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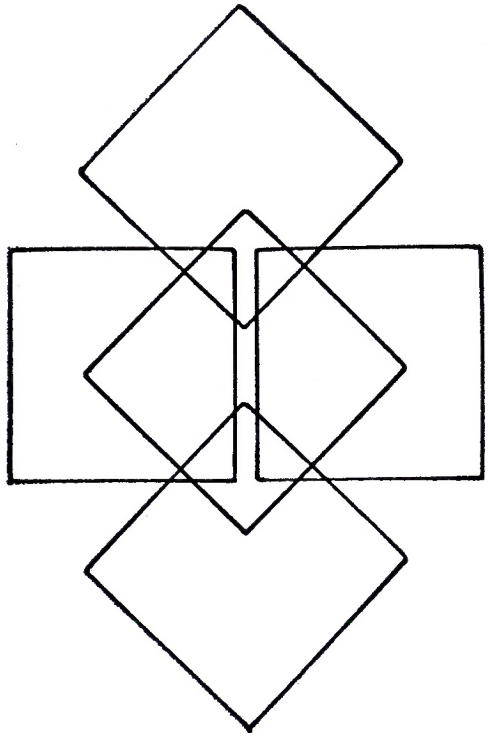

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APRESENTAÇÃO

A presente revista, editada pela ABRAPUI, deverá reunir trabalhos de seus membros — e, eventualmente, de especialistas não ligados a ela — escritos em inglês ou em português. Serão publicados artigos e resenhas sobre Língua Inglesa e Literaturas de Língua Inglesa, assim como notícias e informações do interesse dos associados.

Estudos Anglo-Americanos é, ao que saibamos, a única revista nesse gênero no Brasil. Assim, ao publicá-la, temos a satisfação de estar contribuindo para o estudo e o conhecimento de assuntos culturais anglo-americanos em nosso país.

Bastante desejável seria a ampliação da bibliografia brasileira sobre tais assuntos em nosso mundo intelectual. A publicação de trabalhos, entretanto, nem sempre é fácil. Daí o relevante significado da iniciativa que a atual Diretoria da ABRAPUI tomou ao decidir publicar esta revista, que esperamos seja prazerosamente

aceita pelos seus associados, com a colaboração dos quais contamos também para futuras publicações.

Os eventuais colaboradores poderão enviar seus trabalhos em qualquer época, sendo que os mesmos serão considerados para a publicação mais próxima possível.

A Comissão Editorial

A ÚLTIMA PROFECIA DE *MACBETH*

Alfredo Leme Coelho de Carvalho

Os inúmeros trabalhos que temos consultado a respeito da tragédia *Macbeth* são estranhamente omissos quanto ao problema de que vamos tratar. Ressalve-se que, na "selva selvaggia" da crítica shakesperiana, difícil de conhecer na íntegra, alguém poderá ter-se lembrado disso, sem que o saibamos. De uma forma ou de outra, o problema não tem tido o enfoque que merece.

Todos se recordam, na sombria peça, das profecias feitas pelas feiticeiras, que recapitularemos, utilizando a magnífica tradução de Manuel Bandeira.[1]

Assim é que inicialmente elas se dirigem a Macbeth, vitorioso general do Rei, que acaba de chegar de sangrenta batalha, juntamente com Banquo, e o saúdam, prometendo-lhe não só o título de Tane de Cawdor como também a própria coroa:

> Salve, Macbeth, Tane de Cawdor!
> Salve, Macbeth, que rei sereis um dia.
> (I, iii, 49-50)

Na mesma ocasião anunciam a Banquo uma futura descendência real:

1. *Manuel Bandeira*, Poesia e Prosa I *(Rio de Janeiro: Aguilar, 1958)*, *pp. 825-946*.

Menos que Macbeth e maior do que ele.
Não tão feliz e todavia muito mais feliz.
Serás tronco de reis, embora a rei não chegues.
Salve, pois, Macbeth e Banquo!

(I, iii, 65-68)

Posteriormente as feiticeiras fazem a Macbeth outras promessas. Uma aparição, por elas invocada, previne-o contra Macduff:

Macbeth! Macbeth! Macbeth! Cuidado com
Macduff!
Cuidado com o tane de Fife!

(IV, i, 71-72)

Uma outra aparição lhe diz:

Sê sanguinário, audaz e resoluto!
Ri da força dos homens, pois nascido
De mulher nenhum foi, que possa um dia
Causar dano a Macbeth!

(IV, i, 79-81)

Finalmente lhe é profetizado que não será vencido até que a floresta de Birnam se mova:

Sê fero como um leão. Não se te dê
De quem conspira e onde conspira: até
Que a floresta de Birnam não avance
Rumo de Dunsinane e não se lance
Contra ti, não serás, Macbeth, vencido!

(IV, i, 90-93)

Ora, que sucede? Na peça todas essas profecias são cumpridas, *menos uma*, o que frequentemente passa despercebido. Macbeth, que era Tane de Glamis, recebe também o título de Tane de Cawdor. Pela sua ação premeditada e violenta, ajuda o destino a torná-lo rei da Escócia. Acautelado contra Macduff, é morto por este em combate singular. É que a profecia falava que ele não seria morto por homem "parido por mulher". Aqui Manuel Bandeira foi menos fiel, traduzindo "nascido de mulher". Ora, Macduff fora tirado do corpo de sua mãe, por incisão ventral, não tendo nascido pelas vias naturais. Assim, Macbeth foi morto por um homem não parido por mulher.

Todas as profecias foram, pois, cumpridas, com uma única exceção, a qual se refere a Banquo. De fato, as bruxas haviam dito que Banquo, embora não viesse a ser rei, teria reis na sua descendência. A respeito disso, nada mais é revelado. Perguntadas diretamente sobre o assunto, por Macbeth, recusam-se a responder:

Não procures
Saber mais nada.

(IV, ii, 103)

Como se explica que Shakespeare deixasse na peça um problema tão grave sem solução? Banquo fora assassinado por facínoras a soldo de Macbeth. Seu filho Fleance, porém, para decepção de Macbeth,

escapara. A respeito dele, entretanto, nada mais se diz. A idéia geral é que, vencido Macbeth, o novo rei deverá ser Malcolm, filho de Duncan.

A nossa tese está em que Shakespeare sutilmente indicou o cumprimento futuro da profecia. Poderemos perceber isso, atentando para o diálogo travado entre Malcolm e Macduff, no final do quarto ato, quando já se prenuncia a derrota de Macbeth.

Nesse diálogo, de maneira estranha, Malcolm avilta a si próprio, atribuindo-se as intenções mais torpes para quando assumir o trono. Segundo ele próprio diz, a sua cobiça não terá limites, em relação aos bens dos seus súditos, nem a sua luxúria fará exceção, entre as mulheres. Aponta outros gravíssimos defeitos, e afirma:

> É de mim mesmo
> Que falo, em quem estão plantadas
> As sementes dos vícios, que em rompendo
> Elas, parecerá o negro Macbeth
> Tão puro como a neve, e o pobre reino
> Estimá-lo-á como um cordeiro, no cotejo
> Com os meus danos sem conta.
> (IV, iii, 50-54)

É de extraordinária beleza literária o diálogo entre Malcolm e Macduff, dizendo este, por último e já desenganado:

> Ó alma minha, aqui se finda
> Tua última esperança!
> (IV, iii, 113-14)

Neste ponto, porém, surpreendentemente, Malcolm desmente a si mesmo, e jura que estava apenas brincando. De ambição se diz tão carente que nem chega a desejar aquilo que lhe pertence, e de luxúria tão isento que não conhece mulher. Depois dessa espantosa contradição, Malcolm pergunta a Macduff:

> Por que ficais tão calado?

E Macduff responde:

> Duras de conciliar são tantas coisas
> Boas e más.
> (IV, III, 37-39)

A incerteza expressa na atitude de Macduff é bastante significativa. Estaria mentindo Malcolm antes ou depois? Provavelmente depois, sendo difícil crer que tirasse do nada previsões tão graves.

Ora, um homem "nem digno de viver", como diz Macduff, para cuja ambição seriam insuficientes as propriedades dos nobres da Escócia, e para cuja luxúria não bastariam as "filhas, esposas, aias e serventes" de seus súditos, como ele próprio hiperbolicamente afirma, não poderia manter-se por muito tempo no trono. Aqui Shakespeare acena com a solução. Há de haver revoltas, e surgirá uma nova dinastia. Embora o texto não o diga, pressente-se que a descendência de Banquo ascenderá ao trono. E assim há de cumprir-se a última profecia.[2]

2) *Não nos interessamos pelo aspecto histórico da questão, no caso, irrelevante, fixando-nos na situação estrutural. A existência dos personagens Banquo e Fleance como figuras históricas é matéria controvertida. V.* A New Variorum Edition of Shakespeare II *ed. H. H. Furness (Philadelphia: J. B. Lippincott, 1873), p. 32.*

SHAKESPEARE'S TRAGIC HEROES' PROGRESS *

Daisy Sada Massad

Many problems that have stirred up Shakespeare's readers' curiosity gained elaborate and detailed studies in the last two centuries. Some of them, at least, are worth mentioning when one is interested in understanding the progress of Shakespearean tragic heroes: the division of the plays into acts and scenes.

It is well known that the plays were not divided into scenes and acts as they are known today. To start with, because the Elizabethan theater had no scenery the plays lacked the place-headings at the beginning of each scene. When the place had to be known, there would be an indication in the dialogue — one has to keep in mind the beautiful descriptive lines in Shakespeare's characters' mouths for this very purpose. Frequently, a single property or a garment would be enough to imply a setting: a chair could mean an indoor scene, whereas a man wearing boots, a messenger. On the other hand, the absence of scenery implied there

* *This paper was presented at the Seminar of English Language and Literature on the Teaching of Shakespeare, held in São Paulo from July 18 to 22, 1977 sponsored by British Council and the Associação Brasileira de Professores Universitários de Literatura Americana, Língua e Literatu-*

was no limit to the number of scenes: a scene would come to an end when the character left the stage.

Many times the plays were not divided into acts, either. Whether these divisions as they are known today are results of the collation by the Folio editors of the various quartos and manuscripts, or arbitrary decisions of the eighteenth century editors in their attempt to impose a neoclassic notion of order, they are to be considered seriously and significantly in the phases of the tragic heroes' progress.

As a man of his time, Shakespeare inherited from the Renaissance tradition a convention of dramatic form and criticism and a highly developed rationale. This is to be seen in the sequence of the events that lead to the downfall of his protagonists. First, there is the fall of the hero at some point on Fortune's wheel, then, his intense suffering, his hard-won knowledge and finally his death.

His tragedies start with the presentation of the tragic hero's specific and unique gift, power or virtue. Such personal quality renders him vulnerable to the dangers which it impels him to risk. He then turns out to be a victim of opposing forces, or of aspects of his own nature. In the course of his struggles he commits a fatal error. As a result there is an ironic reversal of the

situation: he has to repudiate or to renounce his former values, his former self or his former world. A counterknowledge of error committed and its cost, and of goodness of what is lost takes place. The tensions end in his final passion and death when he either discovers, or identifies, or witnesses, or affirms the authenticity of the human values.

In terms of mechanics of plot, of articulation of the tragic progress of the protagonist, and of dramatic action through which this progress is projected, the following phases can be detected in the Shakespearean tragedies:

PLOT CONSTRUCTION	TRAGIC PROGRESS OF HERO	DRAMATIC ACTION
1.exposition	challenge	predicament
2.complication of intrigue and/or peril	temptation or dilemma	impossible choice
3.knot of crisis and turning point	disintegration	intense suffering
4.counteraction	despair to final recognition	perspective of pathos and irony
5.denouément	self and destiny finally and fully confronted	catastrophe

A brief analysis of some of Shakespeare's plays can bear witness to the presence of these traditional components. It can also show that these stages are not separate units but a series

of interrelated phases in the sequence of the heroes' tragic discovery.

Othello, *Macbeth*, *King Lear* and *Coriolanus* are the tragedies to be analyzed. Two reasons, at least, can justify this choice: first, they are considered the greatest among Shakespeare's tragedies: *Othello* is an account of the play as a form of tragic self-discovery; *Macbeth*, the dramatization of the self-destruction of a soul at war upon itself; *King Lear*, the penitent's progress through suffering to filial reconciliation; and *Coriolanus*, the self-asserted and self-sufficient man defeated in his aspiration to stand alone, free, above humanity. Besides, these plays show Shakespeare's flexibility as a dramatist, undoubtedly one of the marks of his greatness: by writing them with a certain variety and freedom he was able to, on the one hand, avoid mechanical applications of a formula, and, on the other hand, carry his plays out dramatically as only a genius could do.

In all these plays Phase I contains the primary exposition: by his heroic qualities, his courage and energy, his intense aspiration, the hero stands out among his fellows. However, peril or evil can be predicated of the protagonist's circumstances. He is then challenged by a test situation, or a plight. This way, Othello, a brave soldier, is to travel on business of state not

knowing that his and Desdemona's happiness is menaced by the sexual jealousy of Iago who plans to separate the lovers; after fighting bravely against the rebel army Macbeth is encouraged by his wife to kill King Duncan and thus fulfill the witches' foresight that he will be the king; in order to divide his kingdom among his three daughters with justice, King Lear tests their love towards him: he disinherits Cordelia and is now in the hands of his wicked daughters Gonerill and Regan who plan to get rid of him; Caius Marcius has fought the city of Corioli alone and Bravely and expects his people to recognize his deed by giving him the Consulship.

