es sehr viele dort im Lande geben soll, vom Luchs, auch

gute*), wie man in Spanien fängt, auch kleine Felle, die wie von der Ginsterkatze aussehen und gerade wie vom Luchs sehr köstlich von Haar sind. Leoparden- und Luchsfelle zerschneiden sie und machen Gürtel daraus, einen Spann breit. Sie haben auch viele Ottern und Biber, was ein Zeichen ist, dass das Land grosse Flüsse besitzt. Sie haben auch Gürtel von Fellen, die mir unbekannt sind. Vorerwähnte Felle und Pelzwerk anderer Art habe ich für mich gekauft, doch wenig, da sie nich viel von diesem reichen Pedzwerk gebracht haben. Die Portugesien sagen, sie hätten nicht danach getrachtet, da sie es für nichts geachtet hätten. Sie sagen aber, das andere Schiff, das noch hinter ihnen sei, bringe viele solcher Felle und mancherlei andere Dinge, da es länger geladen habe; es ist auch das Führerschiff. Ich habe auch ausser anderen Dingen, drei Stück von etlichen Fellen, aneinander genäht, gekauft; sie sind wohl alle drei so gross, dass man einen Rock damit füttern kann, die Portugiesen haben sie aber für nichts geachtet. Man deckt sie in jenem Lande über sich; sie sind ebenso zusammengenäht, wie man bei uns die Wolfdecken macht. Sie geben fürwahr ein köstliches Futter für sich allein. Die Felle sind so gross wie Dachsfelle und haben die Farbe von Hirschfellen. Die Oberseite ist sehr reich bewollt und hat lange, spitze Haare, etwas dick, gerade wie ein Zobel; die Unterseite ist licht wie beim Marder. Das Fell ist ausserordentlich wohlriechend.

Das Land hat auch wunderbar viele und gute Früchte, und alles andere Früchte, als wir in unserem Lande haben. Sie fanden auch, dass das Land Röhren-Kassien aufweist, etwa einen Arm gross; auch Honig und Wachs,

.../

*) F.: - auch Ginsterkatzen.

eine Gummi-Art, und zwar in Mengen, gleich Terebinthen-Harz; viel und mancherlei Gevögel, reich an Fischen.

Ihre Wehr sind Handbogen, wie im nördlichen Brasilien. Sie besitzen keine Eisenwerkzeuge, geben um Axt, Beil oder Messer, was sie haben, wie auch im nördlichen Brasilien der Brauch ist. Sie haben auch in ihrem Lande eine Art Gewürz, das auf der Zunge brennt wie Pfeffer, noch heftiger. Es wächst in einer Schote mit vielen Körnlein darin, das Korn ist so gross wie eine Erbse.

Ihr sollt auch wissen, dass sie genug Kunde bringen, dass sie von dem vorgemeldeten Kap 200 Meilen gegen uns zu in einem Hafen und Flusse gewesen sind. Dort haben sie Nachrichten von vielem Silber und Kupfer, auch Gold das es im Inlande gibt, erhalten. Sie sagen, dass ihr Führer, von dem anderen Schiffe. dem Könige von Portugal eine silberne Axt bringe, grade wie ihre Aexte von Stein. Er bringt auch ein Metall, von dem sie sagen, es sehe aus wie Messing, nehme keinen Rost und keine Schrammen an. Sie wissen nicht, ob es geringes Gold ist, oder was es sonst sei. Sie haben auch an demselben Orte, an der See, von demselben Volke Kunde erhalten, dass im Lande drinnen ein Bergvolk lebe, das viel Gold besitze, es trage das Gold wie Harnische gearbeitet an der Stirne und auf der Brust.

Der Führer bringt auch einen Mann aus jenem Lande, der den König von Portugal einmal hat sehen wollen. Er sagt, er wolle dem Könige von Portugal soviel Gold und Silber nachweisen, das im Lande sei, dass seine Schiffe es nicht wegzubringen vermögen. Die Leute an jenem Orte sagen, zu Zeiten kämen andere Schiffe auch dorthin, sie tragen Kleider wie die Franzosen, wie die Portugiesen sagen, nach des Volkes Beschreibung, und tragen auch Bärte, alle ganz rot. Die ehrsamen Portugiesen meinen, es seien Chinesen, die nach Malacca schiffen. Das gibt ihnen ein Anzeichen, dass etwas daran sei, (an den Metall-Vorkommen. C.B.), weil

bekannt ist, dass in Malacca Silber und Kupfer wohlfeiler ist als in unserem Lande.

Also habt ihr die Neue Zeitung. Das Schiff ist unter Deck mit Brasilholz geladen, über Deck voller Sklaven, und zwar jungen Mädchen und Buben. Die haben die Portugiesen wenig gekostet, weil sie meistenteils freiwillig gegeben worden sind denn das Volk dort vermeint, ihre Kinder führen in das Gelobte Land. Sie sagen auch, das Volk in jenem Lande werde bis in die 140 Jahre alt.

THE HUMAN CONDITION AS SEEN THROUGH IONESCO'S The Chairs

Maria Helena Lott Lage - UFMG

Eugène Ionesco is a writer of the "Theatre of the Absurd," a term applied to a group of writers of the 1950's and 60's who share some characteristics in their work, and who are worried with more or less the same problems. Ionesco's *The Chairs*, which was written in 1951, well illustrates the main concerns of this group of writers the human condition and the reality of man's position in the universe. These writers emphasize that the same man who contributes with his knowledge and work to the development of technology and science is the one responsible for the consequences of this development. In their works they decry that the world of man has become more and more dehumanized, purposeless, disjointed, absurd. But, most of the time, man is not conscious of this. He goes on living like a robot, he gets used to his mechanical existence, not because he is completely satisfied with it, but because he is lost, uncertain, unable to react and take a different position. There is, in fact, a general dissatisfaction among men with the present state of things, which is expressed in endless complaints. There is, moreover, a tendency to blame life and the world, to diagnose the epidemic merely as "misfortune." Nevertheless, man forgets that "life" is only a word to express a concept; that the world is what he makes of it, a result of his choices, a reflection of his own deeds. Therefore, man is the only one to be blamed for the chaotic state of things.

The first reactions to the plays of the "Absurd" were the worst possible. Critics and audiences felt insulted and puzzled, because they were presented with form and action completely different from

those of the conventional theater and the "well-made" plays. The theater is a representation of life, an attempt to confront man with, and make him conscious of, his reality. Life, for its turn, would be merely an abstraction if man did not exist. Of course, there is life in nature, but it depends on man to be cultivated and preserved. Man is a strange being! After complicating his life to a maximum, he cannot cope with his dissatisfaction. Instead of seeking some solution within himself, he deludes himself. Unable to solve his existential conflicts, he blames life for being "absurd." Being faced with a kind of theater that he cannot understand, he labels it "absurd." However, what might be called "absurd" is neither the theater nor life but man and what he makes of himself and his world.

Also influenced by Existentialism Ionesco questions the meaning and reality of existence through his plays. He projects his interior world into the stage, his personal views and feelings about the exterior world, and the relationship between the interior and the exterior. Unlike Jean-Jacques Rousseau, who considered man intrinsically good but corrupted because of what society makes of him, Ionesco believes that "no society has been able to abolish human sadness, no political system can deliver us from the pain of living, from our fear of death, our thirst for the absolute; it is the human condition that directs the social condition, not vice versa".[1] He chose to develop his ideas through "Theatre of the Absurd," which breaks down all traditional, accepted rules, and where anything may happen. He provides his audience with something unusual which is revealing rather than arbitrary. One of his greatest achievements is *The Chairs*, which he defines as "a tragic farce." It is a farce, because it is a caricature, a metaphor, which makes the audience laugh. Yet, it is tragic, because through its paradoxes and antitheses, it questions the basic meanings of existence. The laughter leaves a bitter taste of seriousness, as one realizes that he is laughing at himself, at the truth about his condition that he

has tried to ignore.

The Chairs begins with a familiar, conventionalized situation - an old married couple having a trivial conversation at home. The situation, however, soon becomes unnatural. The couple is absurdly old (over 90 years of age), and they live on an island completely isolated from the rest of the world. They have even forgotten what the world outside is like, as conveyed in the following conversation: "Paris never existed, my little one"... "The city must have existed because it collapsed... Nothing remains of it today, except a song."[2] Their recollections of the past are very mixed up, due to their own decay. In one of his comments on the play, Ionesco said, "The characters I have used are not fully conscious of their spiritual rootlessness, but they feel it instinctively and emotionally."[3] The couple has a feeling that the end is approaching. Old age makes one closer to death than to life. The Old Man's reference to darkness is an image of death, when he tells his wife, "It's six o'clock in the evening... it's dark already. It wasn't like this before.Surely you remember, there was still daylight at nine o'clock in the evening, at ten o'clock , at midnight." (p. 113)

Reminiscence brings the ghosts of the past to the present. The bond of their marriage has long before disappeared. They do not have much to talk about, and they live out an illusion. They are always pretending, telling each other stories, performing absurd imitations (like the months of the year, for instance). They cannot tell the difference between reality and fantasy anymore. Regret and remorse are constantly recurring. The Old Man talks about the great admiration she feels for her "gifted" husband, but at the same time she regrets the way of life he has chosen. As a matter of fact, all his life he has been nothing, just a factotum, one who is supposed to do a little of everything but who actually does nothing, or, at least, nothing relevant. The Old Man is constantly reminding him that,with a little ambition, he might have been much more, such as

"head president, head king, or even head doctor, or head general..."(p. 114). But he has accomodated and pretends to be satisfied with his position of "general factotum." In short, he has never tried to establish his own identity.

The Old Man's relationship with his wife is characterized on the one hand by the wife's demanding some kind of performance from her husband. On the other hand, the Old Man is incapable of living up to her expectations. He suffers from the Oedipus Complex, and his wife plays Jocasta to him. He sits on her knees and plays the role of husband-child, longing for protection. For the Old Woman, it is very natural to be the mother figure. In fact, here she is a prototype of the woman who lies behind this image to hide her lack of personality, to have an excuse not to assume a definite position. She transfers the responsibility to him by telling him what to do, claiming that what is his is hers and that it is his life that fascinates her (a symbiotic relationship). Meanwhile, she fails to realize what a nonentity she is.

The Old Woman is actually a projection of the Old Man's relationship with his mother, a concretization of his feelings of guilt towards her, and a kind of self-punishment. The Old Couple's argument over their "imaginary" son is also a projection of their guilt. Freud's theory is referred to again, when the Old Man says that "sons always *abandon* their mothers, and they more or less *kill* their fathers. (p. 135). The son wishes to destroy his father because the father is a rival for his mother's love and devotion. In a symbiotic relationship, even the wish to live independently raises in the son a feeling of guilt towards his parents, mainly his mother. The dependent son is so used to being told what to do and how to do it, that an attitude of breaking up the symbiotic tie with his mother may be interpreted by them as abandonment.

After ninety five years of failure to accomplish anything meaningful, the Old Man makes a last attempt to justify his

existence by claiming that he has a message to communicate to mankind. But, what kind of message can that be, if he does not even know who he is? In one passage, he confesses, "I am not myself... I am one in the other." (p.145).Once more, the symbiotic relationship is emphasized. It has anihilated his personality in such a way that he cannot even express himself. In order to reveal his message, he has contracted a professional orator to speak in his behalf that same evening. This fact is announced at the beginning of the play, but the audience is kept in suspense, as they grow more and more puzzled and anxious to have this message delivered at once.

