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THE LIVING DICKENS

Kera Stevens

I am always delighted when I hear of University professors of English taking the pains to organize English seminars at their Faculties here in Brazil. I am particulary delighted when the Seminar includes literature as well as language. Basic as language is, important as it may be for the future of the student (and no one appreciates this point more than I do) yet it is literature which carries (or should carry) us off on the "viewless wings of poesie" (or prose), to other realms. It is literature which should help us to understand life in all its manifold aspects of the past and the present and open our minds to the incredible possibilities ot the future. The association between literature and life is, fortunately, again being accepted in literature circles, as I, faithful to great "men of letters" of the past, have always believed it should be.

So, when I received an invitation from the Centro Acadêmico of a private Faculty here in São Paulo, to give a talk on a literary theme to the students during their *Semana de Letras*, I was happy to accept. It would be the only talk on literature in a week of language, so required careful consideration. Further consideration was also necessary as it was explained to me that the knowledge of English possessed by my audience would vary from very basic to Cambridge Proficiency. Quite a wide range! There was also the factor that the Centro was particulary anxious I speak, or hold the students' attention for 100 minutes! As a firm believer that after a an hour's lecture, even in one's own language, one's attention begins to wander, I could see I was faced with an interesting challenge.

I chose Dickens for my author, not so much because he was on the syllabus of one of the courses, but because he is so pre-eminently a writer of universal appeal. Dickens' popularity has never waned. I is not an exaggeration that his name is often linked with that of Shakespeare. He has the same compassion for the individual and a similar concern with universal

order. Over the years I have read a vast variety of his works with university students and have seen his magic work. This year at USP was the turn os his masterpiece "David Copperfield" and again it was gratifying to see the charm had not failed.

Dickens himself gave me the idea of how to present my theme. I remembered his famous readings,when the great author who, given the opportunity might also have been one of the greatest actors of his age, used to act out dramatic scenes from his works. So convincing was he that ladies would swoon and have to be carried out of the lecture hall during the description of Nancy's murder. I had no intention of reducing my audience to insensibility but, on the contrary, considered that active participation on their side would help to make things more alive. I half-considered calling my talk *Making Dickens Live* and then thought "How ridiculous! Dickens is alive and always will be and, magician that he was, everything he touched came to life also". Hence, I called my talk and the three sketches, based on his work that I wrote for it-*The Living Dickens*. For, as I pointed out, in more detail, of course, than I am including here, Dickens was and is so very alive. So are so many of his characters, "the creatures of his brain" as he calls them when be tells us in the Preface to *David Copperfield*, how sorry he is to say goodbye to them for ever, as if dismissing a part of himself. So is his world, a world which is not so unrelated to ours as might at first appear. Don't we still have Oliver Twist's asking for more, Nancy's being murdered and, fortunately, the radiant intensity of first loves like that of David and Dora? This is just to mention the three incidents I chose for my sketches.

The idea was that I should pause periodically in my lecture for students to read a little scene connected with some of the points I had been making and further exemplifying Dickens's skill at creating character, dialogue, suspense, setting, his gift for

dark macabre and light humour and his compassionate concern for mankind. Copies of all texts quoted and the sketches were to be distributed to "actors" and spectators, the sketches were preferably to have been given earlier to the actors so that they could practise beforehand. In the event it was not possible to do this and so parts had to be assigned on the day. Once again I experienced the pleasure of seeing how enthusiastic Brazilian students are about accepting parts in plays and what in-born talent they have for acting, even in a foreign language. I was very pleased with the performance of my "actors" - or rather "actresses",as like in most Letters' courses, the fair sex were in the majority. Their perfomance was particularly noteworthy as they had had no time for rehearsals. The audience was a very receptive one , even those whose English was weakest seemed to be able to follow well for the exactly hundred minutes it all lasted.

This is a method I plan to use again with other writers, particularly when the audience is a varied one and sufficient time is available. I am already visualizing *The Living Shakespeare, The Living Hardy, The Living Jane Austen* ...

For my fellow members of ABRAPUI who are interested, here are the simple sketches, which I wrote to illustrate my theme. I myself presented the plays and read any necessary narrative, while the characters introduced themselves and read their parts with suitable actions. As may be seen the parts are not too long and it should not prove too difficult for the rôles to be learnt by heart, (an excellent oral exercise).

OLIVER TWIST ASKS FOR MORE

(Sketch based on the early chapters of *Oliver Twist)*
by Kera Stevens

SCENE - *The Workhouse*-the dining-room (if one may call it that)

CHARACTERS -- who must introduce themselves to the audience

OLIVER TWIST - "I am Oliver Twist,orphan and hero of this story".

TOM - "I am Tom and one of the orphans, also".

HARRY - "I'm Harry , another orphan My father had a small cook-shop (he sold food)".

BOB - "I'm another orphan .

THE MASTER - "I serve out the gruel.I'm a master".

MR. BUMBLE - "I'm Mr. Bumble, the Beadle. (very pompous) I keep the orphans in order".

MR. LIMBKINS - "I'm Mr. Limbkins, the chairman of the Board of Governors. I've never been hungry but I don't mind if the orphans don't get enough to eat".

XxXxX

TOM - This food is terrible. Gruel-Gruel-Gruel! Three times a day!

HARRY - And what is gruel? A little bit of oatmeal and a lot of water. Gruel! Gruel! Gruel! Three times a day.

BOB - But don't forget that we do have an onion twice a week.

OLIVER - And half a roll on Sunday.

TOM - Yes, an onion twice a week and half a roll on Sunday. But the rest of the time it's

TOM
HARRY (together) Gruel! Gruel! Gruel!
BOB

OLIVER - And so little gruel, too!

TOM - Someone must do something about it. Everybody is getting so thin and many of us are dying.

HARRY - I'll tell you something else. If I don't get more food, I might start *eating you*, Oliver, while you'are sleeping peacefully in the next bed to mine.

TOM - We must complain to the master. We must tell him that we need more to eat. Who'll tell him?

HARRY - Not I.
BOB - Not I.
OLIVER - Not I.

TOM - Not I. So we'll draw lots. (He writes their names on a piece of paper. They draw)

TOM - Oliver, Oliver. You're the one who has to ask for more.

OLIVER - Oh, dear me! Oh, dear me!

XxXxX

Text to be read aloud.

The evening arrived; the boys took their places. The master, in his cook's uniform, stationed himself at the copper; his pauper assistantsranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other,and winked at Oliver; while his next neighbours nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity:

The master is standing by the copper and Oliver comes up with his empty plate in his hand. He looks at Oliver as if he can't believe his eyes, which he probably can't.

OLIVER - Please, sir, I want some more.

THE MASTER - "What!" (at length in a faint voice as if the shock has been too much for him). Can I believe my ears? What did I hear you say?

OLIVER - Pleace sir, I want some more.

THE MASTER - (hits out at Oliver and calls) Mr.Bumble! Mr. Bumble! Oliver has asked for more. Oliver has asked for more.

MR. BUMBLE - I don't believe it! It isn't possible! Such a thing has never happened before! The boy's a villain! A terrible villain! Asking for more indeed! Villainy! The Board must hear about this. (He rushes into the room where the Board is sitting and says to the Chairman) . Mr.Limbkins! Mr. Limbkins! I beg your pardon, sir. Sorry to burst in like this. A terrible thing has happened. Oliver Twist has asked for more.

MR. LIMBKINS - *For more! For more!* Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allocated by the dietary?

MR. BUMBLE - He did, sir.

MR. LIMBKINS - That boy will be hung. I know that boy will be hung. Nine years old and already such a villain. I know that boy will be hung.

XxXxX

THE MURDER OF NANCY

Sketch, closely following text

Based on Dickens' Oliver Twist

Kera Stevens

Explanatory text to be read aloud

In return for helping Oliver, Nancy is offered the chance of a new life far away from her old one. Because of her love for Bill Sykes she refuses. Little does she know that her good deed has already been discovered and death is near. She goes home and lies down on the bed and falls asleep. Sykes and Fagin face each other in the light of the dawn and each sees the thought of the murder of Nancy in the other's eyes.

The day was breaking and there was light enough for the men to see each other's faces. They exchanged one brief glance: there was a light in the eyes of both, which could not be mistaken. "I mean", said Fagin, showing that he felt all disguise was now useless, "not too violent for safety. Be crafty, Bill, and not too bold". Bill Sykes leaves.

Oliver Twist Quotation

> Without one pause, or moment's consideration without once turning his head to the right or left, or raising his eyes to the sky, or lowering them to the ground, but looking straight before him with savage resolution: his teeth so tightly compressed that the strained jaw seemed starting through his skin; the robber held on his headlong course, nor muttered a word, nor relaxed a muscle, until he reached his own door. He opened it, softly, with a key; strode lightly up the stairs; and entering his own room, double-locked the door, and lifting a heavy table against it, drew back the curtain of the bed.

SCENE - The poor room in London, where Bill Sykes and Nancy live

CHARACTERS: BILL SYKES - "I am Bill Sykes, a man of violence".
"I am Nancy. I have not always led the life I should have led, but my love for Bill is sincere".

NANCY (rousing herself) -Bill?

SYKES -Get up!

NANCY (with an expression of pleasure at his return) It *is* you Bill

SYKES It is. Get up! (Takes the candle and throws it in the grate) (Nancy gets up and goes towards the window to open the curtains)

SYKES (Thrusting his hand before her)
Let it be. There's light enough for what I've got to do.

NANCY Bill, why do you look like that at me! (Bill drags her into the middle of the room, looks towards the door, once and places his heavy hand upon her mouth)

NANCY Bill, Bill! I - I won't scream or cry - not once - hear me - speak to me - tell me what I have done!

SYKES You know, you she-devil! You were watched tonight; every word you said was heard.

NANCY Then spare my life for the love of heaven as I spared yours. Bill,dear Bill, you cannot have

the heart to Kill me. Oh! think of all I have given up, only this night for you, You *shall* have time to think, and save yourself this crime; I will not loose my hold, you cannot throw me off. Bill, Bill, for dear God's sake, for your own, for mine, stop before you spill my blood! I have been true to you, upon my guilty soul I have!

SYKES No,you she-devil, no. You were watched. We know what you did.

NANCY Bill, the gentleman and the dear lady told me tonight of a home in some foreign country where I could end my days in solitude and peace. Let me see them again, and beg them, on my knees, to show the same mercy and goodness to you: and let us both leave this dreadful place, and for apart, lead better lives, and forget how we have lived, except in prayers, and never see each other again. It is never too late to repent. They told me so - I feel it now - but we must have time - a little, little time!

(Bill grabs his pistol, pauses as he realizes it might make a noise, then beats her twice upon her up-turned face)

(Actions while text is read)

The housebreaker freed one arm, and grasped his pistol. The certainty of immediate detection if he fired, flashed across his mind even in the midst of his fury; and he beat it twice with all the force he could summon, upon the upturned face that almost touched his own.

She staggered and fell: nearly blinded with the blood that rained down from a deep gash in her forehead; but raising herself, with difficulty, on her knees, drew from her bosom a white handkerchief - Rose Maylie's

own - and holding it up, in her folded hands,as high towards Heaven as her feeble strength would allow, breathed one prayer for mercy to her Maker.

It was a ghastly figure to look upon. The murderer stag-gering backward to the wall, and shutting out the sight with his hand, seized a heavy club struck her down.

CHAPTER XLVIII

The Flight of Sikes

Of all bad deeds that, under cover of the darkness, had been committed within wide London's bounds since night hung over it, that was the worst. Of all the horrors that rose with an ill scent upon the morning air, that was the foulest and most cruel.

The sun - the bright sun, that brings back not light alone, but new life, and hope, and freshness to man - burst upon the crowded city in clear and radiant glory.

FIRST LOVE

DAVID COPPERFIELD

Kera Stevens

SCENE - Southern England at its loveliest

CHARACTERS

DAVID: "I am David Copperfield, the hero of this tale.
I am in love, deeply in love, for the first time with

DORA - With me. I am so pretty,so young and perhaps, they say, a little immature for marriage.

MISS JULIA MILLS - "I am Dora's basom friend".
MR. SPENLOW - "I am Dora's father."

David Copperfield

Text to be read aloud.

BLISSFUL

All this time I had gone on loving Dora harder than ever. Her idea was my refuge in disappointment and distress, and made some amends to me even for the loss of my friend. The more I pitied myself, or pitied others,the more I sought for consolation in the image of Dora. The greater the accumulation of deceit and trouble in the world, the brighter and the purer shone the star of Dora high above the world. I don't think I had any definite idea where Dora came from, or in what degree she was related to a higher order of beings; but I am quite sure I should have scouted the notion of her being simply human, like any other young lady, with indignation and contempt.

I was not merely over head and ears in love with her, but I was saturated through and through. Enough love might have been wrung out of me, metaphorically speaking, to drown anybody in;and yet there would have remained enough within me, and all over me, to pervade my entire existence.

The first thing I did, on my own account, when I came back, was to take a night-walk to Norwood, and, like the subject of a venerable riddle of my childhood, to go "round and round the house, without ever touching the house", thinking about Dora. I believe the theme of this incomprehensible conundrum was the moon. No matter what it was, I, the moonstruck slave of Dora, perambulated round and round the house and garden for two hours, looking through crevices in the palings, getting my chin by dint of

violent exertion above the rusty nails on the top , blowing kisses at the ligts in the windows, and romantically calling on the night, at intervals, to shield my Dora - I don't exactly know what from. I suppose from fire; perhaps from mice, to which she had a great objection.

And so it came about, in the end, that Mr. Spenlow told me this day week was Dora's birthday, and he would be glad if I would come down and join a little picnic on the occasion. I went out of my senses immediately; became a mere driveller next day, on receit of a little lace-edged sheet of note-paper, "Favoured by papa - to remind;" and passed the intervening period in a state of dotage.

I think I committed every possible absurdity in the way of preparation for this blessed event. I turn hot when I remember the cravat I bought. My boots might be placed in any collection of instruments of torture. I provided, and sent down by the Norwood coach the night before, a delicate little hamper, amounting in itself, I thought, almost to a declaration:there were crackers in it, with the tenderest mottoes that could be got for money. At six in the morning I was in Covent Garden Market, buying a bouquet for Dora; at ten I was on horseback (I hired a gallant grey for the occasion), with the bouquet in my hat, to keep it fresh, trotting down to Norwood.

I suppose that when I saw Dora in the garden, and pretended not to see her, and rode past the house pretending to be anxiously looking for it, I committed two small fooleries which other young gentlemen in my circumstance might have committed, because they came so very natural to me. But, oh! when I *did* find the house, and *did* dismount at the garden gate, and drag those stony-hearted boots across the lawn to Dora sitting on a garden seat under a lilac tree , what a spectacle she was upon that beautiful morning,among the butterfies, in a white chip--bonnet and a dress of celestial blue!

XxXxX

DAVID - Good morning, Mis Spenlow. I hope I find you well.

DORA - Yes, indeed, Mr. Copperfield, thank you. Julia, this is Mr. Copperfield who works with papa in his office.Mr.Copperfield, I take great pleasure in introducing you to my bosom friend, Miss Julia Mills.

DAVID - It is a great pleasure and privilege to meet you, Miss Mills. I trust you. too, are well. Miss Spenlow here are a few flowers for you.

DORA - Oh, thank you, Mr. Copperfield. What dear flowers! (she lays them against her dimpled chin) Jip, Jip! Smell these lovely flowers that Mr. Copperfield has brought me!Smell, Jip (Jip seizes flowers with his teeth and shakes a geranium as if it were a cat).

Oh, you naughty dog! My poor, beautiful flowers!

DAVID (to the audience, speaking his thoughts aloud, the thoughts he would have liked to say to Dora)

TEXT

David Copperfield

I had had an intention of saying (and had been studying the best form of words for three miles) that I thought them beautiful before I saw them so near *her*. But I couldn't manage it; she was too bewildering. To see her lay the flowers against her little dimpled chin was to lose all presence of mind and power of language in a feeble ecstasy. I wonder I didn't say, "Kill me, if you have a heart, Miss Mills. Let me die here!"

DORA'S FATHER, MR. SPENLOW, COMES OUT OF THE HOUSE

DORA — Look, papa, what beautiful flowers!

MR. SPENLOW - Yes, my dear child, they are very lovely indeed. I presume they are from Mr. Copperfield. Thank you for your kind thought for my daughter. Now, you young people. It is time to set off for our picnic. Dora and Julia will accompany me into the carriage. Dora, my dear, I suggest you sit here with your back to the horses, Miss Julia, you will be very comfortable here, I hope, facing the way we are going. The two hampers down here. Ah! the guitar-case. Allow me to place it here.

DORA - (placing her flowers carefully on the seat beside her) Now Jip. You sit this side of me. No! not that side! I don't want you sitting on my dear, dear flowers. You'll crush them. Sit here, you naughty dog (kissing Jip). There you are!

MR. SPENLOW - Everbody ready and comfortable? Now we can set off.
Mr. Copperfield, you will enjoy the ride. Your gallant grey mare looks like a nice steady animal. Don't ride too close to the carriage as there will probably be a great deal of dust! Mr Copperfield, may I draw your attention to this particulary lovely prospect! Now, now you're riding in the dust again. Look, here is another quite remarkable view!. Mr. Copperfield, watch the dust!

THE RIDE

David reads his impressions of the ride to the place where the picnic was going to be held:

TEXT

David Copperfield

"I shall never have such a ride again. I have never had such another. There was dust, I believe - there was a good deal of dust, I believe. I have a faint impression that Mr. Spenlow remonstrated with me for riding in it; but I knew of none. I was sensible of a mist of love and beauty about Dora, but of nothing else. He stood up sometimes, and asked me what I thought of the prospect? I said it was delightful, and I dare say it was; but it was all Dora to me. The sun shone Dora, and the birds sang Dora; the south wind blew Dora, and the wild flowers in the hedges were all Doras, to a bud. I don't know how long we were going, and to this hour I know as little where we went. Perhaps it was near Guildford. Perhaps some Arabian-night magician opened up the place for a day and shut it up for ever when we came away. It was a green spot on a hill, carpeted with soft turf. There were shady trees, and heather, and, as far as the eye could see, a rich landscape".

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WIT, HUMOR, AND COMEDY: LAUGHTER AS AN EMOTIONAL RELIEF IN 19TH CENTURY ENGLISH FICTION

Brunilda Reichmann Lemos

Many critics and philosophers have tried to understand and explain the phenomenon and purpose of laughter through the ages. Most theories have been derived from Plato's and Aristotle's studies and classification. The Greek philosophers explain laughter as a derision, as a disappointment, or as a mixture of pain and pleasure felt at the unexpectedness of a situation or event. Hegel rejects those theories and celebrates benign humor "as a great and significant kind of wisdom, an art and yet also a philosophy of gracious life."[1] No theorist has attempted to establish a distinction between intellectual (wit), emotional (humor), and visual (comedy)[2] aspects of benign humor in the context of a novel from the reader's point of view.

Most Victorian novelists make use of benign humor which requires an emotional answer from the reader. They reject the eighteenth-century conventions of the comic based on intellect alone. They felt that wit was inadequate in their struggle "to accommodate themselves to the disorder and potentially tragic world they saw around them."[3] The reader finds, nonetheless,

1 Eastman, p.165.

2 The term "comedy" is not used as in opposition to tragedy as a dramatic form, but as the manifestation of the comic spirit. The expression "comic scene" will be used interchangeably.

3 Knoepflmacher, p.xiii.

a few witty passages in Scott's *The Heart of Midlothian* and Dickens' *Great Expectations*.

Wit is the cause of laughter which has been most fully described. Since the Romantic Period it has become linked with intellect and fancy and considerad inferior to humor, which is linked with imagination, engaging emotion and intellect and transcending either of them alone.[4] Its objects are words and ideas, and its essence, intelligence. Freud's contribution to the understanding of wit is significant in understanding the process used by Scott in one of his witty passages. Freud says that brevity is the soul of wit and explains its course by the effect of nonsense and sense. He states that "In harmless wit,[5] the wit-work circumvents this obstacle the censorship of reason; that is, the wit-work sees to it that the 'senseless combination of words or the absurd linking of thoughts' does 'make sense after all.'"[6]

After Scott has engaged his reader in the Porteous riot in which bloody vengeance is accomplished, he states that Queen Caroline becomes very indignant and plans a counter-revenge, because she feels her authority has been exposed to contempt. Scott ends the narration with an anecdote in which the Duke of Argyle ignores the metaphorical quality of the Queen's language and answers literally. His answer apparently does not make sense, but it does make sense after all. The sense that follows nonsense usually takes place on a different level from the sense expected at first. The narrator says:

> On this occasion, it is still recorded in popular tradition, that her Majesty, in the height of her displeasure, told the celebrated John, Duke of Argyle, that, sooner than submit to such an insult, she would make Scotland a hunting-field 'In that case, Madam, ' answered that high-spirited noble-

4 Martin, p. 34.

5 Freud distinguishes between "harmless" wit and "tendency" wit, in contrast to "harmless" wit, has a hostile or obscene tendency.

6 Wimsatt Jr. and Brooks, p.574.

man, with a profound bow, 'I will take leave of your Majesty, and go down to my country to get my hounds readey.'[7]

This play on words is intended to rouse the reader's laughter, and in so doing enables him to "have a break" or release his tension which has been building up since Butler was forced to follow the rioters. The idea that the purpose of laughter is to release tension or to give a sense of liberty from external pressures or restraints to the one who laughs has its origin in the sixteenth century with Castiglione.[8] By the time of Schopenhauer and Freud the pressures from which the humam being is freed through laughter are classified as moral, emotional, and rational.

According to Freud, the release of tension the reader experiences with Scott's anecdote would be a form of satisfying the child's love of nonsense in the reader. His mind is thus released from rational constraint.

Knoepflmacher, referring to Victorian fiction, extends the meaning or purpose of laughter to "all efforts at affirmation, all the energy spent to overcome potential despair, all the devices which the Victorian novelist resorted to satisfy his craving for a release of tension."[9] Scott's primary objective is certainly the reader's release of tension, but he seems to have also a secondary objective in mind with the inclusion of an anecdote which involves characters who will play very important roles in the heroine's mission of saving her sister from death. Effie's pardon will depend exclusively on how favorably Jeanie can impress the Queen. The Duke is the mediator between the two. The anecdote enables the reader to infer that the Duke is a bold character who is not

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[7] Scott, p.70.

[8] Count Carlo Ottavio Castiglione (1784-1849) an Italian philologist.

[9] Knoepflmacher, p. xiii.

inhibited to suggest the ridiculousness of the Queen's expression. Scott insinuates also that there is a respectful familiarity between them and that the Queen is emotive, receptive and has a sense of humor-helpful qualities for Jeanie's success. This anecdote is partially responsible for the reader's feeling that Jeanie's mission will be accomplished.

Holman[10] says that wit is also expressed by surprising contrasts, comparisons, parodoxes, and epigrams. Dickens' narrator in *Great Expectations* establishes a surprising comparison and contrast by the use of personification and of words which convey opposite meanings from those usually expected. Pip is having his Christmas dinner under extreme feelings of guilt and fear at being discovered as the one who stole Mrs. Joe's pork pie. Dickens' fascinating and oblique personification of the pig, whose "obscure parts" Pip is eating, and Dickens' choice of words which show incongruity between their meanings and those intended by the narrator ("*good* company" who "*squeezes* Pip" *in* at an acute corner;" Pip is " *regaled* with the scally tips" and with "the *obscure corners*") cause laughter.[11]

> Among the good company I should have felt myself, even if I hadn't robbed the pantry, in a false situation. Not because I was squeezed in at an acute angle of the table cloth, . . . nor because I was regaled with the scaly tips of the drumsticks of the fowls, and with the obscure corners of pork of wich the pig, when living, had the least reason to be vain.[12]

The reader has been not only sympathetic toward Pip , but has also been afraid that any harm may come to him. Nothing seems more welcome than laughter to release the reader from the terror Pip feels, and which originates from the environment. But the reader cannot laugh heartily while reading Dickens'

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[10] Holman., p. 558.

[11] I do not consider the diction ironic but humorous because of the explicit contrast.

[12] Dickens, pp.22-23.

witticism, because it always implies judgement. If laughter suggests a release from moral tension and the reader cannot have that release, laughter is obstructed or assumes a different aspect. This passage illustrates, among many others, one of the motifs carried throughout the novel and mentioned by the narrator later on -- injustice in childhood -- and illustrates also Pip's fine sensitivity, while playing with our emotions and intellect.

In opposition to the clear notion of wit, humor remains vague and does not allow for any generalization as to its object. It helps to know that humor springs from imagination; that it is slow, gentle, and that it is "nature" in contrast to wit.[13] But the distinction between wit and humor perceived by the reader is that the former stands by itself and would rouse laughter even if the words or ideas did not belong to characters in the novel while the latter depends exclusively upon the knowledge the reader has of the characters and of the situation which precedes and from which laughter springs.

The author certainly delivers witty passages through the mouths of characters or the narrator to preserve the unity of his work, but they should produce laughter even if their object sprang from alien sources. Humor, to speak figuratively, is that uniquely shaped part of a puzzle that only fits because its form coincides with the shape of the missing part. No reader can capture humor and its significance without knowledge of the characters involved, the circumstances, the actions, and plot of the novel.

One of the most skilfully written humorous passages in The *Heart of Midlothian* is the one in which James Ratcliffe talks with the magistrate. After Ratcliffe tells the magistrate his name and occupation, he (Ratcliffe) says that he would like to obtain the job as the turnkey of the prison. The situation stated in those few, plain words would never cause laughter. But the reader is aware, through Ratcliffe's words, that

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[13]Holman, p.558 .

the one who looks for the job as a turnkey is nothing less than a robber four times condemned to be hanged. The incongruity--one of the causes of laughter mentioned by Eastman--between what he stands for and what he seeks is an object of laughter. His naive explanation for his stealing is also suprisingly funny. The reader would also expect an outburst of surprise from the magistrate, but, on the contrary, what the reader finds is an utterance full of common sense which also sounds incongruous. The passage is too long to be quoted in full, but two parts of the conversation will be sufficient to suggest its full flavor. The magistrate says:

> "... what are your means of living--your occupation?"...
> "... Describe my occupation, quo' ye?--troth it will be ill to do that, in a feasible way, in a place like this--but what is't again that the aught command says?"
>
> "Thou shall not steal," answered the magistrate.
>
> "Are you sure o' that?"replied the accused.-- "Troth, then my occupation, and that command, are sair at odds, for I read it, thou *shalt* steal; an that makes an unco difference,though there's but a wee bit word left out."
>
> ....
>
> " ... and I'm just expecting a bit post in't."
>
> "A post?" exclaimed the magistrate; "a whipping-post, I suppose you mean?"
>
> "Na, na, sir, I had nae thoughts o' a whipping-post. After having been four times doomed to hang by the neck till I was dead, I think I am far beyond being whuppit."
>
> "Then, in Heaven's name, what *did* you expect?"
>
> "Just the post of under-turnkey, for I understand there's a vacancy, "said the prisoner; "I wadna

> think of asking the lockman's place over his head; it wadna suit me sae weel as ither folk, for I never could put a beast out o' the way, much less deal wi' a man."
>
> "That's something in your favor, "said the magistrate...[14]

This illustration is very peculiar, because the information the reader needs to have about the characters is brought forth in the passage itself.The dialogue takes place in the Council Chamber, a place in which arrested individuals are placed under examination to be found innocent or guilty. Ratcliffe was found guilty four times and he comes to look for a "reward". This humorous passage comes right after the reader knows of Effie's crime and is disappointed at Butler's arrest. The conversation between the magistrate and Ratcliffe is heard by Butler,who is examined as soon as they are finished. Besides Scott's interest in lessening the reader's disappointment, he seems to increase the reader's awareness of the contrast between the two conversations by placing one right after the other: the first in which a humorous robber, with the death penalty hanging over his head, conquers the sympathy of the magistrate who treats him with dignity; the second in which an innocent, serious man, full of religious zeal, is treated as guilty. Perhaps Scott is saying that humorous people

> are superior to this world, not as a saint who fastens upon some more-than-earnest faith to raise him out of it, but as a child is superior to his toys. He looks about upon them for a moment knowing them for what they are. He is not disillusioned; he is simply aware of the fact that all their values derive from his own whims.[15]

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[14] Scott, pp. 142-144.

[15] Eastman, p. 22.

Most "humorous" passages in *Great Expectations* are not purely humorous. They are passages in which the mature Pip shows the boy's comic actions involved by an atmosphere of terror. Thus, the reader's apprehension of humor is emotionally obstructed. Dickens usually combines wit, humor, and comedy at the same time.[See quotation under note 11.] The narrator is witty but judges, the situation is humorous but the character in the comic scene, usually Pip, is always oppressed by guilt or fear and the reader, being sympathetic to him, cannot stop being emotionally involved. Bergson's notion that emotion is incompatible with laughter accounts for the reader's inability to laugh.