In the second phase the forces of evil and good are engaged in conflict for the soul of the hero. Such forces — doubts, desires, scruples, ideas — are internalized: they have become parts of the protagonists' personalities. The challenge Othello, Macbeth, Lear and Coriolanus have to face in the first phase leads them to make a choice. Such choice turns out to be impossible because it bifurcates them: whatever they decide to do they will seem to be completely wrong. They will be involved in a great guilt. The goals and values they aspire will expose them to a great loss. Therefore, the complication of the intrigue and/or peril will result in temptation or dilemma, a characteristic of the tragic suffering. It is now that

the terms of the conflict are made clear and that the nature of the dilemma is established. The reader and/or the audience will know what tempts the hero and what holds him back. Thus, Othello is caught between what Iago represents and what Desdemona represents; Iago will undermine Othello's faith in his wife. Lear, at bay with his daughters, departs into the stormy night; Macbeth begins his struggle to destroy every obstacle in his way: he kills Duncan and is crowned King; Caius Marcius' wish to be crowned a Consul is menaced by people's refusal; he forces himself to wear the vestures of humility and exhibit his wounds in the marketplace.

The third phase presents the greatest turbulence, a crisis in the hero's fortune and a turning point: there is a complete reversal of the protagonist's initial status and situation. He may undergo physical suffering, but what gives rise to his crisis is the intense suffering produced by horrifying recognitions: he feels he is self-violated and at an inestimable loss. The forces of evil, or the antagonist, or whatever in the hero is opposed and contrary to his aspiration has won the struggle. His inner perturbation reaches a state of disintegrating violence. Therefore, the reader and/or the spectator witnesses Othello's confidence in himself undermined and his frenzy when Iago leads him to consider Desdemona unfaithful and deceitful; Macbeth's panic at the appear-

ance of Banquo's ghost disclosing his guilt in the eyes of all at the banquet; Lear's destitution upon the heath and his madness; Coriolanus' fury at being banished from Rome after the failure of his effort in breaking up his radicalism and talking to the people.

In the fourth phase the tragic hero renounces or repudiates his previous world of values. After losing his ascendancy he realizes he is far from that which he might, or should, or could have become. His is a darkened vision: Othello defames Desdemona in the brothel scene; Macbeth becomes more and more involved in the murders of his opponents; Lear is lost in his invective against love and justice; in his fury Coriolanus repudiates his city and seeks with Aufidius, his enemy, the recognition his countrymen denied him.

Act IV contains scenes of pathos, undoubtedly a product of Shakespeare's Christian origins and culture. In each of the great tragedies pathos is a moving and effective device to evoke pity and compassion for the protagonists' vulnerability, and disdain at the world. It is also a scene of relief from the violent emotions after the crisis in the third act and before the counteraction that will bring about the catastrophe in the last phase. But, more important than this, the emergence of pity is specifically related to the hero's fatal choice: it projects what is now irreversibly lost

to him. The willowsong scene in which Desdemona resents Othello's distance from her, states her innocence and suffers at the happiness he is entirely deprived of; the scene in which Macbeth has Lady Macduff and her son killed; the one in which Lear awakes in the presence of Cordelia and recognizes her; and that in which Coriolanus, a new man, a revelation to his family and friends bids them farewell at the gates of Rome make a peculiarly effective catalyst of the pity and terror the catastrophe is to produce.

In the protagonist's agony of loss there is often a reminiscence of the circumstances of the beginning: he has the knowledge of the good and the desirable, a reality which is now impossible to reach. In his tragic discovery value and loss collide in his tormenting mind. This is to be seen in Othello's great speech of lamentation, Lady Macbeth's unbearable burden divulged in a somnambulist trance against her conscious will, and in Lear's recovery and reconciliation with Cordelia. Coriolanus' discovery, however, is reserved for the crucial meeting with his mother, wife, and son in act V: his reaction, however, will be the silence because he can not validate his action or make himself intelligible even to himself.

The reversal of expectation is the cause for the tragedy, and irony, the response for it. Now the hero's darkened vision is ironically viewed

from the point of view of common humanity: servants, clowns, grave-diggers, fools, musicians, soldiers. The results are two: first of all, the viewpoint of these persons modifies and mitigates the effects of the tragic experience: the cosmic despair of the protagonist and the pathos of the helpless victim of the disaster are distanced and diminished by common people's wisdom. Another effect: the irony also preserves the world's sanity and the distinctive heroic stature. In *Othello*, Emilia, Desdemona's servant, opposes her in the matter of women who abuse their husbands; in *Coriolanus*, the servants of Antium persuade themselves they knew there was something special about the stranger they were abusing before; in *Lear*, Shakespeare absorbs in the figure of Lear the perspective of simple humanity: Lear needs no fool's wisdom to let him know about the helplessness, the limitations and the physical bondage of human existence: he is the vessel of ironic knowledge; *Macbeth*, however, presents a deviation from Shakespeare's model: its act IV lacks the point of view of common humanity.

In the last phase everything is lost. In the culmination of the tragedy there is the revelation, the recognition and the survival of some value. It is the protagonist who provides this survival through the way he dies: by exhibiting or affirming the value of that in which he has had

faith, or which defined his inner being or which he identified himself with despite his rejection of it or his previous failure to recognize it. In his death Othello recognizes the goodness of the good he has thrown away and the badness of the evil that possessed him; Macbeth's recognition arises from the oscillation between fear and desperate death: the absence of positive attitudes which should accompany old age. Although he is unable to face the meaning of his deed, his own guilt, and himself, he is given a final dignity that saves him from total dishonor. Lear recognizes the loss of the life upon which his blessedness depends; Coriolanus, on the other hand, is an exception: he is not given any dying speech to move the reader and/or the audience with his recognition. Nevertheless, this fact does not diminish the burden of his tragedy: his is a cruel one as is that of any other Shakespeare's great tragic hero.

Undoubtedly, an important element in these plays is the fatal error: it disconnects the entire frame of things and it also determines the hero's destiny. From then on the protagonist feels there is no return. The killings of Desdemona and Duncan, the decisions of Lear to disinherit Cordelia and of Coriolanus to go to Antium are irrevocable.

In most Shakespearean plays the erroneous choice occurs in act III. However, these four tragedies show that the playwright did not always insert the fatal error in the third phase. By placing it in different parts of the plays the dramatist was able to reach a great dramatic effect. In *Othello*, the murder of Desdemona is delayed to the last act and the effect is both traumatic and appalling: the reader and/or the spectator is aware of Othello's premeditation, the horror of recognizing it and its final account; in *Macbeth*, the fatal error occurs in the second act and provides the development of his tragic recognition; Lear's fatal error is shown in the very first act: by being the sole responsible for the attitude that precipitates a different course for his life he is from that moment on oppressed by the intolerable burden of his memory of the past; Coriolanus' erroneous choice, just like Othello's, is delayed to the last act: by deciding to go to Corioli with Aufidius, and not to Rome with his family, in other words, by choosing the exile as a seal and a guarantee of his proud independence he commits the mistake that costs him his life.

The mobility of the fatal error makes it clear that this is not necessarily the cause of the catastrophe. Shakespeare's tragedies are grounded in the Christian tradition: the hero has many options to follow. The choice and the devel-

opment of his tragic recognition are coextensive with the whole of the action. The protagonist's life is lost, but one is left with a sense of human transcendence. Therefore, Shakespeare's tragedies enrich one's sense of life's possibilities by bringing out a firm assertion of positive values.

FROM PERSONAL TO IMPERSONAL: A TEXTUAL ANALYSIS OF YEATS'S "AMONG SCHOOL CHILDREN"

Futin Buffara Antunes

Ireland has produced great literary names which survive significantly in our century. W.B. Yeats, born in 1865, is an Irish poet whose artistic intuitions communicate a personal mythical world. Yeats is an illustration of the Irish Celt in English letters; his early dreamy and fairy verse musically strikes a Celtic note. Yeats was a folklorist, a playwright, a dreamer and chiefly a poet.

He knew well enough how to grasp the ancient spirit of his people. He yearned for a national poetry written with simplicity in English; but this poetry should maintain the Irish spirit.

His vivid patriotism involved him in the politics of his country; such involvement is apparent in his rich poetic output. He studied and lived in London, but life was not always happy and easy for him. Poetical affairs caused him much anguish and disillusion. And love, too, was for a while a source of frustration: Maud Gonne, the woman he loved, never married him. As a truth-loving mind and a critical soul, he soon became bitterly aware of the perplexing ironies of life. The constant conflict between the real and the ideal permeates his later work — a work superbly produced when he was between fifty and seventy-five years old.

Yeats called himself the "last of the Romantics"; like Eliot, he was influenced by Blake, Pound, and the French symbolists. Again, like Eliot, he witnessed the collapse of cultural, moral and spiritual values of his age.

Occult lore and spiritualism attracted him. The theory of Vico (a seventeenth century scholar) concerning the eternal recurrence, a kind of earthly immortality, fascinated him. Yeats believed in the wheel of existence, and in Plato's conception of the "dance of life."

We find echoes of Shelley and Keats in Yeats's "The Wanderings of Oisin" (1889); and Mallarmé resounds in "The Wind Among the Reeds" (1899), some of his finest early lyrics. "The Wild Swans at Coole" (1919) attest a change in tone and mood; here the poet discards remote (dreamy) fantasies and faces concrete experience. Thus, we can detect his artistic growth towards a level of impersonality which is the mark of major poetry.

"Among School Children" belongs to the volume *The Tower* (1928), which is an instance of Yeats's maturer style."Among School Children," a self-aware poem, presents a diction bare of ornaments, a diction adequate to the full comprehension of experience and of self; we also find here a good example of his later tone, a meditative, conversational tone compressing a lot of feeling:

I walk through the long schoolroom questioning;
A kind old nun in a white hood replies;
.....
the children's eyes
In momentary wonder stare upon
A sixty-year-old smiling public man.

This is the tone of a man speaking to man, in a contemplative manner. Such diction (first stanza) would satisfy Wordsworth's wish for simplicity and vividness of expression.

All good or great poetry depends on the inner relationship between subject and form — the "what" and the "how." Only then "Labour is blossoming": labour can blossom when the harmony of being is maintained; the new-born thing is then able to thrive.

From stanza one to stanza six Yeats states that we all become scarecrows, even the philosophers:

Old clothes upon old sticks to scare a bird.

The poet's devices, while implementing his purpose, constitute the special (artistic) qualities of the poem. A sequence of contrasts (structural tools) reveals Yeats's knowledge of life: past and present; youth and age.

"Among School Children" arises out of a visit of inspection to a school, when the poet was a senator of the Irish States; he seems to accept time here; he tells us, in iambic pentameter, that he

is

A sixty-year-old smiling public man.

In stanza two he remembers Maud Gonne in the metaphor "Ledaen body," suggesting beauty, youth, love:

I dream of a Ledaen body, bent
Above a sinking fire...
.....
and it seemed that our two natures blent
Into a sphere from youthful sympathy,
Or else, to alter Plato's parable,
Into the yolk and white of the one shell.

The myth and symbol of Leda recurs in his poetry. And the allusion to Plato's parable adds to the unity of thought and purpose, for Leda brings home the story of the eggs — from one egg came Love, from the other came War — and this story conveys to us the discussion about love in the *Symposium*. And another contrast faces us here: Love and War, the two eggs, and also, he and Maud, his loving heart and her warring spirit.

"Yolk and white" makes concrete the idea of ideal unity: two parts making up a whole — he and Maud were (no longer are) like two halves of a single being.

"Sinking fire" metaphorically means the burning of Troy and of the Irish cause, as well. Helen of Troy is another recurring symbol for Maud. The "fire" was dying, losing its intensity.

In this stanza iambic feet predominate; we find here an effective repetition of sounds, such as / l, t, p /. These sounds are brought together in the word "Plato." It is a "phonestheme," a device by which a poet may express, in a key word, a thought "achieving metaphysical qualities through the esthetic use of sound."[1] For Yeats, thus Plato's theory of male and female means very much. He calls, significantly, our attention to Plato.

The image of Maud links the third stanza to the previous one; the idea of beauty, sublimity, is implied in "daughters of the swan"; again the thoughts of Helen of Troy and of the "eternal," Zeus, recur. We can see, this way, how a metaphor condenses meaning.

Yeats presents us a sharp contrast in stanza four: Maud's actual image and her past image (stanzas two and three); this device adds to the unity and sequence of the poet's thought and intention throughout these verses:

Her present image floats into the mind
Did Quattrocento finger fashion it
Hollow of cheek as though it drank the wind
And took a mass of shadows for its meat?
And I ...
Had pretty plumage once— enough of that;

---

1. *John Nist, "Teaching the Esthetic Dimensions of Poetry,"* English Teaching Forum *IX, 1 (Jan.-Feb. 71), 24.*

Better to smile on all that smile, and show
There is a comfortable kind of old scarecrow.

The hand of time and the consequent decay of beauty are images lingering in this stanza. The expressions "image floats" and "scarecrows" take us back to "Byzantium" and "Sailing to Byzantium."

In stanza five we find another recurrent image in Yeats's poetry: a "shape" which suggests matter, imprecision; the future of the being is not precise.

What youthful mother, a shape upon her lap
Honey of generation had betrayed....

"Betrayed" implies defeat of hopes, something the poet was familiar with. But such betrayal concerns every man, as well. Being personal he is also impersonal.

In stanza six there is a contrast between the ideal world of the philosophers and the depressing actual world. The poet is ironic: even philosophers become scarecrows, they cannot escape from the harmony of the Eternal process:

Old clothes upon old sticks to scare a bird.