The Old Couple continues its conversation while they wait for the arrival of the guests who were invited to listen to the Old Man's message. Desintegration becomes apparent, and the Old Couple's decrepitude due to senility is symbolized by their use of language, which becomes more and more illogical, fragmented, meaningless. Sometimes, it even skips reality, as when the Old Woman includes "the buildings, the penholders, and the chromosomes" among the guests they are expecting." (p. 121)

Desintegration of language is another device Ionesco uses with great effect. It is both comic and tragic; nevertheless, very interesting. Words are associated one to another as in a game,where only the sound matters. For instance, when the woman is trying to console her husband-child, she says, "My pet, my orphan, dworfan, worfan, morphan, orphan... Orphan-ly, orphan-lay, orphan-lo,orphan-loo... Li lon lala, li lon la lay, orphan-ly, orphan-lay, relee-relay, orphan-li-relee-rela..." (p.118). By means of language,Ionesco illustrates the emptiness and meaninglessness of the Old Couple's life and of man's life in general.

With the arrival of the guests, the play gets to its climax. They are all invisible to the audience, and, for each one that comes, a new chair is brought onto the stage. The couple does not stop from moving to the door, getting more chairs, introducing the invisible

guests, talking here and there. Their conversation with the guests is quite superficial, full of empty clichés. The guests may be said to constitute a microcosm of society. Through the mechanical exchange of platitudes directed to a row of empty chairs, Ionesco is, in a way, attacking the emptiness and futility of bourgeois conversation, the mediocrity and hypocrisy of modern society. Through the proliferation of chairs, Ionesco is emphasizing the *presence* of objects, which are actually expressing the *absence* of *real* human beings. All of a sudden, the situation is reversed; the chairs take a life of their own and dominate the couple, who rush back and forth, almost breathless, in a frenetic way. The Old Couple is dehumanized and enacts like a machine, while the chairs get out of control - a mechanical chaos.

The empty but animated chairs on stage are very real and visible. They are the couple's constant point of reference, and emphasize their "unreality." The presence of empty visible chairs points out the absence of the "empty" invisible guests. To express the concept of absence, Ionesco uses presence and vice versa. The three visible characters - the Old Man, the Old Woman, and the Orator - are actually *false presences* , because they are "unreal," empty, insignificant. The invisible guests, on the other hand, seem very real and present. The presence of the chairs really created the sense of a crowd, thus expressing the absence-presence dichotomy: the absence of presences (the "unreal" visible beings), and the presence of absences (the "real" invisible beings). The way the chairs are displayed on stage is equivalent to the way the chairs are displayed in the theater. It might even be said that the chairs that seat *absences* on the stage stand as a symbol for the chairs that seat *presences* in the theater, but implying that the audience is made up of *false presences*.

The audience may be shocked to realize that they are the empty presences of society that are being denounced by the absences on

stage. Many people in the audience may identify themselves with the guests through the kind of conversation the Old Couple pretends to be holding with them. The woman who is worried about her physical appearance, the man who is clumsy in his attempts to behave like a gentleman, the military man who wants to make a good impression by exhibiting his medals, the people who worship those who have a noble or military title, are indeed real people who may be sitting in the audience, facing their real selves, possibly for the first time. The interaction of the Old Couple with Mrs. Belle and her husband, the photo-engraver, is the couple's desperate attempt to "recherche le temps perdu." However, the impossibility of recovering what was lost in the past is bitterly clear to the couple as well as to the audience. Ionesco reinforces, once more, the empty chairs standing as a symbol for the audience, when the Old Couple gets lost in the imaginary crowd selling programs and pies, begging for silence, and trying to establish the order when they run out of chairs.

All of a sudden, trumpets are heard and His Majesty the Emperor in person arrives. The Old Couple's attitudes well represent how people behave towards those who are in a position of power and authority in society. Only then, the couple worries about the Orator's delay (he is keeping His Majesty waiting!). When the Orator finally comes, the audience is faced with a visible character, but one who looks very unreal and misplaced, dressed in the fashion of the nineteenth century and "very histrionic in manner." (p. 154).On gets the impression that Ionesco is thus emphasizing the artificiality of the situation. The Orator is indeed an actor-figure who will supposedly deliver someone else's message - the Old Man's message. Once more the Old Man is not capable of assuming his identity. This time, however, he expressly delegates someone else the right to speak for himself. Feeling that he has accomplished his mission in life, he introduces the Orator and commits suicide, followed by his wife.

The Old Couple, who have always been two in one in their symbiotic relationship, end their lives. They consider the occasion a glorious conclusion and are sure that they will remain immortal through the Old Man's message, whose relevance will make them worthy of having a street bearing their name. They "die in order to become a legend." (p.158). This last attitude of the couple well illustrates the human condition. Man is the only being who is aware of the inevitability of death. This knowledge accompanies him throughout his life. Nevertheless, he cannot avoid the anguish of facing death realisticaly. He needs to believe that, somehow, he will continue his existence eternally after the death of the flesh. He needs to believe that he will never be forgotten, that the "will leave some traces " (p. 158) be a child, a message, or even a street bearing his name.

The Old Man's message, however, is that there is no message. The fact that the Orator turns out to be deaf and dumb is not the only cause for the message not to be delivered. Transference of identity is something which cannot be accomplished. No one can ever behave or speak for someone else, especially when the one involved has never done anything meaningful for himself. The Old Man's message is no message, because he has never lived as an individual. The only thing which makes sense that the Orator transmits is the word: "Angelfood," which he writes on the blackboard. The word stands for something which lacks consistency, taste, color, or weight. It stands for nothing. To add to the impact of the last scene, sounds emerge from the crowd of non-existent beings, from the empty chairs facing the audience. The noises on stage are mixed with the noises made by the audience leaving the theater.

Once more Ionesco intermingles stage and audience, and the absence-presence dichotomy is reflected. There is catharsis both on the stage and in the audience. The invisible crowd suddenly expresses its relief through the liberation of sounds. The "nothingness" which

was represented through the play leads the audience to realize their own nothingness. Ionesco himself explained what he aimed the play to be: "... the point of the play... was the chairs themselves, and what the chairs meant... that's it, its absence, emptiness, nothingness. The chairs remain empty because there's no one there. And at the end, the curtain falls to the accompanying noises of a crowd, while all there is on the stage is empty chairs, curtains fluttering in the wind, etc.... and there's nothing. The world doesn't really exist. The subject of the play was nothingness, not failure. Is was total absence: chairs without people."[4]

The idea of nothingness, however, implies the concept of "everythingness." By realizing their nothingness the audience is led to question and consider the meaning of "everythingness". We may conclude that Ionesco succeeded in diagnosing the intrinsic problems of human condition. Through a confrontation with the negative aspects of man and society, the audience may be led to reflect about their condition and wish to make a positive re-evaluation of their behavior.

Notes

[1] Eugène Ionesco, "The Playwright's Role," in *Notes and Counternotes: Writings on the Theatre by Eugène Ionesco,* trans. Donald Watson (New York: Grove Press, Inc., 1964), p. 91.

[2] Eugène Ionesco, "The Chairs," in *Eugène Ionesco: Four Plays,* trans. Donald M. Allen (New York: Grove Press, Inc., 1958), p.116. All subsequent quotations from the play are taken from this edition.

[3] Eugène Ionesco, "The World of Ionesco," in *International Theatre Annual,* No. 2, ed. Harold Hobson (London: John Calder, 1957), p. 46.

[4] Claude Bonnefoy, *Conversations With Eugène Ionesco,* trans. Jan Dawson (New York: Holt, Rinehart and Winston, 1971), p. 73.

ERRORS IN FOREIGN LANGUAGE LEARNING

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1.1 - The Contrastive Analysis Hypothesis

In almost every study of adult foreign language learning one of the researcher's central questions is related to the extent to which the learner's native language influences his interlanguage. Some authors have claimed that errors in foreign language learning can be predicted by means of a comparison between the source language and the target language because wherever there are similarities between the two languages, learning is facilitated and wherever there are contrasts, learning is retarded. Lado (1957. p. vii) argued that

> *we can predict and describe the patterns that will cause difficulty in learning, and those that will not cause difficulty, by comparing sistematically the language and culture to be learned with the native language and culture of the student.*

But it was Fries who, as early as 1945, first stated that

> *the most efficient materials are those that are based upon a scientific description of the language to be learned, carefully compared with a parallel description of the native language of the learner.* (p. 9).

The above statements represent the basic assumptions of the Contrastive Analysis Hypothesis which, according to Wardaugh (1975) may be stated in two versions, a strong version and a weak one. One of the main differences between the two is that the first is

predictive whereas the second is explanatory. The same author pointed out that the weak version "does not require what the strong version requires, the prediction of those difficulties and, conversely, of those learning points which do not create any difficulties at all" because "it starts with the evidence provided by linguistic interference and uses such evidence to explain the similarities and differences between systems," (pp. 14-15).

The pedagogical value of contrastive analysis was very clearly stated by Politzer (1972: p. 90). According to him

> *the interference in performance in L_2 which can be associated with competence in L_1 can be counteracted by exercises which are specially designed to reduce the influence of competence of L_1 on performance in L_2.*

He also argued that

> *in practical experience, the use of* ***contrastive*** *analysis is likely to be explanatory rather than predictive - and the ultimate pedagogical usefulness of contrastive analysis depends on the efficiency of the pedagogical assumptions to which it leads. (p. 91).*

Everything that has been said so far about the Contrastive Analysis Hypothesis leads us to the conclusion that one of its aims is to prevent learners from making erros, i.e., **they** should be stimulated to produce only correct utterances.

1.2 - The Error Analysis Hypothesis

Some authors have not accepted the idea that all errors in foreign language learning should be attributed to interference from

the learner's mother tongue. They believe that a variety of factors is responsible for errors in foreign language learning. Corder (1977: p. 169) pointed out that

> *it is a generally agreed observation that many - but not necessarily all - the idiosyncratic sentences of a second language learner bear some sort of regular relation to the sentences of his mother tongue.*

It has also been argued that interference is not accounted for only in terms of differences between native and foreign languages for similarity in language structures can also cause errors on the part of the foreign language learner. An example of this phenomenon is the confusion between the infinitive and the past participle among Brazilian students, though these forms are exactly parallel in English and Portuguese. This problem occurs when the learner produces the verb form 'had fall' instead of 'had fallen'.

Because of all these problems the strong version of the Contrastive Analysis Hypothesis has been rejected by many authors (Wardaugh, Richards, Corder, Dulay and Burt). Its weak version, however, has been accepted to explain the errors after they have been made.

One of the assumptions of the Error Analysis Hypothesis is that the elimination of all errors in foreign language learning seems to be impossible. The literature on modern language teaching suggests that errors are to be regarded as evidence of the learner's strategies of learning. This view is based on Chomsky's mentalist theory of language acquisition. According to it children learning their mother tongue do not simply imitate what they hear from adults; they produce utterances which they have never heard before using rules they have internalized by being exposed to language

produced by native speakers. They are said to use language creatively.

Dulay and Burt (1977: p. 97) defined creativity in language acquisition as

> *the process by which learners gradually reconstruct rules for speech they hear, guided by innate mechanisms which cause them to formulate certain types of hypotheses about the language system being acquired, until the mismatch between what they are exposed to and what they produce is resolved.*

An example of this creativity is the use of the forms 'breaked' and 'brang' by children learning English as their mother tongue.

The production of forms such as the ones above shows us that many of the rules the child formulates are incorrect or incomplete and therefore their application results in errors in the child's speech. The making of errors should then be considered as an inevitable and necessary component in language acquisition. They are evidence that language learning is a hypothesis-forming activity and, according to Wilkins (1975: p. 170), they provide "the only means that the child has of finding out the limits to the domain of the rules that he is formulating."

The mentalist theory of language acquisition can be applied to foreign language learning because many recent studies dealing with this subject, especially those by Corder, Richards and Dulay and Burt, have shown that many errors made by foreign language learners are very similar to those which can be found in the performance data of children learning their mother tongue. This means that at least some of the strategies used by foreign language learners are the same as those used in native language acquisition.

Richards (1977: p. 174) pointed out that there are errors which

"illustrate the learner attempting to build up hypothesis about the English language from his limited experience of it in the classroom or textbook." Errors of this kind have received different labels,as for example, intralingual and developmental errors and errors of overgeneralization. Furthermore they can be found in the interlanguage of speakers of different mother tongues and therefore cannot be accounted for by means of contrastive analysis.