But Dickens also includes a few passages which are purely humorous. Pip and his friends have been invited to dine with Mr. Jaggers. They go to his office to walk home with him. When they get there, they "attend" Mr. Jagger's process of washing his hands, gargling and scraping his nails. If the reader finds this passage in isolation, it does not seen to be humorous at all although some expressions are peculiar ("case of a darker complexion," "scraped the case out of his nails"). The object of laughter lies in the reader's knowledge of Mr. Jagger's "quasi" - symbolic act of purification from the world of crime and punishment, an act which does not, in any sense, make him "purer." He is essentially the same man, the same brusque but efficient lawyer who cannot bear the sight of any emotion and at whose words even the magistrates shiver.He is not humanized by his act like Wemmick. The latter is transformed externally (his lips) because of an internal resolution; Jagger seems to rely on an external act for his ineffectual transformation. Jagger is the same at the office, at the court, or at home. He is always examining and cross-examining. This passage becomes humorous because the reader is aware of all its implications:

> When I and my friends repaired to him at six o'clock next day, he seemed to have been engaged on a case of a darker complexion than usual, for

> we found him with his head butted into his closet not only washing his hands, but laving his face and gargaling his throat. And even when he had done all that, and had gone all round the jacktowel, he took out his penknife and scraped the case out his nails before he puts his coat on.[16]

. . .

Unlike humor, comedy or a comic scene depends on visual apprehension and it causes laughter by itself, i.e.,without relying on the reader's knowledge of characters or situations. Comedy, therefore, differs from humor in two significant ways. But the knowledge of the characters or situations the reader obviously has enhances the effect of comic scenes portrayed in a novel. When the reader finds a comic passage, an immediate comic mental picture is formed in his mind. The apprehension of a comic scene comes "more like a reflexion than a mental result. It arises at the very act of perception..."[17]

One of the most attractive comic scenes in *The Heart of Midlothian* is the sight of the Laird of Dumbiedikes in night-gown, slippers, and laced cocked-hat at the mercy of Rory Bean's will. After Jeanie has made the most important decision of her life--to go to London to have an interview with the Queen in order to save Effie's life she goes to the Laird of Dumbiedikes for financial help; but, his own affair--his love for Jeanie--makes her leave without it. He goes after her and

> In the energy of his pursuit, he had overcome even the Highland obstinacy of Rory Bean, and compelled that self-willed palfrey to canter the way his rider chose; which Rory, however, perfomed with all the symptoms of reluctance, turning his head, and accompanying every bound

[16] Dickens, p. 202.

[17] Eastman, p. 157.

> he made in advance with a side-long motion,which indicated his extreme wish to turn round, --a manoeuvre which nothing but the constant exercise of the Laird's heels and cudgel could possibly have counteracted.[18]

After his objective is accomplished

> Dumbiedikes turned and waved his hand; and his pony, much more than willing to return than he had been to set out, hurried him homewards so fast, that, wanting the aid of a regular bridle, as well as of saddle and stirrups, he was too much puzzled to keep his seat to permit of his looking behind, even to give the panting glance of a forlorn swain.[19]

Scott himself states at the end of the paragraph the effect of that ludicrous scene on Jeanie.

> I am ashamed to say that the sight of a lover... had something in it of a sedative, even to a grateful and deserved burst of affectionate esteem.[20]

He could also say that the effect of the scene on Jeanie is like that of the deep breath of a diver before he plunges into his dive. This comparison can be extended to the reader who encounters the comic,pauses to catch his breath, breathes deeply again, and accompanies Jeanie in her mission. But the scene by itself would be comic even if unknown characters were involved. The reader is delighted at what he *sees*.He is delighted at the failure of human response, to use Bergon's terms, in which man allows himself to be victimized by things, in this case, by an animal.

Bergson's theory states that one never laughs at a *thing*, always at a mechanical act of a human being that shows likeness to a thing. He says:

[18] Scott, p. 280.

[19] Ibid. p. 281.

[20] Ibid.

> We laugh at the failure of human response: the man acting like an automaton, mindlessly following a pattern when the situation calls for a change (repetition); the man allowing himself to be victimized by mere things (inversion); the man clumsily falling over himself instead of acting gracefully and effectively (reciprocal interference of series).[21]

Bergson's notion that emotion is incompatible with laughter only applies to comedy or comic scenes in which scenes in which "repetition, inversion, or reciprocal interference of series" occurs because man or a character is central in these patterns of failure . It was mentioned previously how the emotion of fear obstructs the reader's laughter in the face of a comic scene in which Pip plays a major role. In Dickens' novel not only "negative" emotions obstruct laughter; sympathy also interferes in the apprehension of the comic. When Joe first visits Pip in his London apartment, Joe feels very uneasy. First, because the elegant clothes he is wearing do not quite fit him, second because he perceives Pip's coldness towards him. When Joe is getting ready to have a cup of tea, his hat tumbles off the mantel-piece and he makes an extraordinary play around the room in order to catch it. Joe finally leaves without having his tea. Although the scene in which Joe runs after his hat would be hilarious if an unknown character were involved, it is not hilarious because Joe is the one involved. The reader sympathizes with Joe and pities him too much to transform him into an object of laughter.

Dickens's art is full of complexities and not easily described. Perhaps the author is too close to his subject to transform it into an object of laughter.

Scott's novel seems to lend itself better to illustrate the distinction between the intellectual, the emotional, and the visual apprehension of the laughable elements. Passages which rely on the intellectual (wit) and visual (comedy) apprehension of

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[21] Wimsatt, p. 568.

laughter do not depend upon the reader's knowledge of the characters , situations, or previous actions as the emotional (humor) apprehension does. Most witty, humorous, and comic passages are present in Scott's work primarily to satisfy the suthor's and the reader's need for release of tension, but these passages are also used by the author to give the reader additional information about characters, future situations and actions, or about the narrator.

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ADAM AND EVE: ACTORS?

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A study on Adam and Eve in *Paradise Lost* requires besides the obvious knowledge of the biblical characters and the historical influences to be found in the book, a full analysis of the use of the human couple in accordance to Milton's thought.

The primary idea given by the title conveys the performance of an answer which could be easy if following the traditional Christian knowledge of Adam playing the role of the father of Humanity and Eve as the mother of Humanity, but the problem we are concerned about is to provide a strong and efficient answer for the question of their personality so far as it is known as a development of each human being's own behavior and to apply this answer to *Paradise Lost*. The result of the applicability or not of this feature to Adam and Eve will give us the acceptable view of them - we hope - as Milton wanted it.

The very primary idea about this topic was born after I read Danniells. When I started reading the essay on *Milton, Mannerism and Baroque*, I have not really accepted the surface idea of the first couple as freely developed characters. Then, new sources to reanalyse the poet's point of view gave me the chance to have an approach on his feelings and beliefs as well as to return to my own curiosity and to fulfill many of the questions I have already done to myself before. My religious background needs more and more conscious understanding and *Faith* under my own point of view, needs conscience of the facts we are surrounded by. For instance, I never believed in a sexual sin in Adam and Eve. At the same time, they were presented to me in a position of submission and very little was known about a common daily life of both, before *Paradise Lost*. Private developments in any way were not entirely defined. Were they super-human or as common as we are? They could see God - what kind of life were they able

to have having angels as neighbors and friends ? Did Milton really want to manage them? If so, what did they represent for the poet?

A first reading of the poem is not enough to recognize the deep roles played by our first parents and sometimes I feel it difficult to separate the biblical characters from the literary ones. In fact, Milton seemed to be advanced enough to place them in a common story playing the same roles a fictitious character generally plays for the writers in general. This point, however, gives me more difficulty to define their position out of the biblical context. But the suggestion was made and Adam and Eve will be analysed now, not as an object of scientific observation but in the way a new reader of *Paradise lost* can feel their participation in the play, specially accounting for Milton's necessity and ways in managing them.

One of the new interpretations of the Fall in Adam is that which sees him not deceived by Eve or by the serpent through Eve's words. As for many scholars, writers, and interpreters of the Bible, he was created more intelligent than his female companion; he could not be deceived. This is not only a literary view of him, but also the well-known Augustine thought. According to some scholars, Adam had a choice in following Eve as he could better understand his action. For some others, he only committed sin because he did not want to stay without Eve. However, just because he was more intelligent, he could have talked to God in favor of Eve instead of committing the same mistake. The acceptability of Adam's sin under these circumstances seems to me more difficult than the one of Eve.

> In *Paradise Lost*, as in the Bible, the fall of Adam and Eve turns out on examination to be not one thing but two separate violations of God's commandments in differing circumstances and at different times. In *Paradise Lost*, but not in the Book of Genesis, different explanations of the fall also are supplied Deceived by Satan, Eve eats of the forbidden fruit in the mistaken belief that her action is right; unable to face separation from Eve, Adam 'scrupl'd not to eat/ Against his better knowkedge, not deceived' (IX-997-98).[1]

It is perfectly clear that Eve had at least an illusion about getting advantages from the promised benefits Satan told her but Adam was more guilty in his personal action. Could we then say that Eve was selfish and Adam foolish? Well, foolishness is not exactly typical of intelligent characters. If we affirm so, then Adam cannot be considered so intelligent in relation to Eve. Some would say that selfishness may even be a more distinctive feature of any creative mind. Later on, however, we will have to discuss the point of the developing characters.

A strong point must be analysed here. It provides a precious source for one to understand Adam's character and also the kind of choice he had (if he really had one). Reading *Paradise Lost*, I had all the impression that he was supposed to fall since he was created in Milton's mind. Even God seemed to need him to fall as a way to create a more human world. As Milton's God was also playing a determined and limited role as the judge, the legislator and the creator, it seems to me that Adam did not have to choose. The development of his personality was conducted to make him fall, for that was just the way Milton chose to give us his message.

As Milton seemed to start his story from the end, or to foreknow the way the story had to end, as he placed his plot in a definite position, he gave roles to each one of his personages. When he says in Book I, lines 4-5: "til one greater man restore us...,"

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1. Rajan, p. 28.

he stated the facts that God was already playing his part as a creator and that Adam and Eve had to fall... And Milton was then playing his own role as a God - a creator - a conductor. Since the very beginning, the reader can feel the way he was to conduct the story. Milton's interpretation of the Fall gives us the idea that when he states the fact that Adam was not deceived and Eve was deceived because she was "less intelligent and more credulous," he seems again to place Adam as not capable of being deceived but without any choice of not committing sin. Predestination, although it is a dangerous word to be used here, seems to be the best way to explain Adam's fall for he was intelligent enough to know what he was doing and consequently he could be aware of the fall. Eve, on the other hand, had to fall before him and perform the less intelligent part of the couple. Yes, I must state that the couple was in fact predestined both by God and Milton. In order to have a redemption, both were supposed to commit sin for they represented the whole humanity. Here, we can see that Milton had the whole world in his hands. He could change all the story since he could use his "actors" *in* the way and *to* the way he wanted to. For instance, he had no interest in placing Eve as a developing character. Although we feel her develop as a naive person. Any development to an apposite way would naturally lead Eve to think more clearly about the advantages or disadvantages of Satan's offers. Rajan says that "Eve sins because her faculty of reason is deceived while Adam sins by surrendering his will to his passions."[2] However, Eve was deceived because she was proud of herself: physical beauty, the desire of conquering the world she had around, the idea of becoming greater than Adam and consequently, the greatest on Earth were facts pointed out by the "smart" Satan, who by that time knew the advantages and the mistakes of fall already. But Adam was not deceived then, and critics agree when saying

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[2] *Ibid.*

that he decided to make a mistake. Quoting Lewis, we see that

> Adam fell by uxoriusness. We are not shown the formation of his decision as we are shown the formation of Eve's. Before he speaks to her, half--way through his inward monologue (896-916), we find the decision already made 'with thee Certain my resolution is to die.'[3]

Some may also find it valid to assert that Adam's sin was meant to be one of a friend who understands his responsibility to follow his only mate. Adam would have nothing else to do but "help" Eve in her destiny. Again, Milton shows it as a no choice situation; we must remember they were created two. Although it was Paradise, and to some readers probably just because of that, there were only two people in their world. Adam could not risk losing his only mate.

> His sin is, of course, intended to be a less ignoble sin than hers. Its half-nobility, is, perhaps, emphasized by the fact that he does not argue about it. He is at that moment when a man's only answer to all that would restrain him is: "I don't care"; that moment when we resolve to treat some lower or partial value as an absolute - loyalty to a party or a family, faith to a lover, the customs of good fellowship, the honour of our profession, or the claims of science.[4]

I dare say that Milton gave to Adam all the characteristics of a complete man. At the same time, he held him in his hands thus cutting the minimum chance of character development. We see that Adam could have developed an idea of repentance and, through this, talk to Cod and help Eve. Besides his knowledge, he was also told

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[3] Lewis, p. 126.

[4] *Ibid.*

by Ranphael about the dangerous enemy (Book V)-his behavior, his ways to reach others and convince them, but followed Eve. Any way, again, Lewis has an important question and a strong interpretation of Milton's choice making Adam the third fallen being in *Paradise Lost:*

> If conjugal love were the highest value in Adam's world, then, of course, his resolve would have been the correct one. But if there are things that have an even higher claim on a man, if the universe is imagined to be such that, when the pinch comes, a man ought to reject wife and mother and his own life also, then the case is altered, and then Adam can do no good to Eve (as, in fact, he does no good) by becoming her accomplice.

Lewis' interpretation is exactly that one which shows an Adam who is unable to help his wife by his own means. But all the quotes and interpretations only make me sure of the fact that Milton was entirely concerned with the problem of controlling the human couple. The more he could place them as perfect,the stronger he could be in handling them. And he did not handle them making them weak heroes for when described "in totum" they seem somehow above the actual human features. If compared to the angels (if there is any comparison), they are perfectly human, but when compared to the daily worker, they are higher and much brighter than all, even though Eve is said to be "frivolous"[5] and Adam, falling in love, describes her saying that she "sums up in the external garden but is 'mindless' of her prior responsibility toward the paradise within."[6]

Another point of exploitation is Eve's dream which leads us to see her common human features and which are again not considered by Adam. The

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[5] Rajan, p. 72.

[6] *Ibid.*, p. 73.

contradicitions in Adam's Attitude seem purposely made to show an opposition between his will (which is entirely dominated by Milton's will to conduct him) and his described intelligence which logically would conduct him into a counter way. Let's speak a little about Adam himself.

> Adam himself is representative man; is a state of perfection his nativity,education and marriage are deployed before us. Care is taken to present in synoptic form the familiar childhood and early experiences:[7]
>
> As new wak't from soundest sleep
> Soft on the flow'ry herb I found me laid
> In Belmy Sweat, which with his Beams the Sun
> Soon dri'd...
> Myself I then peru'd, and Limb by Limb
> survey'd, and sometimes went, and sometimes ran
> With suple joints, as lively vigor led:
> But who I was, or where, or from what cause,
> Knew not;to speak I tri'd, and forthwile spake,
> My Tongue obey'd and readily coud name
> Whatever I say.

The point reached by Danniells refers to Adam's childhood which can only mean "inexperience," Adam was never a child in age. Neither the biblical man nor the Miltonic one is referred to be a child as "early in age." The terminology 'early experiences' is acceptable, although his maturity seems very fast. These both features make Milton's Adam lose part of his humanity and give us a new source to examine him as a controlled character: even his physical development was conducted to present a physically mature Adam, which means the end of a free development. I referred to a physical maturity because later on part of his attitude towards the Fall was somehow presented in a counter direction. I understand counter direction as the fact that he simply followed Eve without hesitation.

Speaking again of "early experiences," I cite Danniells commeting on Adam's curiosity for the Universe. He looks at things he does not understand.

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[7] Danniells, p. 92.

He asks himself questions - he's given everything but creates almost nothing. In fact, as compared with Satan, Adam in not creative. Milton gave to Satan a very imaginative personality-he foresees a new world, out of his physical sight - he creates a new empire with different ideas (at least different from the ones of the Garden of Eden)- he is not only curious about his surroundings but he had no barriers for his creativity. The recently-created Earth is not his world but he wants to prove he could create his own. On the other hand, Adam who is considered either under the biblical view or under Milton's view as a being with perfect and complete intelligence is only curious about the Universe he can physically see: "He is also a Renaissance man, a humanist filled with curiosity about the Universe,"says Danniells. In fact, Milton described his intellectual Knowledge as very high. "He knows Geography and Astronomy" (Book V-1.180-82), but his studies are only related to observation and not with creation. On the contrary, he seems happy with the Garden of Eden and shows no arguments when the angel tells him to forget about science. And science was seen on the surfrace...

> "Adam is the goodliest man of men since born His sons..."
> (Book IV-1.322)

Besides this described intelligence, Adam showed a weak personality. Milton wanted him to be the stronger of the couple: Adam is the one who recognizes God's infinity: "Thou in thyself art perfect..." the one who receives the fallen Eve with "horror strud-words," the one who is'the best of God's work' (although he himself considers Eve as God's fairest creation) but he sins with perfect knowledge of his action. "There is in him no will, no power of resisting temptation."[9] This lack of power is purposely used by the author to reach his goal which

[8] Lewalski, p.99.

[9] Rajan, p. 71.

was also redemption. If Milton really wanted Adam to fall is difficult to say.It is true that creators generally become too much involved with their creatures-passionate and conducting the story according to their will,they tend to undertake one of their character's role and then let him develop freely. In this case, the role undertaken is not the one we readers would probably expect Milton to perform. He seems to play more of God's part than of Adam's. That's why in my own consideration, Milton strongly needed the Fall (I will not affirm he wanted it) for all the purposes he had in mind. The poet needed the Fall for he first thought of Redemption before he started his work and the only way to have it was through the fall of the most perfect of God's creations.

Another view of Eve will reinforce these previous statements and tell us that very common and human tasks were given to the first woman on Earth:she is a housewife looking after the food of the flowers in the garden and flowers represent for me a statement of little creativity as opposed to her behavior at home where her husband submits her to the position of secondary being.

But before going on with the description of Eve, it is necessary to speak about the meaning of the Garden of Eden. Milton gives an accurate description of the garden with "nectarine fruits" (Book IV-1.332), a place in which the first couple" sat recline on the soft downy bank damashed with flowers" (Book IV-1.336), where "all beastes of the earth" and "bears, tigers, ounces, pards, gambolled before them" (Book IV-11-342, 344-45). This garden was all the place Adam and Eve had to live in. They were a singular and unique couple.They did not have a garden to share with others and this could be one of the reasons Satan had to envy them. At last, Satan was created among many other equals to him - Adam and Eve were the strongest above others although not equals... The garden was their house. Eve's task as a woman was to provide the necessary needs of a common house. I imagine Eve walking through her "house" and joining Adam at night. Milton provides a series of questions for my curiosity. The simple fact that Eve

was a gardener is fascinating. So, the description of the garden is purposely made in a way we can imagine to a real one. Although it is full of physical elements, it is also a heavenly garden in which fruits and flowers grow in perfection, the same perfection our first parents were created in and which Milton carefully describes just to emphasize the importance of the fall and the greatness of the characters he was dealing with.

As they were created perfect, Eve was the careful housekeeper, always on time,part of the "gentle pair" (Book IV-1.366), cited as for softness she and sweet atractive grace. He for God only, she for God in him" (Book IV-11.288-89). This passage is enough to say how feminine Eve looked like and how careful Milton was in giving her the sweet features he, perhaps, wanted to find in his own woman. So careful he is that just after the fall she is late for the first time (1.303). This little detail accounts for the statement that Eve was an instrument for both God and Milton in *Paradise Lost* and that the human couple was created perfect "but not immutable." When Milton states this point, he seems afraid of making them too free. It is perfectly expected that both being human and made in the image of God could develop their personalities and decide by themselves and this would make Milton feel uncomfortable to retain them. Freedom in perfection will probably cause a better knowledge and he needed them to make a big mistake. The statement of perfection is of real importance for the author who was interested in handling something greater than a common human nature. It is easy to see the way he conducts the actions of Raphael in relation to God or Satan in relation to the fallen angels. It is easy to see that God is the supreme force but a force Milton controls by giving Him definite roles to play. And by defining God's roles, the poet automatically limited Adam and Eve's attitudes. I could not really feel a free development of characters in Adam and Eve as those who becoming greater, different or troublesome conduct the author to the point in which *he* has to agree with their way.

Continuing a general description, I noticed that when Adam and Eve are receiving Raphael as their guest (Book V), their behavior is just that one of a common pair, trying to entertain the angel and giving him a home reception. Adam tells him stories, Eve takes care of the food, again placed as inferior to Adam "in her double capacity of wife and subject," as Lewis says. They show very human features and when they again seem to start developing themselves. Milton suddenly describes other superhuman characteristics as the mere fact that in between these common activities, he says of Adam as "earth's hallowed mould of God inspired." My feelings let me say that sometimes the poet wanted to leave them free in themselves but that the necessity of conducting their steps, which came from the poet's own feelings was always stronger.Again, quoting Lewis, "Milton himself gives us a glimpse of our relation to Adam (and Eve) as they would have been if Adam had never fallen," I here understand we could never be perfect human beings without the Fall, for the Fall is the strongest link between us all. It is the human aspect proved to be present in the gentle couple. Because of the Fall we know they were not angels-so they were not super human.

For all these facts, my conclusion is that Milton wanted to manage Adam by showing him as a capable man, created "in perfection" but unable to escape his and Milton's desires. Milton specially wanted to conduct Adam, using his (Milton's) desires.The sense of "immortality in poetry" cited by Adams was also present in *Paraside Lost*. Milton was conquering the leadership he wanted in life. He could not conduct his country but he could conduct his thought and ours-his readers - to the great Miltonic view for he was much more interested in the subject and influences of *Paradise Lost* and especially in his message through Adam and Eve than in the form of it. The "epic" was his own adventure through life. The purpose, to be a hero of his own existence. The "drama" was his own deceptions, his loss of vision, the multiple changes he had to face

to find his goal. The tragedy did not exist, for inside himself the positive feelings were guided to a resurrection.

All these features only guided him to look for a character which could transmit his biggest message- and he found it in Adam and Eve who suffering the same pains, having deceptions, being great in themselves, fighting against their world, taking somehow a bad choice could be easily managed and handled by Milton's strength in writing. In fact, they were his actors at this level - (Paradise, in his book, a place he could govern). Adam and Eve performed the roles the poet wanted to perform in Life, that is, to become and remain as a great personality. They were actors until the point that they showed the author's play as he wanted them to, but above all, the same desire which made them mere actors was able to develop so big and significant a message that their personalities are now confounded with the actual biblical Adam and Eve giving us a more human perception of the troubles, and moral pains our parents and ourselves suffer in daily life because of sin. The Miltonic experience conducts us to the point of self-conscience which makes each one of his readers one more to understand the meaning and reason of life. The Adam "unhappilie deceav'd," the repentant Eve turn evil into good and transmit a message of hope through a painful experience which is perfectly applicable in our days: "Then,they cried unto the Lord... And he led them forth by the night way, that they might go to a city of habitation."

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JOHN MARSTON: OBJETO DE ESTUDO?

Sonia Zyngier

A última década do reinado de Elizabeth I é marcada por inquietações e dúvidas quanto ao futuro do país. Após 40 anos de um reinado glorioso[1] em que a exaltação da nacionalidade, a prosperidade econômica, o domínio marítimo e a popularidade da monarca levaram à natural centralização do poder, qualquer sucessão tornava-se difícil. Obviamente, em se tratando de James I[2], a situação iria deteriorar-se. Pedante, obstinado, politicamente inábil, o sucessor de Elizabeth preocupava-se basicamente com questões de direito divino do rei.

A tensão gerada pelos conflitos religiosos (anglicanos x puritanos), entre outros, que Elizabeth I controlava com astúcia, acentuou-se no reinado dos Stuarts. O Parlamento ganhava força com os puritanos e a classe média urbana. Tal clima de descontentamento e desilusão a partir de 1587 (com a trágica execução de Mary Stuart) levou finalmente à guerra civil de 1642 e à queda da monarquia.

A unidade nacional dá lugar ao partidarismo, às críticas e polêmicas. No campo literário, os escritores vão buscar na sátira clássica uma forma de expressão.

Dentre os representantes da sátira elizabetana John Marston destaca-se como figura enigmática tanto como poeta quanto como pessoa.

Não tendo suscitado grande interesse do público, pouco se encontra a seu respeito. Local e data de nascimento desconhecidos (1575 ?), só é re

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1 1558 - 1603.

2 1603 - 1625.

gistrada a morte em 25 de junho de 1634. Filho de advogado, cursou Brasenose College em Oxford, lecionou em Middle Temple e finalmente abandonou a literatura pela vida religiosa em 1609.

Se por alguns poucos críticos é considerado grande artista, por outros não passa de um péssimo escritor, um verdadeiro pornógrafo. Sua obra poética consiste em dois livros: *The Metamorphosis of Pigmalions Image, and Certaine Satyres*[3] e *The Scourge of Villainie*[4] ambos datando de 1598.[5] Segundo T.S.Eliot, "ao se dar conta de que a sátira tendia a levá-lo mais à prisão", o que realmente aconteceu ao ofender os amigos escoceses do Rei, "do que ao sucesso, Marston preferiu escrever, no mesmo espírito, peças dramáticas"[6]. A popularidade do teatro na época fazia com que os escritores procurassem nele um meio de subsistência e, até mesmo, fama. A partir de 1599 Marston escreve na tradição das "peças de vingança" (*revenge plays*) *Antonio and Mellida, Antonio's Revenge* e a tragicomédia *The Malcontent*, considerada sua melhor obra. Em 1605 colabora com Dekker e Jonson na composição de *Eastward Hoe*. Entre as comédias temos *The Dutch Courtesan (1604), Parasitaster, or the Fawne (1606)* e *What You Will (1607)* e duas tragédias *The Insatiate Countess* e *Sophonisba, Wonder of Women (1606 ?)*.

Quem é esta figura tão pouco discutida e que na época provocou polêmicas, verdadeiras guerras literárias ("war of the theaters") instigando outros escritores, como Jonson em *Poetaster*, a levantarem a pena contra ele?[7]

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3 MARSTON, John. *Poems* (ed. A. Davenport). Liverpool University Press, 1961.

4 MARSTON, John. *The Scourge of Villainie* (Ed. G.B. Harrison). London :The Bodley Head Quartos, 1925.

5 Em uma nova edição do *The Scourge* Marston incluiu "Satyra Nova" entre as sátiras nove e dez (1599).

6 ELIOT, T.S. "John Marston" in *Selected Essays*. London: Faber & Faber, 1969. P. 224.

7 Ibid., p. 222. O próprio Jonson afirmou que teria agredido Marston fisicamente e lhe tomado a arma.

Aqui nos limitaremos à sua poesia satírica, já que a sua linguagem e atitude não iriam ser significativamente modificadas mais tarde na obra dramática.

É difícil traçar um perfil do homem através de sua obra. Mostra-se bastante inseguro e muda de idéia com freqüência. Como interpretar a dedicatória a si mesmo em *The Scourge of Villainie?*[8] Pode-se tratar de um ato de arrogância. O poeta se coloca numa posição de superioridade e pretende castigar o mundo. Desta forma, segue fielmente a convenção assumindo o papel esperado de um satirista.[9] Ao mesmo tempo, o uso dos superlativos "o mais estimado" e "o mais amado" torna a dedicatória tão exagerada que leva à ambigüidade. Aparece, então, como uma atitude irônica para com o próprio poeta. Marston finaliza o livro com outra dedicatória *"To everlasting oblivion"* A primeira impressão é de modéstia. Num tom bastante depressivo, Marston descreve a impotência que sente perante o esquecimento, "corvo-marinho insaciável" *("insaciate cormorant")*. Mas logo a seguir desencoraja possíveis críticas "a menos que algum cão me acorde".[10] A mesma imagem é usada na Sátira IV de *The Metamorphosis of Pigmalions Image.*[11] Segundo Waith, "a atração de Marston pela ambigüidade, suas reinterpretações, o uso de papéis contrastantes são fundamentais...Fazem parte da dialética da sátira".[12]

O pseudônimo que Marston escolheu, W.Kinsayder, trata-se de um trocadilho e diz muito da sua

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8 "To his most esteemed, and best beloved Selfe, Dat Dedicatque". MARSTON, *op. cit.*

9 ZYNGIER, Sonia. "Considerações sobre a sátira elizabetana" (a ser publicado).

10 "vnlesse some hounde doe wake me from my place".

11 "Hush now, yee Band-doggs, barke no more at me But let me slide away in secrecie".

12 WAITH, Eugene M. *The Pattern of Tragicomedy in Beaumont And Fletcher.* Yale University Press, 1959, p. 59.

posição perante os dois objetos principais de seus ataques: o sexo e a luxúria. Entendendo-se por um lado o Inglês *Mar* como "danificar, desfigurar, arruinar" e *stone* como "testículos", temos, por outro lado, *Kirsing* como uma operação que castrava e amputava a cauda de cães indisciplinados. Ao escrever as sátiras, Marston pensava estar adotando a mesma técnica em relação à humanidade.[13]

Vários registros da época falam das célebres disputas entre os satiristas, onde os principais protagonistas eram Joseph Hall e John Marston. Aparentemente Hall lançou a primeira pedra ao publicar um epigrama ridicularizando Marston. Críticos como Wolfe afirmam que a inveja teria causado a polêmica. Diz que

> Não há nada mais mortificante do que ver a originalidade frustrada. Pobre Marston, que queria aparecer como o primeiro verdadeiro satirista, publicou suas *Satyres* em 1598 - tarde demais. Hall havia-lhe usurpado o título. Talves isto explique a investida contra seu rival na Sátira X do *The Scourge of Villainie* .[14]

Marston divide suas sátiras em "Quedam videntur, et non sunt" (Sátira I), "Quedam sunt, et non videntur" (Sátira II), "Quedam et sunt, et videntur" (Sátira III). Daí parte para uma *Reactio* terminando com uma generalização "Parua Magna, magna nulla" (Sátira IV). Estas sátiras são compostas por associações livres e não chegam à conclusão alguma. Marston basicamente procura atingir poetas rivais. Inicia a Reactio com uma invocação à "Ramnusia Adrastiana, Filha da Noite e do Oceano", pedindo que "pro-

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13 SPENCER, Theodore."John Marston "in *The Criterion XIII.* 1934, pp. 581-99.