But the most impressive (and celebrated) stanzas in the poem are the last two in which the impersonality of the poet is clearly communicated:

Both nuns and mothers worship images
But those the candles light are not as those
That animate a mother's reveries,
But keep a marble or a bronze repose.
And yet they two break hearts - O Presences
That Passion, piety or affection knows,
And that all heavenly glory symbolize -
O self-born mockers of man's enterprize;

Labour is blossoming or dancing where
The body is not brulsed to pleasure soul;
Nor beauty born out of its own despair,
Nor blear-eyed wisdom out of midnight oil.
O chestnut-tree, great-rooted blossomer,
Are you the leaf, the blossom or the bole?
O body swayed to music, O brightening glance,
How can we know the dancer from the dance?

Yeats knows how to use all the resources of language to bring together the conflicting visions in his poem: the eternal and the temporal, flesh and soul, failure and fulfilment, the real and the ideal. He makes us aware of two planes: the plane of the world above — the non-temporal, and man's plane — the world of mire and blood of "Byzantium," a complex world of unpurged images. These opposing images, or his concern with the Temporal and the Non-Temporal, the Divine and the Human, arise not only in "Among School Children," but also in other works by Yeats, as in "Sailing to Byzantium," where he says that his soul is fastened to a "dying animal," and asks "gather me / Into the artifice of eternity."

Yeats's metaphors are also very effective: "images," in "Both nuns and mothers worship images," evoke powerful associations which give this word a

symbolical meaning expressing that which is divine and also that which is fury and mire (or flesh and blood).

"Marble or bronze repose" ("But keep a marble or bronze repose") concretizes the idea of impassibility, permanence, detachment. A work of art is impassive, detached; in fact it is opposed to flesh, which is subject to emotions. And Yeats, indeed, strove to achieve impersonality in his mature verses. Thus, in this stanza he exposes a personal point of view concerning art. However, this belief attests that a poet must deal with situations that are symbolical of our predicament.

"Presences" is a metaphor suggesting memories, recollections that haunt us. Also, it is identified with supernatural and divine beings like the "sages" in "Sailing to Byzantium," and "miracle, bird or golden handiwork" in "Byzantium." It is a very eloquent image — it means something divine, but related to us: "That passion, piety or affection knows." "Presences" mock us because they know that frustration and failure are part of the eternal process. Here again the poet attains impersonality in his meditations.

In the last (and famous) stanza of "Among School Children," Yeats personifies" Labour, "Chestnut-tree," "Body," "Glance." The poet evokes them as human beings. We also have here vivid metaphors such as "blossoming," "dancing":

Labour is blossoming or dancing where
The body is not bruised to pleasure soul.

Yeats makes concrete the idea of thriving and of joy; however, "bruised" implies suffering, disfigurement. He tells us that the flesh is part of man; flesh and spirit make up a whole: man. Thus, neither part should suffer any injury — both must be equally satisfied. There must be a wise balance between the body's and the soul's needs.

There are other noteworthy metaphors in this stanza: "Beauty born out of its own despair" connotes the idea of anguish, hopelessness. Beauty bought at a too high price as in "Easter 1916," the "terrible beauty." "Blear-eyed wisdom" is also a personification, for "wisdom" here has "eyes"; but it is known that all figures of speech provoke the metaphorical process. This metaphor evokes with concreteness the idea of some blindness, of dimness, of lack of good sense — for such wisdom is the outcome of ("born out of") too much toil: mind and body become spent.

"Brightening glance" concretizes the idea of splendour, of light: the vision is radiant and enlightening.

The "chestnut-tree, great-rooted blossomer" makes concrete the idea of Oneness: the leaf, the blossom and the bole make up a whole which shapes Beauty. If we separate its parts, we break the unity, we mutilate it. Such symbol (blossoming chestnut-tree)

is also associated with the idea of Time (something which always filled Yeats's mind), the Wheel of Existence — a favourite romantic image for "wholeness": past, the bole; present, the leaf; and blossom, that which is to be produced, the future.

The "dancer" and the "dance" also have an expanded meaning, they too symbolize the Unity of Being, like the blossoming chestnut-tree:

> O body swayed to music, O brightening glance,
> How can we know the dancer from the dance?

The artist is consumed in the art; the dancer and the dance merge: they are one being. The Eternal requires the temporal, the Abstract requires the concrete.

The repetition of negatives — "The body is not bruised," "Nor blear-eyed wisdom out of" throws emphasis on the fact that every victory should not imply the defeat of something; therefore body and soul, matter and spirit must join in a complete symbolic beauty. The flesh, nature, should not be sacrificed. There must be a harmony of the body with the soul and mind. Yeats stresses here one impersonal reality: the necessary Unity, the Oneness. He seems to mean something close to what Jung meant by "individuation."

Again we find in this poem a "phonesthemic dimension of expression." [2] The sounds are

2. *Ibid.*

"artistically exploited to create a minimum unit of esthetic meaning and value." [3] The repetition of /l, b, s, r / and the assenances /ɔ/ /ə/ are very meaninful: these phonemes are key phonesthemes which are brought together in "Labour" and "Blossom," words which condense sense and substance. Yeats brings into focus these two words that symbolize our life and the Ideal; our life should flourish, be at the full, glow with beauty. But this is possible only when there is a fusion of matter and spirit, the human and the divine. The Unity of Being must be maintained. Otherwise, we labour but we do not bloom; we toil but we do not rejoice in life: we are "bruised." "Labour" and "Blossom" have a metaphysical content, and they convey to us Yeats's purpose, already stated above: the contrasts underlying these stanzas should not conflict. We achieve fulfillment in life when the harmony (unity) of being is preserved. And the poet achieves impersonality in art with such perception of universal interest.

The rethorical questions

> O chestnut-tree, great rooted blossomer,
> Are you the leaf, the blossom or the bole?
> O body swayed to music, O brightening glance,
> How can we know the dancer from the dance?

contribute to the poet's mood: meditative, grave. The rhythmical modulations are also effective; they retain the metrical basis of the stanza

3. *Ibid.*

(pentameter, iambic feet predominating) and correspond to the emotional movement in the lines. In this way rhythm communicates the tone.

Laurence Perrine says that "Art ... is organization. It is a searching after order, after form. The primal artistic act was God's creation of the universe out of chaos."[4] In "Among School Children" Yeats shaped his perceptions, reminiscences, and critical comprehension of the world into eight eight-lined stanzas. His thoughts and feelings move with ease among the verses brought together with a nice structural symmetry.

From the first to the last stanza we are aware of the relation-ship among the ideas in the poem. The idea of Time, and contrasts involving the Eternal and the Temporal, run Throughout these verses; his thought and speculation progress till he envisages an ordered universe in which spirit is no longer divorced from matter and the Unity of Being is acknowledged.

Yeats's voice, then, seems to be speaking to himself, to nobody or to everybody, that is, it is an impersonal voice coming from "that part of his being which is unknowable, even to himself";[5] it is the "first voice" of poetry, according to T.S.

4. *Laurence Perrine*, Sound and Sense *(New York: Harcourt, 1963)*, *p. 197*.

5. *C.K. Stead*, The New Poetic: Yeats to Eliot *(London: Hutchinson, 1964)*, *p. 143*

Eliot.[6] The poet's individual mind merges in the mind of mankind, his speaking soul is also the soul of humanity, who is led to understand truths of general implications.

Yeats reaches the impersonal by exhausting personal emotions. The poem begins fully rooted in a personal and dramatic setting and then expands through meditation to the Great Synthesis of the last stanza.

6. *Ibid*.

INNOCENCE AND EXPERIENCE: THE ADOLESCENT CHILD IN THE WORKS OF MARK TWAIN, HENRY JAMES, AND ERNEST HEMINGWAY *

George Monteiro

> Longfellow wrote a charming little poem, called "The children's Hour," but he ought to have called it "The Children's Century."
> —Henry James, "The point of View" (1882)

In modern America the literary child derives from that revolution in poetry and fiction dating from the late eighteenth century, with the appearance in England of William Blake's *Songs of Innocence and Experience*, that we now know as the period of English Romanticism. That revolution, insofar as it brought about an entirely new way of looking at the child in its essence, was in reaction to the eighteenth-century's way of seeing the child in its subservient place, that is, seeing that the child kept its appointed place. The Age of the Enlightenment saw the child as an incomplete adult. There was nothing at all resembling the perfect child, because by definition the child's only aspiration was to be a man. Children were imperfect adults on a smaller scale. And what was

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* *Presented at the Eastern Regional Conference for Visiting Fulbright-Hays Scholars on "The Health and Education of Our Children: An Invitational Perspective," Brown University, Providence, R.I. (U.S.A.), on June 6, 1975.*

most desired was that such children would grow, as soon as possible, to maturity. The process of socialization was desirable precisely because it was civilizing. Socialization took the child from the state of unhousebroken innocence to one of maturity and decency. Behind this view of the child lay, if one can so simplify as to see the primacy of one set of ideas, the philosopher John Locke's view of the infant's beginnings. The infant was totally receptive to experience because its mind was a clean slate, that is, a *tabula rasa*. Just how experience works on that slate is described by Locke:

> Let us then suppose the mind to be, as we say, white paper, void of all characters, without any ideas: How comes it to be furnished? Whence comes it by that vast store which the busy and boundless fancy of man has painted on it with an almost endless variety? Which has it all the materials of reason and knowledge? To this I answer, in one word, from *Experience*.[1]

The initial source of those materials of reason and knowledge were, of course, the mother and the attentive family and then, to take a large jump, society at large.

1) *Quoted in Peter Coveney*, The Image of Childhood: The Individual and Society: a Study of the Theme in English Literature, *revised edition, with an Introduction by F.R. Leavis (Baltimore, Maryland: Penguin Books, 1967), p.39. Originally called* Poor Monkey, *Coveney's book was first published in 1957.*

The Romantic poets reversed the eighteenth-century's view of the child. Increasingly distraught at their rapidly industrializing society with its concommitant ills, social and economic, these poets, Blake, Samuel Taylor Coleridge, and particularly William Wordsworth denied that the child's mind was a *tabula rasa*. Rather, they insisted, socialization was detrimental to the purity and the completeness of vision which the child possessed —"Growing up," then, did not lead to a desirable maturity as an adult but to the tragedy attending the loss of the child's poetic vision.

The child is father to the man, insisted Wordsworth, and, unfortunately, that man would never be half the child that the child was."Growing up" necessarily meant, for the Romantics, socialization. In his seminal poem, "Ode: Intimations of Immortality from Recollections of Early Childhood, "Wordsworth announces that "Heaven lies about us in our infancy!/ Shades of the prison-house begin to close/ Upon the growing Boy." The roads leading to that "prison-house" are several:

> Behold the Child among his new-born blisses,
> A six-years' Darling of a pygmy size!
> See, where 'mid work of his own hand he lies,
> Fretted by sallies of his mother's kisses,
> With light upon him from his Father's eyes!

See, at his feet, some little plan or chart,
Some fragment from his dream of human life,
Shaped by himself with newly-learned art;
A wedding or a festival,
A mourning or a funeral;
And this hath now his heart,
And unto this he frames his song:
Then will he fit his tongue
To dialogues of business, love, or strife;
But it will not be long
Ere this be thrown aside,
And with new joy and pride
The little Actor cons another part;
Filling from time to time his "humorous stage"
With all the Persons, down to palsied Age,
That life brings with her in her equipage;
As if his whole vocation
Were endless imitation.[2]

Wordsworth radically transvalues the role of socialization in the development of the child. For Wordsworth, socialization meant imitation, that is to say, it was fostered on a kind of rote (and false) learning: "the little Actor *cons* another part." And as a latter-day American romantic, E. E. Cummings, would say about children: "and down they forgot as up they grew." [3]

In time—and not too much time at that—this new view of the child led to a cult of the child, and one of the forms that the cult took was to view the child as the source of considerable wisdom.

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2) The Norton Anthology of English Literature, *edited by M.H. Abrams and others (New York: W. W. Norton, 1962), I, 119-120.*

3) *E. E. Cummings*, Poems: 1923-1954 *(New York: Harcourt, Brace and Co., 1954), p. 370*

The child, like the child in the sanative tale, "The Emperor's Clothes," saw things as they really were and called those things as he saw them.

It took at least two generations for these views to take on a distinctive American coloration. That is not to deny that children of the eighteenth and nineteenth-century, in one form or other, made periodic appearances in American literature. Hawthorne, for one, was fond of the child as "conscience" (Pearl in *The Scarlet Letter)*, the child as "victim" ("The Gentle Boy"), the adolescent as shrewdly instinctive being ("My Kinsman, Major Molineux"). But it was not until Henry James and Mark Twain turned to the child that the American accent was sensed strongly enough to be deemed distinctive.

With almost no exceptions Mark Twain was at the top of his form when he drew upon the boyhood experiences of Samuel Langhorne Clemens for the substance of his fiction. From *Roughing It* (1872) and *The Adventures of Tom Sawyer* (1876) to *The Mysterious Stranger* (published posthumously, 1916) Mark Twain wrote best about children and adolescents. But it was in *Adventures of Huckleberry Finn* (1884), of course, that he broke away clearly from the heavily nostalgic cast of much nineteenth-century American writing about childhood—an adult's memory of childhood from the

adult's superior point of view, as it manifests itself in Thomas Bailey Aldrich's *The Story of a Bad Boy*, for example, and in Louisa May Alcott's books about *Little Women* and *Little Men*. In *Huck Finn*, however, Mark Twain discovered one of the enduring voices of the American child—one that reaches, in our day, into the fiction of J. D. Salinger, Truman Capote, Flannery O'Connor, and Carson McCullers. That voice, a special legacy of the Romantic's cult of the child, is that of the child as society's victim and as the critic of the society that victimizes him. It is not so much that the child is innately good — for he ins't — or that his vision is complete — for it isn't by any means — or even that, as Wordsworth insisted, the child is a visionary; rather it is that the child can still cut through the shams and deceits of his society. The consequence is that Huck Finn, a marginal member of society who accepts his marginality and whose survival depends upon his ability to fend for himself, is able to see through to the destructive substratum of civilization as he knows it. He can in his own naive way see through the charades of a drunkard's reformation — his father's — interpreted by a clergyman as tantamount to a religious conversion. It's a charade because Huck's father's game is that of the confidence man. Huck can see through the corrosive sentimentality of a backwoods society that

prizes all things patriotic, religious, and, in the bad sense of the term, "poetic." Here are some of the household furnishings in the Grangeford household, as Huck sees them.