Very often however the division between errors traceable to L_1 interference and those that are independent of L_1 interference is not invariably clearcut. Jain (1977: p. 190) believes that the phenomenon of errors caused by the cross-association of both L_1 and L_2 also seems to exist. Dommergues and Lane (1976: p. 113) also argued that "it is a mistake to believe, as the literature on L_2 acquisition seems to imply, that errors are either of one kind or the other" because "most of the errors students make in L_2 reflect the two sources, interference and analogy, working together." An example of this type of error is the form 'Portugueses', produced by Brazilian learners. Since in both English and Portuguese, the general rule for the formation of the plural of nouns is the same, i.e., the addition of the morpheme '-s' to the singular form, this error may be attributed to one source or the other, or even to both, acting together.

The types of errors discussed so far demonstrate the learner's use of unconscious learning strategies in his attempts to produce utterances in the target language. It has been argued that errors attributed to interference from source and target languages are usually produced without the learner being aware of the problem.But not all the strategies employed by the foreign language learner are unconscious. Tarone (1977: p. 195) pointed out that "conscious communication strategies are used by an individual to overcome the crisis which occurs when language structures are inadequate to convey

the individual's thought." Selinker (1977: p. 39) commented that "strategies for handling TL linguistic material evolve whenever the learner realizes, either consciously or subconsciously, that he has no linguistic competence with regard to some aspect of the TL." There is a difference, then, between unconscious learning strategies and conscious communication strategies. The former are related to errors due to interference from the source language as well as to errors due to interference from the target language; the latter are related to errors learners make when they are conscious of their lack of knowledge of the target language item or structure.

This author believes that there are at least three different types of errors which can be accounted for in terms of conscious communication strategies. The first is the omission of a content word, which is called by Tarone (1977: p. 198) *topic avoidance*, and "occurs when the learner simply does not talk about concepts for which the vocabulary is not known." The second is *conscious transfer* and occurs when "the learner simply uses the NL term without bothering to translate." The third is *paraphrase* which is defined as "the rewording of the message in an alternate, acceptable target language construction, in situations where the appropriate form or construction is not known or not yet stable."

Finally, it seems that errors in foreign language learning can also be unsystematic and nonrecurrent and cannot be attributed to any of the causes mentioned before. Duskowá (1969: p. 15) pointed out that those errors "defied all attempts at classification, being unique in character, nonrecurrent and not readily traceable to their sources." Therefore they are of no particular significance to the language teacher.

1.3 - *Conclusion*

As Corder (1977: p. 25) pointed out the learner's errors are important because of three main reasons. First, they tell the teacher what the learner has already learned. Second, they tell the researcher what processes the learner employs when he attempts to learn a foreing language. Third, they cannot be avoided because they constitute a necessary stage in the process of language learning,both the native and the foreign.

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LEONARD WOOLF, NOVELIST

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It would perhaps be fair to say that we have most of us got into the habit of thinking of Leonard Woolf as no more than Virginia Woolf's husband, the man who sheltered her from the more prosaic and dangerous aspects of the business of living, gave her everything (not to get much in return,some would argue), and thus made possible the unhindered flourishing of their literary genius. We tend to forget Leonard Woolf's own voluminous writing - not only his polemical political and social pieces, and his *Autobiography*, but also his two novels, *The Village in the Jungle* and *The Wise Virgins*. Yet they are well worth looking at, even if as no more than as a chapter of literary history rather than of literature itself.

The first novel is a not uninteresting story drawing on Leonard's exotic experience as a British colonial administrator before he married Virginia. But it is with the second evincing considerably more power and breadth of outlook, that these remarks are concerned with. Both books were published in 1914, when Virginia was still making final revisions in her own first novel, *The Voyage Out*. Leonard's *The Wise Virgins*[1] has a subtitle: *A Story of Words, Opinions and a Few Emotions*. This immediately evokes earlier literary periods, when such long-windedness was customary, and points forward to the verboseness of the *Autobiography*. The several volumes of the latter bear subtitles like *The Journey, not the arrival matters* where, besides the long-windedness, one hears echoes of the narrator as moral commentator. As to the novel, it

has hardly started, before another gust of Victorian wind, now represented by the sententiousness of the first sentence, blows in: "man is not naturally a gregarious animal though he has become so under the compulsion of circumstances and civilization " (p.1). A little further on there is a longer tirade, this time on marriage: "man is still a monogamous and solitary animal, jealous for the woman who has come to him, despite the clergyman and the gold ring, as she came to the cave, to be possessed by him and to possess him and to bear him children in the large brass bed " (p.2).

The reader cheers up a bit at the markedly humorous introduction to the story and to the characters. It is almost a parody of the conventional beginning: "It was June in the Garland's garden, a hot June afternoon. Mrs. Garland was not strictly a virgin, but she was a widow with four virgin daughters, and a widow of so many years' standing that she might almost have been said to have reached a second virginity " (p. 3) . This humorous tone, which never quite fails to be heard, partly redeems the novel from being what might seem to the contemporary reader a solemn tract belabouring the obvious.

After the introduction of the Garland household, there follows an argument among the girls as to whether or not one of them is wearing a skirt which allows too much leg to be seen. This, and the somewhat strained symbolism - the Garland's house is in St. Catherine's Avenue, and all the Garland girls cultivate lilies and roses - confirms that the novel has a lot to do with virginity, sexual repression, outdated conventions and the way in which they often clash with the needs of the spirit.

In fact, one might be tempted to consider this a "roman-à-tèse," in the realist, almost naturalistic convention, the thesis being that the sexually repressed young animal will fall an easy

prey to the social trap of a meaningless marriage, thus betraying other equally compelling human needs.

The central male character, Harry - like Leonard, a passionate Jew - embodies the conflict between the flesh and the soul, the need to experiment and roam in the world of the spirit no less than in that of the senses, and the impossibility to conciliate the two in the still Victorian world of England at the turn of the century. An art student, Harry sets the world of the imagination far above the financial circle where his father moves. He professes to be bored by virgins (p. 26): he wants to show the Garland girls that "life was not all Richstead, virginity and vicars, needlework and teas " (p. 79). Still, he oscillates between the young women - especially Gwen, who is more than willing to let herself be educated by him - and the sophisticated circle of the Lawrences, where another virgin, Camilla, reigns.

Mrs. Garland, with her respectability and her concern with getting her daughters off her hands, belongs to a world which Camilla - a feminist like Virginia Woolf, who attributes female silliness to the lack of opportunity for a proper education - disdainfully calls "uneducated, purposeless, sterile " (p. 137). However, the nubile charm of the daughters, consciously or unconsciously used by the mother, cannot fail to appeal to Harry. His inclinations of course lie elsewhere, in Camilla's circle, whom he calls "epicures in the art of emotions, and in the emotions of art " (p. 80). Still he cannot but feel how much closer the Garland girls are to the natural affections than the brilliant Camilla, unreachable in her Athena-like coldness.

Not surprisingly, Harry adores Camilla, but, unable to get her, settles for Gwen, after spending a night with her: all the grim Victorian machinery - most notably inside the young man's

own conscience - points to the one inexhorable solution, marriage.

At this point, the ironic note has long been superseded by an almost tragic one. As Harry has determined to marry Gwen, he gets what might have been a decisive note from Camilla - or is she still teasing him? Harry does not know. All he feels is that he has betrayed himself, and now has to pay the price: marry the already complacent Gwen, shut off from any real communion with him by the formalities of marriage, and give up his allegiance to the pursuit of beauty and to a deeper integrity than that of the ordinary social codes.

The reader knows better. Guided by a thousand hints at the need for less stupid sexual ethics, he has been led to see in society the real culprit - not in the passionate young man or in the shallow, well-meaning Garland brood.

With this outdated problem, the persona of the narrator mixes the discussion of other themes - snobbery, Jewishness and anti-semitism, feminism, the futile rebellion of youth against mercantilism and hypocrisy. All is convincingly done, as are some of the passionate or sordid scenes. Witness, for instance, Harry's meeting with the prostitute, just as he most passionately dreams of Camilla (pp. 146-47). At the other end of the scale, there are the comic scenes, the ironically sketched teas and charity parties, which provide welcome relief from the solemnity and didacticism of the less fortunate passages.

On the other hand, there is effective character portrayal,in the solid nineteenth century tradition. One cannot ignore the almost Dickensian figure of Mr. Macausland, for instance, who marries another of the Garland maidens: a pompous clergyman, who also happens to be a lady's man.

At certain moments, a faint modern note is struck. One here

thinks of Harry comparing a passionate moment with Gwen to a scene from an Ibsen play (p. 210). The similarity is there, except that the character's sensibility has outlived Ibsen: Harry manages to be both character and observer, to see the theatricality of his behavior, thus bordering on the ambiguousness and the elusiveness of the modern novelist's world.

Still, alas, what mainly keeps the reader's interest is the non-literary but fascinating possibility of the autobiographical connections.Camilla - and her double in the novel,the charmingly asexual Janet Garland, both echoes of the Shakesperean boy-heroine - may be really a portrait of the Virginia Woolf that Leonard had recently married: "she's ancient Greece, hermaphrodite, the soul of a young man of twenty in a woman of thirty..." (p. 72) "Though the hair and the delicate texture of the skin are feminine, she has a startingly and provocatively sexless face..." (p. 11) "She wants to be desired like all of them. But what she really wants is to be a man " (p. 98). Like Virginia,what Camilla longs for is the voyage out, into the unknown. Camilla's words could have easily been put into Virginia's mouth: "I can't give myself. Passion leaves me cold. You'll think I'm asking for everything to be given me and to give nothing. Perhaps that's true " (p. 231). So also Virginia could have said "these passions and deep desires only cribbed and cabined one from the romance of life " (p. 161).

Trying to analyse the dead, one could easily think that this curious novel represents Leonard Woolf's attempt to come to terms with his own marriage. He seems to be telling himself how dreadful it would have been - and how easy - to have made a conventional marriage, to have escaped the difficulties of living with so unconventional a person as Virginia but at the price of boredom and insincerity. This unavoidable bundle of conjectures on the

reader's part would of course not brand *The Wise Virgins* as a dated, if well-structured and complex novel. What unfortunately marks it as such is the definitely Victorian claim to knowledge and to the possibility of getting to know the truth. Underlying the narrative, there is a feeling that the world is a bewildering place to live in, though, given luck and skill, one might still find one's way around. The narrator's persona does seem to be able to tell right from wrong, appearance from reality. In no moment is this seriously doubted, nor, unlike that of the modern novelist, does the discourse ever question itself.

As a consequence never does this otherwise interesting book become what the novel so compellingly proves to be in the hands of the great modern masters of fiction - among whom Virginia herself: a challenge to our way of seeing, a disturbing invitation for the reader to set aside vision-limiting conventions and take a fresh look at the world around. In order to do this, the narrator would have to renounce any hard-and-fast conclusions about the nature of life and reality. And this is exactly what the dogmatic Leonard, for all his attack on convention, is not able to do.

Note

[1] Leonard Woolf, *The Wise Virgins* (New York and London: Harcourt-Brace, 1979).

READING: THE OPEN DOOR

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Reading has been analyzed as the most crucial point in teaching a foreign language. Not because it is considered a difficult subject for the learner, but because of the implications it carries in relation to areas like speaking and writing. *When* and *how* to read have been discussed over and over and no evident proof about the best answer has been found. So, methods and issues have shown a great variety of interpretations and have tried several means of solving the problem.

As Rivers says, the fact that the most modern approaches for the teaching of a foreign language stress the oral skills above all, many of these active methods have been understood as neglecting reading.