14 WOLFE, H. *Notes on English Verse Satire.* London: The Horgarth Press, 1929. P. 53.

voque minha pena". Tanto Ramnusia como Adrasteia são nomes dados a Nemesis, divindade da vingança.[15]

Referências diretas aos poemas de Hall são feitas a fim de tornar-se fácil a identificação da vítima.[16]

O uso dos adjetivos de Marston é exagerado tanto na quantidade quanto no forte sentimento que transmitem. Em 1601, W.I. descreve Marston como um poeta cujo envolvimento emocional prejudica a precisão.[17] A analogia de "colher os vícios humanos como

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15 Adrasteia significa "aquela de quem não se consegue fugir"; Ramnusia, pelo fato de ser honrada principalmente no distrito de Ramnus, na Ática.Em Hesíodo: "Then Nemesis, the scourge of mortal man/ Rose from pernicious Night..." HESIOD. *Works* (trans. C.A. Elton). London: Routledge, p. 108(11.295-6).

16 Hall em *A Defiance of Envy* escreve: "Nay; let the prouder pines of *Ida* fear/ The sudden fires of heaven, and decline/ Their yielding tops that dar'd the skies whilere:/ And shake your sturdy trunks ye prouder *Pines*,/ Whose swelling graines are like begald alone,/ With the deepe furrowes of the thunder-stone". HALL, J. *Poems*, ed. A.D.Grosart, Manchester, 1879. Ao que Marston retruca: "Yee Pines of Ida, shake your faire-grown height/ For Ioue at first dash will with thunder fight./Yee Cedars bend,fore lightning you dismay,/ Ye Lyons tremble, for an Asse doth bray./ Who cannot raile?VVhat dog but dare to barke/ Gainst Phoebes brightnes in the silent darke?" MARSTON,*op .cit* .,pp. 58, 11 (5-10).

17 "But your affection ouer-rules your reason, and therefore you are as sudden of passion in all matters, as an Interiection, and yet as defective in most cases, as an Heterodite: you gathered up mens vices, as though they had beene the strawberries, and pickt away their vertues, as they had beene the stalkes." MARSTON, *op. cit.*, p. xviii.

se fossem morangos e retirar as virtudes como se fossem os talos" nos transmite o prazer sádico com que pormenorizava e de certa forma "degustava" os vícios. Spencer comenta que

> o horror e a vulgaridade que Marston usava como defesa acabavam por fascinã-lo; quando satirizava a luxúria, também ele tornava-se luxurioso e sua repugnância pelo que via em volta era aliviada quando a acentuava ao descrever da forma ainda mais repugnante possível os objetos que a causavam.[18]

Este aspecto é encontrado em Weever, segundo o qual a bestialização que Marston atribuía a outros vinha da sua própria experiência.[19] Ao que Marston retruca procurando justificar sua intenção, comparando o rival a "um vira-lata de rua que mija no poste mais bonito que encontra".[20]

Como um poeta como Marston acabaria por ordenar-se? Na verdade, tendo percebido as distorções da humanidade e investido contra elas sem encontrar solução, restavam o suicídio ou uma atitude cristã-estóica.

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18 SPENCER,*op. cit.* p. 597.

19 "What beastlinesse by others you haue showne,/Such by your selues tis thought that you haue knowne". DAVENPORT , A. "The Quarrel of the Satirists" in *Modern Language Review* XXXVII (1941), pp. 123-30.

20 "What then? must straight some shameless satyrist/ VVith odious and approbious termes, insist/ To blast so high resolv'd intention/VVith a malignant vile detraction? / So haue I seene a curre dogge in the street/Pisse gainst the fairest post the still could meete. "MARSTON, *op. cit. Reactio*, p. 65 (11.115-120.).

Acredita que se Deus realmente existe, o homem terá bloqueado o acesso a Ele.[21] Para isso não apresenta saída. Limita-se a expressar sua repugnância pelo mundo. Seu pessimismo o induz ao uso de imagens sórdidas de decadência e doença.[22]

Por outro lado, sente-se forçado a uma retórica bombástica e elaborada, com alusões mitológicas, palavras eruditas e imagens características da poesia épica, o que o levou a ser chamado de "Royster Doyster em seus termos oleosos"[23]. Este aspecto caracteriza a sua ambivalência diante da poesia.

Não temos em Marston um retrato dos tipos eleizabetanos como Jonson o faz em suas comédias. Alguns passam por seus versos como o poeta, o elegante, a cortesã. Contudo sua obsessão pelo sexo e hipocrisia é tão intensa que a caracterização fica prejudicada, restando-nos apenas vituperações soltas e intempestivas contra determinados tipos. *A Cynicke Satyre* é a que mais se aproxima de uma análise descritiva da sociedade.

Wolfe afirma que Marston tornou-se "satirista por decepção, por despeito ou por vontade própria e não porque procurasse mudar ou remediar seu

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21 "Such sensuall acts from such a Deity,/ Can nere proceed. But if that dreame were so, /Then sure the slime that from our soules doe flow/Haue stopt those pipes by which it was conuai'd, /And now no humane creatures, once difrai'd/ Of that faire iem./ Beasts sence, plants *growth*, like being as a stone,/ But out alas, our *Cognisance* is gone." MARSTON, *op. cit.*, p. 168(11.195-202).

22 "What Academicke starued Satyrist/Would gnaw rez'd Bacon , or with inke black fist/ VVould tosse each muck-heap for som outcast scraps/ Of half-dung bones to stop his yawning chaps?" MARSTON, *op. cit.*, p. 124 (11. 111-114).

23 KERMAN, Alvin. *The Cankered Muse*. Yale University Press, 1959. P. 106.

tempo"[24]. Assume o papel de "descontente" (*malcontent*) personificando os aspectos definidos pela convenção e que mais tarde iria desenvolver em sua peça *The Malcontent*.

Se comparado a Shakespeare ou a Jonson, Marston não pode ser aclamado como um grande poeta. Como satirista, no âmbito da literatura inglesa, é suplantado por seus sucessores do século XVIII. Não apresenta obras literárias bem acabadas. Sentimos a imposição de um modelo clássico que se esforça por copiar. Sua linguagem é exagerada, e por vezes, escatológica.

Nos poemas nos deparamos com versos soltos, produtos de um processo associativo. No entanto, é justamente por esta razão que Marston deve ser objeto de estudo. Justamente por não ter elaborado seus poemas, nos deparamos com o processo mental no momento da criação, com o artista, seus preconceitos, interesses e reações emotivas. Sendo um verdadeiro "malcontent élizabethain",[25] Marston nos aparesenta somente as amarguras, como as coisas são na realidade, cabendo a nós inferir o mundo ideal que concebia.

Mas, afinal, apresentados tantos aspectos negativos, o que realmente nos fascina em Marston?

O propósito deste estudo nos faz lembrar as razões que levaram Camus a escrever sobre a cidade de Oran. Segundo ele,

> vários livros são escritos sobre Florença e Atenas. Estas cidades possuem algo que nos seduz ou nos leva à sua exaltação. Aplacam uma certa fome da alma cujo alimento é a memória. Mas ninguém teria a idéia de escrever sobre uma cidade onde nada incita a recordação, onde o feio ocupa uma parte imensurável, onde o passado é reduzido a nada. E no entanto isto, às vezes, torna-se atraente... Oran é uma destas cidades.[26]

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24 WOLFE, H. *op. cit.* p. 54.

25 AXELRAD, A.J. *Un Malcontent Elizabethain: John Marston (1576-1634)*. Paris: Didier, 1955.

26 CAMUS, Albert. *Carnets Mai 1935 - Mars 1951. Oeuvres Completes*. Paris: Andre Sauret., 1962, p. 136.

Ao submetermos a exame qualquer obra estamos cientes de que cabe à crítica literária moldar a tradição cultural, manter como acervo nomes e obras escolhidos, já que a "crítica fala enquanto que as artes são mudas"[27]. Marston não pode deixar de pertencer a esta tradição. É esse "feio", esse "nada", quando comparado a seus contemporâneos, que torna Marston atraente. Poeta de caráter turbulento e idéias semi-acabadas, deixou documentado o espírito pré-cartesiano de uma inteligência em experimentação.

[27] FRYE, Northrop. *Anatomy of Criticism*. Princeton University Press, 1973, p. 4.

"A LÓGICA DOS POSSÍVEIS NARRATIVOS" DE BREMOND APLICADA A "THE MERCHANT OF VENICE" *

Auri Antônio Sudati

Desde o início do conto, notamos que ocorrem as três funções cardinais, com relação ao personagem Shylock:

Virtualidade:

Embora não esteja explicado claramente no conto, concluímos que Shylock queria ganhar muito dinheiro, pois o emprestava aos mercadores Cristãos, cobrando altos juros.

Atualização:

lending money at great interest to Chistian Merchants...(p. 92)

Fim atingido:

he had amassed an immense fortune...(p. 92)

Temos então o esquema:

VIRTUALIDADE:	ATUALIZAÇÃO:	FIM ATINGIDO:
Sylock queria ganhar muito dinheiro.	Emprestava dinheiro aos Mercadores Cristãos, cobrando altos juros.	Shylock havia ganho muito dinheiro.

LAMB, Charles. "The Merchant of Venice", *Tales from Shakespeare*. New York: Everyman's Library, 1963. Os números de páginas colocados entre parênteses após as citações do conto de Lamb referem-se a esta edição.

A seguir, temos mais uma ocorrência das três funções cardinais, desta feita envolvendo Shylock, Bassanio e Antonio:

Virtualidade:

One day Bassanio came to Antonio and told him that he wished to repair his fortune by a wealthy marriage with a lady whom be dearly loved... So he besought Antonio to the many favours he had shown him, by lending him three thousand ducats...(p. 93)

Atualização:

Antonio had no money by him at that time to lend his friend,(.....) he said he would go to Shylock, the reach money-lender, and borrow the money. (p. 95)

Fim atingido:

Bassanio being so kindly supplied with money by his friend Antonio. (p. 95)

Temos então o esquema:

VIRTUALIDADE:	ATUALIZAÇÃO:	FIM ATINGIDO:
Bassanio queria uma quantia em dinheiro para casar com uma senhora rica. Esta quantia lhe seria emprestada por Antonio.	Antonio não tinha a quantia pedida por Bassanio. Mas, como devia muitos favores a Bassanio, foi pedir o dinheiro emprestado a Shylock.	Bassanio conseguiu seu objetivo pois Shylock concordou em emprestar o dinheiro a Antonio.

Observando-se mais detalhadamente as ações que se desenvolvem, em relação ainda a Antonio, Sylock e Bassanio, constatamos uma "negociação":

PERSPECTIVA DO SEDUTOR

Ajuda a receber:

Antonio asked the Jew to lend him three thousand ducats...(p. 93)

Sedução a operar-se:

he said he would go to Shylock, and borrow the money...(p. 93)

Processo sedutor:

Antonio and Bassanio went together to Shylock, and Antonio asked the Jew to lend him the three thousand ducats upon any interest he should require, to be paid out of the merchandise contained in his ships at see... (p. 93)

Sucesso da sedução:

Bassanio being so kindly supplied with money by his friend Antonio, at the hazard of his life... (p. 95)

PERSPECTIVA DO SEDUZIDO

Desejo possível:

and then Shylock, still pretending kindness(.....) again said he would lend him the three thousand ducats and take no interest for his money; only Antonio should go with him to a lawyer, and there sign in merry sport a bond. (p. 94)

Concepção do desejo:

Antonio should go with him to a lawyer, and there sign in merry sport a bound, that if he did not repary the money by a certain day, he would forfeit a pound of flesh, to be cut off from any part of his boby that Shylock pleased.... "Content", said Antonio, I will sign this bond, and say there is much kindness in the Jew.... (p. 94)

Desejo concebido:

Antonio signed the bond, thinking it really was (as the Jew said) merely in sport....(p. 95)

PERSPECTIVAS COMUNS ÀS DUAS PARTES

Pacto a concluir:

Antonio and Bassanio went to Shylock, and Antonio asked the Jew to lend him the three thousand ducats...(p. 93)

And then Shylock said he would lend him the three thousand ducats... only Antonio should go with him to the lawyer, and there sign in merry sport a bond, that if he did not repay the money by a certain day, he would forfeit a pound of flesh, to be cut off from any part of his body that Shylock pleased.... (p. 94)

Temos então o seguinte esquema:

PERSPECTIVA DO SEDUTOR

Ajuda a receber:
Antonio não tinha o dinheiro solicitado por Bassanio e iria então pedi-lo emprestado a Shylock.
Sedução a operar-se: Antonio iria pedir a Shylock a soma exigida por Bassanio.
Processo sedutor:
Antonio pediu a Shylock a soma, a qual seria paga em mercadorias vindas de alguns navios seus.
Sucesso da sedução:
Antonio conseguiu o dinheiro emprestado.

PERSPECTIVA DO SEDUZIDO:

Desejo possível:

Shylock só emprestaria a soma pedida mediante a assinatura de um acordo.

Concepção do desejo:

Antonio teria de acompanhar Shylock até um advogado e, diante dele, assinar um acordo: se a quantia em dinheiro não fosse devolvida até o prazo estipulado, Antonio teria de ceder um pedaço de carne de seu corpo a Shylock.

Desejo concebido:

Antonio assinou o acordo, concordando com Shylock.

PERSPECTIVA COMUM ÀS DUAS PARTES

Pacto a concluir:

Antonio solicitou o empréstimo a Shylock. Este estipulou as condições: se a soma não fosse devolvida na data marcada, Antonio teria de ceder um pedaço de seu corpo a Shylock.

Por outro lado, com relação a Bassanio, notamos que ocorrem mais uma vez as três funções cardinais:

Virtualidade:

One day Bassanio came to Antonio, and told him that he wished to repair his fortune by a wealthy marriage with a lady whom he dearly leved, ... but not having money to furnish himself with an appearance befitting the lovers of so rich an heiress, he besought Antonio to add to the many favours he had shown him, by lending him three thousand ducats...(pp. 92-3)

Atualização:

Antonio and Bassanio went together to Shylock, and Antonio asked the Jew to lend him three thousand ducats upon any interest he should require, to be paid out of the merchandise contained in his ships at sea.... And then Shylock... said he would lend him the three thousand ducats..(p. 94)

Fim atingido:

Bassanio being so kindly supplied with money by his friend Antonio...(p. 95)

Temos então o esquema:

Virtualidade:

Bassanio queria casar com uma senhorita rica, mas não tendo o dinheiro pediu-o a Antonio.

Atualização:

Antonio não tinha a soma exigida por Bassanio e recorreu a Shylock, o ricaço.

Fim atingido:

Bassanio conseguiu a soma que havia solicitado a Antonio.

Mais tarde, com o decorrer dos acontecimentos, encontramos uma degradação previsível relacionada ao ciclo narrativo:

Degradação previsível:

The happiness of these lovers was sadly crossed at this moment by the entrance of a Messenger, who brought a letter from Antonio containing fearful tidings...(p. 96)

Ausência do processo de melhoramento:

Bassanio and Antonio's letter: the words of which were: Sweet Bassanio, my ships are all lost, my bond to the jew is forfeited, and since in paying it is impossible I should live, I could wish to see you at my death. (p. 96)

Melhoramento não obtido:

The day of the payment being past, the cruel Jew would not accept....of the money which Bassanio offered him, but insisted upon having a pound of Antonio's flesh... (p. 97)

Temos então o seguinte esquema:

Degradação previsível:

A chegada de uma carta de Antônio com más notícias.

Ausência do processo de melhoramentos:

Os navios que continham mercadorias haviam afundado e assim Antonio ficava endividado com Shylock.

Melhoramento não obtido:

Shylock exigia que se cumprisse o acordo e queria o pedaço de carne do corpo de Antonio.

Já nesta outra passagem e ainda relacionado ao "ciclo narrativo", notamos que ocorre um "melhoramento a obter":

Melhoramento a obter:

when Portia was lefl alone, she began to think and consider within herself, if she could by any means be instrumental in saving the life of her dear Bassanio's friend...(p. 97)

Processo de Melhoramento:

Portia dressed herself and her maid Nerissa in men's apparel, and putting on the robes of a Counsellor, she took Nerissa with her as a clerck, and setting out immediately, they arrived at Venice on the very day of the trial. The cause was just going on to be heard before the duke and Senators of Veniee in the Senate-house when Portia entered this high court of justice, and presented a letter from Bellario, in which that learned Cousellor wrote to the duke saying he would have come himself to plead for Antonio but that he was prevented by sickness, and he requested that the learned young doctor Balthasar(so he called Portia) might be permitted to plead in his stead (.....) and now began this important trial.(p. 98)

Melhoramento obtido:

The duke released Antonio and dismissed the court...(p. 103)

Temos então o esquema:

Melhoramento a obter:

Portia queria salvar a vida de Antonio.

Processo de melhoramento:

Portia vai a Veneza e, disfarçada de Conselheira, defende a Antonio no julgamento.

Melhoramento obtido:

Antonio é então julgado inocente e liberta do.

Por outro lado, com relação a Shylock, podemos afirmar que há uma "degradação por junções sucessivas".

Degradação possível:

And then Shylock again said he would lend him the three thousand ducats and take no interest for his money; only Antonio should go with him to a lawyer, and there sign in merry sport a bond, that if he could not repay the money by a certain day, he would forfeit a pound of flesh, to be cut off from any part of his body that Shylock pleased...(p. 94)

Processo de degradação:

Antonio signed the bond, thinking it really was (as the Jew said) merely in sport...(p. 95)

The day of the payment being past, the cruel Jew would not accept of the money which Bassanio offered him, but insisted upon having a pound of Antonio's flesh...(p.97)

Degradação produzida:

Portia again stopped him, saying: "Tarry,Jew; I have yet another hold upon you. By the laes of Venice your wealth is forfeited to the state, for having conspired against the life of one its citizens...(p.103)

Melhoramento a obter:

Portia again stopped him saying: Tarry, Jew; I have yet another hold upon you. By the laws of Venice, your wealth is forfeited to the state, for having conspirated against the life of one of its citizens and your life lies at the mercy of the duke;therefore,down on your knees, and ask him to pardon you...(pp. 102-3)

Processo de Melhoramento:

The duke then said to Shylock: "That you may see the difference of our Christian spirit,I pardon on your life before you ask it; half of your wealth belongs to Antonio, the other half comes to the state...(p. 103)

Melhoramento obtido:

The generous Antonio then said that he would give up his share of Shylock's wealth, if Shylock would sign a deed to make it over at his death to his daughter nad her husband; for Antonio knew that the Jew had an only daughter who had lately married egainst his consent to a young Christian named Lorenzo, a friend of Antonio, which had so offended Shylock, that he had desinherited her. The Jew agreed to this...(p. 103)

Temos então o seguinte esquema:

Degradação produzida:

Shylock sofreu penalidade porque, através do acordo assinado com Antonio, havia atentado contra a vida de um cidadão.

Processo de degradação:

Antonio assinou o acordo.

Degradação possível:

Antonio pedira dinheiro emprestado a Shylock. Este emprestou-lhe, mas propôs-lhe um acordo: se a quantia emprestada não fosse devolvida no prazo estipulado, Antonio teria de ceder-lhe um pedaço de carne de seu corpo.

Melhoramento a obter:

Atentando contra a vida de um cidadão, Shylock dependia da decisão do duque, e teria de lhe pedir perdão de joelhos.

Processo de melhoramento:

O duque confiscou os bens de Shylock a favor de Antonio e do Estado.

Melhoramento obtido:

Shylock livrou-se da pena de morte mas teve todos os seus bens confiscados a favor do Estado e de Antonio. Quanto a este, a parte que lhe tocava foi gentilmente cedida para um amigo seu (Lorenzo), casado com uma irmã de Shylock.

Como já se afirmou, nunca podemos provar a validade perene de uma teoria, pois isto limitaria a capacidade evolutiva do homem; as teorias se perdem no tempo, permanecendo apenas as relações e os fatos delas extraídos. Com isto em mente, não foi nossa intenção apresentar, neste trabalho, uma verdade definitiva. Limitamo-nos a ilustrar, da melhor maneira possível, a teoria de Bremond com o conto focalizado.

O engendramento das ações na conduta humana, com seus agentes e pacientes, permitiu-nos ir além de um mero conhecimento do conto e compreender toda a sequência do processo de ações que nele se desencadearam.

Pudemos constatar que a teoria de Bremond pode ser aplicada em nossa vida diária e que, à luz dela, as personagens de Shakespeare podem ser diretamente associadas com todos os que nos rodeiam. Os Shylocks,

Bassanios, Antonios, Portias e Nerissas da vida, enquadrados nas funções cardinais, nas degradações e nos processos de melhoramentos e negociações, tão sugestivos de nossas ações cotidianas, constituem prova de que tanto a "lógica dos possíveis narrativos" como as personagens de "The Merchant of Venice" são universais.

SOMERSET MAUGHAM, HIS LIFE, HIS IDEAS

Cesário Salgado de Almeida

HIS LIFE

Somerset Maugham was born in Paris on January 25, 1874. His father, Richard Ormond Maugham, was a solicitor to the British Embassy, and loved traveling. From Turkey, Greece, Asia Minor, Morocco, which he visited, he brought things with which he filled his apartment in Paris. Maugham's grandfather was a lawyer and wrote many books on law, and was also the founder of the Incorporated Law Society. From these two ancestors, Maugham inherited two of his main traits: his love for traveling and his natural aptitude for writing.

He learned to speak French before he learned English. He attended French schools and had only French nurses but he also learned English by going for lessons every day to the apartment of the English clergyman at the church attached to the Embassy.[1]

His mother was twenty years younger than his father and Maughmam was the last of six children. He uses very kind words to describe her:

> May mother was very small, with large brown eyes and hair of a rich reddish gold, exquisite features and a lovely skin. She was very much admired. One of her great friends was Lady Anglesey, an American woman who died at an advanced age not very long ago, and she told me that she had once said to my mother: "You are so beautiful and there are so many people in love with you, why are you faithful to that ugly little man you've married?"

[1] Maugham, W. Somerset, *The Summing Up, in Mr. Maugham Himself,* Selected by John Beecroft, p. 546.

> And my mother answered: "He never hurts my feelings."
>
> She suffered from tuberculosis of the lungs and I remember the string of donkeys that stopped at the door to provide her with asses' milk which at that time was thought to be good for that malady.
>
> Once when she was lying in bed, I suppose after a haemorrhage, and knew she could not live much longer, that thought came to her that her sons when they grew up would not know what she was like when she died, so she called her maid, had herself dressed in an evening gown of white satin and went to the photographer's. She had six sons and died in childbirth. The doctors of the period had a theory that to have a child was beneficial to women suffering from consumption.[2]

The English lessons Maugham took from the clergyman simply consisted in his reading aloud the English newspapers to fix the pronunciation of words, and he affirms that he never "received any instruction on how to put sentences together."[3] His first lesson on English composition was given him later on, after being a well-known writer, by his private secretary, a young woman whom he had asked to correct the mistakes in spelling of the typescript of his book *Cakes and Ale*. She took it perhaps too seriously because she wrote four sheets of corrections.[4] Maugham took advantage of that incident to make some very interesting remarks on style and to prove, ironically, how petty and silly it is to set rules for good writing.[5] He took to writing instinctively and mastered his craft all alone. He tells us he devoured furiously everything that fall in his hands.[6] He loved the prose of Swift and Dryden [7] and studied Jeremy Taylor's works to assimilate his style. But soon he realised that he had

[2] *Ibid.*, pp. 546-7.
[3] *Ibid.*, p. 547.
[4] *Ibid.*, p. 548.
[5] *Ibid.*, p. 548.
[6] *Ibid.*, p. 578.
[7] *Ibid.*, p. 550.

no ambition to become a stylist.[8] He wanted to write without frills of language and he had so much to say that he could not afford to waste words on trying to get a perfect style.

When his father died, Maugham was ten years old, and was sent to England, to his Uncle Henry's who was a vicar at whitstable, near Canterbury. At thirteen he went to the King's School, and during his course it was found that he had tuberculosis in his lungs. So he was sent for a while to the South of France but it seems to me that he never recovered completely from that illness until World War I, when he had to spend two years in a sanatorium.

In *Of Human Bondage* one can very clearly see the antagonism that existed between Phillip Carey and his uncle as well as the inferiority complex caused in the little boy by his club foot. Maugham's stammering must have created for him a barrier to social life which he projected in Phillip Carey's limping. In school the students used Phillip's defect to ridicule him whenever a conflicting situation arised. So when Maugham came back from Hyères in France, he could not any more bear the pressure of his contacts both with his uncle and his schooolmates. After having felt the relaxation of an isolated and almost independent life, he could not undertake his old activities and he started making plans to go to Germany. It took a long time to convince his Uncle but his Aunt helped him a lot and he finally left for Heidelberg, where he lived in a boarding house and attended lecture courses at the University. He learned German during these two years at Heidelberg, and really experienced a first taste of freedom from which he keeps agreeable recollections:

> I had for the first time tasted freedom and I could not bear the thought of going to Cambridge and being subjected once more to restraint. I felt myself a man and I had a great eagerness to enter at once upon life. 9

8. *Ibid.*, p. 551.
9. *Ibid.*, p. 566.

When he returned to England in 1892, he was eighteen years old, and his Uncle entertained hopes that he would become a clergyman. But Maugham had since a long time lost his faith, though he concealed it to himself, and he refused definitely to go to Cambridge. He had already made up his mind to be a writer, but as literature was not accepted in his social milieu as a profession for an English gentleman, he thought it better to keep it a secret.

Then a place as a civil official was then thought of by his Uncle, but it could not be arranged as easily as he imagined. Three of his brothers had long since become lawyers and Maugham found that there was no room for him in this field. Finally it was decided that he should become a doctor, which Maugham accepted mostly for the single reason of regaining his liberty and having the chance of living in a city like London. So he entered Saint Tomas's Hospital in the fall of 1892, and found exactly what he was looking for in order to become a writer:"...life in the raw..."[10] He saw how people died, suffered and were born. He saw hope, fear, relief, despair, courage, and faith on the human faces. He learned to be discreet, and took advantage of the intimacy his profession allowed him to know about human nature. Also the study of sciences and scientific method were to contribute in his building up of his philosophy of life.

It is interesting to see how Maugham portrays himself:

> I was small; I had endurance but little physical strenght; I stammered; I was shy; I had poor health. I had no facilities for games.[11]

> Though in the course of years I have learnt to assume an air of heartiness when forced into contact with a stranger, I have never liked anyone at first sight. I do not think I have ever addressed someone I did not

10 *Ibid.*, p. 566.
11 *Ibid.*, p. 560.

> know in a railway carriage or spoken to a fellow passenger on board ship unless he first spoke to me.[12]

At eighteen Maugham knew English, French German and some Italian. He read everything that came his way; his curiosity went from Peru's history to a treatise on Provençal poetry. He read Shakespeare, Mommsen's *History of Rome*, Lansen's *Litterature Française*, the French classics, scientific works and English novels and plays. While he was at Saint Thomas' he kept reading history, philosophy and science during his spare hours:

> My curiosity was too great to allow me to give much time to reflect upon what I read. I could hardly wait to finish one book, so eager I was to begin another.[13]

The most thrilling moment of his life, he confesses, was when he started reading Goethe's Faust.[14] It is really remarkable the passion he had for reading:

> I would sooner read a timetable or a catalogue than nothing at all.[15]

He wrote his first novel, *Liza of Lambeth*, during his course at Saint Thomas' Hospital, and had it finished in 1897. It was immediately published and became a real literaty success, and within a month a second edition was called. Though he did not receive any royalty till one year later, he felt very encouraged to abandon the medical profession for ever. Asked lately whether he regreted spending that part of his life in a medical school, when he might have dedicated himself entirely to literature, he answered:

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12 *Ibid.*, p. 560.
13 *Ibid.*, p. 579.
14 *Ibid.*, p. 578.
15 *Ibid.*, p. 578.

> On the contrary. I heartily recommend the medical profession as a training ground for writers. When people are in a hospital they are confused and afraid. You see people with their masks off. 16

In *Liza of Lambeth* Maugham describes people as he saw them at the hospital, without any extra help of his imagination, which only afterwards he would master to produce his best novels, his short-stories and plays. Though he could never base himself entirely upon his fancy to write, his imagination has helped him throughout his life to disguise the portraits he made of people he had met personally.

Maugham inherited from his father the love for traveling. While at Heidelberg, he made trips to Munich, in Switzerland, and to Italy. In the latter he visited Penca, Pisa, Florence, Venice, Verona, Milan, Naples and Capri. After he published his first novel, he went to Seville, at the age of twenty-three, to learn Spanish. He planned to go to Rome and thence to Greece and Egypt. but he fell in love in Seville with "a young thing with green eyes and a gay smile"[17] which did not last long however.