> Well, there was a big outlandish parrot on each side of the clock, made out of something like chalk, and painted up gaudy. By one of the parrots was a cat made of crockery, and a crockery dog by the other; and when you pressed down on them they squeaked, but didn't open their mouths nor look different nor interested. They squeaked through underneath. There was a couple of big wild-turkey-wing fans spread out behind those things. On the table in the middle of the room was a kind of a lovely crockery basket that had apples and oranges and peaches and grapes piled up in it which was much redder and yellower and prettier than real ones is, but they warn't real because you could see where pieces had got chipped off and showed the white chalk or whatever it was, underneath.[4]

Huck, the perceptive child who always sees the falseness at the heart of the society — where things "warn't real because you could see where pieces had got chipped off and showed the white chalk or whatever it was, underneath" — this child goes on to point to aspect after aspect of the society in which he must make his way. To survive, he must use the putative values of that very society against itself. To survive in a society

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4) *Mark Twain*, Adventures of Huckleberry Finn, *edited by Henry Nash Smith (Boston: Houghton Mifflin Co., 1958), p. 85.*

that lies, cheats, bullies, and kills — one can only lie, cheat, bully, and, if necessary, kill. Huck never does kill, but in what is one of the most harrowing of episodes in all of America's literature he stands through a long night facing a loaded gun at his sleeping, drunken father. Notably, in Mark Twain's fiction it is the child alone who maintains integrity, even as he defeats society at its own corrupt game by following its own unstatable rules. We can conclude, if we oversimplify, of course, but only by a little, that for Mark Twain the child is the only bearer of those values espoused (if not practiced) by his society: honesty of perception and expression, and loyalty to one's friends.

No matter what the context, Mark Twain's contemporary and countryman, Henry James, is invariably set up as his opposite. Mark Twain wrote about the American West; Henry James wrote about Europe. Mark Twain was, to use the formulations of the late Philip Rahv, a Redskin; James was a Paleface. Mark Twain was a low-brow, to use the designations of Van Wyck Brooks; James was a high--brow. No one can deny, however, that regardless of their differences they shared a deep interest in the child as a subject for fiction.

James, too, started out using children as the vehicles of social commentary. Randolph Miller, the young brother of the famous and no-

torious Daisy Miller, makes his acid remarks about a Europe he ranks several notches below Schenectady, New York, where his father earns the considerable sums necessary to support Mrs. Miller and her progeny's prolonged European stay. From the beginning James was impressed by one large truth about children: whether they were boisterous, reticent, shy, sensitive, brilliant, vulnerable, weak, assertive, aggressive, or downright plain, children were always, with no exception, burdensome to adults.

The American poet Henry Wadsworth Longfellow had solved that problem. Much as he loved his own children, he allowed them only a set hour for shows of endearment and love. Indeed, during each day there was an appointed time for children. His poem on the subject he entitled, simply, "The Children's Hour."

> Between the dark and the daylight,
> When the night is beginning to lower,
> Comes a pause in the day's occupations,
> That is known as The Children's Hour.[5]

For Henry James, however, who was neither a father nor a husband, no such strategies were needed. Consequently, he was able to portray children as he saw them: intelligent, sentient, receptive

5) The Poetical Works of Longfellow, introduction by George Monteiro (Boston: Houghton Mifflin Co., 1975), p. 201.

beings working constantly at the task of survival. "Education," in the broadest sense of the term, was one of James's great themes, perhaps his central theme. It is natural, then, to see that education--what to tell a child, what to allow that child to read, how to act in that child's presence --links James's numerous tales and novels about children, from Dolcino, the child of a woman who disapproves of the aesthetics (and, she insists, the prurience) of her husband's books ("The Author of *Beltraffio*"), to "The Pupil," who cajoles, entrances, badgers, shames, and subtly coerces his well-meaning tutor into staying on even though he will no longer be paid for his services, and to the famous children of *The Turn of the Screw*, Miles and Flora, who either through revenants or delusions are initiated into undescribable sexuality.

Henry James's classic work on pre-adolescent and adolescent sexuality, however, is the novel *What Maisie Knew* (1897). Because that intricately reasoned novel remains both underrated and underread and since its argument is so tightly dramatized through a series of meetings, liasons, and encounters of every sort, there is point in summarizing its plot in some detail.

Maisie is the young daughter of divorced parents. As such, she moves from the custody of one parent to the other. Soon her father, Beale

Farange, marries a Miss Overmore, who has been Maisie's nurse. Maisie's mother, Ida Farange, hires the older Mrs. Wix to replace the attractive Miss Overmore to care for Maisie. Ida herself remarries. Maisie subsequently meets her stepfather Claude while he is chatting with Beale's wife. When Ida learns that Claude has fallen in love with Beale's wife, Ida leaves him. She also abandons Maisie, who is now in the benign custody of Mrs. Wix, and goes off to take up with, seriatim, several lovers. When Claude continues to see Beale's wife, Mrs. Wix is wonderfully distressed But Maisie, fond of both of her step-parents, is happy to see them together. When she runs into her father, he takes her to see his American "countess." Their talk distresses Maisie such that she declines an invitation to accompany them to America, then promptly feels guilty. Only later does she learn that they lied to her about their plans. Maisie is further saddened by Ida's talk of going to South Africa. Claude then takes Maisie to Boulogne, where Mrs. Wix joins them. Against Mrs. Wix's wishes, he subsequently returns to England and to the arms of Beale's wife, who is no nearly "free." Maisie and Mrs. Wix argue about the propriety of men paying women. When Mrs. Wix reveals that Claude pays Beale's wife, Maisie counters by saying that he also pays Mrs. Wix. By the time Claude and Beale's wife return to Boulogne, how-

ever, Maisie has been persuaded by Mrs. Wix that the pair are sinful. After Claude returns to England, Beale's wife behaves so decently that Mrs. Wix begins to believe that her morals have somehow improved. Beale's wife insists that she and Claude will marry after their divorces and that they will keep Maisie. When Claude too swiftly returns to Beale's wife, however, Mrs. Wix is angered. Claude asks Maisie to accompany the two of them to France, leaving Mrs. Wix behind. Maisie asks for time. When the four confront each other, Maisie learns that Sir Claude will join Beale's wife to make a unit. Maisie determines, therefore, to stick with Mrs. Wix. At long last, decides the author, Maisie has acquired a moral sense.

And Maisie's moral sense, full-blown, has been acquired at an astonishingly early age. She "grows-up" in a hurry precisely because she has been exposed to the reality at the heart of all the relationships within her family — immediate and extended--that is, the fact that sexual needs and sexual adventures dictate the course of Maisie's own life, but they do so—James's final point—only as long as Maisie is unaware of them. Maisie's socialization is sexual in nature, not overtly her own sexuality but certainly that of her mother and father and their respective lovers. Coming close to the end of what historians and literary critics call the Victorian era, *What Maisie*

Knew bravely traces the process by which the naive, innocent child is so turned and buffetted by her bettors—the adults who care for her—that her psychic survival depends upon her discovery that she has the capacity for moral choice and that,further, she is wholly responsible for making such choices.

For the theme of the adolescent-child in twentieth-century literature in the United States, we could turn to many writers: Sherwood Anderson, William Faulkner, Ring Lardner, and James T. Farrell, to name only a few. Indeed, it would be difficult to name more than a handful of major writers who have not, at one time or another, been concerned with the problems and possibilities of the child growing up in America.

For immediate purposes, however, we can limit ourselves to a consideration of one writer—Ernest Hemingway—who seems, in several ways, to have taken up where Henry James left off. We can restrict ourselves further, moreover, to one book, Hemingway's first, *In Our Time* (1925), which is also, as more and more critics have come to realize, Hemingway's most enduring book.

In Our Time ends with a story, in two parts, of a young American who has been to war—what was once called by Americans the Great War—and who now embarks alone on a fishing-camping trip to the "Big Two Hearted River." The story is about many things, but one of the more important of those is

that the young man, Nick Adams, is attempting on this fishing trip to recapture something of his past youth. Most of the stories in the book can be seen as chapters in Nick Adams' growth, development, and maturation. Since "the child is father of the man," as Wordsworth said long ago, it is altogether fitting that we conclude by focusing on the first story in the book, "Indian Camp," a story central not only to our understanding of Hemingway's own work but archetypal to the literary treatment of the child, and the child's *true* education, in the literary classics of the United States.

Although it is not normally so read, "Indian Camp" can be meaningfully interpreted as a study of a father-son relationship and, because that father is a physician, in terms of a doctor-patient relationship as well.[6] The father's dual role is mirrored in the child's dual role, for he is not only a son but, young as he is, he is an intern as well.

Although Dr. Adams' original reason (if he had a *conscious* reason) for taking his young son along on his early morning emergency visit to the

6) *The analysis of "Indian Camp" that follows draws upon my essay, "The Limits of Professionalism: A Sociological Approach to Faulkner, Fitzgerald and Hemingway,"* Criticism *(Detroit, Michigan, U.S.A.), XV, No. 2 (Spring, 1973), 145-155.*

Indian woman who "had been trying to have a baby for two days" is never stated, what he tries to do with young Nick after they arrive at the camp, however, is clear enough. He determines that Nick's education might well profit from the new experience. Putting the matter playfully, though truthfully, he asks Nick how he likes being "an intern." The doctor then proceeds with some "clinical" teaching:

> "This lady is going to have a baby, Nick," he said.
> "I know," said Nick.
> "You don't know," said his father. "Listen to me. What she is going through is called being in labor. The baby wants to be born and she wants it to be born. All her muscles are trying to get the baby born. That is what is happening when she screams."[7]

All that takes place before Nick's eyes is carefully and scrupulously explained by his father. But the Indian woman's cries continue to upset the boy. When he asks his father to give the woman "something to make her stop screaming," the father's answer is objetive and professional: "No. I haven't any anaesthetic... But her screams are not important. I don't hear them because they are

7) *"Indian Camp,"* The Short Stories of Ernest Hemingway *(New York: Charles Scribner's Sons, n.d.), pp. 91-95.*

not important." Nick's father's attitude is a display of unemotional professionalism. His competence, in any possibility that emotion, unchecked, would disable him as a practitioner. The successful delivery of the child is, as it should be, primary. But it is at the very moment that the Doctor has made his pronouncement, we are told, that "the husband in the upper bunk rolled over against the wall." This is the last time we hear of the baby's father until Dr. Adams, self-satisfied and jubilant with the successful delivery of the child under primitive conditions, reaches into the upper bunk ready to congratulate the baby's father only to discover that he has pulled a razor across his throat:

> [Nick's father] pulled back the blanket from the Indian's head. His hand came away wet. He mounted on the edge of the lower bunk with the lamp in one hand and looked in. The Indian lay with his face toward the wall. His throat had been cut from ear to ear. The blood had flowed down into a pool where his body sagged the bunk. His head rested on his left arm. The open razor lay, edge up, in the blankets.

Dr. Adams immediately asks that Nick be led away from the scene and out of the shanty, but his request comes too late to keep Nick from seeing what has happened. "Nick, standing in the door of

the kitchen, had a good view of the upper bunk when his father, lamp in one hand, tipped the Indian's head back." Nick had been instructed that the woman's screams were not important. Now he is faced with an example of an ultimate action taken by one who, as Nick's father later explains, was too sensitive to "stand things." The Indian's suicide offers bitter, if mute, comment on Dr. Adams' professional neutrality. In the face of quiet violence and death the Doctor's "post-operative exhilaration" has completely dropped away. ("That's one for the medical journal," he had said. "Doing a Caesarian with a jack-knife and sewing it up with nine-foot, tapered gut leaders.")

Hemingway chose to organize "Indian Camp" around the central consciousness of an adolescent child, thereby occasionally keeping information from the reader when the child averts his eyes to avoid seeing something unpleasant. For him experience unfolds without preshaping or predetermination. Open to experience in a way that his father is not, he has no clear-cut function to perform, unlike his father, who knows he is there to function as "doctor," and who consequently has technique and skills to put between himself and any disrupting emotions growing out of the situation. So the young "interne," Nick, internalizes the experience, something which, ironically, interns must not do. (They must "internalize" the lessons

of technique and practice, but they must at the same time repress the "internal" emotions natural to personality and character.) The Doctor has described pregnancy as an illness, significantly not as a condition of health. Life, then, in Dr. Adams' view, emerges out of sickness. Nick Adams' world, like Sir Thomas Browne's and T. S. Eliot's, is indeed a "hospital." Nick might well be an interne" in that world (is he "interned" in it as well?), but he has already looked away when his father (who has largely neutralized his own personal feelings) puts "something," undoubtedly the placenta, in the basin Nick has been instructed to hold for him.