Well known teaching methods such as the Audio-Lingual and the Audio-Visual methods have led the students to listen to and speak a foreign language simply assuming that these students are supposed to talk to native speakers immediately after they leave the classroom and that the colloquial expressions and basic structures learned are enough for this communication. It is proved, however, that the social context of many countries does not provide this chance of meeting a native speaker everywhere and that language learning is not only or essentially based on the assumption of oral communication. On the contrary, a complete learning of any language requires more knowledge than the simple communication through dialogue patterns, for the simple reason that although every language is primarily spoken, it is largely and necessarily used for cultural and social purposes.

Reading is, then, a major issue to allow the learner to enter the complete world of a foreign language.

The early stage of learning, as well as the dialogue-communication purpose of learning can perfectly be held on the basis of repetition, construction of structures and prununciation, but reading can never be dissociated from the stage of oral practice. It is known that although much emphazis was put on the two oral steps of listening and speaking, most scholars are now concerned about the *process* of reading and its implications. It is basically necessary to understand the way each person learns how to read, the goals one has when reading, and finally the techniques that can be applied to each case.

Fries points out that the student is "developing a considerable range of habitual responses to a specific set of patterns of graphic shapes" when reading, which means that once learning how to read, one has to recognize symbols, place them into patterns, get the particular sets of significance and through all these things get the primary goal of reading, i.e., the comprehension of the expressed idea.

In a general sense, it also means the recognition of the basic words or word groups in the text as the source for the content of the text. As the word groups and letter combinations vary from language to language, the learner of reading has to get used to them through a process which can allow him to interpret the way the native speaker uses to express universal or particular ideas.

Valette says that "reading is the one skill students may occasionally use when they have left the classroom.It is also the skill which is retained the longest." Since it is the only step that can be found everywhere in the native way of use, reading remains more in the students' mind than any other step in foreign language learning. Besides, reading is the clue to any general view

of the language incorporating ideas, grammar, structure, printing at the same time.

Structuralists once considered it an association of words and sounds. For them, any kind of writing is just a representation of sounds and reading is decoding these sounds. But not all the languages have a direct phonological representation of sounds and English is obviously one of those. English sounds can be represented in several ways of letter combinations. Hence, this new "medium of expression" as Falk says, does not show an one-to-one correspondence between letters and sounds. In fact, the English language has a gap between sound and writing.

Transformalists consider that writing is not a representation of sounds and reading does not require going to the sound to get the meaning.

Psycholinguists say that reading seems to be not a matter of decoding sounds but getting meaning directly through the words. For them, letters are not matched to sounds when one is reading. The faster reader tends to read visually but does not go to the sound.

In fact, reading implies a grapho-phonemic clue which does not go into the sound. Sound, associated only to the whole word form, and the fast recognition of syntactic and semantic markers make up the process of reading.

Thonis interprets reading as a "visual symbol system superimposed on auditory language." She is surely placing reading as a concrete symbol system - a physical subject while the oral material relies on a mental image. Speech is understood as a means to produce this mental image physically - as a physical apparatus decoding an idea. Thonis also cites reading as the "receptive aspect of written language."

On this basis, it seems logical that the first step on

learning how to read has to be the sound-symbol relationship and its recognition. Hence, reading can be said to be a device to develop a mental process which includes the learning of grammar and structure, besides the phonological aspects.

The Purposes of Reading

In a foreign language classroom, reading acquires another aspect and a more delicate purpose rather than the ones it is supposed to be used to in a native language class. Instead of being a new device for developing a better knowledge of the language, it is here a device used to *teach* the language. The purposes of its use, then, have to be established. Scholars have given emphazis to the fact that reading can teach syntactic meaning and the following reasons are related as the basis for the statement:

- reading is decoding as opposite to speaking and writing (encoding);
- the psychological reality of certain aspects of transformational description of syntax helps the selection and preparation of reading materials;
- reading requires syntactic meaning.

Although it has been very difficult to point out the universal aspects of reading comprehension, and although this fact has been the cause for many difficulties in the establishment of a complete method for teaching reading, it is inside the three areas of meaning in reading comprehension (lexical, structural and cultural) that the teacher has to find his goal and his way.

The teacher must be aware that reading can teach speech. If one remembers that speech is made by producing a group of words at once in a meaningful situation, then he will place reading as a major

device. Nobody speaks by sounding a series of separate sounds, but by producing a sequence of them. Phoneticians have said that, in many cases, nobody can produce a single sound in isolation and that the pronunciation of an isolated letter can be the cause for many errors and misunderstanding.

The process of "sounding out" is defended by some teachers and corresponds to the pronunciation of sounds in isolation which causes its main difficulty. For this process, one has to use a method named "phonics." This process emphasizes the association of letters with sounds, and each letter is claimed to 'say' a certain sound. If the purpose of reading at the time it is being taught is only the ability to produce sounds, to exercise the phonological and physical process, this method can be used although much attention has to be given to the phonetic features and the problems described above have to be carefully watched to a point they can be avoided. A teacher when using a "phonics" method cannot have word meaning or syntactic meaning as a primary goal. For this simple reason, this approach carries the most disadvantages. Its tendency is to be a linguistic device more than a foreign language learning device.

Another point claims that reading can teach structure signals. Usually, when learning a foreign language, the student tends to read by getting the content words of the selection. By using the simple kind of question-answer exercise, a teacher can call his attention to the grammatical markers which constitute the linking units for the content words. Grammatical markers like prepositions or adverbs must receive the most attention. Differences in meaning can be shown through changing these markers. While reading, the student can get the correct use of these signals, for any learner must have in mind that content words with no linking might be uncorrectly understood.

As Thonis says, reading requires both language and thinking. Thinking is acquired through the content words but language involves the grammatical signals. Those markers are responsible for the appearance of the grammatically correct surface structure but also for the difference in the underlying structure. Students must be taught the recognition of differences in the deep structure: when learning reading in their own languages, the student has already got his grammatical patterns, but the non-native speaker has to deal with the interference of his own native language . The student must then, be able to recognize the grammatical markers with the correct meaning. As an example, one can remember the problem of prepositions, which can lead the reader to a complete misunderstanding of the context.

No doubt is left about the role of reading to teach culture. Culture is understood as the development of people, a nation, a civilization, a society. Culture is the history, the science, the literature which describes a society. Thonis says that "the literature of any society reveals the values, the conflicts, and the experiences, both past and present, of its members."

The role of reading here, is then that of making the reader recognize, understand and analyze this environment which is in the whole far from him and his own. The use of different symbols, of significant images, a strange vocabulary, or a complete figurative description of facts and people provides a visual exercise as well as it motivates the student for deepening appreciation and gives him enjoyment while developing the reader's attitudes and interests and thinking.

Rivers pointed out that "for development of fluent reading, the student must be encouraged to read a great deal. This will only be possible if the subject matter of readers is of real interest to him and suitable for his age level." We know that

nothing is better than literature and history to attract the student, for they give him the feeling of development while understanding the subject. At the same time, it requires a careful evaluation of levels for it will be almost impossible for the student to get advantages from a higher degree than that one he is able to get. Literature has to be shown step by step, slowly but efficiently. Besides an indepth of a society's history and behavior, literature is a source for developing vocabulary apart from that one which makes the student practice vocabulary as an immediate means of communication in the classroom. On the contrary, vocabulary acquisition here is a major development for writing well - not only writing daily colloquial expressions, but words that can express the learner's own thought about the most various subjects. However, we must not forget that the use of literary texts is one of the major controversial areas in reading.

On the whole, we understand that reading can be used for two purposes:

a) the student can read for culture acquisition, i.e., he will not be concerned about the language, but only about the *facts* presented by the selection;
b) the student can read for both purposes - the language and the culture - and the teaching of the language will be regarded as one of his basic goals.

In the first case, the learner can even use translated texts, but we find it a secondary step on the use of reading literature (and literature is understood as magazines, newspapers and books that express the society's ideas).

In the second case, however, reading has to be made in the original language for one is not only concerned about the facts,

but basically about the presentation of them through the structure and the vocabulary of the target language.

In either case, reading must be viewed as the first concrete open door to the most general and fundamental aspects of language.

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RICHARD WRIGHT: A *Reluctant Comrade*

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Richard Wright's works have often been disregarded by scholars as a mere form of propaganda in which the writer pleads the cause of the Communist Party. We must admit, however, that although Wright poses questions in his novels and short stories which are political by nature (for instance, how can the black man as an oppressed, divided, unauthentic being participate effectively in his struggle for liberation from a racist society?), the alternatives he envisages seem quite unorthodox when considered from the standpoint of the Party lines. The merging of racial conflict into class conflict remains unconvincing and the emphasis is upon individuals who find their identity by themselves, independently from any political creed. Wright's dubious use of Marxist materials becomes all too evident in *Native Son*(1940),but the first signs of deviation from ideology are to be found in some earlier stories, collected under the title of *Uncle Tom's Children*.[1]

These stories were written in the tradition of Proletarian literature and represent Wright's first attempt to replace the "Black and White" formula for that of "Friends and Enemies." As each story is told, one notices on the part of the characters a growing consciousness of the forces at work about them - and the need to take steps in an organized way. Some of the protagonists come to understand freedom as the exercise and growth of human power, as well as the repeated conquest of obstacles to this growth. Implied, of course, is the Marxist concept of society as an evolving and changing organism, a product of Man's labor and,

as such, subjected to transformation by man.

In "Big Boy Leaves Home" Wright introduces the idea that, if the Negro Individual is to survive, he must leave the South. The narrative opens with the leading characters and his three truant friends as they enjoy an almost idyllic communion with the countryside in a southern rural community. Uncomplex and natural, they entertain the reader with their harmless frolic, scufflings, and high-spirited dialogues. There is nothing rebellious about their nature. They mention the "white folks'" prejudiced attitude toward Negroes but their comments are matter-of-factly. That is how the world functions, and they are not about to challenge the natural order of things. At a certain point Buck casually translates the "No Trespassing" sign posted at the white man's property as "Mean an no dogs an niggers arlowed." They accept all and raise no questions.

The conflict is established when the boys violate the conditions of their caste. Caught naked in the swimming hole forbidden to Negroes, they try to reach for their clothes under the startled eyes of a screaming white woman. In the confusion that follows, Buck and Lester are killed by the woman's hurband who comes to rescue her. Realizing that Bobo's life is also in immediate danger, Big Boy confronts the rescuer and shoots him. From this point on, the narrative centers on the flight and pursuit of the youths by a revengeful mob. Bobo is finally arrested, but Big Boy manages to conceal himself in a kiln on the hills surrounding the village. With his face buried in clay and his eyes fixed on the mob running down the slopes, he witnesses the nocturnal lynching of his friend. Morning finds Big Boy speechless with fear, carrying with him to Chicago the impressions of the nightmarish events.

In spite of the variety of incidents and activities, the story takes place in less than twenty-four hours. The Radical changes undergone in the fate of the four boys in so short a period of time, together with the unmerciful role played by the force of circumstances, set up a situation of horror and moral outrage.Here Wright makes us laugh at the youths first, enjoy their ribald songs and jokes, and share their estasy about nature. Then comes chaos, provoked by the curtains of fear, irrationality, and ignorance separating one race from the other. The white reaction to the boys' curiosity and spirit of adventure is obviously out of all proportion. There is little the reader can do but brood over their fate and resent the hysterical white women, her escort, and the infuriated populace.

But it is not the reader alone who becomes cognizant of the ravages of the caste system in the South. On the part of Big Boy, too, there is a growing awareness of what it means to be a southern Negro. Thus. hidden on the hillsides, he dreams of turning against his persecutors the violence which has been perpetrated against his friends. The careless disposition as well as the relative naïvete displayed in the opening scene have been gradually transformed into a burning rage. He fantasizes killing whites and making the newspaper headlines:

> *"He looked at the ground as he turned a shotgun over in his hands. Then he leveled it at an advancing white man. Boom! The man curled up. Another came. He reloaded quietly and let him have what the other had got. He too cruled up. Then another came. Ermabbe they'd the newspapers say TRAPPED NIGGER SLAYS TWENTY BEFO KILLED!..."*[2]

Despite Big Boy's dreams of glory, he is saved from a direct

confrontation with the mob. The revolutionary facet of his character structure that, for a moment, is offered to our view is left unexplored. Moreover, his fantasies seem just as senseless as the events which motivated them. At the end, having shed the posture of defiant resistance, Big Boy comes to us as a frightened adolescent more concerned with his own well-being than with achieving heroic stature.