He also tried to learn Russian, but soon he realised that "unless you devote your whole life to it, you will never learn to speak the language of another country to perfection".[18]

When he came back to England, his publisher, Fisher Unwin, encouraged him to write another book about the slums of London, but he did not. He had other plans. He decided to leave his country definitely because he never felt himself entirely at home there. Later on he declared:

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16 Lieber, Joel - *This Week Magazine*, Jan 22, 1961, pp. 16-18.

17 Maugham, *op. cit.*, p. 583.

18 *Ibid.*, p. 584 .

> I have never felt entirely myself till I had put at least the Channel between my native country and me. 19

In 1902 he wrote *Mrs. Craddock*, in order to get money to afford the extravagancies of a new love:

> it takes a long time to write a novel; you have to get it published; then publishers do not pay you till many months have elapsed. The result was that by the time I received the money the passion that I thought would last forever was extinct. 20

So he decided, instead, to spend the money he got on a trip to Egypt.

When World War I broke out, he was living in France. He joined a unit of ambulance cars as a chauffeur, to enjoy new experiences. Later on, he joined the Intelligence Department, and was sent in various missions to Switzerland, to America, the South Seas and Petrograd. There he was attacked by haemorrhages, which made him return to England and seek a specialist, who sent him to a sanatorium in Scotland. He stayed in that hospital for the following two years, and it is remarkable the way he conformed himself to the new condition into which his illness had merged him:

> I discovered for the first time in my life how very delightful it is to lie in bed. I delighted in the privacy of my room with the immense window wide open to the starry winter night. I left my bed with a pang. 21

19 *Ibid.*, p. 584.
20 *Ibid.*, p. 613.
21 *Ibid.*, p. 628.

When he left sanatorium, Maugham decided to go to China, to see and study the manners of a strange people. He always used a notebook where he put down his impressions and descriptions of places and persons, and the stories they suggested. By that time he became aware of the specific benefit that he could get from traveling and he made many trips to China, Indo China, Malaya, Borneo, Siam and Burma,

> over a dozen seas, in liners, in tramps, in schooners; I went by train, by car, by chair, on foot or on horseback. I kept my eyes open for character, oddness and personality.22
>
> I have never been much of a sight-seer.23
>
> My interest has been in men and the lives they led.24

Before World War I he had gotten married to Syrie Barnardo, an interior decorator, from whon he had one daughter, but it seems that Maugham was not the type of man to make a good husband. They divorced in 1927. I did not find any direct reference in his books to his marriage, but only a very scarce comment on unrequited love:

> It is something to be free from the pangs of unrequited love and the torment of jealousy. 25

Having traveled to satisfy his eager mind, he at last started to find a certain sameness in people. They ceased to interest him and he concluded that he had come to the end of his capacity to see with passion other individuals.26 He bought his villa on the French Riviera and decorated it with modern paintings by Matisse, Picasso, Monet, Renoir and Bonnard. During

22 *Ibid.*, p. 629.
23 *Ibid.*, p. 629.
24 *Ibid.*, p. 629.
25 *Ibid.*, p. 667.
26 *Ibid.*, p. 630.

World War II he had to flee from his villa to England because the nazis were after him. He was sent by the British Government to America in a friendship mission. He lived in New York and spent his Winters in South Carolina, where he wrote *The Razor's Edge*. By that time his house had been occupied by the Italians and the Germans, and dameged by the French, American and British troops. His sailing-boat had been seized by the Germans. His car was taken by the Italians. His furniture, his books and his pictures had been looted.

Asked about that Arab symbol that he puts on the covers of his books, and which also adorns the door of his villa, Somerset Maugham declared:

> I have made that crest my trade-mark. It is Moorish in origin, and as the superstition goes, this particular symbol is supposed to ward off the evil eye. I don't go in much for superstition but I must confess this sign has done a pretty good job over the years. 29

This sign against the evil eye was found in Morocco by his father, who had it engraved on the windows of a house he was building on the top of a hill at Suresnes. 30 It my make us believe that Maugham is a superstitios man, but if we understand his philosophy

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27 Burton, M. Philley, "W. Somerset Maugham-Amazing Octogenarian, "*in New York State Education*", Dec.1960, p. 20.

28 Liber, *op. cit.* p. 16.

29 *Ibid.* p. 18.

30 Maugham, *op. cit.*, p. 547.

of life we aurely come to a different conclusion. Maugham takes more anjoyment from what other people may think of his, even wrongly, than from any psychological relief any superstition may bring him.

HIS IDEAS

It is always dangerous to reduce a work of art to a single statement that chrystallizes its author's message, if he has any. But if the reader possesses a deeper knowledge of the writer's philosophy through the study of other of his works, or through the study of the writer's own life, it becomes a less dangerous and possibly more agreeable task to perform.

If Somerset Maugham had himself clearly stated in *Of Human Bondage*, as he later on did in *The Summing Up*, his views on art, beauty, life, God, immortality, free will, and so many other philosophical or literary questions, one might perhaps call him unoriginal, because his standpoint does not differ very much from those of so many other philosophers and writers, as Schopenhauer, Voltaire, Bertrand Russell or La Rochefoucauld, all of which he admired. But Maugham is essentially an artist and it is the artist's task to formulate, to forge, to give new shape to old ideas so that they can reach the new generations and possibly the ones to come. It is a gigantic task, if we realise that really very few writers have the necessary endowment to achieve it. And no one doubts that Maugham did it.

In *Of Human Bondage* the central theme is Phillip's quest for a philosophy that will free him forever from his bondage, that will accompany the maturation of the boy into a man establishing a link that enables him to face life as life is. It is in other words the process of adaptation that Phillip undergoes and Maugham might as well be trying to prove that philosophy of life is merely the rationalization of this process that each one of us has to go through. The climax of the novel certainly is the episode in the British Museum, when Phillip finds the answer to his questions

about the meaning of life. Since he ceased to Believe in God, since he rejected the Christian explanation that was imposed on him as a child, there remained an unanswered question, and most important in the moulding of his own bebavior: what is the meaning of life? And Phillip concludes "Love and happiness are no less life than lust and misery."[31] So we should not attach any special and definite meaning to life, since inequalities provides different bases for the building up of different meanings in living.

A message like this would hardly have penetrated a layman unless under the form exposed by Maugham, and this is, I think, the greatest merit of the artist and philosopher of the French Riviera.

The art of writing has always been intimately connected with other arts. Poetry had its origin in musical rhythm, and the musicality of a piece of literature is, even in modern literature, one of the most praised qualities as well as one of the most important tests of its excellence . Nany symphonies or even smaller pieces of music had also their main source of inspiration literay works. "Romeu and Juliet" by Berlioz or his "Damnation of Faust"may be picked up as examples at random. If we just could count how many painters have dedicated their lives and their creative activity to bring into reality images created literarily,we would certainly be astonished by their number. It is enough to remember the example of biblical paintings, all of them inspired on the simple words of the sacred books. Not so many writers, on the other hand, have dedicated their attention to painters and paintings, or have been inspired by them to write. Somerset Maugham is one of the fewest who have dedicated real attention and thought to the art of paintings, maybe because he lived in France in contact with famous painters. He wrote two of his books about two major painters humanity has ever produced: Gauguin and El Greco. One of his most known novels, *The Moon and Sixpence*, is a disguised biography of the French painter,

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[31] Maugham, *Of Human Bondage* (New York: Modern Library).

whom Maugham met personally and studied exhaustively. The book he wrote on El Greco, though, is pecualiarly original if we regard the fact that he wrote it as a kind of critical analysis of the Greek painter, examining one by one all his pieces, searching for an explanation for each pecualiarity of theirs, and making as usual remarks and intelligent observations. Maugham has a thinking mind and a sharp eye, to which no details can escape. Additionally he uses his work to express his own views on different subjects concerning Art:

> A painter may be at one period considered an artist and at another a charlatan. [32]
>
> I have long since abjured the heresy prevalent in my youth of art for art's sake. [33]

Maugham believes that Beauty and Art are relative to time and space and conditioned to the social system:

> Beauty is relative to the needs of a particular generation, and to examine the things we consider beautiful for qualities of absolute beauty is futile. If beauty is one of the values that give life significance, it is something that is constantly changing and thus cannot be analysed for we can as little feel the beauty our ancestors felt as wo can smell the roses they smelt.[34]
>
> If beauty is one of the great values of life, then it seems hard to believe that the aesthetic sense which enables men to appreciate it should be the privilege only of a class. [35]

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[32] Maugham, *El Creco, in Mr. Maugham Himself*, selected by John Beecroft, p. 519.

[33] *Ibid*. p. 520.

[34], [35] *Ibid*., (*The Summing Up*), pp. 671, 673.

> I cannot believe that beauty is the appanage of a set and I am inclined to think that a manifestation of art that has a meaning only to persons who have undergone a peculiar training is asinconsiderable as the set to which it appeals. An art is only great and significant if it is one that all may enjoy. The art of a clique is but a plaything.[36]

Maugham criticized the concept of sesthetic emotion as the explanation to people's rection to a certain work of art, and developed a concept of communication; for him the work of art presents an escape from the bitterness of life and also inspires us to fruitful activities:

> It was believed that the object of a work of art was to arouse the aesthetic emotion..But what is an emotion that results in nothing?
>
> To experience the aesthetic emotion is pleasurable and all pleasuro is good, but it is pleasurable also to drink a glass of beer and no one has ever been able to show that, taken simply as pleasure, one surpasses the other. Attempis have been made by moralist to prove that spiritual pleasures are Keener and more lasting than sensual pleasures; they carry no conviction.No pleasures endures and to pease it must be taken in small doses and at not too frequent intervals. It would be no less tedious to hear Beethoven's Fifth Symphony every day than it would be to eat caviare And until age has blunted the sensibilities the general experience is surely that the plessures of sense are more vivid than the plessures of the spirit. We have all known omnivorous readers who read for the delight of it; they absorb books as the machines in Chicago absorb hogs, but no sausages come cut of them at the other and.

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36 Ibid., (*The summing Up*) pp., 671,673.

> The value of emotion lies in its effects . The work of art, whether the artist intended it or not, and for my part I think he seldom does, proffers a communication. The communication is made in two voices. For the work of art is a diversion, an escape from the bitterness of life and a solace in the world's inevitable cruelty, a rest from its turmoil and a relief from its labour. This is much and if a work of art has only this communication to make it justifies itself. But great works speak with another voice too; they enrich the soul so that it is capable of a nobler and more fruitful activity.[37]

Maybe this explains why all arts are so inextricably mingled, why so often a poet searches inspiration in the same source as a painter, or why a musician searches it in a famous play, or a painter in a sacred passage. Artist are endowed with a more acute sense of communication and they are surely much more certain to receive this communication Maugham talks about. Their sensitiveness cannot be blind to the message some other artist has put on his own work.

But to Maugham the main quality of a work of art is its power to entertain. Criticizing Maugham's plays, in the *Bookman's Manual*, Bessie Graham gives us at the same time a severe criticism on the way Maugham sees human nature:

> Maugham told that the first test of a work of art is that it shall entertain. His plays are unfailingly good entertainment; if they fail to endure as works of art it may be because their author sees men and women with great interest and penetration but never with any affection or attachment. They lack human warmth.[38]

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37 *Ibid., (El Greco)*, p. 520.

38 Graham, Bessie, *Bookman's Manual*, 1941, p. 351.

I don't think an author has to show sympathy for the characters he creates, and I don't think either that this is a basic explanation for the endurance of the greatest works of art that humanity has produced. Maugham's communication should be interpreted accordingly. He cannot be considered pessimistic, but rather realistic. He depicts men and women as he sees them, and not as he would like them to be. His main preocupation was the artistic one; and he uses his fancy to complete his picture:

> I have been interested in men in general not for their own sake, but for the sake of my work.[39]
>
> It did not matter to me if the picture I formed was true; what mattered was that with the help of my imagination I could make of each person I met a plausible barmony.[40]

Maugham was very skeptic about literary criticism and he affirms that each one should be unperturbed by critics though he himself is very sensible to them. He does not recognize any objectiveness in a critic's judgement, and he thinks criticism is just a question of liking or dis-liking:

> The critics often try to browbeat us plain men by telling us that we ought to like this, that and the other, and they call us hard names if we will not do as they bid. There is no ought in the matter. The critic can point out the excellences he sees, and since they may have escaped your attention, in this he does you a service; but when he

39 Maugham, *op.cit.*, *p. 541.*

40 *Ibid.*, *p. 629.*

> condemns you because you do not care for the work be admires he is foolish. The history of criticism shows that critics are often mistaken. The only thing that really matters to you is what a work of art says to you. Even if the consensus of educated opinion is against you, you should be unperturbed. However great a work is commonly agreed to be, if it bores you, to read it is futile;it must entertain *you*, or so far as you are concerned it is valueless.[41]

Maugham had a perfect understanding of the role of novelists and writing meant for him liberation from mental burdens that he would not otherwise be able to release:

> Unfortunately knowledge is not come by so easily. There is only one way to acquire it and that is by work. On all such matters as science deals with, the knowledge which the novelist gives you is valueless; even in psychology,which he is apt to look upon as something of which he can speak with authority, his statements must be received with caution. For the writer of fiction is concerned with the particular rather than with the general. He chooses his instances. He directs your interest to suit his purpose. By emphasis, by throwing a high light here or leaving in shadow there, he inevitably falsifies; and, however honest he would be, his very nature forces him to load the dice. If the novelist is an acute observer he can sometimes provide material that the scientist can make use of; but at best he is only the field naturalist whose merit is accuracy and receptiveness, and who if he is wise, leaves theoretical conclusions to the specialist. It would be all to the good if the novelist were a scientist and a philosopher, for the more he

41 Maugham, *Tellers of Tales*, p.XXIX (Introduction).

knows the richer his books will be, but even though he were, when he wrote he would cease to be either; he would be an artist. The artist's truth is a different truth from the philosopher's and the scientist's; for truth, we all know, is not one and indivisible, truth is relative to needs. Their aim is knowledge, but his is liberation. The artist has a natural facility for creation, and to exercise his gifts is a delight to him; creates in order to disembarasess his soul of a burden that oppressed it and thus gain release. But this is no concern of the layman who reads his poems or looks at his pictures; to the layman art offers solace and relaxation and an escape from the reality of life; and sometimes it enlarges his soul, presents new ideas to his spirit and heartens him to cope with the difficult business of living. If it can do this its power is so great that the artist need not disparage hinself because he cannot provide the knowledge that is found in textbooks. But only the greatest art has such power. It is when the artist thus moves you that you are justified in ascribing genius to him. Genius is rare. No artist need be ashawed if he can do no more than offer entertaiment. That too has its value- (42)

It is amasing how a writer reveals his personality through his own style, to such an extent that one could even dare say that style is personality translated into ink and paper. Somerset Maugham's style can be recognised if we just read a few lines from any of his books, because he cannot fail to put hinself entirely on what he writes. But it is not the subject he chooses to write about that makes him recognisable at a glance. It is the particular way he uses to express his views and his ideas. Everyone knows that Maugham has a sort of pessimistic view of life. It is not, I guess, because life has been especially rough to him; many other writers have had harder existences and ven so their personalities seem not to have been affected by it. But Maugham has

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42 *Ibid.*, p. XXVIII.

fought throughout life against the chains of philosophical thought, side by side with a stammering defect. This explains, in my opinion, why his style reveals so much of his personality, and also why he strived so hard and successfully to attain the succinct, decisive, simple, colorful, subjective and irresistibly individual qualities in writing. If we pick up at random any phrase of any of his books, we will be able to discover some other traits:

> I have never been able to remember even my own jokes, so that I have been forced to go on making new ones. This disability, I am aware, has made my company less agreeable than it might otherwise have been. [43]

The comic touch of his writings might as well be called sarcastic or ironic. His phrases are generally short. "I have never kept a diary" [44] or "I have a poor memory"[45]. But sometimes he allows himself a long paragraph to show his deep knowledge of life. We often find a personal statement and then along reasoning to prove it. Even in a novel like *Of Human Bondage* he uses the same trick:

> This is a very long novel and I am ashamed to make it longer by writing a preface to it. [46]

Maugham never ceased to strive for an excellence of style, and in *The Summing Up* he wrote:

> I have never had much patience with the writers who claim from the reader an effort to understand their meaning.[47]

43, 44,45 Maugham, *Mr. Maugham Himself*, p. 539.

46 *Ibid.*, p.1.

47 White & Atkinson, *Literature for Our Time*. 3ord Ed., p. 105.

The greatest fault of a writer, in his opinion, is obscurity due to "negligence and wilfulness."[48] But simplicity and lucidity are the most praised qualities that Maugham can find in a writer:

> Simplicity is not such an obvious merit as lucidity. I have aimed at it because I have no gift for richness. Within limits I admire richness in others, though I find it difficult to digest in quantity.[49]

"Le style c'est l'homme" said a famous French writer, and Maugham is aware of that:

> The dictum that the style is the man is well known. It is one of those aphorisms that say so much to mean a great deal. I suppose that if a man has a confused mind he will write in a confused way.[50]

Euphony is another quality very much admired by Maugham who believes it entirely dependent on the sensitiveness of the writer's ear:

> If you could write lucidly, simply, euphoniously and yet with liveliness you would write perfectly: you would write like Voltaire.[51]

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48 Maughmam, *op.cit.*

49 *Ibid.*

50 *Ibid.*

51 *Ibid.*

Maugham is endowed with a great dose of self-criticism and self-analysis, and he believed that writing about himself he might be of some use to somebody else. But above all he wrote for the pleasure of it, as if following a natural drive:

> To write was an instinct that seemed as natural to me as to breathe and I did not stop to consider if I wrote well or badly. It was not till some years later that it dawned upon me that it was a delicate art that must be painfully acquired.[52]

And he ascquired that skill all alome studying and writing daily, making use of his common sense in order to find out the rules which he himself was to follow:

> It is necessary to know grammar, and it is better to write grammatically than not, but it is well to remember that grammar is common speech formulated. Usage is the only test. I would prefer a phrase that was unaffected to a phrase that was grammatical.
>
> I should not hesitate to use the common phrases of the day, knowing that the vogue was ephemeral, or slang, though aware that in ten years it might be incomprehensible, if they gave vividness and actuality.[53]

It seems to me that there are two ways of literarily influencing society. One is the direct method used in the Bible or in the Capital, or used daily through the press. The other, indirect, is used when the author has no pretence to bring abrupt changes to society, but aims at spreading quietly his philosophy and communicating the fruit of his personal experiences through carefully built characters. It may

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52 *Ibid.*, p. 549.

53 *Ibid.*, pp. 557, 558.

be so cither because this method gives the author the chance of being less vulnerable to crude attacks, or because it also gives him the opportunity of reaching farther publics. When we read *Of Human Bondage* we certainly get impressed by the fact that the whole book is but an indirect message of agnosticism. Here and there Maugham shows us how Phillip went little by little through the various steps that led him to build up an agnostic philosophy of life. Somerset Maugham of course knows the Christian society he writes to, and he probably soon realised that he could propagate his own ideas much better if he exposed them in agreeable novels, short-stories and plays,so that at least he might have the chance of penetrating a broader audience.

What importance can we attach to the fact that Phillip's Uncle, more than anybody else in the novel, contributed to the boy's disenchantment with religion? Maugham certainly witnessed himself the incongruities of preaching and acting, and he took advantage of that to show how we acquire from religious-minded people some basic beliefs that exert definite importance in our lives. A vicar generally offers rich material to that type of analysis, by the simple fact that he is permanently overemphasizing religion, to the point of becoming sometimes ridiculous to the eyes of a thinking boy of ten. Phillip was taught once that God would appreciate more if he said his prayers in his nightshirt than if he waited till he got dressed, but the boy's mind went far beyond:

> This did not suprise him, for he was beginning to realise that he was the creature of a God who appreciated the discomfort of his worshippers. [54]

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[54] Maugham, *Of Human Bondage*, p. 45.

Why does Maugham put those conclusions in the head of a little boy? He certainly wants to show that everyone can think about any of these problems, instead of accepting without hesitation ideas and beliefs that make up the bulk of a whole religious systen and rule one's life facthere smallest things to the more extreme ones.

Why does Maugham make his hero a clubfooted boy? He is certainly challengin the All-Powerful and All-Kind God pictured by Christian religions people suffer for their lives for what they have not done, and that does not fit the sin-punishment system of Christian faiths.

Maugham also used a simple devicd to show how ingenuously one can test God's mercy and power. He utilized the naivety of a little boy to show God's indifferenos to our sufferings, and consequently how mistaken we are in believing in all lies that religions tell us:

> There was one point that immediately affected me. I had not been long at school before I discovered, through the ridule to which I was wsposed and the humiliations I suffered, how great a misfortune it was to me that I stammered and I had read in the bible that if you had faith you could move mountains. My uncle assured me that it was a literal fact. One night, when I was going to back to school next day, I prayed God with all my night that he would take away my impedement; and, such was my faith, I went to sleep quite certain that when I woke next morning I should be able to speak like everybody else. I pictured to myself the surprise of the boys (I was still at a preparatory school) when they found that I no longer stammered. I woke full of exultation and it was a real, a terrible shock, when I discovered that I stammered as badly as ever.55

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[55] Maugham, *The Summig Up* ., p. 640.

But he transposed that real episode into a whole chapter in *Of Human Bondage*, which is a wonderful example of literary technique and the way writers use their own experiences to make up their books:

> He had got the information he wanted.His little room was icy, and he shivered when he put on his nightgown. But he always felt that his prayers were more pleasing to God when he said them under conditions of discomfort. The coldness of his hands and feet were an offering to the Almighty. And tonight he sank on his knees, buried his face in his hands, and prayed to God with all his might that He would make his club-foot whole. It was a very small thing beside the moving of mountains. [56]

After the deception of waking in the morning as clubfooted as he had got to bed the previous night, Phillip concludes:

> The text which spoke of the moving of mountains was just one of those that said one thing an meant another. He thought his uncle had been playing a practical joke on him. [57]

Maugham has the great merit of being sincere. His deception with religious thought meant for him a definite liberation from a heavy burden:

> With my mind at all events Y ceased to believe in God; I felt the exhilaration of a new freedom. But we do not believe only with our minds; in some deep recess of my soul there lingered still the old dread of hell-fire, and for long my exultation was tempered by the shadow of that ancestral anxiety.I no longer

[56] Maugham, *Of Human Bondage*, pp. 36, 37, 38.

[57] *Ibid.*, p. 38.

> believed in God; I still, in my bones, believed in the Devil. [58]

But his conclusions went far beyond. Maugham soon realised that we believe in immortality much more because the idea fits human nature than because of any cold and reasonable thought:

> I neither believe in immortality nor desire it. I should like to die quietly and painlessly, and I am content to be assured that with my last breath my soul, with its aspirations and its weaknesses, will dissolve into nothingness. [59]

> For my part I cannot see how consciousness can persist when its physical basis has been destroyed and I am too sure of the interconnection of my body and my mind to think that any survival of my consciousness apart from my body would be in any sense the survival of myself. (60)

With no belief at all in God's existence nor in immortality, all the meaning attached to life by Christian philosophies loses effectiveness, and it is really difficult to build up a system of morals. There is no right nor wrong, since there is no judgement whatsoever to our acts. But even so Maugham does not cede, because he thinks this explanation fits human nature and the way man acts:

> If then one puts aside the existence of God and the possibility of survival as too doubtful to have any effect on one's behaviour, one has to make upe one's mind what is the meaning and use of life. [61]

[58] Maugham, *The Summing Up.*, p. 642.

[59] *Ibid.*, p. 678.

[60] *Ibid.*, p. 659.

[61] *Ibid.*, p. 660.

> There is no reason for life and life has no meaning.[62]
>
> I put my conviction into a phrase and said to myself: follow your inclinations with due regard to the policeman round the corner.[63]

Maugham could never accept a God that punishes and that allows inequalities ho happen:

> I am glad I don't believe in God. When I look at the misery of the world and its bitterness I think that no belief can be more ignoble.[64]
>
> For my part I cannot believe in a God who is angry with me because I do not believe in him. I cannot believe in a God who is less tolerant than I. I cannot believe in a God who has neither humour nor common sense.[65]

So the only philosophy that remains to Maugham is agnosticism:

> I cannot penetrate the mystery, I remain an agnostic, and the practical outcome of agnosticism is that you act as though God did not exist.[66]

Another point that Maugham always stresses because he himself was able to see it very clearly through his own personal experiences is social determinism. And he even makes fun of all the foolish attitudes maintained to keep people unaware of this

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63 *Ibid.*

Ibid., p. 643.

64 Cordell, Richard A., *S.Maugham, a Biog.and Crit.Study, 1961.*

65 Maugham, *Ibid* . p. 654.

66 *Ibid.*, p. 657.

reality:

> It struck me that I might very well have been born in South Germany, and then I should naturally have been brought up as a Catholic. I found it very hard that thus through no fault of my own I should have been condemned to everlasting torment.[67]

Also what one can call biological determinism is ironically synthesized by Maugham:

> The world is an entirely different place to the man of five foot seven from what it is to the man of six foot two.[68]

It is easy understand how that thought could have occurred to a writer like Maugham if we just remember his personal difficulties with his stammering defect, which was a hindrance to him all his life.

There is another of his ironic remarks about social determinism showing the interconnection between happiness or good spirit and social class, that I cannot fail to include in this paper:

> It is astonishing how often good hearts and silver spoons in the mouth go together.[69]

It is necessary to know carefully Maugham's life in order to see to what extent *Of Human Bondage* is an autobiographical novel. But many other things we can learn through this approach, as for instance how the author used his own experiences and the people whom he lived with, to put them disguised in his novel:

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67 *Ibid.*, p. 649.

68 Cordell, *op. cit.*, p. 75.

69 *Ibid.*, p. 77 .

> I began to be pbsessed by the teeming memories of my past Tife. The loss of my mother and then the break-up of my home,the wretchedness of my first years at school for which my French childhood had so ill-prepared me and which my stammering made so difficult the delight of thouse easy, monotonous and exciting days in Heidelberg when I first entered upon the intellectual life, the irk years at the hospital and the thrill of London; it all comemback to me so pressingly in my sleep, on my walks, when I was rehearsing plays, when I was at a party, it became such a burden to me that I made up my mind that I could only regain my peace by writing it all down in the form of a novel. I chose the title of one of the books in Spinoza's Ethics and called it Of Human Bondage where fact and fiction are inextricably mingled. The emotions are my own, but not all the incidents are related as they happened and some of them are ransferred to my here not from my life but from that of persons with whom I was intimate. I found myself forever free from those pains and unhappy recollections.

In his book *The Summing Up* he relates that he soon acquired the habit of using a notebook to write down his own impressions about people he had just met to use them as characters in his plays and novels:

> I have always worked from the living model. 71

That perhaps explains why Maugham portrayed himself into a club-foot boy, while he hinself suffered from stammering. The incident related on chapter five, of his mother asking to have her photograph taken so that her children could know how she looked, also comes

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70 *Op. cit.* p. 623.

71 *Ibid.*, p. 569.

from Maugham's true life. He still has that photo with him. 72 The beauty with which he portrays Mrs. Carey is probably a faithful tribute to his mother's. Mrs. Maugham was often referred to as the most beautiful woman in the Paris os her days. The little town where Maugham was sent to after her death, Whitstable, was called Blackstable in his novel. The place where he did his secondary studies, Canterbury, became Tercanbury. The vicarage seems, though, to be a little more attractive than the descriptions of Phillip suggest. 73 His uncle, portrayed with rude paints, was certainly a more accessible person, for when he died in 1897 Maugham himself was surprised at the homage paid to his memory.

Of Human Bondage illustrates the point of view that what is called creative process in literature is merely a collection of facts blended in the author's memory with his imaginative activity. This viewpoint fits the theory that nothing is new in the Universe, neither scientific discoveries nor artistic achievements. Man is not doing anything else but permanently elaborating his own environment, producing conditions that allow him to live and survive.

HIS CRITICS

No serious criticism has ever been written on Maugham's works. On the contrary, despite all the success that he achieved as a novelist, playwright and shortstory writer, very few people have dedicated some attention to criticizing his work. Maybe the very nature of his writings does not allow much criticism on them, but the fact is that some critics as H.E. Bates are extremely severe while others like Glenway Wescott are too kind, but none of them are deep enough. The former calls Maugham a commercial artist; the latter gives him the title of dean of novelists.

Though not going to the depths of Maugham's works, Bates makes some interesting comments deserve a special place in this paper:

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72 Cordell, *op. cit.*

73 *Ibid.*, p. 91.

For Maugham had begun, like George Moore, as a man quite ungifted with either a natural eye or a natural ear for style, had gone on to develop a style, and had at last become something of an ascetic in the business. Maugham indeed has had the unusual experience of making two separate reputations: a popular and fashionable reputation ,built on the plays and novels, followed by a highbrow reputation built largely on the better stories and Cakes and Ale. Maugham indeed might be called a commercial artist.