The adolescent-child has discovered death in the midst of life. If his doctor-father pulls away a hand wet and warm with blood from the upper bunk where the suicide lies, Nick, moving across the lake at daybreak, senses life sharphy in the midst of memories of death and morning cold. Trailing his hand in the water, he perceives that "it felt warm in the sharp chill of the morning." "In the early morning on the lake sitting in the stern of the boat with his father rowing," we are told; "he felt quite sure that he would never die." Growing partly out of that illusory sense of immortality natural to childhood, this feeling is also a resolution, since at that moment Nick knows death only in the guise

of a particularly ugly suicide. He resolves that he will not die—because, he is certain, he will never commit suicide. He will never die in the way the despondent father has died. And for the young adolescent-child, for the moment turned pure child again, that death is the only death he so far knows.

The advent of Nick Adams did not, of course, conclude the literary portrayal of the American child. What his appearance did signal, however, was the end of that long evolution in literature of the adolescent child which began with Huckleberry Finn. The movement away from Mark Twain's child as the naive, but knowing, critic of society through the Jamesian child, first warped and then shaped by her human suroundings into a creature of moral sense, and finally the Hemingway child as the wide-eyed discoverer and reluctant definer of the way things must in all inevitability turn out, that is, painfully, tenderly, and ineluctably tragically, can be traced, from point to point, in the emblematic persons of Huckleberry Finn, Maisie Farange, and Nick Adams.

"SNAKE" AS AN EXAMPLE OF D. H. LAWRENCE'S POETIC STYLE

Iris Strohschoen

The poem "Snake" first appeared in the collection *Birds, Beasts and Flowers* published in 1923, including poetry written during Lawrence's wanderings of twenty years. It was written in Taormina, where he lived in Sicily, which is the background of the poem. Later on, Lawrence separated his poetic works into two volumes called *Rhyming Poems* and *Unrhyming Poems*, and enclosed the works of *Birds, Beasts and Flowers* in this last one, although it, too, held a considerable number of rhymed poems.

"Snake" thus was written at a time when in England the Victorian Age was not yet past, and stuffiness was still the heaviest trait of the life of the middle-class. "Sweetness and light" was the ruling tone in poetry, emotions and feelings were not to be mentioned openly, and the instincts had to be suppressed and ignored. Lord Chesterfield's assertion that everything that came straight from the bottom of the heart was vulgar, still counted.So it is no wonder that Lawrence's attitude towards life seemed new and exciting, and was a shock to public opinion. He broke many Victorian tabus, speaking openheartedly and frankly of love and sex, bringing forth the "sexual lib-

eration of English writing."[1] To Lawrence earth was a living body, and he sought the salvation of the overcivilized world in contact with nature, with all forms of life, that to him were blood-brothers of man. And from this feeling of closeness to all beings, out of his tenderness for them, sprang his craving for complete truth of feeling, sprang the spontaneity and absolute openheartedness expressed in his poems.

In order to be so ultimately honest, however, it is not possible to be conventional at the same time. And Lawrence was not. Of all his writings, his poetry is perhaps the least conventional. Like Whitman — who has greatly influenced him — in his poetry Lawrence freed himself from the conventions of meter and rhyme. For him, who strove to be at all times natural, spontaneous, honest in his feelings, free verse was an inner need. His verse is mostly informal, and has nothing of a surface polish. To Lawrence, the perfect rhyme form would be a restriction. To him, poetry did "not depend on the ear, particularly, but on the sensitive soul."[2]

This does not mean, however, that his poems are just jotted-down feelings or thoughts sprung

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1) *Günter Blöcker*, Die Neuen Wirklichkeiten *(Berlin: 1957)*, p. *187*.

2) A D. H. Lawrence Miscellany, *ed. Harry T. Moore (London: 1961)*, p. *342*.

up on the spur of the moment, or even mere "sketches," as T. S. Eliot called them once. Quite on the contrary, despite the lack of formal perfection, there is great discipline in his use of free verse, interweaving closely content and from, of which "Snake" is a striking example. Its varying rhythm directing the movement of the poem in long and short lines, long and short sections, is a perfect inter-relation of outer form and the subject described. The form as well as the imagery obey the inner pressure, avoiding an empty and easy formulation of beautifully rounded words.

Free verse has not been used for a very long time, and in England it seems to have been received with reserve from the beginning. Lawrence used it, however, not because of any theories he wanted to establish, but because it served best his imaginative invention and artistic sensibility. In the irregular length of the lines, the absence or not of rhyme or any metrical scheme leaves the poet a great liberty to express himself in an absolutely spontaneous way, which was precisely what Lawrence claimed for the poet:

> [In free verse] we can break down those artificial conduits and canals through which we do so love to force our utterance. We can break the stiff neck of habit. We can be ourselves spontaneous and flexible as flame, we can see that utterance rushes out without artificial form or artificial

smoothness.[3]

Truth of feeling expressed without any limitations imposed by a stiff form is what we find in the poem "Snake." To the irregular length of the lines, which do not conform to any metrical scheme, corresponds the irregular length of the different sections of the poem, which are not stanzas in the conventional sense. Between two long sections of six or seven lines, there is suddenly one of only two:

> Someone was before me at my water-trough,
> And I, like a second comer, waiting.

This, however, is not repeated as a scheme, but there will be sections of four, ten, three or five lines, without any interruption at all, flowing along with the sneaking ease of the reptile's movements.

The poem opens with very informal lines, of an almost conversational tone, in which there even appears a prosaic word like "pyjama," to point out the very ordinary setting of the whole picture. It is the repetition of the word "hot," though, and the unusual construction of the sentence, that destroys this prosaic effect of the imagery, and gives it a different ring:

3) Phoenix, the Posthumous Papers of D.H. Lawrence, *ed. Edward D. McDonald (London: 1961), p. 220.*

> A snake came to my water-trough
> On a hot, hot day, and I in pyjamas for
> (the heat,
> To drink there.

These three lines introduce us to the setting of the picture, but in the second section, in a rhythm that brings a deeper feeling into it through the vowelpainting of the shade, on one hand:

> In the deep, strange-scented shade of the
> (great carob-tree

and the change of rhythm in the last line, on the other hand. The preceding delayed moment is contrasted with a sudden swiftness:

> And must wait, must stand and wait, for
> (there
> he was at the trough before me.

The description continues in this changing rhythm in sneaking and wriggling movements as of the reptile itself, down to the line

> On the day of Sicilian July, with Etna
> (smoking,

that closes the description.

It is no doubt a very vivid description of the snake, carried out almost with tenderness, and we feel that the speaker does not despise it, does not hate it, does not look at it from above, but feels himself close to it, identifies himself with it. But the last lines warn us already that the poet is not only talking of a snake

Being earth-brown, earth-golden from the
(burning bowels of the earth
On the day of Sicilian July, with Etna
(smoking.

"Earth is a living body" says Lawrence, and he speaks of "*bowels* of the earth." This compressed image shows us at once the poet's preoccupation with something that lies behind the picture: the undercurrents of life, the deep mystery of the instincts lying underneath the surface. These strange forces had always been there, and man with his artificial worlds was only a "second comer." He was taught to hide his nature, under a coat of artificiality

The voice of my education said to me
He must be killed.

If in the preceding section the painting of the moving body of the snake conditioned the rhythm that had become almost a blank verse of anapaestic feet, these two last lines displayed all its conventionalism in the iambic rhythm into which English spoken language tends to fall. This almost conversational prose is carried on in the next two lines:

And voices in me said, If you were a man
You would take a stick and break him now,
(and finish him off.

There is a set of certain conventional actions that are expected from a man in order that he may

be considered a man by society, and are inocculated into every human being from his childhood. It is not easy to simply ignore them.

But after that comes the turn, in a very anti--Victorian confession; even more, the poet questions whether it should be necessary that he, after all he has said, should confess that he liked the guest, and would prefer to see him go in peace, as he came. The strong grip of education makes him doubt:

Was it cowardice, that I dared not kill
(him?
Was it perversity, that I longed to talk
(to him?
Was it humility, that I feeled so honoured?
I felt so honoured.

Were it not for the parallelism between the lines, and the repetitions, this would only be conversational prose; their use has converted it into poetical expression.

Being absolutely honest, the poet does not hide his feelings and admits very straightforwardly that he felt honoured, and that

truly I was afraid, I was most afraid,

but at the same time honoured that he should have been chosen to receive this strange creature, that he should be aware of this deep strange force, coming to him

From out the dark door of the secret earth.

The inner battle of conventions and real feelings is followed again by a descriptive part, and everyday actions are mingled with poetical expressions, the known with the unknown:

> He drank enough
> And lifted his head, dreamily, as one
> (who has drunken,

but then:

> And looked around like a god, unseeing,
> (into the air,
> And slowly turned his head,
> And slowly, very slowly, as if thrice
> (adream...

And suddenly in the long lines that wind along snakelike describing the reptile that retreats back into the hole creeps up the protest at the visitor's withdrawal. Suddenly, at the sight of the turned back, the decision to act is made. The rhythm becomes very short, the expression very direct:

> I looked around, I put down my pitcher,
> I picked up a clumsy log
> And threw it at the water-trough with a
> (clatter.

The rhythm speeds along, hurrying forward like the snake itself that rushes back to the hole, until the picture comes to a standstill, where in fascination the speaker stands and stares, and the lines move slowly along

> Into the black hole, the earth-lipped
> (fissure in the wall-front

> At which, in the intense still noon, I
> (stared with fascination.

And from his drowsy fascination, his standing still and staring, the poet suddenly awakes, aware of what he had done. The swiftness is not only indicated by the word "immediately" but by the first and second lines:

> And immediately I regretted it.
> I thought how paltry, how vulgar, what a
> (mean act!

It is the only exclamatory sentence in the poem, and the adjectives that so far had been used very scarcely, now succeed each other in a kind of rising degree: "paltry," "vulgar," "mean." He despises himself because of his meanness in wishing that his visitor, the "king in exile" — the natural instincts bestowed on man — could be called back into man's life and receive the recognition deserved. But it is too late, man has listened to the voice of education, and has tried to kill this part of himself, has suppressed it, and diminished himself by it. He is left to his despair and expiation.

Lawrence succeeds in producing highly vivid pictures with a quite restricted range of vocabulary, limited almost to words of everyday usage. It is rather the construction of the sentence, his word order, that produces the poetic effect, as in the opening lines, for example. Lawrence also knows how to use in a very effective way the repetition of words or parts of a sentence, that gives the

ordinary words a completely different ring, as in "and must wait, must stand and wait," or in "he lifted his head from his drinking, as cattle do, and looked at me vaguely, as drinking cattle do," or in "and slowly turned his head, and slowly, very slowly..."

But when the situation claims for an impressive image, Lawrence brings up words and expressions that are not at all common: *yellow-brown slackness, earth-brown, earth-golden, snake-easing his shoulders, the earth-lipped fissure in the wall-front.*

Although obeying no rules, Lawrence is always striving to find the *exact* word, not the merely decorative one, and we can say that the poetical quality of his poems springs from what he has to say, not from how he says it.

In "Snake," Lawrence has displayed his complete disregard for conventional form and expression. It expresses his diagnosis of an over-educated society, of a diseased civilization that suppressed by conventions the deep natural forces lying in every man. The quality of the poem, as most of Lawrence's poetry, does not lie in the perfect poetical form belonging to any verse meter or rhyme, but in its complete honesty and truth of feeling, its inter-relation of form and content, in which the final value of any poem is to be found.

His use of everyday vocabulary, the common places so feared by the Victorians and fearlessly employed by Lawrence do not make his poetry refined

and ethereal, but rather bring it down to earth. But then Lawrence believed, that to be saved, man must be grounded in the elemental — the earth, the sun, true sexual communion[4] — and that the animal roots must be cultivated if man should not be doomed.

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4) *Kenneth Young*, D.H. Lawrence *(London: 1956)*, *p. 40.*

THE DICKENS COUNTRY: TRAVELLER'S NOTES

Olga Creidy

Portsmouth, in the southern part of Sussex, is a celebrated literary place. It was in a building at 393 Commercial Road that Charles Dickens was born. The house is a "Dickens Birthplace Museum" now and it contains many relics associated with the great writer.

But "Dickens Country" is the county of Kent to where the Dickens family moved when he was a child. And the little boy loved this part of England very dearly. It was in Kent that he wrote most of his novels.

Kent, located in the southeastern part of England is, according to tradition, the first place of the country occupied by the Anglo-Saxons. It is a lovely place with much of historic and literary interest to show the visitors. A tour through Kent provides one of the finest excursions of its kind, and it is not far from London. Kent is known as the "Garden of England," and in spring, when the orchards are in bloom, the countryside is a sea of blossom.

In the county of Kent we find Canterbury, the ancient city with 1,400 years of continuous history, one of England's oldest cities. It is dominated by its magnificent Cathedral Church of Christ, triple-towered and above the platforms of

green turf which surround it. It was in this spot that St. Augustine baptised Ethelbert, King of Kent. Visitors enjoy seeing the interlacing Romanesque arches of the largest crypt in Europe, the perpendicular nave and the heaven-pointing pinnacles of this famous cathedral. It has many links with the Archbishop Thomas Becket who was murdered there, in the north-west transept, in the 12th century. The shrine of St. Thomas placed in the Trinity Chapel which was added to the east end of the Cathedral soon became one of Europe's most sacred places, and thousands of people visited the city on pilgrimage. Today this chapel, with its paving brought from Palestine after the fourth Crusade, stands empty. In the middle of the Chapel stands the Ceremonial Chair of St. Augustine.

Of the great stone gates in the walls which surround the city in medieval times, only one, the West Gate, remains. Around and about the cathedral, the centrepiece of this city and of spiritual England, visitors will find some new, some not-so--new, and some old constructions. The ruined Abbey of St. Augustine founded by St. Augustine — who was sent from Rome to preach the Gospel — is also noteworthy and worthwhile visiting in this picturesque town, considered the centre of the Christian Church in England.