From the point of view of its political implications, "Big Boy Leaves Home" accomplishes very little if one still insists on classifying it as "propaganda." There is, to be sure, the full disclosure of the racial problem but Wright falls short of turning partisan on the issue. The flight North is not presented as a quest whose results could ultimately affect the whole community, but rather as a solitary path to survival under some specific circumstances. Read within the context of the other tales in *Uncle Tom's Children* , "Big Boy Comes Home" represents a moment of disbelief and desolation. There are no hopes for reconciliation, no foreshadowings of a turning point in race relations in the South. Yet, one has to agree that as Wright deemphasizes race and focuses on the universal implications of the economically oppressed people, the stories acquire a harsh and militant pose, and the tone, to a certain extent, becomes more optimistic.

In "Down by the Riverside," Wright creates a character whose simple Christian virtues are complemented by an almost biblical courage and determination. Constance Webb tells us that the idea for the plot was taken from Burrow's *Social Basis to Consciousness*. Supported by extensive factual material, Burrow defends the view that group consciousness precedes individual consciousness.[3] Combining this notion with his life-long knowledge of Negro folk religious mysticism, Wright produced a social context which allows the Negro personality to grow in

dignity and strength.

Mann, the hero of Wright's second piece, finds himself trapped in a cabin during an overflow of the Mississipi River. Having to take his pregnant wife, Lulu, to the safety of a Red Cross Hospital, he sets out in a boat stolen from a white family, the Heartfields. Also in the post are Mann's small son, Pee Wee, and Lulu's mother. As he battles against the ocean of rushing and dark waters, Mann passes by the home of the Heartfields. In spite of the dim lights, Heartfield recognizes his boat, and starts firing at Mann. In self defense, he shoots back at Heartfield who falls dead into the river. He continues his journey, but does not reach the hospital in time to save Lulu and the baby. He is then recruited by a military man to set sand bags on the levee. Next, he is conscripted to help patients to escape from the flood-besieged hospital. Informed that there are people who might still be in danger in their floating homes, Mann and another Negro go searching for them in a boat. Unfortunately, for Mann, the first victims they are able to contact are none other than the Heartfields. Mann considers turning upon his would-be accusers with an axe, but he changes his mind and forgets his personal safety to save his enemies. Once back to the hills, he is shown no mercy by the family. Tried under martial law, he refuses to submit and is shot in the back.

For most of his blunted, repressed existence, Mann had felt his destiny to be something he should stoically endure. Animated by a strong faith in God and in the Ten Commandments, he thought his life was to be put in perspective as part of a larger divine design. In a way, Christianity had provived the means through which he had been able to retain some sense of dignity in a world which threatened him with disintegration. While fighting against a

malevolent nature and the ghost of the white man's law Mann's beliefs had once more filled him with humble courage. "He would have to trust God and keep on and go through with it that was all."[4] It was still from religion that he derived the energy to rescue the Heartfields.

But clearly, for Wright, to be mystical is not necessarily to change this world into a better place to live; and it seems to have been equally clear for him that while Christianity can help the Negro individual to keep some sense of self, it remains a dead letter unless it can offer objective possibilities for the elimination of oppression. Instead of providing him with tools for a dynamic encounter with the world, Mann's faith had taught him resignation and forbearance. He had laid down his sword and shield by the riverside, but that had not been enough to cast off fear, violence, and injustice from his life. After he is convicted of murder, he turns to God, still hoping for some sort of celestial interference: "Gawd, don let em kill me! Stop em from killing black folks."[5]

Mann finally understands that in spite of his Christianity he has returned empty-handed from his confrontation with the world. Thus, when dying must come, Mann decides at least to control the moment of his own death, in an effort to rescue his personality from the inertia it had hitherto been immersed:

> *His fear subsided into a cold numbness. Yes, now! Yes, through the trees? Right thru them trees!... They were going to kill him. Yes, now he would die! He would die before they would let them kill him. Ah'll die fo they kill me! Ah'll die... he ran straight to the right, through the trees, in the direction of the water. He heard a shot.*[6]

If Mann cannot avoid death, he can nevertheless rob it of its sting. For an instant he is able to adequately externalize himself, this externalization assuring him some degree of concreteness and freedom. The fact of Mann's desperate resistance underlines a profound qualitative difference between the Negro he had been and the Negro he has become in this single, final instant. The idea that the Black man ought to defend himself when denied of his legitimate right to the earth is treated with renovated vigor in the remaining short stories.

"Long Black Song" presents a more developed account of this movement from emotional and social bondage to freedom - this freedom being essentially an internal state of feeling resulting from the hero's discovery of himself and of the world which made him. Even though its political content needs qualification, "Long Black Song" - to a larger extent than the two first stories - can be understood as a dress rehearsal of actual social liberation envisaged in both "Fire and Cloud" and "Bright and Morning Star."

The story is related in the third person from the point of view of Sarah, a Negro farm mother who is seduced by a white travelling salesman while her husband is away, in town. When Silas returns home, he finds the man's hat and wet handkerchief lying in his bedroom, and, despite Sarah's protests to the contrary, he recognizes her betrayal. Overcome by rage, Silas attempts to whip Sarah, who flees with the baby. The following morning the white salesman shows up at their farm with a friend to collect money for the gramophone he had sold Sarah. They are met on the road by Silas, who kills one and horsewhips the other. Later, Silas entrenched in a burning house, chooses to fight to the death rather than give himself up to the posse of lynchers.

Although the story line is relatively simple, characterization, to quote Edwin Burgum, "grows more complex as the narrative unfolds."[7] The focus is initially kept on Sarah, whose introspective

and poetic nature seeks fulfillment in dreams, and in melancholy memories of a more carefree past. Sarah longs for a harmonious world where man - black and white - could live at peace with each other and with the land: "... black man and white man, lands and houses green cornfields and gray sides, gladness and dreams...yes, somehow they were linked like spokes in a spinning wagon wheel. She felt they were. She knew they were..."[8] Ironically.Sarah's unfaithfulness becomes the trigger for burning racial enmities , which cut down the very possibilities of fulfillment of her vision. After her betrayal, Wright shifts attention to Silas, the external action being now associated with an inner development in the personality of the protagonist.

Hard work and property accumulation: such had been the means through which Silas had expected to achieve respectability in a white dominated community. He had believed that if he practiced the same bourgeois code of the oppressor he could win the dignity and social standing his Negro self yearned for. Through the years he had managed to pay for his farm and buy some more land. At that time he had even thought about hiring somebody as a field hand: "Sho, hire somebody! whut ya think? Ain tha the way the white folks do? Ef yuhs gonna git anywheres yuhs gotta do just like they do."[9] Sarah's seduction by the salesman awakens in Silas the hatred for whites he had given up for his share in the American dream. He realizes that the apparent solidity of his world is the result of a deformation of reality along the lines of wish-fulfillment:

> *The white folks ain never gimme a chance. They ain never give no black man a chance! There ain nothin in yo whole life yuh kin keep from em! They take yo lan! They take yo freedom! They take yo women! N then they take yo life.*[10]

Furthermore, Silas comes to see Sarah's unfaithfulness as a consequence of the bourgeois attitude he had developed towards life. In his obsession "to have," Silas had failed to satisfy Sarah's deepest need for tenderness and affective, thus creating the emotional precondition for the betrayal. For Silas, awareness of reality is the source of all loss, all pain, the very element through which he comes to know the uselessness of his past existence. His personality, thus expanded, demands a change in its externalization, which takes the form of warlike action. Forbidden by a caste system to live on his own terms, Silas refuses the terms the white world has tried to impose upon him, for they clash with his sense of honor and dignity. When he kills some of his persecutors and decides to stay in the house to be burned to death, he is not motivated by thoughts of revenge alone. There is a positive motive power behind his attitude, namely, an uncontrollable yearning for a perfect self, which survives his disillusionment with the external world.

In "Long Black Song," then, Wright makes his hero fight the oppressor with the same violence which had been almost a privilege of the latter. Yet, Wright does not dwell on its use as a generalized social weapon. From the individual's awareness of his authentic relationship with the world to the practical projection of this awareness into actions that can promote the collective good is the theme of Wright's fourth piece.

"Fire and Cloud" more deliberately than the other stories defines its political intentions. It also shows Wright trying to add a new dimension to racial conflict by suggesting its dependence on class and economy. A depression-ridden South provides the setting for the narrative which centers on a Negro minister, Taylor, and his starving Negro community. Preacher Taylor had so

far been able to receive help for his parishioners from the white town officials, but suddenly relief and food are cut off without further explanations. A demonstration sponsored by the Communist organizers is being planned in order to protest against the measures taken by the civic leaders, and Taylor's support is anxiously sought. Meanwhile, the mayor, a chief of police, Bruden, and Lowe, the chief of an industrial squad, try to dissuade Taylor from encouraging the protest march. Taylor decides that he will not support the demonstration, but if his parishioners choose to go, he will march with them. His decision frustrates the designs of the white authorities, and the night before the rally takes place Taylor suffers a serious beating at the hands of a mysterious white group. Instead of frightening him, the whites' brutality redirects his attitude towards his role as a community leader. He heads the integrated march which forces the city government to capitulate and change the policy toward the poor.

Although in the past Taylor had striven to maintain a harmonious relationship with the white leadership, he had been motivated neither by fear nor by a desire to consolidate his power within the congregation. He had believed that the Great God Almighty had called him to lead his folks to the Promised Land - not through violence, but through prayer and peace. At no point had he been aware of how much he had served the whites' purposes by keeping his folks away from action. He had only thought of fulfilling God's wishes. Through experience, Taylor discovers his error of judgement and then tries to act according to his expanding convictions. Whereas before he had considered secular revolution irreconcilable with the will of God, now he starts to perceive connections between the two ways of acting - that of works and that of prayers. The hunger that haunts his people, together with his

own sufferings, makes him establish connections between religion and politics. God demands that men fight for their rights, for "He made the earth for us all! He ain tol no lie when he put us in this world n said be fruitful and multiply."[11] Furthermore, Taylor's developing social vision extends beyond his Negro community to embrace "the people," exploited blacks and whites: "It's the people!... We cant hep ourselves er the people when we was erlone."[12] Success will depend on union, for freedom belongs to the strong.

Here we evidently have to do with a story line quite similar to that of other proletarian fiction produced in the 1930's and 1940's:[13] Exploited workers and peasants coming to a new awareness of the world, stirred by a new hope in the masses as the motive power of modern history, decided to take upon themselves the struggle to change the structure of society which oppresses them. Yet Taylor does not become a Communist even though he adheres to the line of action proposed by the Party. When he moves from religious contemplation to revolutionary vocation, he is only adapting his Christian principles to the contingency of a historical here and now. Moreover, the enlargement of his point of view comes as a result of his private experience, not from his exposure to the Party ideals. Undoubtedly, the inclusion of white Communist organizers who sympathize with Negroes shifts the focus from racial conflict to class struggle; but their characterization ramains shadowy and underdeveloped, their participation in the events almost insignificant. The Party is seen from a different perspective in "Bright and Morning Star," where it is assigned a very distinct role in the establishment of a new order and the achievement of a society free of racial prejudice. Although here Wright makes class struggle the main issue, Negro-white relations in Brignamo's phrase, "remain a special problem."