Maugham is at once an attractive and a rather disconcerting figure. Beginning as a writer with, as it were, no ear for words, Maugham had very early to choose a stylistic model which his own limitations would permit him to follow without embarrassment. To have chosen a pretentious, poetical highly coloured writer would have been fatal. Maugham chose Maupassant, and throughout his career has stuck to Maupassant. It is interesting to recall here that Maupassant has been described as the "born popular writer, bettered by Flaubert into austerity", and perhaps Maugham is an example of the sortof writer, popular,cosmopolitan, commercial and yet in some way distinguished, that Maupassant might have been if left alone. Maugham is now, at his best, as in Cakes and Ale, a master of cultivated acidity. The spare sere detachment of his prose may,with the exception of recurrent lapses into appalling sentimentality, be safely offered as a sound foundation course in commercial - literary craftsmanship. [74]

[74] Bates, H.E., *The Modern Short Story - A Critical Survey*, 1956. - Pp., 141, 142, 143.

Maugham, at his best, is one of the greatest writers in the English language, as well as one of the profoundest thinkers that our century has produced, and not a "master of cultivated acidity", as Mr. Bates calls him. If he is sarcastic, if he sometimes uses irony to express his thoughts , it is because he thinks this is the way modern society would stop and read and receive his message. Sarcasm is an illness of our century, and in order to be read you have to write sarcastically. And very few writers did it as Maugham.

Mr. Bates also called Maugham a cynic and his writings cheap:

> Unfortunately in spite of an excellent eye, a dispassionate steadiness, a genius for the diagnosis of human frailty, and a cosmopolitan temperament, lacks one very great and supremely important quality. Unlike Tchekov and Maupassant, in whom he professes to see great differences but who were much alike at least in this respect, Maugham lacks compassion. He has no heart, and in place of that heart one has the impression that he uses a piece of clockwork. It is this, I think, that gives Maugham's work the frequent impression of cheapness. This effect is heightened by something else. Maugham, having mastered the art of irony, mistakenly supposed himself to be a cynic. [75]

It does not require much effort to realise that Maugham is not a romantic or a compassionate writer as Mr. Bates would like him to be, but if he were so he probably would not have lived in this century, with its two world wars, its atomic bombs and social struggles. A writer is a product of his culture and a spokesman of its problems. If he writes cheaply, it is because he has not gotten any

[75] *Ibid.*, p. 145.

bether public to write to.

Mr. Glenway Wescott, though not being very deep. seems to be more sensible in his judgement of Maugham:

> I maintain only that in all his best stories and novels there is an underlying, somewhat hidden significance, pervasive spiritual sense, important moral counsel, and general view of life and vision of the present world - supplementary to that sole purpose of entertainment continually announced by him - which will repay whatever trouble of intellect you may take in your reading.(76)

Mr. Wescott knows that Maugham has not written only for an elite, but tried to reach the broadest number of readers:

> He is the dean of novelists writing in English at present. By which advertisementlike statement I mean that he is the one, the only one, who for more than a quarter of a century has had the admiration of an elite of highly cultivated, sophisticated readers and of a sufficient number of good fellow writers, with increasing influence on the younger ones; and at the same time has given great pleasure to, made sense to, and affected the lives of a million or more ordinary mortals. What else is deanship? 77

Maugham allowed himself a few moments of sinceraty and though being sarcastic with evorything else, he gave us a very frank advice about criticisms:

> I thing authors are unwise who to not read criticisms. It is salutary to train oneself to be no more affected by censure than by praise. 78

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TRAVELLER'S NOTES: THE SCOTT COUNTRY

Olga Creidy

Edinburgh, the home of so many famous people, presents the visitor with one of the finest townscapes in Europe. This ancient and lovely metropolis sits overlooking an estuary from the slope and summit of three hills, and it claims to be one of the most historic and beautiful towns in the world. All those who visit it say the claim if fully justified.

Edinburgh attracts visitors from almost every land. Apart from its lovely setting it offers a full and varied programme. By day or night something can be enjoyed somewhere in this city known for its charm and unique reputation.

Edinburgh Castle, perched on its rock and dominating the city, the Palace of Holyroodhouse - the official residence of kings and queens, and St. Giles Kirk - the cathedral kirk of the Church of Scotland, are among the most notable buildings.

The city a place where history is almost as clear and fresh as on the day it was written.

Visitors regard Princes Street as the city's most famous shopping promenade. It also marks the frontier between the Old Town - with narrow streets and dark courtyards,and the New Town - with its Georgian architecture, attractive gardens, squares and crescents.

Of all the masters of words Edinburgh has produced the greatest is *Sir Walter Scott*. The presiding genius of the novelist who was born there is everywhere in the city.

Watching the Gothic Memorial dedicated to him on East Princes Street Gardens is always a prime attraction to everyone. *The Scott Monument* is visited by thousands of people who admire it for its beauty and impressiveness. Indeed Europe possesses

few monuments of its kind that are so outstanding.This landmark, almost as well known as the Castle itself, is of great beauty and interest: surrounded by four columns is a seated figure of the great novelist and poet, sculptured in white marble, with his dog Maida. The spire of the monument rises to 210 feet high and its top can be reached by a stairway of 287 steps.From there visitors have a fine view of the city and its surroundings.

Travellers always include a visit to *Huntley House Museum* which contain a *Scott Room* where all the exhibits have some connection with Scott. Among them the visitors will see many personal relics, such as a walking stick, a pipe, a chess set, etc. As the visitor walks around the room he will see that some showcases contain letters and first editions of Scott's works. It is worth seeing and inspecting this room.

From the touristic point of view Edinburgh is the ideal centre from which to explore Scotland's superb hills, glens and lochs, its gardens, ancient castles and palaces. Edinburgh is situated on the midland plain which divides the country, having the Highlands on the north and the Lowlands (or Border)on the south.

Among the many places which the tourist will encounter while he is following his carefully planned itinerary, the eastern Lowlands will prove to contribute as much pleasure and interest as anything else the visitor will see in the course of his tour.

A visit to *Abbotsford*, the home of Sir Walter Scott, will provide the tourist with unforgetable hours. This baronial mansion overlooking the River Tweed and still owned by his family was built by Sir Walter Scott in the mos opulent farming region of Scotland. He built his mansion as gabled and turreted as any of the houses he described in his novels. The house is open to the public and contains many relics of the great novelist. His library still houses his own collection of rare books on Scottish medieval history. This house has been a sort of national shrine ever since 1832, the year when Scott died, and its rooms are almost exactly as he left them. His collection of antiquities such as

as medieval arms and armours, guns, etc. alone justify a visit to Abbotsford. But the most interesting room in the house, however, is the study where many os Scott's novels were written and which contain, among other treasures, the author's desk, armchair and table.

Abbotsford and the countryside both compete for visitor attention, and the honours could hardly be more evenly divided. Tourists will find that not only the house is of considerable interest but the surrounding countryside is of great charm and beauty. And more visitors than ever enjoy exploring the places of interest in the countryside Scott knew and loved.

Within easy reach is a place which most visitors regard as not to be missed on any account. This is the famous *Dryburgh Abbey*, a picturesque ruin which occupies an especially beautiful site in a loop formed by the River Tweed. Here, in *St. Mary's Aisle*, are buried Sir Walter Scott and members of his family.

Roaming the Scott Country visitors will have a deep impression.The scenery gives a sense of freedom and spaciousness, a feeling of peace and remoteness from the rest of the world. It is therefore quite understandable that Scott had such a special love for this part the country. His greatest contribution was surely to the historical novel for he made the age of chivalry live again. His poems and novels are his best memorial, but so is the countryside of his beloved Scotland which he made an integral part of his books.

In literary history, poetry or historical novel Sir Walter Scott was such a prominent writer that he takes place beside Homer and Shakespeare.

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NOW TELL ME WHO YOU ARE!

Some considerations on Naipaul and his West Indian fellow-writers in their search for identity

Emma Eberlein de Oliveira Fernandes Lima

In the literay panorama of the Commonwealth the West Indies hold a very significant place due mainly to the outstanding qualities of its writers particularly in their treatment of the problems of our age. Among several well-known writers V.S. Naipaul is undoubtedly the most famous. To appreciate fully his use of the theme of a search for roots it is necessary for us to remember his personal background.

Naipaul was born in Trinidad in 1932. His grandfather had come from India as an indentured labourer to work on the Trinidadian cane fields in substitution to the Negro slaves that had been set free years before. In fact he was one of the numerous Indians who had emigrated from the most distressed rural areas of India in search for more favourable conditions on the Island. Here in South America, on that small island, he found an India in miniature. The Indian immigrants, who had been streaming into Trinidad, formed a very closely knit colony. Tradition and ways os life and thought had been transplanted from the old country into the remote island. Until 1917 Indian immmigration was carried on intensely, the total number of Indian immigrants having been estimated around 134,000. After 1917 Indian immigration started to diminish until it completely ceased. In a way, however, this dying out of Indian immigration did not affect the East West Indian colony too deeply: India had already been rooted into Trinidadian society. It consisted of a group of individuals of Indian origin who led a very peculiar life on the hot island. Self-segregated from the rest of the population they were utterly linked to

India in their modes of living and thinking. Ancient traditions were kept: bodies were cremated on the banks of muddy streams, poor substitutions to the sacred Ganges; adolescent boys took staffs and pretended they were leaving their family to set off for Benares, the holy city of wisdom; large families crowded big houses, men working on the fields and women in the kitchen, children swarming around, total devotion to the leader of the family being the price for total protection. The caste system was preserved and Brahmins were honoured in Trinidad, no matter what their economical situation was. Pundits were in charge of all the colony, which in turn obediently submitted to their guidance.

This was the group into which Naipaul was born, a closed group which held a separate position from the rest of a society whose identity, due to its astonishingly mixed composition, was already questionable:

> *there was no community. We were of various races, religions, sets and cliques: and we had somehow found ourselves on the same small island.* [1]

Through Naipaul's non-fiction, particularly *The Middle Passage* and *An Area of Darkness*, one comes to learn that his was a very vulnerable position. He lived in a society which felt itself "second-rate and remote", which had no history to be proud of, no national models to follow, that lived "in a borrowed culture", "denied itself heroes" and appraised its own people by their degree of Britishness. We could perhaps argue that Naipaul was better off than most of his fellow-islanders, for he belonged to Trinidad's Indian colony - a group with very definite origins and patterns. However, that was not the case. Naipaul

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[1] Naipaul, *The Middle Passage*, p. 45.

confesses he felt a foreigner in his own family - the rites had lost their significance long before. He could not understand the language in which they were performed, familiar traditions were now little short of absurd.

Thus, years later, fulfilling an old dream, he left Trinidad for Oxford.

> *I had never wanted to stay in Trinidad. When I was in the fourth form I wrote a vow on the endpaper of my Kennedy's* Revised Latin Primer *to leave within five years. I left after six; and for many years afterwards in England, falling asleep in bedsitters with the electric fire on, I had been awakened by the nightmare that I was back in tropical Trinidad.*[2]

He was 18 then. In England, however, Naipaul felt himself "an unlikely colonial", a man who did not belong to that society which he had been used to consider his, not only because of his rejection of Trinidad but also becauseschooling in Trinidad, based on British standards, had led him to consider it so. Naipaul then made a second attempt to integrate himself in his native island but once again he failed and this time rejected it for good. He turned then to India, old India which had been the background of his childhood, in pursuit of his true roots. Hopeful and anxious he arrived in India in 1962 to leave it one year later, in total hopelessness. Back in England Naipaul wrote *An Area of Darkness*, a painful account of his frustrating trip. It brought to light Naipaul's terrible fight against himself and against India. He had landed in India equipped with childhood memories of his grandmother's house only to find out that that India did not exist any longer, if it had existed at all. He came to India compelled by the need of finding his own "portion of the earth", thinking he belonged there. He had been mistaken however:

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2 *Ibid.*, p. 43.

> *It was a journey that ought not to have been made; it had broken my life in two.*[3]

Trinidad... England... India... Three attempts to belong- Three disappointments.

Naipaul's search for identity, one of the most anguished and marked aspects in his work, particularly in his novels *A House for Mr. Biswas*, *The Mimic Men*, *In a Free State and Guerrillas* and in his non-fiction *The Middle Passage* and *An Area of Darkness* , is in fact one of the commom traits of West Indian writers, no matter whether Jamaican, Trinidadian, Barbadian or Guyanese. Like Naipaul they were born in very poor countries, usually very small islands and brought up in unfavourable social conditions. The schooling they had was totally based on old-fashioned British standards detached from the reality of the islands. Afterwards working in a society which sneers at literary talent, West Indian writers usually do not fit into their birthplaces. They leave very early not only not to be destroyed by the milieu but mainly because they truly believe real life to lie elsewhere. Some of them settle in the United States, most of them in London, turning the latter into the literary capital of the West Indies. The most significant West Indian writers have taken this trip to freedom. In 1948 Edgar Mittelholzer, a Guyanese writer arrived in London. Trinidadian Samuel Selvon and Barbadian George Lamming followed him in 1950. In 1951 Robert Mais left Jamaica for London. After him, Wilson Harris, and then the Jamaicans John Hearne an Andrew Salkey also became expatriates. One by one they left, thus establishing their centre of activity outside their own countries and turning West Indian literature into an expatriate literature. Living and working abroad they nevertheless turn to their rejected native islands as their source of inspiration, not as an

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3 Naipaul, *An Area of Darkness*, p. 265.

attempt to preserve exoticism, but to find or merely to understand their roots.

> *I really think that the place of the West Indian artist is the West Indies, when the West Indies has developed sufficiently to really offer him a fair living. But this won't be in our time...And yet my mind keeps going back to that place at home. The people are my people. I am beginning now to feel that I have got to the end of my present path. I don't know how long one can conjure up the scenes of home, I don't know how long one can depend on recollections...If I am to go on writing I feel I must return...Yet I don't think I should like to go back.* [4]

West Indian writers not only turn towards present backgrounds but also look for their roots in the past. In this sense not only India, but Africa is important as well, as several of them are descendants of slaves.

This often pitied rootlessness is perhaps their most positive quality. They are committed neither geographically, historically nor politically, nor even racially. They are free to feel and to judge. With no national convictions or racial categories to inhibit their humanity, they are sensitive, independent individuals, who coping with their personal ordeals, try to understand and to interpret this confusing modern world of ours. This is perhaps the explanation for the striking significance of West Indian literature.

India...Africa...London...West Indian writers ceaselessly seek the answer to the ever-present question "Now tell me who you are!"[5]

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[4] Anthony, p. 86.

[5] William, p. 74.

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ANGLO-IRISH IDIOM: HINTS FOR THE TRANSLATOR

Arthur Meskell

Not infrequently students bring up the difficulties encountered in understanding and translating the works of Anglo-Irish writers. These difficulties spring by and large from total ignorance of the special idiom used by these writers. The idiom in question here is called Anglo-Irish, and in this short article I propose to mention but a few of its peculiarities which make it different from standard English.

The Anglo-Irish idiom is the mode of speech which is characteristic of the English language as spoken in Ireland. It owes its peculiarities to borrowings from the Irish language which took place mainly in the nineteenth century, when both Irish and English were in common use by a large proportion of the population. The principal effect of these 'borrowings' was the enrichment of the English language that had been effected by its crossing, so to speak, with the Irish.

It was only a matter of time before Irish writers became aware of the potential of the new medium for literary expression. Once this potential was recognized, the history of Anglo-Irish literature became the efforts of successive writers to use the medium artistically, with varying degrees of respect for its idiomatic integrity.

One of the leading lights of the Irish Literary Renaissance was John M. Synge and he remains unsurpassed in this use of the Irish idiom. His knowledge of it was based on his study of the vocabulary and turns of speech that he heard used by beggarmen and ballad singers in and around Dublin. He also had a very good grasp of the Gaelic vernacular picked up chiefly in the Aran Islands.

In 'The Playboy of the Western world', for example, the vernaculars are interfused and this is where the uninformed translator very often

meets his Waterloo.

'I stood a while outside wondering would I have a right to pass on or to walk in and see you.' Here the phrase 'have a right' is used to mean 'should'. The word is a translation of the Irish *cóir* and is used in the sense of the proper or permissible thing to do. Shortly afterwards, in the dialogue between Shaun and Pegeen Mike, Shaun uses a synonym for the word 'right' in its strict English usage: 'You' ll have no call to complain. 'The word 'call' here is the Irish *cáll* meaning 'cause' or 'claim', and it was in common use in Ireland up to recent times.

'If you' re a dunce *itself*, you've right to know.' Here the word *itself* is an Irishism, the sense being, 'Even if you are a dunce, you should know.' The words to which I have drawn attention are examples of the authentic Anglo-Irish idiom.

Synge also provides us with an example of the 'swallowed' relative which is a characteristic of the idiom.

'He gave a drive with the scythe, and I gave a lep to the east. Then I turned round with my back to the north and I hit a blow on the ridge of his skull, laid him stretched out, and he split to the knob of his gullet.' Here, 'laid him stretched out' is a relative clause with the relative 'that' omitted. The unwary translator might very easily think that it was a simple coordinate clause.

Another feature of Anglo-Irish is the purpose clause introduced by the phrase 'the way.' Let us take the sentence: 'Be sure and hold him tight the way we can have a good look at him. Here the phrase 'the way' is Anglo-Irish for 'so that' or 'with the result that.' There is an excellent example of this structure in a passage from James Stephens:

'Did you ever hear, said Meehaul, 'of the man that had the scalp of his head blown off by a gun, and they soldered the botton of the tin dish to the top of his skull *the way* you could hear his brains ticking inside of it for all the world like a Waterbury watch?'

The dramatist Sean O'Casey gives us a phraseology that is more widely characteristic of the Anglo-Irish Idiom. I give some examples from 'Juno

and the Paycock':

'I'll run around to Ryan's -I know it's a great house o' Joxer's,(I know it is a pub which Joxer usually likes to frequent);

'A Mickey Dazzler' - Dublinese for a' masher', 'a ladykiller'; 'chiselurs's - youngsters;

'the kisser' - the mouth;

'You could sing that if you had an air to it' (that is clearly true).

O' Casey writes a number of words ending in 'd' with the 'd' silent: 'hole' (hold), 'poun ' (pound), 'hans' (hands).

In another well-known O'Casey play, 'The Plough and the Stars' , there is a gem of Anglo-Irish repartee in the argument between the Covey and Fluther about the origin of life:

Fluther: Mollycewels! What about Adam and Eve?

Covey: Well, what about them?

Fluther: What about them, you?

The second person vocative is here used to insist that the point is one which the person addressed, not the speaker, should consider.

Another complex Irish turn of speech is in:

'Houl' on there, Rosie!'

'What are you houldin' on *out of you* for?'

That is, why are you speaking to restrain me from(doing something). 'Out of you' is borrowed from the Irish to signify something said. *Thomas Garvin* in the Tomas Davis Lecture series, says that a non English - student of English and Anglo-Irish is probably in the best position to make an objective and systematical analysis of the deviations of the Anglo-Irish idiom from the English Norm. In a Netherlands periodical, English Studies, 24,1942, G.J. Visser, with a view to helping translators of Anglo-Irish literature, outlined the forms of speech which are not current outside Ireland (except perhaps under Irish influence).

These are:

1. The word *and* performing the fucntion of a pronominal relative clause, e.g. out with him *and* little Alf holding on to his elbow *and* he shouting like a stuck pig. (Here Visser might have pointed out that 'out with him' is also an Irishism.)

2. Omission of the relative pronoun, e.g. who is this was telling me ?

3. Past(perfect) tense expressed by use of *after:* 'sure I'm *after* seeing him not five minutes ago .'

4. Unintroduced dependent questions: 'I just called to ask is she over it?'

5. The use of '*on*' as a dative of disadvantage, e.g. you won't play the saint *on* me any more. There is an even better example taken from the Irish Annals dealing with the dread rite of excommunication: 'they were quenching the candles *on* him.'

Since English in Ireland is filled with Gaelic idiom to its advantage, I should like to conclude this short article by giving two examples which are particularly relevant: in the first we analyse the Enghish question, 'Are you selling a horse today?' The speaker of standard English has to move the emphasis from one word to another of the four last according to the information he seeks. For successive positions of the chief stress give four different meanings to the question. The Anglo-Irish idiom, which in this matter follows the locution of Gaelic, has no need of accentuating. Its user would say: (a) 'Is it you who are selling the horse?' or (b) 'Is it the horse you are selling?' or (c) 'Is it today you are selling the horse?' The translator should bear in mind that while the English purist depends upon stress to bring out his meaning, the Irish idiom employs construction for the same purpose, and perhaps, more effectively so.

The second example is in reply to the query, 'Does it rain here?' The Irishman says: 'It bees raining' or ,('It does be raining'). He is attempting to reach an exactitude that is possible in Gaelic; in that language there is a distinct form of the verb 'to be' to indicate the habitual or frequentative tense. The

Irishman who has the tradition of Gaelic, even though he may never have heard it spoken, feels the want of a frequentative tense in English, and he attempts to supply it.

Provided he does not try to ape the speech of others, the Irishman has at his command a form of language which distinguishes him from all other speakers of English, and which accurately reflects the socio-cultural history of his country.

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UM GRANDE DICIONÁRIO PEQUENO, O COLLINS

Erminio Rodrigues

Ao professor Salum,
um pouco do muito
que lhe devo.

ABSTRACT: In this article some differences - mainly lexical-/between the Portuguese language as spoken in Portugal and Brazilian Portuguese are analyzed, with basis on the Collins *Portuguese-English and English-/-Portuguese Dictionary*.

UNITERMS: Lusitanization, Brazilian Idioms, Word-Frequency, Lusitanian Idioms, Morphology, Orthograpy, Linguistic Norm, Semantics, Vocabulary.

Algumas diferenças, principalmente lexicais, entre o Português do Brasil e o Português de Portugal, podem ser encontradas na última reimpressão do dicionário de bolso da Collins - *Portuguese-English, English-Portuguese Dictionary* (London, Collins Clear-Type Press, 1978), organizado por N.J. Lamb, leitor de português e espanhol na Universidade de Liverpool (Inglaterra).

Dentro das limitações impostas pela natureza da obra, o Autor conseguiu dar-nos, ao menos até 1964, data da primeira e única edição, um dicionário claro, atualizado e, sobretudo, útil, em suas setecentas e sessenta e oito páginas.

Além do cuidado com a seleção das palavras (vocabulário básico), procura ajudar o consulente com indicações que o situem no âmbito das duas normas-padrão, a brasileira e a portuguesa, marcando, por exemplo, *diferenças lexicais* (cave/porão), *mórficas* (ímanes/ímãs; chuto/chute; ficheiro/fichário), *gráficas* (turquês/torquês), *fonéticas* (escuteiro/escoteiro) e *de registro* (culto/popular/poético/gírio, etc.).

Procuramos neste artigo reunir e comentar todas as diferenças assinaladas pelo Autor e acrescen-

tar outras, sugeridas pela leitura do próprio dicionário. Assim, a par de leves alterações propostas para a segunda edição (v. *adjustment, basement, canoe, driving licence, girl, gutter, hinterland, kerb, lance--corporal, mouse, overcoat, slum*).procedemos a trinta e oito inclusões, que figuram nos verbetes colocados entre colchetes (v. *accountant, asparagus, attendance, bathroom, boot-black, butcher, butcher's shop, canadian, cigarette holder, city hall, drawer, financier, goal, gutter, hostess, leather shoes, left-winger, lift, lottery, lottery-ticket seller, night-dress, pedestrian, pickpocket, plumber, raven, record-player, refrigerator, sandwich, skating, smoke, sock, sling, stoker, take off, ticket-office, toothpaste, underground railway, vest.*).

Seguimos, na apresentação dos verbetes, a ordem estabelecida pelo próprio dicionarista: em primeiro lugar, o termo inglês e, em seguida, as formas, portuguesa e brasileira, a que juntamos, via de regra, exemplos e comentários.

Os exemplos foram colhidos entre autores contemporâneos portugueses ou em traduções de obras estrangeiras feitas em Portugal nos últimos anos. Tal documentação, predominantemente literária, espelha, em certa medida, o uso vivo atual, as preferências mais gerais da comunidade lingüística portuguesa.

Os comentários, geralmente breves, procuram restringir ou ampliar os limites da compreensão do termo em foco, mormente quanto ao português do Brasil.

Servimo-nos, às vezes, da comparação com outras línguas (espanhol, francês, italiano, alemão), com o propósito de alargar a visão crítica dos fatos (interinfluências, coincidências criadoras, decalques, adaptações fonológicas ou morfológicas, etc..).

Preocupamo-nos, como o Autor, com a média lingüística, à qual se adaptam aqueles que vão a Portugal ou vêm ao Brasil. Assim, por exemplo, entre *estilingue, bodoque, atiradeira, beca, funda, peteca, seta* e outras que os dicionários não registram, inciamos estilingue, como tradução de *sling* e sinônimo da designação portuguesa *fisga*, por ser a mais freqüente entre nós, como o comprovamos em pesquisa onomasiológica, entre 1966 e 1976. Diga-se o mesmo de *gol* em relação a *golo* (v. *goal*), de *carona* em confronto com *bigu, beiço, beira, xepa... (v. lift)*.

Vamos aos verbetes, que valem por si mesmos.

[*Accountant*]

"Contabilista" (Port.), "contador" (Bras.).

Embora Portugal não desconheça *contador*, com o sentido de "especialista em contabilidade", emprega-o menos que contabilista. Entre nós, conquanto *contabilista* englobe *contador* (título universitário) e *técnico em contabilidade* (título pré-universitário), predomina *contador*.

Dois exemplos de Fernanda Botelho, em *Lourenço é Nome de Jogral:* "O meu fracasso talvez seja esse: teriam feito de mim um *contabilista* genial, mas, para ser um grande poeta, faltou-me talvez uma desesperada fruição do enredo (...)" 8, p. 27) - "Um artigo cortado, outro mutilado, (...) uma discussão com o *contabilista*, um telefonema do Rogério (...)" (8, p. 37).

Compare com: *contador* ou *contable* (esp .), *comptable* (fr.), *contàbile* (it.)

Adjustment

"Regulação", "retificação" (Port.), "ajustagem" (Bras.).

Com relação ao motor do carro, por exemplo, usamos com mais freqüência *regulagem*.

Quando aos sinônimos propostos para a tradução portuguesa, conviria deixar apenas "regulação", por ser mais abrangente que "retificação". Neste há um traço semântico que falta àquele: pensamos em motor desgastado pelo uso e não numa avaria qualquer, que pode, em geral, ser facilmente corrigida. *Retificação* implica *recondicionamento*.

[*Asparagus*]

"Espargo" (Port.), "aspargo" (Bras.).

Variantes marcadas pela preferência de uso. Documentamos com Marta de Lima:"Come os *aspargos* à mão, as pontas só, molhadas em natas batidas com sal, limão, pimenta, como o Rodrigo gosta."(26 , p. 72).

Compare com: *asperge* (fr.),*aspàrago ou spàragio* (it.), *espárrago* (esp.).

[*Attendance*]

"Comparência" (Port.), "comparecimento" (Bras.).

Como podem ocorrer, ambos os termos, em Portugal ou no Brasil, marca-se aí a freqüência de uso.

Exemplo de um gramático português radicado no Brasil. "Evitava, sempre, o convívio das grandes sumidades das letras francesas, o que parece muito estranho, bem como a *comparência* a sessões e festas, mandando o chanceler do Consulado para o representar." (Marques da Cruz, 15, p. 66) Ou este outro, de Armando Antunes da Silva, escritor alentejano: "Imediatamente telefonaram para o posto da vila, pedindo a rápida *comparência* de soldados." (48, p. 153)

Barbecue

"Festim (em que se come carne assada)" (Port.), "churrasco" (Bras.).

A tradução "festim (em que se come carne assada)" recobre uma das duas acepções de *churrasco*, aquela a que os espanhóis, ao menos os de Madri, chamam *parrillada:*"reunión o fiesta campestre en que se comen principalmente carnes asadas al aire libre, bien sobre parrilla, bien clavadas en asador."

Ao falar do churrasco que conheceu no Rio Grande do Sul, o jornalista norte-americano Robert A. Erlandson fixou também esse sentido de "festa ou recepção com churrasco", como se vê no título do artigo

publicado em "The Sun", de Baltimore:

> "A churrasco - barbecued beef party typical of gaucho hospitality."

O início do *churrasco* ou *churrascada*, "festa típica da hospitalidade gaúcha", assim é apresentado por ele a seus leitores:

> "The savor of beef roasting over an open fire wafts from the windows of the thatch-roofed shed. Accordions and guitars play the foot-stomping gaucho rhythms(...)"

(O cheiro de carne assando sobre fogo ao ar livre se eleva das janelas do galpão coberto de palha. Acordeões e violões marcam os ritmos gauchescos.)

A outra acepção de *churrasco* - "carne assada geralmente ao calor da brasa, em espeto ou sobre grelha" - vem nestes versos, recolhidos por Teschauer:

> "Tenho saudade dos campos
> Saudades do meu rincão
> Saudades do bom *churrasco*
> E do mate-chimarrão." (55, p. 52)

Basement

"Cave" (Port.), "porão"(Bras.).

Para que *porão* equivalha a *cave*, "residência subterrânea, por baixo do rés-do-chão", falta a indicação de dois traços semânticos, que poderiam vir entre parênteses: "porão (de casa e habitável)".