Besides the town of Canterbury there are many spots of attraction.

A visit to Portsea should certainly not be missed. It was at St. Mary's Church that Dickens was christened. The church, in stone, is a remarkable example of Early English style.

The Dickens family moved to Chatham and Charles came to love the surrounding countryside.

Then the family stayed at Highgate for some time, and Dickens made many references to the village in his novels. The house located on 10 South Grove is claimed to be of one of his characters in the novel *David Copperfield*. But apart from that, the village itself with its interesting houses, attractive old shops and historic inns, is quite a view with its extensive and well-treed panoramas which can be seen from its heights.

The town of Broadstairs on the Kentish coast was the favourite seaside resort of the Dickens family; "one of the freest and freshest little places in the world" — and they stayed for some time at a rather stern-looking residence which is now known as "Bleak House," named after the novel which he planned while living there. This museum is open to the public and contains a fascinating Dickens collection such as mementoes and former possessions of the novelist.

Continuing the journey visitors will reach the town of Rochester where Charles went to school. The city, one of the most prominent places in the county, presents the fine Church of

St. Andrew, with the square tower, beautiful parks, and other buildings of historic importance.

Eastgate House, in Rochester, is an old building with many connections with Dickens novels. It is a museum now. Here are housed relics of the Roman occupation and relics of Charles Dickens who is so closely associated with the city. In the grounds of Eastgate House is preserved the Swiss Chalet or summer house in which Dickens did much of his writings. This chalet was moved in 1961 from the gardens of Gad's Hill Place. Dickens room has been refurnished so as to remain exactly as it was when he left it — the unfinished manuscript of the "Mystery of Edwin Drood" on the desk, and the chair pushed back carelessly.

Along the road and just outside Rochester is Gad's Hill Place which Dickens purchased and where he lived for the last thirteen years of his life. This country-house of literary interest is a school now. The house, a large structure in a superb setting, is among gardens with plenty of flowers and many trees, and is near the River Thames.

Visitors enjoy seeing the Bull Hotel immortally associated with Dickens characters.

Dickens moved about continually, living in many houses in various parts of London, most of which are hard to identify. One, however, at 48 Doughty Street, London W.C.1, where he lived for

some time, has become "The Dickens House", with an extensive collection of manuscripts, first editions, and personal belongings. It is also the headquarters of the Dickens Fellowship.

It is in London that Dickens remains are. He lies in the south transept of Westminster Abbey, famed under the name of the Poet's Corner, among tombs and memorials to famous British subjects.

"During his lifetime Dickens travelled a great deal, first as a newspaper reporter, and then in search of background for his books. As a journalist of genious he was an acute observer of people and things, a craftsman with an artist eye for detail, and a lifelong campaigner against the social evil of his day. His articles, stories, plays and novels appeal to us because they are about ordinary people in real places in everyday life, and they are written with such conviction that it is often difficult to separate in his novels fact from fiction."

ENGLISH AND PORTUGUESE INTERROGATIVES
-- A CONTRASTIVE ANALYSIS

Otto Vogel

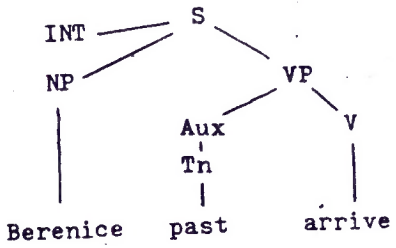
A. *Difference between Declarative and Interrogative Sentences*

If we examine sentences like

English	*Portuguese*
(1) Berenice arrived	(1') Berenice chegou.
(2) Did Berenice arrive?	(2') Berenice chegou?

we notice that there is a semantic difference between them. This difference is the node INT that has been added to (2). The node INT dominates all elements of the sentence, as seen in Fig. 1.

Fig. 1 - Tree format of sentence (2)



According to some transformationalists, Ross (1970) for example, an interrogative is a constituent of a performative sentence containing a verb like *ask* (perguntar). The deep structure of (2) would then be:

English

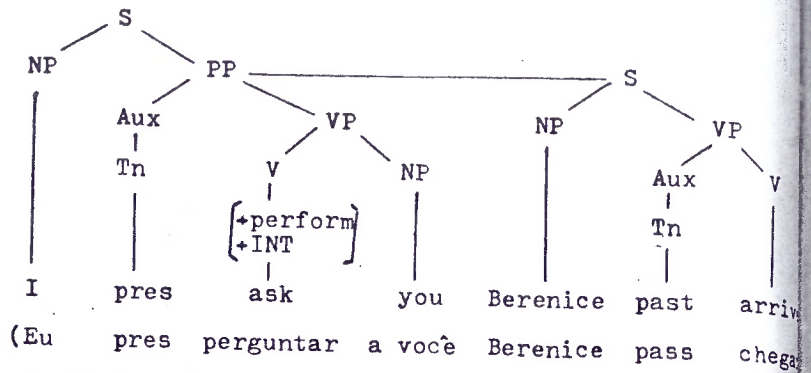
(3) I ask you whether Berenice arrived.

Portuguese

(3') Eu pergunto a você se Berenice chegou.

The tree format of (3) is shown in Fig. 2.

Fig. 2 - Tree format of (3)



B. *Types of Interrogatives*

We're going to analyze five types of interrogatives in English. The structure of each type will be contrasted with the equivalent in Portuguese.

1. *"Yes-no" Questions*

We have seen that the semantic difference between a declarative and interrogative sentence is the node INT that has been added to the interrogative. The speaker when asking a question like (2) wants to know whether the statement is true or false. He doesn't want to know *how* or *when* Berenice arrived, but whether she arrived or not. The possible answers to (2) can be "yes" or "no."

The "yes-no" interrogative is very significant. It is called "yes-no" because it can elicit a "yes" or "no" response.

There are two patterns of "yes-no" questions in English and only one in Portuguese, as

illustrated below.

Pattern a.

In pattern (a), if the Aux in the kernel sentence is a *modal*, *have* or *be*, as in

(4) (a) Berenice will arrive.

(b) Berenice has arrived.

(c) Berenice is arriving.

The transformation consists in moving everything that is dominated by Aux in the phrase marker of the deep structure to the front of the sentence.

$$\text{NP Aux} \begin{Bmatrix} \text{modal} \\ \text{have} \\ \text{be} \end{Bmatrix} \text{X} \rightarrow \text{INT Aux} \begin{Bmatrix} \text{modal} \\ \text{have} \\ \text{be} \end{Bmatrix} \text{NP X}$$

Where X simple means anything following the kernel sentence in the rule. We can observe this process in the following strings which, after performing the interrogative transformation, will produce sentences (5. a, b, c).

Berenice Aux arrive ⟶ INT pres will Berenice arrive

(5) (a) Will Berenice arrive?

Berenice Aux arrive ⟶ INT pres have Berenice past arrive

(5) (b) Has Berenice arrived?

Berenice Aux arrive ⟶ INT pres be Berenice - ing arrive

(5) (c) Is Berenice arriving?

As seen, everything that is dominated by Aux in the phrase marker of the deep structure is moved

to the front of the sentence. In other words, the node INT dominates all elements in the sentence.

Pattern b.

If the kernel sentence does not contain a *modal*, *have* or *be* as Aux in the deep structure, like

(6) Berenice reads English.

we must introduce a do-type helping verb if we want to apply a "yes-no" interrogative transformation. Like in pattern (a), everything that is dominated by Aux in the phrase marker of the deep structure is moved to the front of the sentence.

Berenice Aux read English ⟶ INT Aux Berenice read English

(7) Does Berenice read English?

Here the transformation consists in starting the question with Aux and changing the main verb to its base form. Notice that only in the simple present and simple past forms we need a do-type helper.

English and Portuguese interrogatives of the "yes-no" type can be transformed into negatives. A sentence like

English

(8) Won't Berenice eat the cake?

Portuguese

(8') Berenice não comerá o bolo?

contains two nodes: the node INT and the node NEG.

To change a declarative sentence into an interrogative - negative, two transformations are performed almost simultaneously. First the declara-

tive sentence is changed into a question:

(9) Will Berenice eat the cake?

(9') Berenice comerá o bolo?

Immediately (mentally and instantly) the question is negated; as in (8). The deep structure of (8) is

INT NEG Berenice Aux eat the cake

The type of questions we have been discussing so far presents similarities and differences between English and Portuguese. Here are the main characteristics pointed out:

(i) In English, an interrogative always requires an auxiliary with the exception of *be* and optionally *have* when used as main verbs. Everything that is dominated by Aux in the phrase marker of the deep structure is moved to the front of the sentence. In Portuguese no auxiliary and no change in word-order are required to produce a "yes-no" question. Questions which are signaled in English by means of word-order are mainly signaled in Portuguese by intonation contrast.

(ii) The node INT dominates all elements of the sentence, as seen in Fig. 1.

(iii) In both languages, a "yes-no" question can be negated.

Compare: (8) Won't Berenice eat the cake?

(8') Berenice não comerá o bolo?

2. *Information Questions*

The second major form of interrogative that occurs in English and in Portuguese is information

questions — questions that require a substantial answer. Here something is unknown and the response elicited is normally the supplying of the unknown.

Information questions are often called "Wh-questions" in English because they are introduced by words that begin with a *wh* like *when* (quando), *where* (onde), *what* (o que), etc.

If the information wanted is about the subject of the sentence, we begin the question with *who* (quem) or *what* (o que), as in

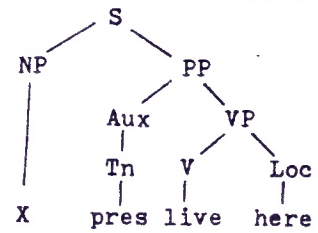
English	*Portuguese*
(10) (a) Who lives here?	(10') (a) Quem mora aqui?
(b) What happened?	(b) O que aconteceu?

If we analyze questions like (10. a, b) in the light of transformational-gerative rules, we may say that the underlying structure is a sentence in which something is unknown. The unknown is represented by X in our discussion.

English	*Portuguese*
(11) (a) X lives here.	(11') (a) X mora aqui.
(b) X happened.	(b) X aconteceu.

The tree format of (11. a) has the following structure:

Fig. 3 - Tree format of (11. a)



If the information wanted is about some other element of the sentence, we begin the question with words like *where* (onde), *when* (quando), *who* (quem), *how* (como), etc.

English

(12) (a) Where does Berenice live?

(b) When does Berenice arrive?

(c) Who did Berenice see?

(d) How does Berenice play?

Portuguese

(12') (a) Onde Berenice mora?

(b) Quando Berenice chega?

(c) Quem Berenice viu?

(d) Como Berenice joga?

The nature of the node that contains the unknown will determine which interrogative word will occur in the surface structure. Like in (11), the questions in (12. a-d) contain kernel sentences in which something is unknown. The unknown is represented by X in our discussion.

English	*Portuguese*
(13) (a) Berenice lives X.	(13') (a) Berenice mora X.
(b) Berenice arrives X.	(b) Berenice chega X.
(c) Berenice saw X.	(c) Berenice viu X.
(d) Berenice plays X.	(d) Berenice joga X.

The tree format of questions (12. a-d) is shown in the following figures. The figures on the left show the structure in English, and those on the right show the structure in Portuguese.

Fig.4 - Tree format of (12. a)

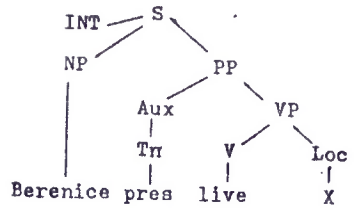


Fig.4' - Tree format of (12'. a)

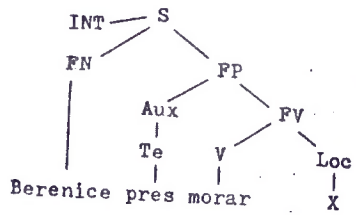


Fig.5 - Tree format of (12. b)

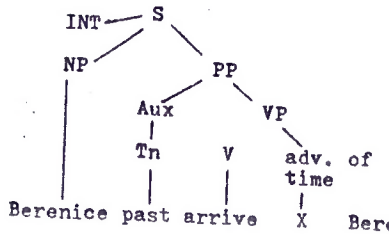


Fig.5' - Tree format of (12'. b)

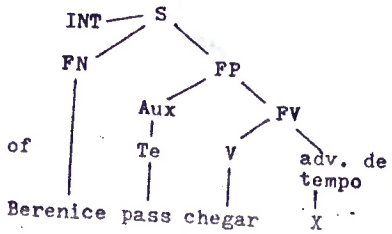


Fig.6 - Tree format of (12. c)

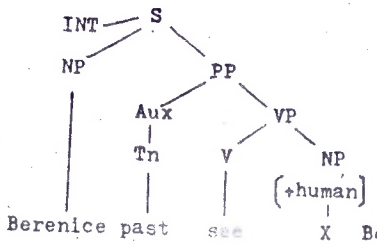


Fig.6' - Tree format of (12'. c)

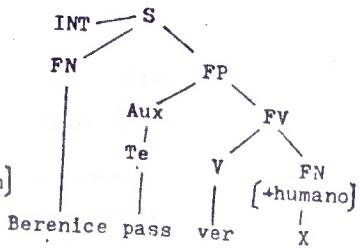


Fig.7 - Tree format of (12. d)

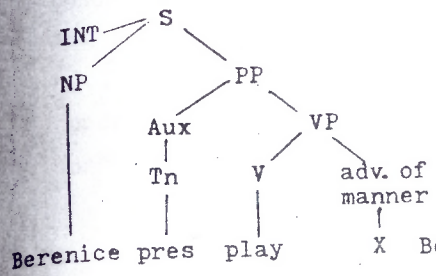
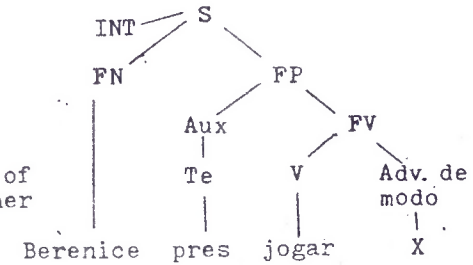


Fig.7' - Tree format of (12'. d)



As seen, information questions present similar underlying structures in English and in Portuguese. However, they differ in their surface structures. In English a do-type helper is needed when the information wanted is not about the subject of the sentence. When the Aux is not *do*, it can be either a *modal*, *have* or *be*. In Portuguese no Aux is required to produce an information question.