In "Brught and Morning Star," Sue is the Black mother of two Communists - Johnny Boy and Sug - and the narrative unfolds from her point of view. As Sue moves throught a rainy evening, she remembers the hardships she has undergone in life and how her Christian beliefs have been substituted by the same ideals which give strength to her sons. Sue's reminiscences are interrupted by Reva, a white girl who comes to tell her that the sheriff and other city officials know about a secret Party meaning that is going to take place the following day. Sue delivers the message to Johnny Boy, who goes out to warn his comrades of the danger. Immediately after his departure Sue receives the visit of the sheriff and a white group who want some information about Johnny Boy and other Party members. When Sue refuses to talk, they beat her severely. A white informer who has just joined the Party arrives and tells Sue Johnny has been caught by the mob. Although she mistrusts Booker intensively, she decides to tell him the identity of the members, so that he can finish Johnny's task. Meanwhile, Reva returns and reveals to Sue that Booker is a traitor. Determined to kill Booker before he can say anything, Sue takes a rifle and goes to the place where her son is being tortured. When the traitor is about to blurt out the names of the Communists, she shoots him, whereupon she and Johnny Boy are both killed.

In spite of Johnny Boy's heroism, the story belongs to Sue whose inner development Wright carefully unfolds to the reader. Enduring hard years, Sue had learned to cling hard to Him nailed to the cross and to suffer without mumbling a word. Wrapped in the strength of her vision, she had obeyed the laws of the whites with resignation and even a bitter pride. For Sue, all the darkness and hollowness of this world would be compensated in an after-death

life, foreshadowed by the old hymn, "Bright and Morning Star."

Then one day her sons had filled her eyes with a new, terrible vision. They had taught her to hope for a secular freedom and to fight toward the realization of this freedom. Nonetheless, Sue's conversion to Communism had not result from a conscious knowledge of ideology .Loving her sons, she also loved what they were trying to do. And precisely because her motivations had been, above all, emotional she had never felt total identification with the aims of the Party. She'd often have misgivings about the validity of her sons' blind commitment.

For Sue, as for the characters in *Uncle Tom's Children*, a learning process is basic. Her awareness of her betrayal is accompanied by complex changes within her personality. Instead of accepting the shame and degradation of submission, Sue turns to action, and offers herself totally to the cause of the organization her son so fiercely believes in. Again, her desire to assist the Party does not stem from an insight into the dynamics of Marxism. Her decision arises from a determination to expiate an error and from the need to assert and establish her individual pride and freedom. In dying, Sue affirms to the world that she exists - not as a mere object or thing, but as a being capable of reacting consciously and vigorously to an environment which hampers the cultivation of her human capacities. Under these circumstances, the life-destroying aspect of death is even driven out of consciousness by the psychic gratification that she derives from the sacrifice. It becomes the price one has to pay to hold together - if only for a moment - meaning and life. But Sue and Johnny also die secure that their renunciation will prepare for the world a future, that their lives have not been given in vain. Having passed to the level of collective solidarity, they find martyrdom rewarding for its

part in the process of social change. And the vision of a Marxist society, where the Black man will regain the right to realize his most vital drives and wishes completes the tone of these short stories.

We may therefore say that, as each narrative develops , Wright's heroes depart radically from that archetype of self-annihilation, the crying "Uncle Tom" who knew his place before whote folk. A deepened consciousness of their situation leads to a change in their mode of relationship with objective reality which becomes one of involvement and responsibility. Illiterate and unverbalized as they are, they nonetheless maintain their ultimate passion for fulfillment, even to the point of destruction by the outside world which denies them. As they come to see the world as a reality in process, in transformation, they acquire a blind and unshakable conviction in the success of their quest.

Through Johnny and Sue, Wright proposes to find a home for the Negro's awakening revolutionary urges within the dispensation of Communism. Yet, regardless of whether or not Wright had written these places for the "Greater Honor of the Party," as one critic puts it.a thematic split remains. In the last analysis, what sustains Wright's heroes is not ideology, but the impulse to give final meaning to their lives. Furthermore, to emphasis on class rather than race as a basis of differentiation is certainly undermined by the uneasy suspicion his characters show towards whites. Even Sue cannot avoid distrusting her white comrades. And Booker's betrayal evidently poses a question as to the identity of the Negro's allies. Indeed, judging from this duality we have just described, we might be justified in concluding that Wright's existential experience sometimes seems to overrun his Communist training.

Notes

[1] For an extensive analysis of Marxism in the fiction of Richard Wright, see Edward Margolies' *The Art of Richart Wright*, (Carbondale: Southern Illinois University Press, 1969).

[2] Richard Wright, *Uncle Tom's Children* (New York: Harper and Row, 1967),p. 44.

[3] Constance Webb, *Richard Wright: A Biography* (New York: Putnam, 1968), p. 387.

[4] Wright, *Uncle Tom's Children*, p. 71.

[5] Wright, p. 101.

[6] Wright, p. 102.

[7] Edwin Berry Burgum "The Art of Richard Wright's Short Stories," *Quarterly Review of Literature*, 1 (Spring 1944), 207-208.

[8] Wright, *Uncle Tom's Children*, p. 126.

[9] Wright, p. 125.

[10] Wright, p. 125.

[11] Wright, p. 167.

[12] Wright, p. 172.

[13] See, for instance, Granville Hicks, *Proletarian Literature in the U.S.A.* (New York: International Publishers . 1936).

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SOME REMARKS ON COMPARATIVE STYLISTICS APPLIED TO TRANSLATION FROM ENGLISH INTO PORTUGUESE

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This paper was presented as part of a course on Translation Methodology given in the "II Encontro de Tradutores e Intérpretes de Minas Gerais" (Belo Horizonte, July 1982). It does not aim to be an exhaustive study of stylistics of either English or Portuguese, which would require a lifetime's work. It is, rather, the result of my seven-year experience as a translator, as a teacher of translation,and mostly as the Supervisor of the English Translation Laboratory at the "Faculdade de Letras da UFMG." My observations have led me to assess an interesting phenomenon in the translation process: very often we find people who comply with the basic requirements of a good translator, i.e., fluency in the source language (SL) and a good command of written structures in the target language (TL), yet they cannot produce successful translations. It is a unique situation, for the translation cannot be said to have errors; however, the end product either does not sound like Portuguese at all or, compared to the source text, it may give the impression of being understated or overstated. It is this deficiency in the process of transcoding that this paper attempts to account for.

Several writers have provided different explanations for difficulties in the translation process - Paulo Rónai, Edmond Cary, Eugene Nida, Agenor Soares dos Santos, Vinay and Darbelnet, to mention just a few. Paulo Rónai and Edmond Cary claim that translation is an art and, as such, is successful to the extent that the translator is endowed with a gift for decoding and transcoding

meaning. Agenor Soares dos Santos has published an exhaustive and valuable study on the false cognates of English and Portuguese; however, we cannot say that a thorough knowledge of cognates will render a translation successful, for the process is not restricted to the lexicon. Nida provides interesting insights into cultural differences affecting the process of transcoding, but an experienced translator manages somehow to overcome the problem using adaptations or equivalences followed by a translator's note. However, it is Vinay and Darbelnet in their work on the comparative stylistics of French and English who seem to get closer to the mark. Their book has proved very useful as a starting point for the discussion of the problems affecting the translation process from English into Portuguese, together with Stockwell, Bowen and Martin's *The Grammatical Structures of English and Spanish*. For logistical reasons, Vazquez-Ayora's *Introducción a la Traductología*, a work on the comparative stylistics of English and Spanish, could not be used.

Below are some striking stylistic differences between English and Portuguese, followed by the procedure the translator should use. These are cases in which a literal translation would be semantically correct but stylistically inadequate.

1. Portuguese is more Oratorical than English

Many people are familiar with the painstaking task of translating a letter from Portuguese into English and the disappointing comment that follows, "The original letter was not that short!" This points to a marked stylistic difference between the two languages. English is a highly objective language which relies on simple, direct and concise modes of expression. Portuguese, on the other hand, tends to use more ellaborate and wordier modes of expression. Rodrigues Lapa, in his *Estilística da Língua Portuguesa*, has even remarked that Portuguese is "descomedido em palavras."[1]

The translator from English into Portuguese should be always attentive to this stylistic difference, lest his translation will sound poor in Portuguese. The following example and its respective translation shows that simple conjunctions such as *how* or phrases such as *policy-making* may have to be translated by transposition[2] rather than literal translation; it also shows that repetition, e.g., "this chapter," which is a device for clarity in English, would not be acceptable in Portuguese:

> *This chapter is concerned with how the organic intellectuals of the multinational and associated economic interests formed a political-military organization, the IPES/IBAD, whose purpose was to counteract the national-reformist government of João Goulart and the alignment of social forces that supported his administration. This chapter sets out to describe the international organization of these organic intellectuals, their policy-making channels, and their strategies for public and discreet, direct and indirect action.*[3] *(my underlining).*

> *Este capítulo aborda o processo pelo qual os intelectuais orgânicos de interesses multinacionais e associados formaram um complexo político-militar, o IPES/IBAD, cujo objetivo era agir contra o governo nacional-reformista de João Goulart e contra o alinhamento de forças sociais que apoiavam a sua administração. Concomitantemente, é feita a descrição da organização internacional desses intelectuais orgânicos, sua formulação de diretrizes políticas, seus canais de tomada de decisão e suas estratégias de ação pública e reservada, direta e indireta*[4] *(my underlining).*

2. Portuguese is more Analytical than English

Portuguese tends to express forms and states by means of

analysis, which is shown by a strong preference for nouns, especially abstract ones. This often gives a static feature to Portuguese texts, as compared to English ones. English prefers action-words such as verbs and adjectives, which makes English texts sound more dynamic. Vinay and Darbelnet provide some examples which apply to Portuguese as well:

to surface - chegar à superfície

to scruple - ter escrúpulos

to erupt - entrar em erupção

insufficient force - inferioridade numérica.

Still related to the oratorical and analytical features of Portuguese is its tendency to use phrases where English uses a mere preposition. E.G.:

Passengers *to* Berlim - Passageiros *com destino* a Berlin.

To the trains - *Acesso* à plataforma de embarque.

He came *for* his mail - Ele veio *para apanhar* sua correspondência.

Those are again cases of transposition, i.e., change in grammatical category, rather than literal translation.

3. *Cohesion Works Differently in the two Languages*

The cohesive feature that is pertinent to our study is the English use of the demonstrative pronouns *this/that* to refer back to an antecedent in the previous sentences or paragraphs. Translators tend to render these cohesive items in Portuguese as *isto/isso/aquilo*, which does not satisfy our need for clarity. For example, the English sentences

This has radically changed the situation

This proved to be extremely resistant

should not be translated into Portuguese simply as

* Isto mudou a situação radicalmente

* Isto revelou-se extremamente resistente.

Given the analytical feature of Portuguese , the translator should insert nouns such as *medida, iniciativa, procedimento, caso, proposta, observação, etc.*, according to the antecedent. Thus, a better translation will result:

Esta medida mudou radicalmente a situação

Este material revelou-se extremamente resistente.

This need for clarity and for a higher degree of specification expressed in Portuguese cohesive features is also reflected in the lexicon. Some generic English words have several specific equivalents in Portuguese. E.g.:

Head ⟶ chefe, superintendente, diretor, presidente, etc.

Wages, pay, fee ⟶ ordenado, salário, vencimentos, soldo, honorários, pagamento, féria, etc.

Sir (vocative) ⟶ senhor, diretor, comandante, capitão, etc.

The translator who fails to take this particularization into account may give the reader the wrong impression that the writer of the source text is vague and unable to specify things.

4. Agreement Works Differently in the two Languages

Still related to cohesive features is the way agreement works in the two languages. I refer specifically to possessive adjectives and pronouns. In English, possessives agree in gender with the possessor, whereas in Portuguese they agree with the thing possessed. The translator who fails to notice this may produce ambiguous target texts. The following example taken from the article "Women Battle Bias" (Time Magazine) and its respective translation shows a typical case of resulting ambiguity:

His income alone was not sufficient... and her income could not be counted because she was of "childbearing age."

* Sua renda isoladamente não era suficiente... e sua renda não podia ser considerada porque estava em idade fértil.

The ambiguity can be resolved in Portuguese by the use of *dele/dela:*

A renda dele isoladamente não era suficiente... e a dela não podia ser considerada porque estava em idade fértil.