Eis um exemplo de Fernanda Botelho, em *A Gata e a Fábula:* "E, ao mesmo tempo, a documentá-lo pelo sentido do olfato, atingiu as narinas de Duarte,vindo duma janela de *cave*, um forte aroma a bife com muito alho." (9. p. 111)

A idéia de "abaixo de" vem bem marcada,por exemplo, em *sous-sol* (fr.), *sottosuolo* (it.), *subsuelo* (esp.), *Untergrund* (al.).

Bathing-costume

"Fato de banho" (Port.), "roupa de banho" (Bras.).

Documentamos o uso português com Fernando Namora, em *Cidade Solitária*:"Vira-a pela primeira vez na praia, e logo em *fato de banho*; o corpo dela possuía a graciosidade de uma dançarina." (36, p.12)

Compare com: *traje de baño* (esp.), *costume da bagno* (it.) *maillot de bain* (fr.), *Badehose* (al.).

[*Bath-room*]

"Casa de banho" (Port.), "banheiro" (Bras.)

Em *A Porta dos Limites*, de Urbano Tavares Rodrigues, encontramos este exemplo: "*Da casa de banho*, que comunicava com aquela saleta, vinha um cheiro a cano assaz desagradável. Lina tinha um olfato apuradíssimo: detestava aquela *casa de banho*..." (41, p. 104).

Além de *casa de banho*, ocorrem *quarto de banho* e *sala de banho* : "Àquela hora não há na casa um sítio que se diga seu. Mete a carta no bolso do roupão, entra no *quarto de banho*, põe a água a correr. Vai buscar a roupa, os sapatos - demora na escolha - , volta ao *quarto de banho*, despe-se, entra na banheira." (Marta de Lima, 26, p. 52) - "Aproximou os pés do espelho de corpo inteiro da *sala de banho*, para ver se estavam convenientemente arranjados."(60, p. 115).

Compare com: *salle de bain* (fr.), *sala* ou *stanza da bagno* (it.), *cuarto de baño* (esp.), *Badezimmer* (al.;= quarto de banho).

Banheiro, em Portugal, entre outras acepções, é o nome que se dá ao *salva vidas*. Corresponde ao inglês: *bath-attendant*, *beach-guard* ou *life-guard*.

Big shot

"Magnate" (Port.), "mandachuva" (Bras.).

Usamos *magnata* e *mandachuva*, mas os diferençamos: culto / popular (gíria).

Um exemplo de Fernanda Botelho: "É evidente que, hoje, submete-me a outras infalibilidades: à dum Machiavel de quinhentos anos, sempre atual; à dos cordelinhos com que, dos altos bastidores, os *magnates* da multifronte guerra industrial provocam o bracejo dos seus fantoches." (8, p. 34).

V. *Cock-of-the-walk*.

Bilge

Quando usado no plural: "Tolice" (Port.), "bobagem" (Bras.).

Dada a preferência portuguesa por outros adjetivos que sinonimizam como *bobo* (tonto, parvo, pateta, tolo, idiota, palerma...), o substantivo daí derivado se tornou menos freqüente.

O Dicionário da Linguagem Corrente de Inglês-Português (6, s.v.), de Manuel I. Anacleto, exemplifica - "Do you believe all that *bilges?*"(=Acreditas nesses disparates?) - e determina a área de emprego: familiar.

Bill of fare

"Ementa" (Port.), "cardápio" (Bras.).

V. *menu*.

Black-market

"Mercado negro" (Port.), "câmbio negro" (Bras.).

A partir de *mercado de câmbio negro*, surgiram as designações acima: Marca-se aí a freqüência de uso.

Compare com: *mercato nero* / *cambio nero* (it.), *mercado negro* (esp.), *marché noir* (fr.).

[*Boot-black*]

"Engraxador" (Port.), "engraxate" (Bras.)

A julgar pelas poucas referências, *engraxate* não deve ser forma antiga. Antônio Joaquim de Macedo Soares registra-a em 1885 (51, v.s.), Afonso d'E Taunay, em 1914 (53, s.v.), e Marques da Cruz, em 1920 (16, p. 137).

Macedo Soares acredita que o nome tenha vindo da frase - "Engraxa-te, signore!" - , dita por meninos italianos que exerciam a profissão.

Marques da Cruz acha estranho o termo ("É a palavra mais esquisita que até hoje vi.") e procura determinar-lhe o étimo: "Donde proveio? Tér-se-ia formado de *engraxa-te*, como está escrito em algumas tabuletas? Creio que sim."

Substancialmente, os depoimentos de Macedo Soares e Marques da Cruz não diferem, quer se leia "ingráxati", à maneira ítalo-brasileira, por "ingrássati", quer se leia "engraxate", à maneira portuguesa.

Considerando-se válida tal hipótese, resta explicar a transposição do acento tônico para a sílaba seguinte e o processo da substantivação.

A diástole, devida à influência analógica de termos designativos de profissões, como *alfaiate*, *mascate*, *etc*, explica e justifica a substantivação.

Bottom

"(Apartamento) do rés-do-chão" (Port.) , (apartamento) do andar térreo" (Bras.).

É a mesma tradução que dá para *groundfloor* (v.).

Boy scout

"Escuteiro" (Port.), "escoteiro" (Bras.).

Documentamos o uso português: "Que raio se terá passado com o nosso *escuteiro* para se empifar?" (61, p. 326).

Poder-se-ia fixar uma só grafia, sem prejuízo da pronúncia portuguesa e brasileira: *escoteiro* , já que se sabe que, em Portugal, pode haver, em posição pretônica, neutralização entre /o/ e /u/.

V. *scouting*.

Brake

Como verbo: "travar", "meter os travões" (Port.), "brecar", "frear" (Bras.).

Do nosso verbo *brecar*, derivado de *breque* - aportuguesamento de *brake* "freio" -, vem *brecada*, sinônimo de *freada*, que equivale, em Portugal, a *travão ou travagem*, como encontramos nestes exemplos de Augusto Abelaira: "Os travões dum automóvel, uma paragem brusca a cinco centímetros duma criança." (1. p. 31) -"Nesse momento (ela ia ao volante) foi obrigada a uma *travagem* brusca - um automóvel, quando o ultrapassávamos, guinou inesperadamente para a esquerda." (2, pp. 36-37)

Exemplos de *travar e meter os travões* aparecem em Urbano Tavares Rodrigues e Luís de Sttau Monteiro, respectivamente: "Um ciclista, que seguia adiante do carro, desequilibrou-se e caiu, salvando-se devido ao sangue frio de Lina, que conseguiu travar." (41, p. 82) - "O agente menos graduado viu que o carro americano parara à sua frente e *meteu travões* apressadamente." (34, p. 155).

Travar também ocorre no Brasil, ao lado do substantivo *travada*.

Compare-se com: *freiner / frein* (fr.), *frenare / freno* (it.), *frenar / freno* (esp.).

Bus

"Autocarro" (Port.), "ônibus" (Bras.).

Em *O Sermão do Fogo*, de Agustina Bessa Luís, vem este exemplo: "Só de noite se atreve a sair

a pé, sem ter de acotovelar-se com as buscadoras de *autocarros*, os viajantes do metro, os freqüentadores das gares donde partem para todo o mundo aviões e comboios." (29, p. 153)

Decalque de *autobus* (fr., it., esp.,al.).

Mário Henrique Leiria, em seus *Contos do Gin-Tonic*, usa a propria forma inglesa: "Saiu do *bus* quase em frente à porta de casa, esfregou as mãos enluvadas e atravessou a rua, atento ao trânsito". (25 p. 171).

Ônibus também ocorre em Portugal, mas com outros sentidos.

Bus stop

"Paragem" (Port.),"parada" (Bras.).

Exemplo de Fernando Namora: "Quando vinha do Cais do Sodré para aqui, e estava na *paragem* do autocarro, passou um tipo giro, num automóvel." (36, p. 192).

O espanhol, como nós, diz *parada* (parada de autobus).

V. *omnibus*.

[*Butcher*]

"Homem do talho" (Port.), "açougueiro" (Bras.).

Ao lado de *homem do talho*,ocorre também, em Portugal, *carniceiro*, tradução dada ora a *butcher*, ora a *flesher*. Eis um exemplo de Marta de Lima: "As pratas fecham-se no armário. Pratas são para servir, não são para exibir, todos nós sabemos que ela as tem e quem é que hoje ostenta pratas? Só os *carniceiros* lá na nossa terra." (26, p. 30

[*Butcher's shop*]

"Talho" (Port.), "açougue" (Bras.).

Embora em Portugal se diga tanto *talho* quanto *açougue*, haja vista a observação de Arlindo de Sousa, em *A Língua Portuguesa no Brasil* (52, pp. 163-164), cremos que o primeiro seja mais freqüente que o segundo.

Na tradução portuguesa do romance *Le petit chose*, de Alphonse Daudet, se colhe este exemplo: "Quando, nos *talhos*, a velha Annou pedia uma "carbonade" o carniceiro largava-lhe, em plenas bochechas, uma gargalhada de troça; não sabia o que era uma "carbonade", o selvagem..." (17, p. 22) Ou, em Urbano Tavares Rodrigues, este outro: "Bonjour, monsieur Pacenti". O dono do *talho*, o barbeiro catalão, a empregada da pastelaria cumprimentavam-no polidamente." (41, p. 29).

No Brasil, paralelamente a *açougue*, já se encontra, ao menos como nome próprio comercial, *casa de carne:* "Casa de Carne Cláudio Adão", "Casa de Carne e Mercearia Boa Vista", "Casa de Carne e Peixaria São Marcos"...

[*Canadian*]

"Canadiano" (Port.), "canadense" (Bras.).

Como a marcar a preferência por *canadiano*, vários dicionaristas portugueses o colocam em primeiro lugar (*canadiano ou canadense*) ou lhe dão o verbete principal, para onde remetem o leitor que vai em busca de canadense ou canadiense. Nem faltam aqueles que registram apenas *canadiano*.

Dentre as várias possibilidades sufixais,no campo dos gentílicos, os portugueses preferiram *canadiano* a *canadense*, ao contrário dos brasileiros. Com isso, ficaram mais próximos do inglês.

Canoe

"Canoa" (Port.), "igara" (Bras.).

No Brasil, empregam-se ambas as formas, a exemplo de *canoeiro e igariteiro*. Deve-se observar,contudo, que *canoa e canoeiro* são mais freqüentes e mais gerais que *igara e igariteiro*. Estas duas últimas ocorrem ao Norte do país, ao lado daquelas outras.

Na próxima edição, deixe-se , S.M.J., apenas *canoa*.

Card - index

"Ficheiro" (Port.), "fichário" (Bras.).

Fernando Namora, em *Cidade Solitária*, exemplifica: "Trabalho na secção de *ficheiro*. *Ficheiro* de clientes, *ficheiro* de gravuras, *ficheiro de* fornecedores, *ficheiro de* matérias-primas. *Ficheiros*, *ficheiros*. Na minha cabeça já não há outra coisa: papéis catalogados." (36, p. 191).

Ficheiro, entre nós, é "o que, no jogo, conta ou distribui fichas."

Compare com *bolseiro/bolsista* (*v. scholarship holder*) e ainda com *fichero* (esp.), *fichier* (fr.), *schedario* (it.).

Centre-forward

"Avançado-centro" (Port.), "centroavante" (Bras.).

Em jornais de esporte portugueses, encontra-se também: *dianteiro-centro*, como em espanhol: *delantero centro*.

O nosso *centroavante* pode ser comparado ao italiano *centravanti* e a esta forma espanhola: *centrodelantero*.

Entre nós ainda ocorrem: *comandante de ataque* ou, com elipse do determinante, *comandante*, e *ponta-de-lança*.

Chewing-gum

"Pastilha elástica" (Port.), "goma de mascar" (Bras.).

Encontramos *pastilha elástica* na tradução da obra *The Chapman Report*, de Irving Wallace: "Agora era a cara de bolacha, nariz retorcido e mandíbulas salientes do mascador de *pastilha elástica*" (61,p.465)

Em José Cardoso Pires aparece *goma*: "Havia ainda outro indivíduo mas esse não conversava nem ouvia. Mascava goma." (38, p. 138).

Urbano Tavares Rodrigues, em *A Porta dos Limites* (41, p. 220) e José Cardoso Pires, no romance acima citado (38, p. 140), empregam a própria forma inglesa.

Além de *pastilha elástica*, encontramos, com menos freqüência, *chicle*: "O bairro é pouco dado a mastigar chicle." (José Rodrigues Miguéis, 32, p. 70).

No Brasil, ao lado de *goma de mascar*, temos também *chicle* (v. Clarice Lispector, 27, p. 20) e as variantes mais freqüentes *chiclé* e *chiclete*.

Compare com: *goma de mascar* (esp.), *gomma da masticare* (it.), *Kaugumni* (= al.; = goma de mascar).

V. *spearmint*.

[*Cigarette holder*]

"Boquilha" (Port.), "piteira" (Bras.).

Exemplos de Augusto Abelaira: "Cachimbo como a mulher de Brecht, não. Mas já usei *boquilha*."(1, p. 27).

Compare com: *boquilha* (esp.), *bocchino* (it.).

[*City hall*]

"Câmara Municipal" (Port.), "prefeitura" (Bras.).

Serve de exemplo o verbete "almeida", extraído do *Dicionário da Língua Portuguesa* de Cândido de Figueiredo: "(Termo de Lisboa) Empregado da *Câmara Municipal*, ocupado na limpeza da cidade." (22).

Geralmente ocorre sem o determinante, dada a clareza do contexto: "Silva Sequeira, secretário da *Câmara* e o homem que mais manda no município - precisamente porque na terra dos cegos... - , corrobarava." (Mário Ventura, 58, p. 28) - "Na véspera, as mulheres tinham marchado sobre a Vila, e todas em coro, apresen-

taram-se na *Câmara*. Pediam pão para casa, trabalho para os maridos." (José Cardoso Pires, 38, p. 34)

V. *mayor*.

Cock-of-the-walk

Homem importante ou influente em seu meio:

"Mandão" (Port.), "mandachuva" (Bras.).

Usamos os dois termos, embora *mandachuva* seja mais expressivo, graças, principalmente, à hipérbole: é como se o chefe, por ser poderoso, pudesse influir até sobre o tempo.

Em inglês, sobressai a figura do galo: *the cock of the walk* = o galo da aldeia.

Galo, com o sentido de "indivíduo de mais influência e importância", já vem registrado, por exemplo, no *Novo Dicionário Brasileiro*, da Melhoramentos.

V. *big shot*.

Crusher

Moenda (de cana-de-açúcar): "Pisador" (Port.), "engenho" (Bras.).

Pisador, cujo nome nos reporta ao estágio primitivo da evolução da indústria vinícola, quando se esmagavam as uvas com os pés, continua ligado às uvas e não já à cana-de-açúcar.

Curb

"Rebordo do passeio" (Port.), "meio-fio" (Bras.).

Exemplo de Augusto Abelaira: "Fazio levantou de súbito o pé. Debaixo do sapato, mas trepando-lhe à consciência, qualquer coisa de elástico, de viscoso e ainda fresco. Esfregou a sola, demoradamente, no *rebordo do passeio*." (3, p. 29).

Compare com o francês *bord du trottoir*.

V. *kerb*.

Daddy

"Papá" (Port.), "papai" (Bras.).

Os portugueses, a exemplo dos espanhóis, dizem *papá*, como vemos em Agustina Bessa Luís: "Crescemos, foi cada um para seu lado... Casamos todas, só Corina é que não. Imitava-me sempre, andava atrás de mim por toda a parte, mas ficou em casa com o *papá*." (29, p. 170).

Dial

Peça dos aparelhos telefônicos automáticos por meio da qual se faz a ligação com o número desejado: "Marcador" (Port.), "disco" (Bras.) / " Marcar " (Port.), "discar" (Bras.).

Exemplo de *marcador:* com o dedo no *marcador* antes que outros marquem o mesmo número." (Mário Dionísio, 18, p. 48).

Quanto a *marcar*, na acepção de "discar", tanto se usa em Portugal quanto no Brasil. Aqui, contudo, é menos freqüente. Em Augusto Abelaira, este exemplo: "Decerto o telefone estava interrompido, porque poisou o auscultador e tornou a *marcar* o número. Fazio?" (3. p. 67).

[*Drawer*]

"Desenhador" (Port.), "desenhista" (Bras.).

Em Manuel de Paiva Boléo: "Alberto Menarini, porém, entende que deve "acolher-se com reserva" esta explicação e propõe outra, sobre cuja validade me não

posso pronunciar: o nome de uma personagem - "Eugene the Jeep" - criada pelo *desenhador* humorístico Elzie Crisler Segar. " (7, p. 13).

Outro exemplo encontramos na tradução portuguesa de *The Plot*, de Irving Wallace: "Matricula-ra-a na Escola Paroquial de Desenho, mas tirara-a de lá pouco tempo depois, receoso de que ela se banalizasse, e promovera-a de manequim a *desenhadora* assistente." (60, p. 170).

Diferença morfológica entre duas normas-padrão comparável a *comentador* (Port.), *comentarista* (Bras.). *Em inglês: commentator.*

Driving licence

"Carta de condução" (Port.), "carteira de chofer" (Bras.).

Carta de chofer é menos freqüente que *carta de motorista*, *carteira de motorista*, ou ainda *carteira de habilitação*. A menor freqüência, observada entre *carta* e *carteira*, talvez se prenda à própria forma de expedição do documento oficial: a princípio, expediam-no em forma de carta e, depois, isto é, mais recentemente, em forma de carteira.

Na tradução portuguesa do romance *The Plot*, de Irving Wallace, vem este exemplo: "Falemos de mim. Elizabeth é para a minha *carta de condução*, para as tias solteiras e para os clientes casados que tentam marcar-me entrevistas." (60, p. 166).

Sem o determinante, há este exemplo de Agustina Bessa Luís: "A modorra da tarde, com os vadios todos encostados, o pé contra a parede, o chapéu desbotado de banda; e os *chauffeurs* de táxi, que acreditam perder a *carta* um dia e se previnem com um ofício de serralheiro ou eletricista." (29, p. 273).

Dustman

"Homem do lixo" (Port.), "lixeiro" (Bras.)

Usamos ambas as designações e ainda esta

outra, que ocorre em Portugal: *varredor*, menos ampla que as anteriores, a não ser que venha seguida de determinante, como neste exemplo de José Rodrigues Miguéis, no conto "Arroz do Céu": "O que se derramou no pavimento da rua, lá fica: é com os *varredores municipais*." (32, p. 69).

Homem do lixo traduz as formas inglesa *(dustman)* e norte-americana *(garbage man)*, embora não pensemos em decalque, dada a preferência portuguesa por construções desse tipo (homem do pão, homem do leite, homem do talho, homem da tenda, etc., ao lado de padeiro, leiteiro, carniceiro, tendeiro).

Cândido de Figueiredo dá como termo de Lisboa *almeida* - "empregado da Câmara Municipal, ocupado na limpeza da cidade." (22)

[Financier]

Especialista em finanças: "Financeiro" (Port.), "financista" (Bras.).

Exemplo de Mário Dionísio: "Outro, ainda, há que arranjá-lo nos jantares com clientes possíveis, ricaços, *financeiros* de empresas que vão nascer ou se transformam." (18, p. 35).

Compare com: *fogueiro/foguista (v. stoker)* *bolseiro/bolsista (v. scholarship)*.

Football fan

"Doente da bola" (Port.), "torcedor de futebol" (Bras.).

Traduções próximas da designação inglesa, em que *fan* está por *fanatic* "admirador exaltado, apaixonado" ("Ele era sportinguista apaixonado e o Sporting perdeu." (4, p. 299).

Compare com: *hincha* e *seguidor* (esp.), *tifóso* (it.), *supporter* (fr.).

Girl

"Rapariga", "menina" (Port.), "moça"(Brasil e Norte de Portugal).

Exemplos que documentam o uso português: "Em frente de nós um grupo de *raparigas:* vinte anos por fazer, frescas, saias muito curtas, meias coloridas deixando os joelhos a descoberto, falavam em voz alta." (Augusto Abelaira, 2, p. 90) - *"A menina* não reage , preservada nas suas peles, protegida na sua invulnerabilidade de dama da alta." (Marta de Lima, 26, p. 127).

Não só ao Norte de Portugal, mas também em outras regiões, ocorre *moça*: "Pois não era Rosalina uma moça decente, discreta?" (Fernanda Botelho,10 p. 15) - "Deve ser boa *moça*, essa Rosalina!" (id.,10 p. 36) - "A *moça* não parecia cair em logros com facilidade." (id., 10 , p. 206) - "Tóino Valentim namorava uma *moça* de um sítio bisonho, escondido da charneca, onde uma vez pedira alojamento. Contara uma história, a *moça* ficara presa à sua voz amaciada pela solidão. Mas os pais dela torceram o nariz ao romance, ficaram mesmo escandalizados, um homem daqueles, sabia-se lá quem era, donde vinha, ou o que fazia..." (Antunes da Silva, 48, p. 147) - "Quando uma *moça* é formosa e tem jeito de princesa, e o rapaz é saudável, escorreito, atrevido e amorudo (...)" (id., 48, p. 229).

J.A. Capela e Silva, em *A Linguagem Rústica no Concelho de Elvas*, registra *moça* com o sentido de "rapariga em idade de casar". (50, p. 122).

Em Cândido de Figueiredo (22), no verbete *moça*, aparece o sentido acima registrado *(young woman)*, ao lado de outros dois, dados, respectivamente, como termo chulo lisboeta *(strumpet)* e provincianismo *(maid)*.

[*Goal*]

Na linguagem esportiva: "Golo", "ponto" (Port.), "gol" (Bras.).

Todas as formas acima ocorrem no Brasil, embora a mais freqüente e mais geral seja *gol*. *Golo*, ao lado de *gol*, ainda vive, por exemplo, em Porto Alegre (RS). Quanto a *ponto*, sinonimiza com *gol* e *tento*, na linguagem jornalística.

Desde 1943, haja vista o *Pequeno Vocabulário Ortográfico da Língua Portuguesa*, gramáticos e dicionaristas andam às voltas com o plural de *gol*,na terra do futebol. Diante do hibridismo gráfico *gols*, que não é inglês (*goals)* nem português, apresentam soluções de gabinete inexeqüíveis, já que se afastam do uso vivo da língua, como, por exemplo: *góis* (cp.: sol/sóis), *goles* (cp.: mal / males), quando *gous* é a pronúncia mais generalizada entre nós, justificando o aportuguesamento do inglês *goals*.

O aportuguesamento poderia ter-se verificado já no singular - *gou* em vez de *gol* - a exemplo de *foul*, tornado *fau* "falta", "infração", mas, a esta altura, a pressão das formas derivadas (golaço, goleada, goleador,goleiro,goleiraço...) o impede.

Em síntese: *gol / gous; golo / golos*.

Groundfloor

"Rés-do-chão" (Port.), "andar térreo"(Bras.)

Em David Mourão-Ferreira, este exemplo: "Vocês moravam no rés-do-chão; nós, no primeiro andar. E havia a cave, que nos pertencia." (19, p. 31).

V. bottom.

[*Gutter*]

"Algeroz", "caleira" (Port.), "calha"(Bras.)

Apesar de *algeroz* ser antigo em Portugal (v. José Pedro Machado, 30, p. 211, s.v.) e vir registrado em vários dicionários modernos, é quase infreqüente diante de *caleira*, a julgar,ao menos, pelos textos literários e pelos glossários de que dispomos. Conviria, S.M.J., não incluí-lo na próxima edição.

Para documentar *caleira*, Vergílio Ferreira, em *Alegria Breve:* "Passa um murmúrio de água, ao longo

da sua *caleira.*" (21, p. 216).

Handlebar

Barra de direção de bicicletas, motocicletas, lambretas, etc.: "Guiador" (Port.), "guidão" (Bras.).

Na tradução portuguesa de *La chute*, de Albert Camus: "A Holanda é um sonho, meu caro senhor, um sonho de ouro e de fumo, quanto mais fumoso de dia mais dourado de noite, e noite e dia este sonho é povoado de Lohengrins como estes, esgueirando-se, irreais, sobre as suas negras bicicletas de *guiadores* altos, cisnes fúnebres que giram incessantemente em todo o país, em torno dos mares, ao longo dos canais." (12, pp. 27-28).

A par de *guidão*, ocorre, às vezes, *guidom*. Compare com o francês *guidon*.

Heads or tails

"Cruzes ou cunhos" (Port.), "cara ou coroa" (Bras.).

Como lembra José Leite de Vasconcelos, "deve entender-se que cada um adapta às respectivas moedas as exclamações e o nome do jogo." (57, p.226)

Em Urbano Tavares Rodrigues, observa-se o cruzamento das duas expressões: "*Caras*, montava-o eu; *cunhos*, o meu irmão. A moeda de dez tostões subiu ao ar como um exorcismo, caiu sobre um calhau, encalhou num púcaro de lata ali perdido, esquecido, tiniu, rolou, voltou-se enfim, junto a uma tojeira maninha, ardida dos charoucos. Caras! Era comigo." (42, p. 93).

Metonimicamente, *cunho* aparece como "moeda" em *morde-cunhos* ("avarento"), na tradução portuguesa das *Fábulas de La Fontaine*, feita por Filinto Elísio: "Um *morde-cunhos* tinha amuado tanto,...(Cp.: "Un *pince-maille* avait tant amassé,...V. "L'Enfouisseur et son Compère".).

Compare, quanto à disposição dos termos, com o francês: (jouer à) *pile* ou *face* (literalmente:(jogar) coroa ou cara

Hinterland

"Interior"(Port.), "sertão" (Bras.).

Exemplo de David Mourão-Ferreira: "A África, fora para ele, durante cinco anos, a solidão exaltante e deprimente ao mesmo tempo, do "interior". (19, pp. 158--159).

Em vez de *sertão* caberia *hinterlândia* com as várias acepções que a palavra comporta. V. *Novo Dicionário Brasileiro*, da Melhoramentos.

Holidaymaker

"Veraneante" (Port.), "veranista"(Bras.).

Exemplo de José Rodrigues Miguéis, em *Gente da Terceira Classe:*"Era evidente que o bangolô fora construído ou reparado, para receber *veraneantes*. Mas estava desocupado." (32, p. 103).

Duas normas dentro do mesmo sistema: varia a seleção sufixal.

[*Hostess*]

Funcionária que, a bordo de aviões comerciais presta serviços aos passageiros: "Hospedeira" (Port.) "aeromoça" (Bras.).

Temos encontrado também com determinante: *hospedeira do ar (air hostess):* "E esvoaçante, o enxame das *hospedeiras do ar* ou de terra, gráceis abelhas azuis, obrigadas ao "keep smiling". (Urbano Tavares Rodrigues, 42, p. 176)

Compare com o francês: *hôtesse de l'air*.

Kerb

"Berma (do passeio)" (Port.), "meio-fio" (Bras.).

Berma, como os exemplos abaixo o demonstram, ora traduz o nosso *meio-fio (kerbstone)*, ora o nosso *acostamento* (shoulder): "Seguia com lentidão, procurando um lugar para estacionar na *berma* da direita." (61, p. 144) - "Para lá da curva, as *bermas* dos passeios estavam pejadas de carros." (id., p. 144) - "Paul chegou o descapotável para a *berma* da estrada, a fim de deixar passar uma camioneta de carga." (id., p. 365) - "Ouviram o *klaxon* dum automóvel e desviaram-se para a *berma* da estrada." (José Cardoso Pires, 39, p. 70) - "Só teve tempo de poisar o filho numa das *bermas*, e de abrir os braços, bem a meio da estrada." (Soeiro Pereira Gomes, 24, p. 265).

V. *curb*.

Kick

"Chuto" (Port.), "chute" (Bras.).

No aportuguesamento do inglês *shoot*, optamos por uma classificação (vogal temática - e) e Portugal, por outra(vogal temática -o). Compare, por exemplo, com: *equipa* (Port.), *equipe* (Bras.), aportuguesamento do francês *équipe*.

Lance-corporal

Antiga graduação militar, acima do soldado e abaixo do cabo-de-esquadra: "Segundo-cabo" (Port.), "anspeçada" (Bras.).

A história de *anspeçada*, contada por Gomes Monteiro e Costa Leão: "Esta palavra, que designava um posto inferior ao de cabo, provém das palavras italianas *lancia spezzata* (lança quebrada). Daí tiraram os franceses o seu *anspessade*, e deste tomamos nós o *anspeçada*.

Chamavam-lhe assim porque este posto era dado aos velhos gendarmes que, não podendo servir já na cavalaria, cuja arma principal era a lança, ficavam agregados, como por uma espécie de reforma, aos corpos de infantaria. Alí, por distinção, eram empregados em postar e retirar sentinelas, vigiar os soldados novos, etc., conservando a sua antiga paga que era mais avultada que a de infantaria.

Depois deu-se o nome de *anspeçada* aos soldados que, pelas suas qualidades, eram encarregados do comando de uma esquadra, fazendo como tal serviço de cabos. Era o posto intermédio entre soldados e primeiro cabo, correspondente ao atual segundo cabo. Tinha por distintivo uma divisa em cada braço, cabendo a distinção aos melhores soldados da fileira, embora analfabetos." (33, p. 31).