3. *Alternative Questions*

If we analyze a question like

(14) Did Berenice arrive today or did she arrive yesterday?

(14') Berenice chegou hoje ou chegou ontem?

we notice that this type of question is distinct from a "yes-no" question. In fact, the answer to (14) is not "yes" or "no." The hearer to whom (14) is addressed may answer:

(15) (a) Berenice arrived today. or

(b) Berenice arrived yesterday. or

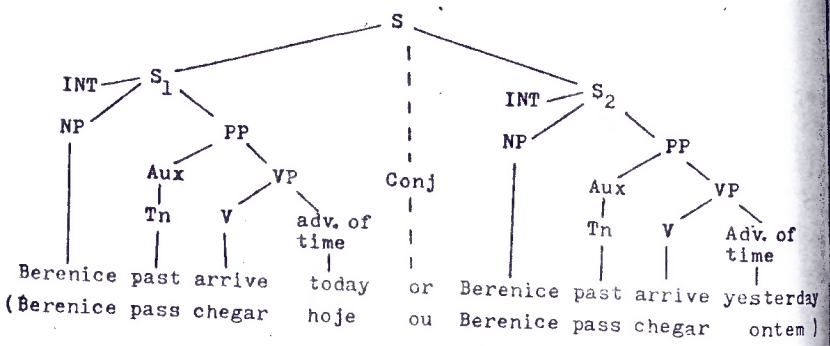
(c) Berenice didn't arrive either today or yesterday.

If the answer is (c) the hearer could add:

(d) Berenice arrived last week.

The tree format of (14) is shown in Fig. 8.

Fig. 8 - Tree format of (14)



As seen, in its underlying structure a question like (14) contains two sentences to which the node INT has been added. The two sentences are joined by the conjunction *or*. There is no difference in the deep structure of English and Portuguese alternative questions.

4. *Tag Questions*

There is another very common form of question in English, semantically distinct from those we

have analyzed so far. It is called "tag question."

Tag questions appear to be either negative or positive statements with an appended question element.

Tag questions are underlying suppositions, hopes, fears, etc., for which the speaker is seeking confirmation.

If we contrast sentences like

(15) (a) Berenice has left, hasn't she?

(b) Berenice hasn't left, has she?

we notice that both are of two parts: a statement (positive or negative) and a tag question.

We also notice that in (15. a) the node NEG dominates the tag; whereas in (15. b) the node NEG dominates the statement. In other words, in (15. a) the NEG in the tag results only because there is no NEG in the main statement. While in (15. b) the non-occurrence of NEG in the tag results from the NEG present in the main sentence. This is a systematic rule in English. Whenever the statement that precedes the tag is a positive statement, NEG dominates the tag; and whenever the statement that precedes the tag is negated, the tag remains in the positive form.

Tag questions are not common in Portuguese, although some speakers use them, as illustrated in (16):

(16) Berenice fala inglês, não é?

But we can notice that (16) presents a different

structure than (15. a, b).

5. Indirect Questions

In reported speech we often make use of a kind of question called indirect, as in

English

(17) (a) He asked me whether it was fun to ride on a bicycle.

(b) He wanted to know whether I liked pop music.

(c) He asked me where the post office was.

(d) He wanted to know what my name was.

(e) He wanted to know why I was late.

(f) He wanted to know when the accident occurred.

(g) He wanted to know who ate the cake.

Portuguese

(17') (a) Ele perguntou-me se era divertido andar de bicicleta.

(b) Ele quis saber se eu gostava de música popular.

(c) Ele perguntou-me onde ficava o correio.

(d) Ele quis saber qual era meu nome.

(e) Ele quis saber porque eu estava atrasado.

(f) Ele quis saber quando o acidente ocorreu.

(g) Ele quis saber quem comeu o bolo.

What do we notice in these sentences? At least three things are apparent.

(i) Sentences (17. a, b) are underlying "yes-no"

questions:

(18) (a) Is it fun to ride on a bicycle?

(b) Do you like pop music?

(18') (a) É divertido andar de bicicleta?

(b) Você gosta de música popular?

(ii) Sentences (17. c-g) are underlying information questions:

(18) (c) Where is the post office?

(d) What is your name?

(e) Why are you late?

(f) When did the accident occur?

(g) Who ate the cake?

(18') (c) Onde fica o correio?

(d) Qual é seu nome?

(e) Por que você está atrasado?

(f) Quando o acidente ocorreu?

(g) Quem comeu o bolo?

(iii) All sentences in (17) are constituents of a performative sentence containing a verb like *ask* or *want*.

As seen in (17) and (17'), indirect questions present similar structures in English and in Portuguese.

SUMMARY

We have seen that an interrogative sentence is semantically different from a statement. This difference is the INT that has been added to the interrogative.

In the study of interrogatives, five different forms have been analyzed, and we have noticed that each type is semantically distinct from each other. To summarize, here are the main characteristics of each type. The similarities and differences between English and Portuguese are pointed out.

1. *"Yes-no" Questions*

(i) The response is either "yes" or "no."

(ii) In English, everything that is dominated by Aux in the phrase marker of the deep structure is moved to the front of the sentence. In Portuguese, no Aux and no change in word--order are needed to produce a question.

(iii) In both languages, a "yes-no" question is, in its underlying structure, a constituent of a performative sentence containing a verb like *ask*, as we have seen in (3).

(iv) In both languages, a "yes-no" question can be negated, as we have seen in (8).

2. *Information Questions*

(i) Information questions are underlying sentences in which something is unknown and the response elicited is the supplying of the unknown.

(ii) The nature of the node that contains the unknown will determine which interrogative word will occur in the surface structure.

(iii) The speaker when asking a Wh- question wants an information.

(iv) Information questions present similar underlying structures in English and in Portuguese. However, they differ in their surface structure. In Portuguese, no Aux and no change in word-order are needed to produce an information question.

3. *Alternative Questions*

(i) Alternative questions are constituents of two underlying sentences to which the node INT has been added; the two sentences are joined by the conjunction *or*, as seen in Fig. 8.

(ii) The speaker when asking a question with *or* wants an information.

4. *Tag Questions*

(i) Tag questions are underlying suppositions, hopes, fears, etc., for which the speaker is seeking confirmation.

(ii) Tag questions appear to be either negative or positive statements with an appended question element.

(iii) Tag questions are not common in Portuguese, although some speakers use them, as in (16).

5. *Indirect Questions*

(i) Some indirect questions are underlying "yes-

-no" questions, as in (17. a, b); others are underlying information questions, as in (17. c-g).

(ii) All indirect questions are constituents of a performative sentence containing a verb like *ask* or *want*.

(iii) Indirect questions present similar structures in English and in Portuguese.

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THE DRAMATIC FUNCTION OF "AENEAS' TALE TO DIDO" IN *HAMLET*

Sílvia Mussi da Silva Claro

Basic Text

Ham. 'The rugged Pyrrhus, like th' Hyrcanian beast -'

'Tis not so; it begins with Pyrrhus:

'The rugged Pyrrhus, he whose sable arms,
Black as his purpose, did the night resemble
When he lay couched in the ominous horse,
Hath now this dread and black complexion smear'd
With heraldry more dismal. Head to foot
Now is he total gules, horridly trick'd
With blood of fathers, mothers, daughters, sons,
Bak'd and impasted with the parching streets,
That lend a tyrannous and a damned light
To their lord's murther. Roasted in wrath and fire,
And thus o'ersized with coagulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam seeks.'

So, proceed you.

Pol. Fore God, my lord, well spoken, with good accent and good discretion.

1. Play. 'Anon he finds him,
Striking too short at Greeks. His antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command. Unequal match'd,
Pyrrhus at Priam drives, in rage strikes wide;
But with the whiff and wind of his fell sword
Th' unnerved father falls. Then senseless Ilium,
Seeming to feel this blow, with flaming top
Stoops to his base, and with a hideous crash
Takes prisoner Pyrrhus' ear. For lo! his sword,
Which was declining on the milky head
Of reverend Priam, seem'd i' th' air to stick.
So, as a painted tyrant, Pyrrhus stood,
And, like a neutral to his will and matter,
Did nothing.

But, as we often see, against some storm,
A silence in the heavens, the rack stand still,
The bold winds speechless, and the orb below
As hush as death — anon the dreadful thunder
Doth rend the region; so, after Pyrrhus' pause,
Aroused vengeance sets him new awork;
And never did the Cyclops' hammers fall
On Mars's armour, forg'd for proof eterne,
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam.
Out, out, thou strumpet Fortune! All you gods,
In general synod take away her power;
Break all the spokes and fellies from her wheel,
And bowl the round nave down the hill of heaven,
As low as to the fiends!'

Pol. This is too long.
Ham. It shall to the barber's, with your beard.—
Prithee say on.
He's for a jig or a tale of bawdry, or he sleeps. Say on; come to Hecuba.

1. Play. 'But who, O who, had seen the mobled queen —'

Ham. 'The mobled queen'?
Pol. That's good! 'Mobled queen' is good.

1. Play. 'Run barefoot up and down, threat'ning the flames
With bisson rheum; a clout upon that head
Where late the diadem stood, and for a robe,
About her lank and all o'erteemed loins,
A blanket, in the alarm of fear caught up —
Who this had seen, with tongue in venom steep'd
'Gainst Fortune's state would treason have pronounc'd.
But if the gods themselves did see her then,
When she saw Pyrrhus make malicious sport
In mincing with his sword her husband's limbs,
The instant burst of clamour that she made
(Unless things mortal move them not at all)
Would have made milch the burning eyes of heaven
And passion in the gods.'

This is an attempt to demonstrate that the specific features of the set speech which mark the diction of The First Player's elocution[2] in *Hamlet* were deliberately used in order to reveal unexpected connections between this episode and the whole play.

The set speech was the very foundation of pre--Shakespearean drama. In Shakespearean theater, however, it ceases to be a rhetorical insertion lacking connection with the situation as a whole and becomes a piece organically related to the structure of the play. Each word in "Aeneas' Tale

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1. *All the quotations of* Hamlet *were taken from: William Shakespeare.* The Tragedy of Hamlet, Prince of Denmark. *Ed. G.L. Kittredge*

2. *In the fragment delivered by the First Player there can be found the following stiffened formulas which characterize a set speech:*
   a. *A strongly-marked formalism shrouds true feeling in a closelywoven texture of mytho-logical parallels and correspondences. Hecuba and Priam are evoked as precedents of suffering.*
   b. *Emotions are stereotyped since they are all pitched too high in accordance with the Senecan pattern.*
   c. *Each individual topic is isolated and treated separately; the speech proceeds step by step and the various motifs are developed independently of one another.*
   d. *In these lines the style is somewhat more artificial and formal than in the body of the play.*
   e. *The apostrophe to Fortune and the invocation to the gods appear as conventional* topoi of lament.

to Dido"[3] throws new lights upon *The Tragedy of Hamlet, Prince of Denmark*.

Fiction appears in *Hamlet* as a duplication of reality. The protagonist summons the figure of revengeful Pyrrhus looking for reverend Priam (II, ii, 472-486) when he starts delivering "Aeneas' Tale to Dido." The Player continues the speech (II, ii, 490-519) and the prince is thus able to watch the scene detachedly. Hecuba is evoked at Hamlet's urge (II, ii, 521-541) and the protagonist's plight is then thoroughly portrayed in this theatrical mirror, in this verbal painting. Like Priam, the king of Denmark, Hamlet's father, has been murdered; unlike Hecuba, the queen, his mother, refuses to play the part of a mourning widow; like Pyrrhus, Hamlet is prompted to revenge by the ghost of his father.

Dramatic action is the standpoint from where Hamlet is able to face the environment he has to fight. The First Player's speech results not only in the hero's meditation upon his psychological make-up (II, ii, 575-615) but also in his decision to put The Mousetrap on stage in order to test Claudius. "The play's the thing / Wherein I'll catch the conscience of the king." (II, ii, 632--633) The dramatization of "Aeneas' Tale to Dido"

3. *Wilson asserts that The First Player's speech is connected with the lost* Dido and Aeneas *of which nothing is known except that it was performed on January 8, 1598 by the Admiral's Company* (What Happens in Hamlet, p. 303).

incites Hamlet to action, that is, to the performance of "The Murder of Gonzago." He suits "the action to the word, the word to the action." (III, ii, 20-21) The protagonist's energy derives from and is directed to the theatrical sphere.

A play is a powerful instrument to stir someone's mind since its composition involves selection and emphasis: its components are carefully chosen and graded so that a specific overall effect will be attained. A dramatic piece reflects reality in the desired proportions as a magic mirror magnifies or reduces the figures projected on it. The Elizabethans conceived art as the glass of nature in the ethical sense.[4] Therefore Hamlet confronts his mother with her act by showing her "a glass/ where you may see the inmost part of you." (III, iv, 19-20) The performance of the play within the play is thus able to strike Claudius' conscience.