5. Portuguese Tends to Use more "Scholarly" Words and Expressions

Another striking stylistic difference between English and Portuguese is that the former prefers simple words of Anglo-Saxon origin, whereas the latter prefers more "scholarly" words of Greek and Latin origins. The following words and expressions are examples of this preference:

land reform - reforma agrária

drinking water - água potável

fingerprints - impressões digitais

five-year plan - plano qüinqüenal

family tree - árvore genealógica.

This means that sometimes a change in register may be necessary in the transcoding process.

6. Portuguese is more Hyperbolic than English

Translators should pay special attention to source texts aimed at creating an impact or suspense. English writings tend to be true to the fact, whereas Portuguese ones tend to decorate and exaggerate things a little. Therefore, if the translator does not "add a little spice to the basic ingredients," the target text will sound flat and understated and will create no impact at all. If an English text describing an accident reads, "*People* ran to the scene of the accident", the translator could make it a bit more emphatic

and true to our own language saying that "*Uma multidão* correu para o local do acidente."

This was the device the translator of a text from *Time Magazine* (August 10, 1981) used for *Manchete* (August, 1981). The occasion was Lady Di's wedding. The following passage from the source text, compared to the target text, shows that, for example, "the majesty" was translated as "a pompa majestática":

> "The majesty of the royal wedding was abundant in its ritual splendors, but its soul was in the small things."
>
> "A pompa majestática do casamento real foi abundante nos esplendores do ritual, mas seu verdadeiro espírito estava nas pequenas coisas."

The example below and its respective translation are further evidence that sometimes we should not translate just words, but a "Weltansicht" or, as Mattoso Câmara puts it, "estilo é a definição de uma personalidade em termos lingüísticos."[5] The passage below aims to show the impact of the 1964 Revolution upon the Brazilian bourgeoisie and entrepreneurs:

> *"On April 2, 1964, the bourgeoisie celebrated the removal from office of President Goulart with a great "March of the Family with God for Liberty," through the streets of Rio de Janeiro, an event which the organizers had been looking forward to for more than a week. By the time the "Marcha da Família com Deus, pela Liberdade" was scheduled to begin, the centrally located "Avenida Rio Branco" contained a sea of anti-Communist placards, carried by an estimated crowd of over eight hundred thousand. While the throngs were walking in "Avenida Rio Branco", the presidential succession was being extensively discussed. Entrepreneurs in the office of IPES, in Rio, which overlooked the March, pleased with the cheers in the streets below and*

> *highly satisfied with the result of their anti-Communist work, spoke with General Heitor Herrera, one of their key link-men with the ESG officers, 'about the qualifications that they wanted to see in the next president of Brazil."*[6]

> *"A 2 de abril de 1964, a burguesia comemorou a deposição do Presidente Goulart com uma gigantesca marcha de famílias pelas ruas do Rio de Janeiro, um acontecimento cujos organizadores aguardavam com ansiedade há mais de uma semana. Na hora marcada para o início da marcha, a Avenida Rio Branco continha um mar de faixas contra o comunismo, carregadas por uma multidão calculada em oitocentas mil pessoas. Enquanto as multidões percorriam a Avenida Rio Branco, a sucessão presidencial era extensivamente discutida. Os empresários que assistiam à Marcha do escritório do IPES no Rio, contentes com as aclamações e entusiasmo nas ruas, e muito satisfeitos com o resultado de seu trabalho anti-comunista, conversavam com o General Heitor Herrera, um dos seus elos-chave com os oficiais da ESG "sobre as qualidades que desejavam ver no próximo presidente do Brasil."*[7]

Items such as "great march," "looking forward to" and "cheers" were made more emphatic in Portuguese, otherwise Brazilian readers would underestimate the impact of the Revolution.

The above example is also evidence that sometimes ,in translating ,we have to eliminate the unnecessary detail, such as the information that Rio Branco Avenue is centrally located.

7. *English is Richer in Concrete Details*

If Portuguese tends towards a higher level of abstraction, English has a strong preference for the concrete. Particles, prepositions and verbs in English make a text so dynamic and rich in concrete details that we cannot always reach the same effect in

Portuguese. An analogy comes to mind. If we try to visualize a description in English, we have the impression of seeing a film. On the other hand, a description in Portuguese may sound as static as a picture, if compared to English.

A sentence such as "Lift your tongue *up* to the roof of your mouth," where *up* has a kinetic effect and is an important stylistic device in English, could not be literally translated; if we insist on translating *up* , an unacceptable pleonasm would result in the target language. Portuguese does not require concrete details to be so specific. A further example of this stylistic difference is the number of possibilities to express "this place" in English (*up here, down here, in here, out here, over here, back here, etc.*);in most cases, these can be translated simply as *aqui*.

This particularization of concrete details is also shown in words related to sense perceptions.Let us consider sounds, for example. English is such an onomatopoeic language we will inevitably have a loss of meaning when we translate words related to sounds into Portuguese. Nuances such as *grating, creeching, squeaquing, crash, bang, boom, clatter, slam, thud, buzz, rustle, scraping, clink, squelch, crack*, etc. cannot be rendered with the same precision and vividness as in English. This also applies to words related to visual perception, e.g., *glimmer, gleam, glow, glisten, glint, glitter*, etc..

Other metalinguistic distinctions, related to geographical or historical facts, have a strong bearing on the lexicon of the two languages. Even though these lexical distinctions seem to lie beyond the scope of this paper, they deserve to be referred to. Let us consider, for example, the number of English words related to humidity (*damp, humid, dank, moist, clammy*,etc.) which cannot be translated with the same precision into Portuguese. The same happens when the translator comes across groups of words such as *politics*,

policy and *polity;* it seems that our brief historical past has not enabled our lexicon to develop that far; therefore the translator will have either to use a vague equivalent or to resort to explanations, namely, *diretrizes políticas, organização política da sociedade, forma de governo*, etc.. Conversely, the translator will feel at home and will have a wide range of choice when he has to translate from English into Portuguese words related to *heat* or to tropical fruit, for example.

8. *Aspect Expressed by a Particle in English*

English has several ways of expressing aspect, i.e., the way the action is carried out. Sometimes we have a perfect equivalent in Portuguese and a literal translation will work, e.g., the expression of the aspect of continuity in *nibble* (mordiscar) or in *sip* (bebericar). However, aspect expressed by particles in English seems to be a problem for translators, who may fail either to see that in many cases transposition is preferred to literal translation or to render this aspect at all in Portuguese. Let us consider some cases:

a) Aspect of continuity expressed by the particle "away"

Away often expresses the aspect of continuity, as in the sentence "The little girl was laughing away." This is a typical case of transposition, for the particle *away* is conveyed in Portuguese by an adverb phrase (A menina ria *sem parar*).

b) Inchoative aspect expressed by a particle

The inchoative aspect may be expressed by a suffix (e.g. *redden*) and can be thus literally translated into Portuguese (*avermelhar*). However, when the inchoative aspect is expressed by a particle, literal translation does not apply and again we have a case of transposition. Examples:

fly away - começar a voar

doze off - começar a cochilar

shine forth - começar a brilhar

c) Gradual aspect expressed by a particle

When the gradual aspect is expressed by a particle, we have a case of transposition of a particle into an adverb. Thus, in the sentences

The sun faded away

The sea breeze died away in the evening

away is translated by such adverbs as *gradativamente*.

d) Perfective aspect expressed by a particle

The perfective aspect conveyed by a particle in English can be expressed in several ways in Portuguese, but there always seems to be a case of transposition.

Examples:

She gave her belongings *away*.	Ela doou *todos* os seus pertences.
She tore *up* the letter.	Ela rasgou a carta *em pedacinhos*.
She washed *up*.	Ela lavou *todas as vasilhas*.
He has sold *out*.	Ele vendeu *tudo o que tinha*.

9. Aspect of Emphasis Expressed by Do-Insertion in English

The aspect of emphasis or insistence does not have a perfect syntactic equivalent in Portuguese. However, it is very important in semantic terms; therefore the translator, instead of simply not translating it, could use transposition. Examples:

Do be careful	Tenha *muito* cuidado
He *did* answer my letter	Ele *de fato* respondeu à minha carta.
He had decided not to join	....
us but he *did* come	... mas veio *assim mesmo*.

10. Uncountables Have Different Distribution in the two Languages

Uncountable English nouns may require a unit if the sense of number is relevant, e.g.:

a piece of { information / advice / news / furniture

a flash of lightning

a clap of thunder.

But uncountables have different distribution in Portuguese, i.e., several uncountable nouns in English are actually countable in Portuguese and vice versa. Therefore, units such as *a piece of/ a flash of/ a clap of* do not have to be translated, for the indefinite article will suffice in Portuguese. If the translator insists on a literal translation and uses a unit in the target language, there will be a case of over-translation.

11. Different Symbols or Comparisons

We have examined so far the cases where a literal translation is semantically correct, but the target text could be stylistically improved by the use of other strategies such as transposition, modulation, insertion, etc. To end, we shall examine a situation where literal translation does not seem to work at all. I refer specifically to proverbs, idioms, set phrases, and everyday metaphors. The translator should be on the look out for these cases, since different symbols and comparisons are likely to occur in the two languages. Below is a classical example provided by Vinay and Darbelnet and its Portuguese equivalent:

Before you could say Jack Robinson.

Num piscar de olhos.

Faced with the impossibility of going into particulars of such

a wide topic, I will just provide examples of English proverbs and set phrases, and their possible Portuguese equivalents. The Portuguese ones seem to have a highly indigenous and local flavour to them, when compared to English:

Every man to his job.
Cada macaco no seu galho .

Once bitten, twice shy.
Macaco velho não pisa em taquara seca.

Needs must when the devil drives.
Necessidade faz sapo pular.
Carro apertado é que canta.

You can say goodbye to that.
Pode tirar o cavalinho da chuva.

Set a beggar on horseback and he will drive to the devil.
Dar asa "pra" cobra.
Quem nunca comeu melado,quando come se lambuza.

To leave two lovers alone.
Juntar o fogo e a pólvora.

Jack of all trades.
Pau "pra" toda obra.

One makes the best of a bad job.
Quem não tem cão, caça com gato.

The kettle shouldn't call the pot black.
O roto não pode falar do esfarrapado.

The examples above seem to be the clearest evidence of the argument underlying this paper - different "Weltansichte" result in different styles, which has a strong bearing for the translation process.

Notes

[1] M. Rodrigues Lapa, *Estilística da Língua Portuguesa* (Lisboa: Livraria Popular de Francisco Franco, n.d.), p. 8.

[2] E. Brinton et al in their *Translation Strategies* (London and Basingstoke: The Macmillan Press Limited, 1981) thus explain *transposition*: "Since no two languages have the same grammatical structure, a literal translation often fails to convey the same idea or the same impression as the original. It is then necessary to normalize the language of translation: change word order, parts of speech, constructions. This process is called Transposition."(p.188).

[3] René Armand Dreifuss, "State, Class and the Organic Elite: The Formation of an Entrepreneurial Order in Brazil (1961-1965)," Diss. Glasgow 1980, p. 245.

[4] René Armand Dreifuss, *1964: A Conquista do Estado - Ação Política, Poder e Golpe de Classe,* trans. Ayeska Farias, Ceres de Freitas, Else Vieira (Supervisor) and Glória Carvalho (Petrópolis, Ed. Vozes, 1981), p. 161.

[5] J. Mattoso Câmara Júnior, *Contribuição à Estilística Portuguesa* (Rio de Janeiro: Ao Livro Técnico, 1977), p. 13.

[6] Dreifuss, "State..." *op. cit.*, p. 688.

[7] Dreifuss, *1964... op. cit.* , pp. 419-20.