Eis, em ordem decrescente, a hierarquia militar brasileira, na época colonial e imperial, dentro do exército: marechal-de-exército; tenete-general; marechal-de-campo; brigadeiro; mestre-de-campo; ou coronel; tenente-coronel; sargento-mor ou major; ajudante ou capitão; tenente; alferes; primeiro-cadete; segundo cadete; primeiro-sargento, furriel; cabo-de-esquadra; anspeçada; soldado.

Como se trata de um dicionário que procura, antes de tudo, o vocabulário básico, conviria S M.J., não registrar o termo na próxima edição.

[*Leather shoes*]

"Sapatos de cabedal" (Port.), "sapatos de couro" (Bras.).

Na tradução portuguesa do romance *The Plot*, de Irving Wallace, aparece este exemplo: "O mundo de Lisa era um rodopiante caleidoscópio de calças justas de *naylon*, cor de laranja, um império de corpetes e saias cor-de-rosa (...), conjuntos de fazenda castanha vestidos de passeio com vidrilhos., pulseiras encantadoras, malas e *sapatos de cabedal*." (60, p. 178).

Na mesma obra e no mesmo volume, há outros exemplos, relacionados, porém, com sandália (p. 100), bolsa (p. 102) e cinto (p. 103).

Em Augusto Abelaira, encontramos *de cabedal* e *de coiro* aplicados a uma mesma saia: "Pressente por baixo da frieza da saia *de cabedal* da Ana Isa o volume das ligas." (4, p. 204) - "Osório observou-a um instante, observou-lhe a saia preta *de coiro*, a camisola preta." (4, p. 161).

[*Left-winger*]

Em linguagem esportiva, jogador de futebol que ocupa a extremidade esquerda da linha dianteira: "Extremo-esquerdo" (Port.), "ponta-esquerda(Bras.).

Além de *ponta-esquerda* dizemos *extrema--esquerda*.

Sinônimo de *left-winger: outside lift*.

[*Lift*]

"Boléia" (Port.), "carona (Bras.).

Exemplificamos com Fernando Namora e Mário Dionísio, na devida ordem: "Era um sol danado, caminhadas que nunca mais acabavam. E eles subiam. Ninguém ia desprezar uma *boléia*." (36, p. 161). "Se calhar veio com ele, é quase certo, aproveitou a *boléia*, devem ter parado pelo caminho, na bomba de gasolina." (18, p. 13).

Embora com baixa freqüência, encontramos *boléia* como "carona (exclusiva de caminhão)", entre São Paulo e Minas Gerais.

V. *thumb a ride*.

Lorry

"Camião" (Port.), "caminhão" (Bras.).

Documentamos o uso: "(...) o rascante deslizar do *camião* do lixo rua abaixo, o eco metálico das latas projetadas de encontro aos passeios..."(Fernanda Botelho, 8, p. 17).

Compare com: *camion* (fr.), *camión* (esp.).

V. *truck*

[*Lottery*]

"Lotaria" (Port.), "loteria" (Bras.)

Faure da Rosa, em *O Massacre:* "A política, como a *lotaria*, aproveita aos outros". (46, p. 13)

Variantes sufixiais:*-aria/ - eria, como: carroçaria / carroceria; lavandaria/lavanderia; leitaria/leiteria; selvajaria/selvageria...*

Compare con: lotteria (it.), *lotterie* (fr.) *lotería* (esp.).

[*Lottery-ticket seller*]

"Cauteleiro" (Port.), "bilheteiro, cambista" (Bras.).

Exemplo de Urbano Tavares Rodrigues: "A chuva parou. No passeio atropelam-se os basbaques, os ardinas, os *cauteleiros* e os tradicionais vendedores de canetas, relógios e camisas-de vênus, que se parecem todos uns com os outros, subalimentados, mas insinuativos,amarelentos, de queixo caprino, dentes enegrecidos." (43, p. 64).

Ao vendedor de bilhetes de loteria com ágio costumamos chamar com mais freqüência *bilheteiro*. *Cambista* é mais abrangente, pois engloba, em geral, dois tipos de vendedores: o que, pelas ruas, vende bilhetes de loteria e o que, à porta das casas de diversão (cinema, teatro, estádio, etc.), vende ingressos. A tendência, hoje , é marcar essa diferença com termos diferentes: *bilheteiro* (bilhetes de loteria) *cambista* (ingressos para casas de espetáculos.).

Lounge-suit

"Fato de passeio" (Port.), "traje de passeio" (Bras.).

Exemplos com a tradução de *The Plot*, de Irving Wallace: "Que peguem nas duas malas maiores, as de couro castanho, e lhes metam dentro três *fatos*, ou antes quatro, dois de noite e dois *de passeio*." (60, p. 212).

V. suit.

Magnet

"Íman" (Port.), "ímã" (Bras.).

Documentamos o uso português: "Tu que atraías, como se tivesses *íman*, os toiros tresmalhados de Devesa com o teu absurdo, ridículo, querido, imenso guarda-chuva preto, que te servia de chapéu-de-sol." (Urbano Tavares Rodrigues, 44, p. 16).

Quanto ao plural, convém observar: *ímanes* (Port.), *ímãs* (Bras.). Lembre-se também: *himen/himenes; hífen/hífenes* (Port.); *himen/himens; hífen/hífens* (Bras.).

Compare com: *imán* (esp.) e *aimant* (fr.).

Mayor

"Presidente da Câmara Municipal" (Port.), "prefeito" (Bras.).

Exemplo de Armando Antunes da Silva, em *Sião*: "Abominava a política, mas entretinha-se com os políticos, e nas assembléias, ao tomar a palavra, defendia, obviamente, o Sistema. Porém, convidaram-no para *presidente da câmara*, mas não aceitou." (48, p. 164).

Compare com: *Bürgermeister* (al.; burgomestre) ou com *maire* (fr.), "premier magistrat de la commune (= chefe de administração municipal).

V. city hall, prowst.

Menu

"Ementa", "lista" (Port.), "cardápio" (Bras.)

Na tradução portuguesa do romance *The Chapman Report*, de Irving Wallace, aparecem as duas designações: "Repentinamente ambos tiveram consciência de que não estavam sós, o restaurante fervilhava de gente. Kathleen percorreu a *ementa* cuidadosamente, escolhendo o que lhe pareceu que ele esperaria que fosse do seu gosto." (61, p. 404) – "Depois ligou para a senhora Symonds recomendando-lhe que incluísse na *ementa* a bola, retirando da lista as carnes frias." (61, p. 533).

A par de *ementa* e *lista*, ainda ocorre em Portugal *menu* "Rita tem o frango já limpo fora do frigorífico, a lata de ervilhas ao lado e sabe que ela viu tudo sobre a mesa da cozinha. Já impôs o *menu* do jantar, quer conversa." (Marta de Lima, 26, p. 86).

Miss

"(Jovem) menina (Port.), "senhorita", "senhorinha" (Bras.) /"(Título) senhora (dona), "menina" (Port.) "senhorita" (Bras.).

No primeiro caso, teríamos exemplos deste tipo: "M. Mary Smith" = "A menina Maria Smith" (Port.) "A senhorita Maria Smith" (Bras.). No segundo caso, como forma de tratamento: "How are you, Mrs. Martin?" = "Como está, dona (ou senhora) Martin?" (Port.). Entre nós, diríamos da mesma maneira, por se tratar de senhora casada. Mrs., aí, está por *mistress* "senhora".

Convém observar que, sem levar em conta o estado civil ou a idade da pessoa, também empregamos, por respeito ou cerimônia, *senhora*.

Quanto a *senhorita*, deve-se dizer, sem demarcar com rigor a idade, que é tratamento dado, em geral, às mulheres solteiras.

Considere este exemplo da escritora portuguesa Marta de Lima, em que aparece uma mulher solteira, mas quarentona: "Nessa tarde esquecerias a *rapariga-velha* que te entrara no gabinete." (26, p. 80).

No Brasil, o escultor baiano Oswaldo dy la Fuente deu a uma de suas obras, onde figuravam beatas de idade e solteiras, o nome de *moças-velhas*.

Entre *senhorita e senhorinha*, é preferível ficar com o primeiro, já que o último vai caindo em desuso.

Mouse

"Rato" (Port.), "camundongo" (Bras.).

Usamos os dois termos: o primeiro é mais abrangente que o segundo. O *camundongo* é o ratinho por excelência: tem aproximadamente 90 mm de corpo e 90 mm de cauda.

Lembre-se, aqui, o antropomorfizado Mickey Mouse, que o cinema e as histórias em quadrinhos nota bilizaram.

Em Portugal, ao menos em Lisboa, chamam ao nosso *camundongo* "ratinho" ou "murganho", como já o comprovara Visconde de Taunay, em 1921 (54, p.67), e o reafirmam José Rodrigues Miguéis, no conto "O Viajante Clandestino": "Pequeno como um *murganho*, a tremer de medo e frio na fatiota leve, à espera da sentença." (32, p. 49) e Fernanda Botelho, no romance *O Ângulo Raso: "O ratinho*, ao lado, ergueu a cabeça em ar de desafio, e mostrou-se inteiro, numa pequenina ira de animal ferido na sua susceptibilidade." (10, p. 212)

Ao lado de *camundongo*, acrescente-se *ratinho*.

[*Night-dress*]

"Camisa de dormir" (Port.), "camisola" (Bras.).

Na tradução portuguesa do romance *The Chapman Report*, de Irving Wallace, aparece, ora *camisa de dormir*, ora *camisa de noite*: "Costumo deitar-me em *camisa de dormir*." (61, p. 333) - "Mary Ewing McManus estava sentada na cama desfeita, com as longas e finas pernas escondidas sob a *camisa de noite* de seda azul." (61, p. 43).

Compare com o espanhol *camisa de noche* ou com o francês *chemise de nuit ou robe à dormir*.

V. *vest*.

Omnibus

"Autocarro" (Port.), "ônibus" (Bras.).

Exemplos de Urbano Tavares Rodrigues e Augusto Abelaira, respectivamente: "Numa paragem, defronte de Vítor, aglomerava-se muita gente, à espera do *autocarro*." (41, p. 100).

- "*O autocarro* começava a afrouxar, aproximando-se da garagem." (5, p. 189).

V. *bus*.

One way street

"Rua de sentido único" (Port.), "rua de mão única" (Bras.).

No Brasil, usamos tanto *sentido* quanto *mão*, na acepção de "direção do trânsito nas ruas e estradas".

Documentamos o uso português com exemplo extraído da tradução do romance The Plot, de Irving Wallace: "Agora, na sua frente, havia mais barreiras e polícias, desviando o trânsito do Palais Rose para uma *rua de sentido único*." (60, p. 313).

Compare com: *rue à sens unique* (fr.), *via da senso único* (it.), *Einbahnstrasse* (al.; = rua de direção única.).

Overalls

"Fato-macaco" (Port.), "macacão" (Bras.).

Alguns exemplos: "Vestem *fatos-macacos* sujos de óleo. No amplo bolso traseiro dum desses fatos espreita uma chave-inglesa. Os mecânicos riem com saúde. (Alti

no M. do Tojal, 56, p. 38) - "Limpou rapidamente a garrafa com um pano que trazia no bolso do *fato-macaco*." (61, p. 70) - "Um criado, a um canto, desabotoava o casaco branco do uniforme e viu um mexicano de *fato-macaco* que entrava com uma vassoura na mão." (61, p. 455).

Com elipse do determinado: "Até que um dia, depois de olhar em roda, não andasse alguém a espiá-lo, abaixou-se, ajuntou os bagos com a mão, num montículo, e encheu com eles um bolso do *macaco*." (José Rodrigues Miguéis, "Arroz do Céu", 32, p. 70).

Overcoat

"Sobretudo" (Port.), "paletó" (Bras.).

Paletó, para nós traduz *coat*, não *overcoat* É que, ao contrário do sobretudo, que é um casaco longo, o paletó é um casaco curto, cujo comprimento não vai além dos quadris.

[*Pedestrian*]

"Peão" (Port.), "pedestre" (Bras.).

Exemplo de Agustina Bessa Luís: "Fuma-se um outro cigarro que se não termina, que se consome nos lábios enquanto se arranca outra vez, se pula, se medem as distâncias, se insulta o condutor vizinho, o *peão* retardatário." (29, p. 153) Outro, extraído da tradução portuguesa de um romance de Irving Wallace: "Desafiando a lei, buzinas irritadas berravam um uníssono à retaguarda. Rapidamente Brennan pagou ao motorista e correu para o passeio, indo cair num turbilhão de *peões* apressados que se empurravam e trocavam cotoveladas à medida que procuravam alcançar o Palais Rose." (60, p. 313).

Compare com: *piéton* (fr,), *pedone* (it.), *peón* (esp.).

[*Pickpocket*]

"Carteirista" (Port.), "batedor de carteiras" (Bras.).

Também dizemos, na gíria: *punguista*.

Documentamos o uso português com Augusto Abelaira: "E os quatro, a senhora, o rapaz, o polícia; abriram caminho por entre a multidão. Um *carteirista?*" (1, p. 141).

Pincers

Espécie de tenaz ou alicate: "Turquês" (Port.),"torquês" (Bras.).

Diferença semelhante a outras, como:*ortiga* (Port.), *urtiga*(Bras.); *húmido* (Port.), *úmido* (Bras.), que ainda persistem, à espera de uma solução intercadêmica.

[*Plumber*]

"Canalizador" (Port.), "bombeiro", "encanador" (Bras.).

Aparece na tradução portuguesa dos *Contos Escolhidos*, de Guy Maupassant: "Em volta dele, as testemunhas principais: a senhora Flamèche, viúva da vítima e os chamados Luís Ladureau, operário marceneiro, e João Durdent, *canalizador* (31, p. 301) Ou nas *Gainotas em Terra*, de David Mourão-Ferreira: "À ilharga da "dona" Augusta, o vulto de um rapazola magro, de fato-macaco, com uma caixa de folha suspensa do ombro. Aqui lhe trago o *canalizador*!" (19, p. 202).

Police-station

"Esquadra de polícia" (Port.), "delegacia de polícia" (Bras.).

Exemplo de Urbano Tavares Rodrigues, em *A Porta dos Limites:* "Chegaram à esquina da Rue des Chapeliers, onde havia justamente, num pequeno largo, uma *esquadra de polícia*." (41, p. 93).

Sem o determinante: "Dirigimo-nos à pé para a *esquadra* do bairro, eu com o coração a pulsar penosamente." (José Rodrigues Miguéis, "O Anel de Contrabando", 32, p. 134).

Provost

"Presidente da câmara municipal" (Port.)"prefeito" (Bras.).

Exemplificamos com Mário Ventura: "Morgado é o *presidente da Câmara*, comandante do Porto e da Brigada e grande proprietário no concelho." (58, p. 31)

V. *mayor, city hall.*

Railway

"Caminho de ferro" (Port.), "estrada de ferro" (Bras.).

Exemplo de Armando Antunes da Silva: "Quem lhe mandara a ele trazer para casa a ambiciosa filha de um agulheiro dos *caminhos de ferro*, gente que não paga bilhete para viajar e conhece todo o feitio do Mundo, acostumada ao movimento das vilas"? (48,p.11)

Compare com: *chemin de fer* (fr.).

[*Raven*]

"Corvo" (Port.), "urubu" (Bras.).

Disse Eça de Queirós a Bilac: "Vós, no Brasil, possuís a arte subtil de cunhar vocábulos, que são por vezes visuais: *Urubu!* por exemplo. Isto é negro, de arrepiar. Que palavra preta!" (15, p. 125).

No quadro da literatura amazônica, avulta a obra de Ferreira de Castro - *A Selva* -, que procura ser fiel à paisagem brasileira e aos nomes de aves e animais daqui. Nela encontramos, em vez do corvo, o urubu: "À superfície reluzia, agora, a escama dos cadáveres e, no céu, os urubus iam riscando os seus adejos sombrios." (14, p. 138).

As duas formas ocorrem no Brasil.

Ready-made suit

"Fato feito" (Port.), "terno feito"(Bras.)

V. *suit.*

[*Record-player*]

"Gira-discos" (Port.), "toca-discos" (Bras.)

Vergílio Ferreira, em *Alegria Breve:* "Armo o *gira-discos*, abro as janelas e saio." (21, p. 8).

Paralelamente a "gira-discos", Fernanda Botelho usa *pick-up:* "Retira o disco do *pick-up*, alisa-o com a escova." (11, p. 146) - "Antónia isola-se numa poltrona perto do *gira-discos*." (11, p. 49).

Ao lado de *toca-discos*, ocorre, entre nós, menos freqüentemente: *pick-up*, que já pode ser aportuguesado e dicionarizado: *picape*.

Observe-se, de passagem, a evolução semântica, determinada por metonímia:*picape* , de "dispositivo eletromagnético que nos toca-discos transforma as vibrações mecânicas da agulha em vibrações elétricas", passa a designar o próprio *toca-discos*.

Compare com: *tourne-disques* (fr.), *tocadiscos* (esp.).

[*Refrigerator*]

"Frigorífico" (Port.), "geladeira" (Bras.).

Usamos os dois termos, mas costumamos distingui-los: *frigorífico* "compartimento de temperatura mantida artificialmente baixa, para armazenamento e conservação de gêneros perecíveis; *geladeira* "móvel termicamente isolado, que encerra uma máquina frigorífica destinada a manter o seu interior em baixa temperatura."

Como sinônimo de *geladeira*, ocorre, entre nós, embora com menos freqüência, *refrigerador*.

Documentamos o uso português: "Já pus o pa-

cote de leite no *frigorífico*. A menina viu?" (Fernanda Botelho, 11, 146) - "Rita tem o frango já limpo fora do *frigorífico*, a lata de ervilhas ao lado e sabe que ela viu tudo sobre a mesa da cozinha." (Marta de Lima, 26, p. 86).

Relay-race

"Corrida de estafetas" (Port.), "corrida de revezamento." (Bras.).

No posfácio de *Quatro Paredes Nuas*, de Augusto Abelaira, vem este exemplo: "Não haveria entre todos eles (os contos reunidos), como nas *corridas de estafetas*, um testemunho que ia passando de mão em mão da primeira à última página, da primeira à última palabra, da linha de partida até à meta?" (1, p. 199).

Retail

"(Venda) a retalho" (Port.), "(venda) a varejo" (Bras.).

Augusto Moreno, no verbete "carniceiro": "Aquele que mata reses para as vender *a retalho*."(35, p. 275).

Ao vendedor (*retailer*): *retalheiro* ou *retalhista* (Port.), varejista (Bras.).

Rock

Nome dado ao açúcar cristalizado: "Cândi" (Port.), "cande" (Bras.).

Em Portugal e no Brasil, registram-se ambas as formas. Conviria, a exemplo do espanhol, fixar uma das grafias: *cande*, que possibilitaria, ao menos, as duas pronúncias.

Compare ainda com o próprio inglês - *candy-sugar* - e com o francês - *sucre candi*.

Sandwich

"A sanduíche" (Port.), "o sanduíche" (Bras.)

Exemplos que documentam o uso português: "O pai alto, seco, de rosto vermelhusco enquadrado por suíças brancas, autêntica *sanduíche* viva, fatia de presunto cortada em forma de cabeça humana entre duas almofadinhas de pelos." (31, p. 40) - "Todos acabaram de comer as *sanduíches* que Benita lhes trouxera." (61, p. 290) - "Mimi passa com o tabuleiro das *sanduíches*." (Fernanda Botelho, 11, p. 51).

Preferência genérica, dentro de duas normas-padrão. Compare com *carpete* (*carpet*), masculino no Brasil, feminino em Portugal, como se vê em Urbano Tavares Rodrigues: "Mari-Paz pensava, comparava, recordava-se dos pais com saudade, lia até ao enjôo, detestava a *carpete* vermelha do quarto, aquela estreiteza obrigatória e constante." (45, pp. 53-54)

Santa Claus

"Pai-Natal" (Port.), "Papai-Noel (Bras.).

Exemplo de Fernanda Botelho: "Pois bem! Samuel estava de acordo, embora se afeiçoasse à idéia com a mesma fé com que uma criança iniciada crê no *Pai Natal*" (10, p. 72).

Compare ambos as designações com o francês *Père Noël* (= Pai Natal) ou com o hispano-americano *Papá Noel*.

José Rodrigues Miguéis, em "O Viajante Clandestino", emprega "Santa Klaus" (32, p. 38).

Scholarship holder

"Bolseiro" (Port.), "bolsista" (Bras.).

Mário Henrique Leiria, em *Contos do Gin-Tonic*: "O babélico é assim. E é assim porque não é um turista, não é um emigrante, não é um *bolseiro* da Gulbenkian." (25, p. 68).

Diferença morfológica entre duas normas-padrão, comparável a *ficheiro/fichário* (v. card-index) *fogueiro/foguista* (v. *stoker*), *financeiro/financista* (v. *financier*).

Compare com o francês *boursier*.

Scouting

"Escutismo" (Port.), "escoteirismo" (Bras.)

Empregamos *escotismo* (*escote* por *scount* + *-ismo*) e *escoteirismo* (*escoteiro* + *-ismo*).

Compare com: *scoutisme* (fr.).

Varia o critério de aportuguesamento.

V. *boy scout*.

Seventeen

"Dezassete" (Port.), "dezessete" (Bras.).

Estamos diante de duas normas-padrão, a portuguesa e a brasileira: uma prefere a conjunção a, outra a conjunção e. Assim também em: *dezasseis e dezanove* apar de *dezesseis e dezenove*.

Documentamos com Vergílio Ferreira: "A filha do Vedor serve à mesa. *Dezassete* anos? dezoito. Parece louca." (21, p. 99).

Sink

"Lava-louça" (Port.), "pia (de cozinha)" (Bras.).

Augusto Abelaira, em *Os Desertores*: "Além do fogão, do armário e do *lava-louças* (tudo com um aspecto bastante sujo), havia ali três bancos e uma pequena mesa de passar a ferro." (5, p. 69).

Em outra obra do mesmo Autor vem a variante *lava-loiça* (*Enseada Amena*, 4, p. 52).

[*Skating*]

"Patinagem" (Port.), "patinação" (Bras.).

No almanaque Bertrand de 1969: "Jogos Olímpicos de Grenoble: três vencedores da prova de *patinagem* artística. Ao centro, a norte-americana Peggy Fleming, medalha de ouro." (Lisboa, Bertrand, p. 208).

Duas normas dentro do mesmo sistema: varia apenas a seleção sufixal.

Compare com: *patinage* (fr.), *patinaje* (esp.) *pattinaggio* (it.).

Skittles

Jogo com nove paus, em forma de garrafas, e uma bola de madeira ou de outro material pesado. "Jogo dos paus (Port.), "boliche" (Bras.).

Skittle, usado no plural, como acima, sinonimiza com *ninepins*.

Compare com o espanhol platino *boliche*.

Sleeper

Vagão de trem provido de camas ou beliches: "Carruagem-cama" (Port.), "carro-dormitório" (Bras.).

Dizemos também: *vagão-dormitório* (28, p. 246), *vagão-leito* e *carro leito* (cp.: ônibus-leito).

Carruagem, *carro* e *vagão*, aí, se equivalem: "veículo ferroviário destinado ao transporte de passageiros."

O sinônimo *sleeping car* (*riage*), embora menos sintético, é mais explícito e abrange ambas as traduções: *carro ou carruagem de dormir*.

[*Sling*]

"Fisga" (Port.), "estilingue" (Bras.).

De *fisga* conhecemos apenas os sentidos que também são comuns a Portugal e Espanha (1. arpão para pescar; 2. fenda.).

Baltasar Lopes da Silva, ao verbetar *forquilha*, em seu estudo sobre *O Dialeto Crioulo de Cabo Verde*, dá-lhe por sinônimo *fisga*: "Tem esta designação o instrumento em forma de Y, a que se prendem dois fios de matéria elástica e com que os garotos atiram pedras pequenas. Corresponde à *fisga* das crianças da Metrópole." (49, p. 284).

Um exemplo de José Rodrigues Miguéis, em "Natal Branco": "Trepava ao raminho mais alto dum carvalho, a gente cá de baixo, com um corda, puxávamos a pernada até ao chão, largávamo-la como uma *fisga*, e ele aí vai por ares e ventos! Ia cair da outra banda do riacho, como um gato montês, e nunca se trilhava! (32, p. 58).

Outro de Fernanda Botelho: "Crescei e aparecei! Ide pentear macacos ou brincar de roda ou atirar *fisgas* aos pássaros - negócios de crianças que ainda sois!" (9, p. 96).

Quanto a *estilingue*, concorre, entre nós, com outros sinônimos, embora menos freqüentes: *bodoque*, *baladeira*, *atiradeira*...

Afonso d'E. Taunay, sem cogitar do étimo, registra-o em 1914, (53, s.v.): *"Estilingue"*, s.m.Arma de arremesso destinada a matar passarinhos."

Tal instrumento deve ter chegado ao Brasil com o nome de *sling* e logo adaptado, aportuguesado, como *estilingue*. A princípio talvez se dissesse - *eslingue* - , com vogais de apoio; depois, graças ao cruzamento com *esticar*: *estilingue*. A idéia de "esticar", temo-la, por exemplo, em *estilingue* na acepção de "carne de má qualidade", na gíria militar (cf. Manuel Viotti, 59, s.v.).

Slum

"Bairro pobre", "casa pobre" (Port.), "favela", "cortiço (Bras.).

Como a idéia é de "conjunto de habitações toscamente construídas e desprovidas, geralmente, de recursos higiênicos", pode-se suprimir "casa pobre".

Quanto a "bairro pobre", não diz tanto, especialmente se comparado a *favela*, quanto "bairro de lata", como vemos em Fernanda Botelho: "Nessa noite, por exemplo, vibrei a um fio caprichosamente esticado, pois, num qualquer *bairro de lata*, algures nos arredores de Lisboa, vem ao mundo um indivíduo do sexo feminino, que será registado com o nome de Maria da Luz." (8, p. 132) ou, ainda, "bairro da miséria", encontrado em Urbano Tavares Rodrigues: "Apenas a cidade da maioria, com os seus tipos e os seus tiques, os seus tons particulares, os seus pregões, e alguns traços mais significativos e actuais ou mais trágicos e proféticos, desde a emigração econômica à infância impura e humilhada, ao *bairro da miséria*, onde uma espécie de vento secreto (porventura mais voluntário, ou romântico, do que dialecticamente de acordo com as suas circunstâncias) vem como que dizer que na roleta nem sempre sai a mesma cor." (43, p. 13).

Por influência do Português do Brasil, aparece *favela*, ao lado de *slum* , em José Rodrigues Miguéis: "Conhecia as estradas onde só há lugar para automóveis, as vias férreas que se desdobram ao infinito, eternamente convergindo para divergir de novo, as cidades cancerosas, as fábricas ciclópicas, os silos e armazens, o negrume das favelas (...)" (32, p. 113).
- "Lá fora a neve, a neve festiva que adorna e purifica o negrume dos *slums* da cidade, recomeça a cair..." (32, p. 64)

Slum corresponde também ao inglês *shanty-town* e a estas outras designações: *villa miseria* (Argentina), *bidonville* (França), *tugurios* (Bolívia) *campamiento* (Guatemala), *champas* (Guatemala), *cantegrill* (Uruguai), *barriada* (Peru), *courts* (Haiti), *callampa* (Chile).

Por empréstimo, os franceses também usam o nosso *favela*: *favelle*

[*Smoke*]

"Fumo" (Port.), "fumaça", (Bras.).

Em *Maravilhas do Conto Português*, há estes exemplos: "Como que saindo da névoa de *fumo* do tabaco que enche o Café, André Juliano surge do outro lado da mesa." (Manuel da Fonseca, 23, p. 282) - "Manuel Pinto pôs-se a assoprar o tição, a cara desviada para o lado porque o fúmo da lenha resinosa lhe fazia chorar os olhos." (José Cardoso Pires, 40, p.303) - "O *fumo* tinha quase desaparecido. Com o vento amainado, apenas uma lânguida nuvem se condensara sobre o telhado." (Fernando Namora, 37, p. 294).

Fumaça, entre os portugueses, corresponde à nossa *tragada*. Veja este exemplo de Luís de Sttau Monteiro, onde aparecem *fumaça e fumo*: "A pergunta é feita a um homem baixo e magro que fuma um cigarro enrolado à mão e que tira uma *fumaça* antes de responder. Expira o *fumo* lentamente, olhando para a rua." (34, p. 86).

Chamamos *fumo*, no Brasil, ao que em Portugal costuma chamar-se *tabaco (tobacco)*: "Ao abraçá-la, com convencional requinte, ela aspirou, deliciada, o aroma pesado do fato dele - uma mistura subtil de *tabaco* entranhado e de fazenda nova." (Fernanda Botelho, 10, pp. 124-5) - "O ex-aluno acendeu um fósforo, para espertar o *tabaco* do cachimbo." (10, p. 80) - "Continuou aspirando o cachimbo, até que o *tabaco* ficasse rubro." (10, p. 145) - "O cabelo e a barba cor de *tabaco*." (José Rodrigues Miguéis, 32, p. 101).

Embora não desconheçamos *tabaco nem tabacaria*, dizemos com mais freqüência: *fumo (= tabacco)* e *charutaria* (= tabaconist's (shop) ou, como nos Estados Unidos: *cigar-store)*.

Smoker

"Fumador" (Port.) "fumante" (Bras.).