The First Player's speech and Hamlet's soliloquy that follows, "O, what a rogue and peasant slave am I" (II, ii,575-633), hold to one another a mirror-image relationship.[5] Both are approximately the same length and may be divided into three parallel movements which run inversely: "Aeneas' Tale to Dido" goes from the slayer (Pyrrhus) to the victim (Priam) and to the royal

4. *Levin, p. 289.*

5. *Ibid., pp. 288-289.*

mourner (Hecuba) while the monologue starts with Hecuba and directs itself to the murdered king (old Hamlet) and to the villain (Claudius). The speech runs from action to passion and the soliloquy reverses this direction.

Also the artificial language of the Player's speech contrasts with Hamlet's unaffected self--accusation in the monologue. The Player curses Fortune as a strumpet — his diction is external — while Hamlet directs his criticism toward his inner self and falls "a-cursing like a very drab." (II, ii, 614) The rhetorical quality of Pyrrhus lines stresses the discrepancy between words and deeds, between "seems" and "is," which is one of the fundamental conflicts in the play. The theatrical nature of the Player's elocution functions as a foil to the reality of Hamlet's condition.

Aeneas' account of Priam's assassination[6] throws Hamlet in two different directions: to his inner self and to his audience. This process is portrayed in the paradigm below:

6. *By requesting the narration of "Priam's slaughter" as it was told in "Aeneas' Tale to Dido," Hamlet refers the reader to the retrospective story that Virgil tells in the second book of his* Aeneid *(506-558). The same material was used by the Earl of Surrey in his first experience with English blank verse and by Marlowe and Nashe in their early tragedy* Dido, Queen of Carthage. *Shakespeare's lyrical approach to the matter reveals the influence of Ovid's* Metamorphosis *(Levin, pp. 277-278).*

GODS	compassion
↑	
HECUBA	passion?
↑	
PRIAM	passion!
↑	
PYRRHUS	action
↑	
AENEAS	narration
↓	
FIRST PLAYER	"action"
↓	
HAMLET	"passion"
↓	
ACTOR	interpretation
↓	
AUDIENCE	reaction[7]

Emotions are presented indirectly as if they were viewed in a mirror. Hecuba's grief (psychological pain is expressed in the diagram by a question-mark) is probably witnessed by the gods whose compassion is supposed to awake our sympathy for the Trojan queen's miserable condition. Also Priam's agony (physical pain is expressed in the scheme by an exclamation-point) is transmitted through his widow's despair. The impact of Pyrrhus' treacherous deed is felt at the vision of his victim's suffering. The sad story told by Aeneas reveals the burden he has been carrying

with him. In *Hamlet* truth is always reflected in a looking-glass. It is the shadow in Plato's cave. This explains the prince's words when he discloses Claudius' machinations: "I see a cherub that sees them." (IV, iii, 54)

The First Player impersonates all the emotions experienced by the mythological figures

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7. *Pyrrhus comes upon the stage before Priam. The newcomer's treacherous assault is the cause of Trojan King's suffering. Therefore the paradigm presented in this essay slightly differs from the one proposed by Levin, p. 291:*

Gods	campassion
↑	
Hecuba	passion?
↑	
Pyrrhus	action
↑	
Priam	passion!
↑	
Aeneas	narration
↓	
First Player	"action"
↓	
Hamlet	"passion"
↓	
Actor	interpretation
↓	
Audience	reaction

evoked in the speech (this is the reason why "action" appears in quotation marks in the diagram). Hamlet is moved by these torments which are not his own ("passion" also appears in quotation marks) and is aroused from passivity to action. To accomplish his task the prince plays upon those who are around him and becomes an actor. He hits the audience when he says:

> I have heard
> That guilty creatures, sitting at a play,
> Have by the very cunning of the scene
> Been struck ....
> (II, ii, 616-619)

A play-outside-the-play has been engendered by audience participation.

Hamlet's request to listen to the account of Priam's slaughter as it was told in "Aeneas' Tale to Dido" reveals his remarkable memory and his tremendous capacity to summon the past (II, ii, 452-471). The matter of Troy is revived to give a deeper dimension to the northern saga. The Elizabethans would certainly view the conflict between the houses of York and Lancaster in the struggle between the Greeks and the Trojans. The past runs parallel to the present in the play.

The ghost materializes the past and Hamlet is the only one able to communicate with him. Horatio knows that "this spirit, dumb to us, will speak to him," that is, to the prince (I, i, 171). By penetrating the past, the hero pierces life after

death. Looking back prevents him from reconciling with the Danish court that completely forgot the murdered king. But it also endows him with a wider view of the present and the future. He does not act impulsively as Laertes does. His steps are carefully chosen to obtain an effect as he has learned from observing the dramatic structure of a play.

Imagery in The First Player's speech is a powerful aid to Hamlet since it shapes paradoxical aspects of the protagonist's predicament. Each image in Pyrrhus episode reveals that the prince has a multiple vision of the same event. The characters in "Aeneas' Tale to Dido" are not allegorical only since their connexion with the whole play is ambiguous.

Pyrrhus — the avenger — is described by Hamlet as "th'Hyrcanian beast." (II, ii, 472) The ghost also calls Claudius a beast for his vile fratricide: "Ay that incestuous, that adulterate beast." (I, v, 41) Pyrrhus' violent initiative to devastate disintegrated Troy is admired by Hamlet in the same way the prince respects Fortinbras, the hot-blooded Norwegian who takes advantage of Denmark's disorganization to invade it. But the sight of burning Ilium causes Hamlet to execrate his own role as a revenger. By becoming one he would participate in Pyrrhus' and Claudius' butchery. Hamlet wants to be "cruel, not unnatural."

(III, ii, 413) Pyrrhus is as remorseless (II, ii, 513) as Hamlet would like to be. Although the prince considers the murder of a defenseless enemy as sheer brutality, he wants to accomplish his filial duty as Pyrrhus does. Pyrrhus' irresolution when the crucial moment comes —

> For lo! his sword,
> Which was declining on the milky head
> Of reverend Priam, seem'd i' th' air to stick.
> So, as a painted tyrant, Pyrrhus stood,
> And, like a neutral to his will and matter,
> Did nothing.
> (II, ii, 499-504)

— parallels Hamlet's procrastination in the performance of his task.

The royal victim is "old grandsire Priam" (II, ii, 486). His defeat provokes pathos because it means the destruction of the respectable aged man ("milky head of reverend Priam" in II, ii, 500-501) who stands for tradition, royalty and legitimate leadership. He is the father, the head of the Trojan House, he is Ilium itself (II, ii, 496). Hamlet's father is also the royal head of the Danes and is the rightful king, not an usurper like Claudius. Pyrrhus and Claudius disrespect order and tradition by means of a "malicious sport." (II, ii, 536) Priam also stands for young Hamlet's own paralysis before violence. Pyrrhus' rage makes the old man senseless: "But with the whiff and wind of his fell sword/Th'unnerved father falls."

(II, ii, 495-496) By witnessing Priam's slaughter, Hamlet is able to realize that true value cannot do much against violence.

Hecuba *is* the climax of the episode and she represents the essence of Hamlet's conflict. She is the wife who goes mad at seeing her husbands' limbs minced by Pyrrhus' sword. Antithetically, Gertrude is not made to be a widow and she has to become a bride again — she enjoys her feminine charm and her role as a queen. Marriage is for her an appetite (I, ii, 144). When Hecuba loses her husband she loses the notion of her royalty and becomes only a woman caught by fear and despair.

> 'Run barefoot up and down, threat'ning the (flames
> With bisson rheum; a clout upon that head
> Where late the diadem stood, and for a robe,
> About her lank and all o'erteemed loins
> A blanket, in the alarm of fear caught up --
> (II, ii, 528-532)

Gertrude is not blinded by tears as Hecuba is, but by lust, vanity and compliance. She loves a Hyperion and then a satyr indifferently. Hamlet fails to understand that Ophelia would be as devoted a wife as Hecuba. Polonius' daughter goes mad when her lover becomes her father's killer and she is portrayed as "one incapable of her own distress." (IV, vii, 179) She drowns herself in the water which stands for her tears: "Too much of water hast thou, poor Ophelia, / And therefore I

forbid my tears." (IV, vii, 187-188) At the sight of burning Troy Priam's wife also faces death by threatening the flames with her "bisson rheum."

Hecuba's "o'erteemed loins" stress her role as the mother of the Trojan House. By running "barefoot up and down, threat'ning the flames" she reveals her pathetic helplessness before the wild brutality of the invader's "bleeding sword." Gertrude fails in her task of preserving the integrity of the royal family since she herself creates the unnatural family links — "a little more than kin and less than kind" (I, ii, 65) — which provoke bloodshed.

> So shall you hear
> Of carnal, bloody, and unnatural acts;
> Of accidental judgements, casual slaughters;
> And, in this upshot, purposes mistook
> Fall'n on th'inventors' heads.
> (V, ii, 391-396)

Gertrude's unconcerned garrulousness contrasts with the poignancy of Hecuba's silence. Distress prevents Priam's widow from uttering a single word and at last she breaks in a "burst of Clamour." Hamlet also feels his own loquacity to be ineffective and therefore compliant and obscene.

> This is the most brave,
> That I, the son of a dear father murther'd,
> Must (like a whore) unpack my heart with words
> And fall a-cursing like a very drab,
> A scullion.
> (II, ii, 610-615)

"Aeneas' Tale to Dido" communicates the insensibility provoked by luxury through a rhetorical assault upon the senses. The sight is stricken by the contrast between black — "black complexion," "sable arm," "black as his purpose," "did the night resemble" — and red — "gules," "damned light," "fire," "coagulate gore," "carbuncle." In the whole play Hamlet's dark colors — "nighted co colour," "inky cloak," "suits of solemn black" (I, ii, 68, 77, 78) bring out the flaming lust and ambition around him. Fire produces a red light and the remains are black. These unnatural colors contrast with the green and brown used by Shakespeare to depict nature.

Not only sight but also ear, taste and touch are assailed by the First Player's rhetorical speech. Pyrrhus' ear is so violently caught by the "hideous crash" (II, ii, 498) made by falling Troy that the avenger stops for a while (II, ii, 496--501). The gods themselves are impressed by Hecuba's "burst of clamour." (II, ii , 531) In opposition, the silence which precedes a storm is visualized:

> But, as we often see, against some storm
> A silence in the heavens, the rack stand still,
> The bold winds speechless, and the orb below
> As hush as death -- anon the dreadful thunder
> Doth rend the region....
> (II, ii, 505-509)

The episode disgustfully appeals to taste because it is seasoned with blood — "blood of

fathers, mothers, daughters, sons, /Bak'd and impasted with the parching streets" (II, ii, 480--481) — although the public has considered the passage as having "no sallets in the lines to make the matter savoury." (II, ii, 453-471) Touch is also assailed by blood which adheres to the skin: from head to foot Pyrrhus is total gules.

The fragment delivered by the First Player is composed of a series of slides, as if it were a medieval tableau. One sees Pyrrhus looking for Priam, Priam falling down, Pyrrhus standing up like a painted tyrant and Hecuba threatening the flames in her despair. The adverb "anon" means "very soon"[8] and therefore its use (II, ii, 490--509) reinforces the "nows" which mark the passage. Also the employment of the present tense throughout these lines (except where Pyrrhus' hesitation is described) conveys the impression of immediacy. The "-ing" and "-ed" forms stress the static quality of the scene. The art of painting is Hamlet's analogy for the hypocrisies of the court and the discrepancy between appearance and reality.

The stylized diction of "Aeneas' Tale to Dido" also springs from the far-fetched words — "coagullate," "fellies," "hush" (adjective), "impasted," "mobled," "o'ersized," "o'erteemed," "repugnant," "unnerved" and "whiff" — strategically placed among the predominant familiar Saxon monosyllables so that they diffuse their strangeness throughout

8. *Levin, p. 283.*

the passage.

Hamlet reveals his consciousness of the affected style which marks the First Player's speech when he corrects himself by transforming the formal comparison of the first line — "The rugged Pyrrhus, like th'Hyrcanian beast" (II, ii, 472) into a direct description of the Greek invader — "he whose sable arms." (II, ii, 474)

The rhetorical quality of "Aeneas' Tale to Dido" causes its detachment from the body of the play and therefore stresses its function as a catalyst in Hamlet's final decision to unmask Claudius. Words are the prince's instrument in the accomplishment of his task: "I'll speak daggers to her but use none." (III, iii, 414) By listening to the report on Priam's slaughter made by Aeneas — the pious and lonely hero who struggled against human frailty to fulfill a divine mission almost beyond his strength — and dramatized by the Player Hamlet rehearses for the performance of his filial duty.

In pre-Shakespearean drama the spoken word was the only available means to shape scene and atmosphere, to express gesture and movement, to communicate the characters' states of mind and motifs for action, as well as to present the development of the plot. Therefore, the set speech was its fundamental ingredient.

The specific quality of Shakespeare's plays results from their combination of vigorous action presented on the stage with the language of emotion embodied in long speeches. The set speech ceases thus to be a rhetorical passage artificially inserted in the play and is integrated with the action, the characterization and the structure of the theatrical piece. The long emotional speeches appropriately reveal the Elizabethan's taste for inflated sentiments and express the dynamic thrust of the Renaissance man who had grown conscious of his own worth.[9]

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9. *Clemen,* English Tragedy Before Shakespeare, *pp. 42-43.*

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