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DISSERTAÇÕES DE MESTRADO - INGLÊS

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

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

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

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

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

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

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

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

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

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

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

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

influencing the course of action. These books are "The Sandcastle," "The Time of the Angels" and "An Unofficial Rose," and they have been analysed in what concerns that relationship. The order of presentation of each novel has been determined by the author's degree of control of the paintings she has used. That degree ranges from the novelist's complete control in "The Sandcastle" to her almost total detachment in "An Unofficial Rose." A conclusion is drawn as to the validity of such device and the author's mastership in handling it.

4. Maria Irene Guimarães Heinrich. *The Tragic Atmosphere in Pinter's The Caretaker*. Advisor: Solange Ribeiro de Oliveira, Agosto/79.

This dissertation is addressed to the undergraduate student of English literature who is taking British contemporary drama.

This is a systematic examination of Harold Pinter's *The Caretaker* (1960) from the double focal point of Aristotle's issues of peripety and anagnorisis - the two most effective tools at the tragic writer's disposal. Since the characters' linguistic behaviour is the main instrument to bring about peripety and anagnorisis the play has been studied from this point of view as well.

The dissertation has led to some specific conclusions. The characters' continual interrelational failures seem to unconsciously establish a continuous oscillation between the factors which lead them to approach and those which lead them to retract from each other, resulting in peripeties. They are always exerting their exodus, or evading reality, in some way, as a means of defending themselves against anxiety. At heart, each feels unable to change the world around him. As they proceed in their

interrelational battles their use of language changes: primarily interrelational, it becomes also referential, and, in the end, to announce anagnorisis, acquires symbolic texture. The basic focal point or peripety and anagnorisis is visualized in an appended diagram.

5. Suely Maria de Paula e Silva Lobo. *Places of the Mind: A Study of Place Imagery in Muriel Spark's Novels*. Advisor: Dr. Solange Ribeiro de Oliveira. 29/08/80.

This dissertation is addressed to undergraduate students of the modern English novel. It presents a study of the relationship space/character in Muriel Spark's novels *Robinson* (1958) and *The Mandelbaum Gate* (1965).

The analysis of this relationship shows to what extent geographical places are representative of the characters' inner spaces. It dwells on the several ways this relationship is effected and on their adequacy as an important element of character portrayal.

The analysis likewise stresses the multiple devices used by the writer to build up a sort of narrative which, at the same time, provides factual information and encourages analysis at the symbolic level. It also demonstrates how the two levels run parellel to each other and the way the literal underprops the symbolic.

6. Myriam Vieira Bello de Oliveira. *Basic Sentence Patterns in English and in Portuguese*. Advisor: Vicente de Paula Andrade, Ph.D. 24/10/80.

7. Elisa Cristina de Proença Rodrigues Gallo. *L. P. Hartley's The Eustace and Hilda Trilogy: A Study of Symbolic Structure*. Advisor: Ian Linklater. 14/08/81.

This dissertation presents a study of symbols as they spring up from the literary work (*The Eustace and Hilda Trilogy* by L.P. Hartley), occurring and recurring as theme-carriers in similar contexts, reinforcing and complementing basic ideas, acting and interacting for the same purpose of showing the central theme, related to the problematic development of the protagonist, Eustace Cherrington, from childhood and early adolescence to manhood.

Eustace's difficulty lies basically in his obsessive sexual relationship towards his sister Hilda and in a life-time repression which together lead him to a condition of latent incest.

To explain and illustrate this central theme, which is the destructive power of incest resulting in fragmentation of the ego we have opted for a psycological approach and tried to concentrate our study on erotic symbols.

8. Ciomara Ferreira Campos. *An Error Analysis of the Translation of English Complex NPs*. Advisor: Vicente de Paula Andrade, Ph.D. 05/02/82.

9. Maria da Conceição Magalhães Vaz de Mello. *An Analysis of Translation Errors Made by Brazilian Students of English*. Advisor: Vicente de Paula Andrade, Ph.D. 19/02/82.

The purpose of the thesis is to do an analysis of the errors contained in translations from Portuguese into English made by Brazilian students and to establish their causes taking into

account mainly the interference from both the mother tongue and the foreign language.

The errors detected were classified linguistically according to a taxonomy of error types containing 19 categories and 119 subcategories. They were also classified according to the causes which led the students to make them. The final conclusion was that 44% of the errors were due to interference from the mother tongue, 14% were due to interference from the foreign language, 16% were due to interference from both the mother tongue and the foreign language, 13% were errors of strategies of communication and the other 13% were errors of indeterminate origin.

10. Maria José Ferreira. *Truth and not Truth: An Analysis of Some Plays of Lillian Hellman...* Advisor: Ian Linklater. 31/08/82.

Lillian Hellman's remarkable presence in the American theatre has roused several works about her production and her life. The approaches have been different, varying from plot, action, and structure, to social protest, moral conflict, and economic struggle.

The intention of this study is to analyse different aspects of the truth in some plays of Lillian Hellman. It calls our attention to the fact that, in each play, the cataclysm that emerges has its origin not in the most important characters, but in the minor ones: those who seldom appear (most of them appear a little at the beginning and a little at the end of the play), or those who are inactive during the greater part of the play, or those who are not the total center of attention. They are responsible for the dénouement proper, and this dénouement has some relation to truth: either by its presence or by its absence.

This subject was also chosen on account of Lillian Hellman's concern for truth and her abhorrent feeling for injustice. Her persistent pursuit of truth is implicit in any item of her work, and is here studied in *The Children's Hour*, *The Searching Wind*, *The Autumn Garden*, and *Toys in the Attic*.

11. Maria Luiza Cyrino Valle. *The Quest for the Human: Characterization in T.H. White's The Once and Future King and The Book of Merlyn*. Advisor: Ana Lúcia Almeida Gazolla, Ph.D. 10/09/82.

This work is an analysis of characterization in T.H. White's version of the Arthurian Legend, a tetralogy entitled *The Once and Future King* and a fifth novel, *The Book of Merlyn*, which was published posthumously.

The first part of this study presents an outline of the legend up to and including Sir Thomas Malory's text, which is the basic source for T.H. White's Arthurian series.

The second part deals with the novels which constitute the tetralogy: *The Sword in the Stone*, *The Queen of Air and Darkness*, *The Ill-made Knight* and *The Candy in the Wind*, and also with *The Book of Merlyn*. More emphasis is given to *The Sword in the Stone*, the first novel of the tetralogy, which narrates the boyhood of King Arthur under the guidance of Merlyn, since it is White's original contribution to the legend and for its bearing on the other novels.

Characterization is discussed as it becomes a thematic vehicle for White's contemporary preoccupation with the search for identity. The quest for the human is at the same time a theme and the basis of the process of characterization used by T.H. White.

12. Aimara da Cunha Resende. _Journey Through Light and Darkness - A Study of Duplication in Shakespeare._ Advisor: Ian Linklater. 11/12/82.

As Shakespeare matures, his ideological stance changes from that of a writer believing in and backing up the establishment, to that of one who, though deeply aware of man in his human condition, doubts the validity of the status quo. His art then reflects the changes in his stance. At first it tends to present Renaissance poetics, becoming essentially Baroque, in its greatest phase, to move back to more firmly delineated forms and structures, in his last plays.

This study of *A Midsummer Night's Dream*, *Hamlet* and *The Tempest* aims at presenting some characteristics both of the Renaissance elements in the structure, based on "mise en abyme," and of the Baroque poetics found within this structure. These aspects are viewed against the background of the ideology of Shakespeare's England at the same time that duplication, in Lacan's sense, is analysed and shows to coincide with the support and/or acceptance of the social cannons.

13. Augusta Maria Vono Carvalhaes. _Allen Ginsberg: Through the Gates Into Freedom._ Advisor: Irene Ferreira de Sousa Eisenberg, M.A. 17/12/82.

The aim of this work is to analyse the roots of tradition in contemporary American poetry.

With that purpose we have used Allen Ginsberg's poetical production, especially his poem "Howl," to represent the result of William Brake's and Walt Whitman's revolutionary plea to the

poets of future generations.

The gate symbol we use in the text represents the opening up to the"poets to come" leading to a higher degree in the freedom of expression in poetry.

14. Thomas LaBorie Burns. "*Descensus ad Inferos: The Myth of the Hero's Descent to the Underworld*." Advisor: Ana Lúcia Almeida Gazolla, Ph.D. 22/12/82.

This study examines the widespread myth of the hero in the underworld in diverse contexts. In the first part of the paper, after a brief examination of the myth in Greek mythology, several ancient literary texts in which the underworld descent occurs are analysed. Recurrent motifs and imagery are examined in their poetic and psycho-social meanings. The second part of the paper concentrates on the underworld descent as an episode in Homer's *Odyssey* and Joyce's *Ulisses*. The comparison of the descent in these two episodes focuses on both thematic considerations, to relate the episode to other underworld descents, and narrative questions, to relate the episode to the work of which it forms a part. Ancient and modern approaches to myth and its uses are summarized in the conclusion and an appendix discusses the underworld descent in 20th century literature.

LINGÜÍSTICA APLICADA AO ESTUDO DE LÍNGUAS GERMÂNICAS

Carlos Alberto Gohn. *O "Present Perfect:" Dificuldades de Conceitualização e de Ensino*. Advisor: Dr. Eunice Pontes. 17/06/81.

Os objetivos do presente estudo são duplos. Primeiro, o de apresentar, do ponto de vista de um falante nativo do português, um exame crítico dos dois trabalhos feitos no Brasil sobre o tema (Wade, 1978 e Nicolacópulos, 1976). Eles são examinados e contrastados com trabalhos recentes de descrição desse tempo verbal feitos nos Estados Unidos: Mc Coard (1978), que se diferencia dos que examinaram previamente o tema por ser o primeiro a tratar explicitamente de inferências pragmáticas para a escolha do "Present Perfect", e Marshall (1979), que investiga o fenômeno de uma variação lingüística: o uso do "Simple Past" no inglês americano em ambientes que exigiriam o "Present Perfect". Inclui-se uma tomada de posição sobre algumas descrições do "Present Perfect" feitas por falantes nativos do inglês. Em segundo lugar, a partir dessas observações, propor sugestões pedagógicas para o ensino deste tempo verbal para estudantes brasileiros.

Dentre as questões investigadas, pode-se ressaltar o uso do "Present Perfect" nos diferentes registros, do mais formal ao informal, a questão da freqüência das formas deste tempo verbal, os ambientes onde normalmente são usadas e a questão do uso do "Simple Past" no inglês americano, tudo isso para se chegar a uma visão mais ampla das implicações do uso do "Present Perfect".

Eliana Amarante de Mendonça Mendes. <u>*Sobre a Passiva em Alemão*</u>.
Orientador: Maria Beatriz Nascimento Decat (Mestre). 06/04/82.

O objetivo deste trabalho é a análise da passiva processual (passiva *werden*) do alemão, de acordo com a teoria transformacional "standard", como esboçada em Chomsky (1965) - *Aspects of the Theory of Syntax*. Apresenta-se, primeiramente, o tratamento tradicional da passiva em alemão. Em seguida é feita a caracterização dos três tipos de passiva, de acordo com os dados observados na estrutura superficial. É então feita a análise transformacional desses três tipos, concluindo que a análise dada em Chomsky (1965) só é adequada para o tipo I (passiva de verbos transitivos diretos) e que a proposta de Chomsky (1970) dá conta, não só do tipo I, mas também do II (passiva de verbos transitivos indiretos) e, aparentemente, do tipo III (passiva de verbos intransitivos absolutos). Finalmente, são aventadas duas hipóteses quanto a este último tipo de estrutura: a hipótese I, segundo a qual estas estruturas são realmente passivas, resultantes da aplicação de somente uma das operações envolvidas no processo de passivização; a hipótese II, segundo a qual estas são estruturas ativas, possivelmente com sujeito indeterminado, sem significado passivo. Conclui-se pela validade da hipótese II e, conseqüentemente, pela existência em alemão de somente dois tipos de passiva, processo sintático em que estão envolvidas duas operações, a saber, Posposição do Agente e Inserção de *werden-en*.