Exemplificamos com Augusto Abelaira e José Rodrigues Miguéis, respectivamente: "Pedi-lhe fósforos porque não sei acender um cigarro quando está vento. - Sim, os *fumadores* experimentados sabem...Fazem uma concha com as mãos." (1, p. 24) - "Varria milhões de pontas de cigarros, na maioria quase intactos, de fumadores impacientes." (32, p. 68).

A diferença está na seleção sufixal.

Compare com: *fumador (esp.), fumatore (it.), fumeur (fr.)*.

Snob

"Snobe" (Port.), "esnobe" (Bras.).

Essa diferença fonética e gráfica, observada na representação da forma aportuguesada, pode ser documentada em Urbano Tavares Rodrigues: "Diz apenas lentamente, numa entonação aprendida, levemente *snobe*, mas com calor: - Tás bom? Estava tão longe de imaginar ..." (43, p. 24).

A exemplo do português, o francês, que, normalmente, não tem [*sn*] em início de palavra, aceitou não só *snob (cf.: snober, snobisme, snobinard, snobinarde snobette, snobinette)* como vai aceitando, por exemplo, *snack*, por abreviação de *snack-bar*: "café-restaurant moderne où l'on sert des plats rapidement."

Ao contrário de portugueses e franceses, costumamos anexar um *e* ao *s* inicial (prótese).

Compare ainda: *standardizado* (Port.), *estandardizado* (Bras.).

[*Sock*]

"Peúga" (Port.), "meia (de homem)" (Bras.).

Um exemplo de Agustina Bessa-Luís: "O essencial sempre lhes caíra na arca e na masseira, e, embora andassem com côdea de lixo e usassem umas *peúgas* até apodrecerem nos pés, havia neles esses juízo dos sentimentos, esse quase bizantinismo das atitudes que são próprios da gentes livres." (29, p. 125) Outro de Fernanda Botelho: "Herdara as *peúgas* e as gravatas do meu padrinho." (8, p. 85).

Embora com pouca freqüência, também se usa, em Portugal, *meia (man's sock)*.

Spearmint

"Pastilha elástica" (Port.), "goma de mascar" (Bras.).

V. *chewing-gum*.

Speedometer

Instrumento indicador da velocidade de deslocamento de um veículo: "Conta-quilómetros"(Port.), "velocímetro" (Bras.).

Os portugueses usam ambos os termos, a exemplo dos espanhóis. (cuentakilómetros, velocímetro), embora *conta-quilómetros* seja mais freqüente.

Começam a figurar, a partir de 1936, na quinta edição do *Dicionário da Língua Portuguesa*, de Cândido de Figueiredo (22).

Exemplo de Augusto Abelaira: "Um olhar para o *conta-quilómetros* da motocicleta: 120/130." (3, p. 83).

Sport

"Desporto" (Port.), "esporte" (Bras.).

Embora se encontrem as duas formas entre nós, a mais freqüente é *esporte* (cf.: esportismo, esportista, esportivo...).

Sportsman

"Desportista" (Port.), "esportista"(Bras.).

V. *sport*.

Spree

"Bródio", "pândega" (Port.), "farra"(Bras.)

Embora não nos sejam estranhas as tradu-

ções propostas para Portugal, usamos, de fato, com mais freqüência *farra*, que, conforme o contexto, pode ter, do ponto de vista moral, sentido positivo ou negativo, como neste exemplo da tradução portuguesa do romance *The Plot*, de Irving Wallace: "Houve bebidas e cigarros em abundância e, pouco a pouco, os homens mais velhos e as jovens despiram-se uns aos outros, e Paddy, divertito, insistia com Medora para que se associasse à *pândega*." (60, p. 122).

Still-born

Aquele que nasceu morto: "Nado-morto"(Port.) 'natimorto" (Bras.).

Sobressai a preferência lexical: *nado/nato*.

Em Portugal, como aqui, diz-se também: *morto de nascença*. O exemplo que encontramos em Augusto Abelaira envolve conotação: "Os outros, os homens vulgares, que ao morrer prescidiam dos serviços dele, desprezava-os, considerava-os *mortos de nascença*." (1, p. 108).

Compare com: *mort-né* (fr.), *nacido muerto* (esp.).

[*Stoker*]

Encarregado das fornalhas das máquinas a vapor: "Fogueiro" (Port.), "foguista" (Bras.).

Exemplo de José Cardoso Pires: "Aos encontrões, achou-se diante da caldeira grande, estendeu o pescoço a espreitar: na clareira que se fizera ao pé das fornalhas, o *fogueiro* e um servente amparavam um corpo enrodilhado." (40, p. 205).

Compare com: *bolseiro/bolsista* (*v. scholarship*), *financeiro/financista* (*v. financier*).

Suit

"Fato" (Port.), "terno" (Bras.).

Exemplo de Fernando Namora: "Sacudiu o *fato*, como se quisesse purificar-se do ranço do nosso ambiente burguês e os seus gestos procuraram ainda uma violência." (36, p. 163).

V. lounge-suit.

Swimsuit.

"Fato de banho" (Port.), "traje de banho" (Bras.).

V. bathing-costume.

Tailor-made (suit)

Com referência a terno de roupa mandado fazer: "(Feito) por medida" (Port.), "(feito) sob medida" (Bras.).

Por medida aparece também com relação a calçados, camisas, etc.: "As camisas feitas têm geralmente as mangas muito curtas para mim. Prefiro mandá-las fazer *por medida.*" (13, p. 72) - "Feitos (os sapatos) *por medida*, tinham saído cor de morango - nenhuma menina digna desse nome em Almendra os usaria." (26, p. 62) - "Fazem-se cintas *por medida.*" (47,p.75)

Compare com: *(hecho) a la medida; (hecho) de encargo* (esp.), *(fait) sur mesure* (fr.; = na medida).

[Take off]

"Descolar" (Port.), "decolar" (Bras.).

Exemplo de Urbano Tavares Rodrigues: "Um avião *descolando*, mais um. E outro a carregar gente, de barriga aberta, na pista, uma escada rolante encostada ao seu ventre niquelado." (42, p. 176).

Seleção prefixal semelhante a: *desflorar/deflorar; desbulhar/debulhar...*

Compare com: *décoller* (fr.) *e decóllare* (it.).

Tennis-court

"Campo de tênis" (Port.), "quadra de tênis" (Bras.).

No Brasil, usam-se ambas as designações, embora "quadra de tênis" seja mais freqüente que "campo de tênis". *Campo* é mais abrangente que *quadra:* não se costuma, por exemplo, falar em quadra de futebol, mas de tênis, voleibol, basquetebol; mas se pode dizer: campo de tênis, voleibol, basquetebol.

Exemplificamos com a tradução portuguesa do romance *The Plot*, de Irving Wallace: "O mundo de Lisa era um Brueghel animado de bicicletas, *campos de tênis*, esqui aquático, luar e discos de *jazz*." (60, p. 178).

Thumb a ride

"Pedir uma boléia" (Port.), "pedir uma carona" (Bras.).

V. *lift.*

[Ticket-office]

"Bilheteira" (Port.), "bilheteria" (Bras.).

Exemplos de Marta de Lima e Fernanda Botelho, na devida ordem: "Atenciosos um com o outro, sorridentes - a superficial cortesia de quem não tem problemas em comum. Aproximavam-se da *bilheteria*, ele tirou a carteira do bolso". (26, p. 110) - "A rapariga, com dois bilhetes na mão, um dos quais destinado a alguém que não poderia comparecer, se afastara da *bilheteira* com uma expressão aborrecida." (10, pp. 199-200)

Bilheteira, entre nós, é a mulher que vende bilhetes.

Toothpaste

"(Creme) dentífrico" (Port.), "(pasta) dentifrícia" (Bras.).

Ao lado do adjetivo, ocorre, ora *creme*, ora *pasta*, tanto no Brasil como em Portugal.

Segue-se exemplo extraído da tradução portuguesa do romance *The Chapman Report*, de Irving Wallace: "Já recebera convites para realizar películas para a televisão, mas recusara-se a colaborar num espetáculo corruptor sob o patrocínio de um cereal qualquer ou de uma *pasta dentífrica*." (61, p. 223).

Com mais freqüência que *creme* ou *pasta dentifrícia*, usamos: *pasta* ou *creme dental*.

Train

"Comboio" (Port.), "trem" (Bras.).

Os dois ocorrem no Brasil, embora *comboio* seja muito pouco usado, mesmo entre pessoas de idade ou do interior.

Exemplo de Agustina Bessa Luís: "Como o comboio apitou estridentemente, ela deu um gritinho, tapou com ambas as mãos os ouvidos." (29, p. 78).

Compare com: *train* (fr.), *treno* (it.), *tren* (esp.).

Trem, usado em Portugal, tem, geralmente outros sentidos, como, por exemplo: 1) *carruagem*: "Espera. Vais apanhar frio lá fora. Vou chamar um *trem*". (31, p. 209).
- "No *trem*, outras vezes no churrião, seguíamos nós, com a família, carregada de mantas; e, apesar do frio, disputávamos uns aos outros a boléia, para tomarmos as rédeas, à força de instâncias, das mãos complacentes do cocheiro." (Urbano Tavares Rodrigues, 41, p. 294)
2) *vagão*: "Lá vem o comboio! - ele encolhia-se contra a parede negra, onde escorriam águas de infiltração na estreira passagem de serviço. Até já tinha ajudado a recolher pedaços de cadáveres, de gente que se atirava para debaixo dos *trens*." (José Rodrigues Miguéis, 32, p. 68).

Trem, com o sentido correspondente ao nosso vagão, tem por sinônimo em Portugal - *carruagem*:

"Chegamos agora ao fim do corredor; estamos na cauda da *carruagem*; e vês neste momento o começo de mais outra *carruagem*, para lá dos vidros que estão defronte de ti" (David Mourão-Ferreira, 20, pp. 84-85)

Tram

"(Carro)eléctrico" (Port.), "bonde"(Bras.)

Em *Os Desertores*, de Augusto Abelaira: "Ramiro dispunha-se já a saltar para o *eléctrico* quando Jaime lhe perguntou: - E este ano?" (5, p. 135)

Ou: *carro eléctrico(tramcar)*: "Apontava-lhe os carros *eléctricos*, transportando multidões, cada vez mais aglomeradas, mais apertadas para que outras multidões entrassem." (Fernanda Botelho, 10, p. 34).

Truck

"Camião" (Port.), "caminhão" (Bras.).

V. *lorry*.

[*Underground railway*]

"Metro" (Port.), "metrô" (Bras.).

Ocorrem, em Portugal, *metro e metropolitano* como nestes exemplos: "Comboios chegam e partem, perpassam como fantasmas de comboios. Apeamo-nos, descemos escadarias, subimos escadarias como no *metro*, há letreiros, setas indicadoras, azulejos, livros, magazines, bananas Fiffes, cervejas, chocolates, Zigaretten, muita gente a correr apressada." (José Rodrigues Miguéis, 32, p. 181) - "Só de noite se atreve a sair a pé, sem ter de acotovelar-se com as buscadoras de autocarros, os viajantes do *metro*, os freqüentadores das gares donde partem para todo o mundo aviões e comboios." (Agustina Bessa Luís, 29, p. 153) - "Cheira a estábulo, a caserna, a enfermaria, a armazém de géneros alimentícios; a adega de vinho, a lagar de azeite; a igreja, a mercado, a cais de caminho de ferro, a túnel de *metropolitano*."

(David Mourão-Ferreira, 20, p. 180).

Urbano Tavares Rodrigues, em *Vida Perigosa*, usa a própria forma francesa: "As distâncias em Paris são grandes, perde-se tempo no *"metro"* (45, p. 54).

Sinônimos: *tube* e, nos Estados Unidos, *subway*.

[*Vest*]

"Camisola" (Port.), "camiseta" ou "suéter" (Bras.).

Vest, ao ser traduzido por *camisola*, em Portugal, pode estar revestindo duas acepções, a de *undershirt* e de *sweater*, ou como dizemos no Brasil: *camiseta* e *suéter*.

Como "camiseta": "Abriu-se a porta da sala e um rapaz de *camisola* branca, em calções de ginástica, veio espreitá-lo." (Urbano Tavares Rodrigues, 41, p. 226) - "Nos primeiros tempos, como não havia trabalho a fazer, não se comia senão salame e pão, e o professor não consentia privar-se, poucas horas que fosse, da sua *camisola* de marinheiro para ser lavada." (Agustina Bessa Luís, 29 p. 147).

Como "suéter": "A testa enrugada, e Ana Isa fixou-o, não lhe largou mais os olhos, avançou lentamente muito morena, os cabelos negros, a *camisola* amarela, umas calças brancas que lhe alongavam as pernas, um lenço de seda enrolado na cintura." (Augusto Abelaira, 1, p. 23).

A forma inglesa *sweater* aparece em Fernanda Botelho: "Cláudia, em *sweater* cor-de-rosa velho ou em blusão de camurça." (10, p. 240).

À nossa *camisola* chamam os portugueses *camisa de dormir*, *camisa de noite*, ou, quando o contexto ajuda, simplesmente *camisa*, como vemos em Marta Lima: "É a casa deles, aquecida, tão boa, a cama aberta, o pijama dele a um lado, a *camisa* dos laços, como lhe chama, é a sua preferida." Foi a do casamento, não foi, minha senhora?" (26, pp. 144-145).

V. night-dress.

Wake

Ato de velar, com outros, um defunto: "Vigília" (Port.), "velório" (Bras.).

Ocorrem ambas as formas, tanto no Brasil, como em Portugal. Observa-se, contudo, que *vigília*, é mais abrangente, menos específico, que *velório*.

Temos encontrado, entre portugueses, *velório* e *velatório*: "Mas estávamos todos muito convencionais: era como se tivéssemos transportado o *velório*, lá de cima, da Morgue, para esta pastelaria do Rossio." (David Mourão-Ferreira, 19, p. 15) - "Mas foi nas suas aulas de uma monotonia de *velório* que ela descobriu a inutilidade dos conceitos." (Marta de Lima, 26, p. 95) - "Do fundo da alma viera a Jaime o desejo de reagir contra aquela conversa de *velatório*, um desejo de ser grosseiro, saudavelmente grosseiro." (Augusto Abelaira, 5, p. 25).

Coteje com: *velatório* ou *velorio* (esp.), *veillée funèbre* (fr.), *veglia mortuaria* (it.).

CONCLUSÃO

Como conclusão, ainda que perfuntória, observamos que as diferenças mais significativas entre ambas as normas se assentam nestes itens:

1) *freqüência de uso: comparência/comparecimento (v. attendance); tolice/bobagem (v. bilge); mercado negro/câmbio negro (v. black-market); contabilista/contador (v. accountant), etc:*

2) *semântica: trem (v. train), camisola (v. vest), banheiro (v. bath-room), fumo (v. smoke), fumaça (v. smoke), frigorífico (v. refrigerator), ficheiro (v. card-index), etc:*

3) *critérios de aportuguesamento: escuteiro/escoteiro (v. boy scout), golo (pl.: golos) / gol (pl.: gous) (v. goal), desporte / esporte (v. sport),*

metro / metrô (v. underground railway);

4) variantes adotadas: espargo/aspargo (v. asparágus), dezassete/dezessete (v. seventeen), por medida / sob medida (v. tailor-made suit), nado-morto/natimorto (v. still-born), camião/caminhão (v. lorry), etc.

5) morfologia: a) gênero: a/o sanduíche (v. sandwich); b) número: ímanes/ímãs (v. magnet), c) classe nominal: chuto / chute (v.kick) d) prefixos: des-/de.. descolar/decolar (v. take off); e) sufixos: -eir(o/a), cotejado com *-ist(a), , -ári(o), -eri(a),* revela, embora sem exclusivismo preferências mais ou menos marcadas: *bolseiros/ bolsista (v. scholarship holder), fogueiro/foguista (v. stoker), financeiro/financista (v. financier). ficheiro/fichário (v. card-index), bilheteira/bilheteria (v. ticket-office); -ist(a),* confrontado com *-eir(o/a),* conforme exemplos acima, *-dor (desenhador/desenhista) (v. drawer).-e-+ -ant(e): veraneante/veranista (v. holidaymaker);* ou, ainda, *-dor,* mais usado em Portugal, ao lado de: *-ant(e): fumador/fumante (v. smoker), -ist(a): desenhador/ desenhista (v. drawer), -ão: guiador/guidão (v. handlebar).* Preferimos *-eria (a) a: -ari (a) - lotaria/loteria (v. lottery) - e a -eir (a) - bilheteira/bilheteria (v. ticket-office);*

6) ortografia: a) etimologia: turquês/ /torquês (v. pincers);

7) inovações simultâneas, devidas a criações neológicas, decalques ou empréstimos:*ementa/ cardápio (v. menu), autocarro/ônibus (v. bus), hospedeira do ar/aeromoça (v. hostess), Pai-Natal/ Papai-Noel (v. Santa Claus), caminho de ferro/estrada de ferro (v. railway); (carro) eléctrico/bonde (v. tram), quarto de banho/banheiro(v. bath-room) corrida de estafetas/corrida de revezamento (v. ralay-race), avançado-centro/centroavante (v.centre -forward), boquilha/piteira (v. cigarette holder), jogo dos paus/boliche (v. skittles), camisola/suéter*

(v. vest), guiador/guidão (v. handlebar);

8) conservadorismo português, inovação brasileira: bairro pobre/favela (v. slum), engraxador/engraxate (v. boot-black), regulação/regulagem ou *ajustagem (v. adjustment), pândega/farra (v. spree), rebordo do passeio/meio-fio (v. curb), marcar/discar (v. dial) algeroz ou caleira/calha (v. gutter), murganho/camundongo (v. mouse), festim /churrasco (v. barbecue);*

9) Inovação portuguesa, conservadorismo brasileiro: cave/porão (v. basement),talho/açougue(v. butcher's shop), pastilha elástica/goma de mascar (v. chewing-gum), peão / pedestre (v. pedestrian), peúga/ meia (v. sock).

À medida que procedermos a novas pesquisas sobretudo monográficas, e contarmos com a crítica desapaixonada de brasileiros e portugueses, conheceremos melhor as particularidades das normas luso-brasileiras.

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ENGLISH AND PORTUGUESE VERB TENSES - A CONTRASTIVE STUDY

Otto Vogel

The verb is the most important element in a sentence. It gives life and meaning to a sentence. We cannot tell what is or what happens without verbs.

In the pages that follow, we will discuss and contrast the use of English and Portuguese verb tenses. This study may lead to a better understanding of the way English considers tense. In the study, we will focus attention on the tenses in the indicative mood.

1. *Tense and Time*

A verb does not merely express an action or a state of being, but it also expresses the time or moment of the action.

Tenses do not necessarily correspond, as we may see in the following sentences:

Tense: simple present	Time
(1) I feel hungry	today.
(2) John arrives	tomorrow.
(3) Jane walks to school	every day.
(4) The sun rises in the east.	

All above sentences are in the simple present, but the action that the verbs express takes place at different times.

The verb *feel* in sentence (1) indicates an action that occurs at the moment of speaking; the form *arrives* in sentence (2), with the help of the adverb *tomorrow*, indicates activity to take place in a future time; the form *walks* in sentence (3), with the help of the adverb *every day*, indicates a repeated action; the form *rises* in sentence (4) indicates a fact that exists all time (present, past and future).

Like most languages, English and Portuguese

use three tenses for their verbs: present, past and future. But the way English considers tense and time may seem strange to a speaker of Portuguese, and a frequent source of mistakes lies in a wrong interpretation of tense and time.

Tense and time can be visualized by drawing a horizontal line stretching to infinity at both ends. The center of the line of time stands for present. Everything between infinity and present is past. The space from present to infinity is future.

Now

Past — Present — Future

These are the three simple tenses by which English and Portuguese express three different points in time.

English perfect tenses (present perfect, past perfect, and future perfect) have direct relationship with the simple tenses.

The present perfect has direct relationship with the simple present and simple past.

The past perfect is used only in relation to the simple past. The future perfect is related to the future.

2. *Tense and Aspect*

Each tense has a completed (terminate) aspect and an uncompleted (on-going or progressive) aspect.

a) *Terminate Aspect*

The following chart shows the terminate aspect of the verb *speak* (1st person singular) with the equivalent aspect of the Portuguese verb *falar*.

Tense	English	Portuguese
1. Simple present	I speak	Falo
2. Simple past	I spoke	Falei
3. Present perfect	I have spoken	Falei (Tenho falado)

Tense	English	Portuguese
4. Past perfect	I have spoken	Tinha(havia) falado
5. Future	I will speak	Falarei
6. Future perf.	I will have spoken	Terei falado
7. Conditional	I would speak	Falaria
8. Conditional perf.	I would have spoken	Teria falado

Notes:

(1) Portuguese *mais-que-perfeito* (falara, tinha falado) is often replaced by the English past perfect (I had spoken).
(2) The term *conditional* is equivalent to the Portuguese *futuro do pretérito*.
(3) English has other forms for the future:
a) be + going - to + verb :I am going to speak (vou falar);
b) be + to + verb : I am to speak (irei falar).

Such constructions are normally used to indicate an action to take place in a near future,and adverbs indicating future time (tomorrow, next week, etc.) often modify the verb.
(4) Portuguese *pretérito imperfeito* (falava) does not exist as a tense in English. It is replaced by expressions like "I used to speak", "I spoke" or "I was speaking."

b) *Progressive Aspect*

To express continuous action, all English tenses have progressive forms. They are built with the ING-form and the various forms of be.

The progressive aspect of the verb *speak* is shown in the following chart, with the equivalent forms of *falar*.

Tense	English	Portuguese
1. Present progr.	I'm speaking	Estou falando
2. Past Progressive	I was speaking	Estava falando
3. Pres.perf.progr.	I've been speaking	Tenho falado
4. Past.perf.progr.	I had been speaking	Estive falando
5. Future progr.	I'll be speaking	Estarei falando
6. Fut.perf.progr.	I'll have been speaking	Estarei falando
7. Cond. progr.	I'd be speaking	Estaria falando
8, Cond.perf.progr.	I'd have been speaking	Estaria falando

3. *Usage of Tenses*

In the charts above we showed the forms of the verb *speak* (1st person singular) with the forms of *falar*.

To follow, the usage of tenses is discussed and the most common differences between English and Portuguese tenses are listed.

a) *Present* (simple and progressive)

English	Portuguese
I speak	Falo
I am speaking	Estou falando

The usage of the present tense is similar in both languages, except the following:
(1) Portuguese often uses the present tense to express a future action that is near the present. Compare:

Portuguese	English
Voltamos segunda-feira. Falo com ele amanhã.	We'll return on Monday. I'll speak with him tomorrow.

(2) The progressive form of certain verbs (go, come, leave, arrive, etc.) is often used to indicate a future action. In such case, Portuguese prefers the simple present. Compare:

English	Portuguese
I'm leaving for the United States tomorrow.	Vou para os Estádos Unidos amanhã.
My parents are coming next week.	Meus pais chegam na próxima semana.

(3) Portuguese uses the simple present to express an action which is related to the past. In such case, English prefers the present perfect. Compare:

English	Portuguese
I've lived in Santa Maria for fifteen years.	Faz (há) quinze anos que moro em Santa Maria.
I've worked here since 1965.	Trabalho aqui desde 1965.

(4) In English, adverbs indicating frequency (always, sometimes, often, usually, etc.) often modify the verb. Examples:

We often go to the movies.
John sometimes eats dinner in a restaurant.
Jane walks to school every day.

(5) English uses *do/does* as helping verb in the negative and interrogative forms.

I don't work at night. John doens't play chess.	Do you speak Japanese? Does Mary have a car?

b) *Present Perfect:*

English	Portuguese
I have spoken I have been speaking	Falei (tenho falado) Tenho falado

The usage is often different in Portuguese than it is in English. Some of the differences are listed below.

(1) In English the present perfect expresses a past action that is connected or relevant to the present. This action does not need to reflect repetition, prolongation, or habitual performance; hence it may be habitual or just one action performed near the present.

I've often eaten here (Meaning: I'm eating here now or I've just eaten here.)

(2) In Portuguese this tense expresses a past sequence of actions that are connected or relevant to the present. It reflects repetion, prolongation, or habitual performance extending to the present.

Tenho comido aqui.
Tenho vindo aqui para comer.

(3) Often the *pretérito perfeito simples* (simple past) is used for one event happening near the present. In this case, English prefers the present perfect form. Compare:

English	Portuguese
I've come here to eat.	Vim aqui para comer.
I've never eaten here.	Nunca comi aqui.
I've already eaten here.	Já comi aqui.
Have you ever eaten here?	Você já comeu aqui?
I've not eaten here yet.	Ainda não comi aqui.

(4) Even when the act is habitual and extending into the present, Portuguese generally uses the *pretérito perfeito simples*. In such case, English prefers the present perfect form. Compare:

English	Portuguese
I've always eaten here.	Sempre comi aqui.
I've eaten here five times.	Comi aqui cinco vezes.
I've already eaten here five times.	Já comi aqui cinco vezes.

(5) There is no progressive of the present perfect in Portuguese. The terminate aspect (tenho falado) is used to express the progressive aspect.

c) *Past* (simple and progressive)

English	Portuguese
I spoke	Falei
I was speaking	Estive falando

The usage is similar in both languages, except the following:

(1) Sometimes the *pretérito perfeito simples* (simple past) is used in Portuguese where English would use the present perfect. (See discussion under present perfect).

(2) The form *estava falando* is often used to express the English *I was speaking*.

(3) English uses *did* as helping verb in the negative and interrogative forms.

I didn't buy a new car.	Did you see her last night?
They didn't arrive late.	Did they sell their car?

d) *Past Perfect*

English	Portuguese
I had spoken	Tinha(havia)falado
I had been speaking	Falara: estivera falando

This tense expresses an action or state that took place in the past, prior to some other action or state in the past. The usage is similar in both languages. Compare:

English	Portuguese
When we arrived the movie had already started.	Quando chegamos o filme já tinha começado.
We had finished dinner when you called.	Tínhamos jantado quando você telefonou.

e) Future

English	Portuguese
I'll speak	Falarei
I'll be speaking	Estarei falando

This tense is similar in both languages,

except the following:

(1) In spoken and written Portuguese, the form *falo* is often used to express a future action that is near the present. (See section on present tense.)

(2) In spoken and written Portuguese, the form *vou falar* is very common. This can be interpreted in English to mean either *I'll speak* or *I'm going to speak*.

(3) English future has two compound forms: perfect and progressive. The form *I'll have spoken* is equivalent to *terei falado*. The form *I'll have been speaking* means *estarei falando*.

(f) Conditional

English uses the term *conditional* (I would speak) which is equivalent to the Portuguese *futuro do pretérito simples* (falaria).

English often uses the conditional form in making requests, or in asking for permission, as in

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You should buy another car.
Mary is sick, and she should see a doctor.
Should I open the window?

Like the future, English conditional has two compound forms: perfect and progressive.

The conditional perfect is equivalent to the Portuguese *futuro do pretérito composto* (teria falado).

The conditional perfect is often used to express an action that would have happened under a certain condition.

I would have gone there if it had not rained.
It would have been different if I loved her.

The conditional perfect is also used to express a hypothetical past fact, as in:

If you had helped me I would have finished this work earlier.

The form I'd have been speaking is equivalent to *estaria falando*

Review of Verb Tenses

The usage of English verb tenses is illustrated in the following examples. The relationship between time and tense is indicated. Conventionally, January stands for present; February and March indicate future time, and November and December represent past actions.

Past		Present		Future
November	December	January	February	March
Bill was working in São Paulo in November.	He came to Santa Maria in December.	He lives in Santa Maria.		
He had worked in São Paulo before he came to Santa Maria.	He has worked in Santa Maria for two months.	He is working in Santa Maria now.		
He had been working in São Paulo before he came to Santa Maria.	He has been working in Santa Maria since December.	He has been working in Santa Maria for two months.		
		He has been working in Santa Maria since December.	He will work in Santa Maria until March.	
			He will work in Santa Maria for three months.	
			He will be working in Santa Maria from now on.	
			By March, he will have worked in Santa Maria for two months.	
			By March, he will have been working in Santa Maria for three months.	

Functions of English in Brasil

Martin Bygate

A lot of course books have been published over the last three years which use the label "Functional". As with most labels the more we see it, the less we feel we understand it. This article will discuss where the label came from and why; one or two of its problems; and what it could mean in Brasil.

"The meaning of a word is its use". This could in a simple way summarize the work of many linguists since before the war. According to them, the study of a language involves not just learning rules to make correct sentences, or just learning what the words mean: we also have to learn how to use them appropriately. Anyone who has used a foreign language outside the classroom knows how much information he can get about the use of the language from hearing native speakers use it. He can get information not just about formal or informal words, but also about grammar. For instance, by hearing the simple past used to tell stories, the difference between the simple past and the perfect is much clearer than any explanation could make it. Of course, no teacher has ever believed that teaching the language is just a matter of teaching the forms of the language. A functional approach, however, tries to present the student with bits of language and its uses, largely by presenting the language in context. The most important reason for integrating this aspect of language into the classroom is that to know a language is, among other things, to know its use.

Of course, it is when we start to appreciate how a language is used that we begin to enjoy using it. And it is here that two other justifications can be found for this approach. Firstly, if the language is shown to be useful, and not just

a heap of rules, then this can be expected to have a satisfying effect on the learner. The language should appear more accessible to him. As a result, two things should happen. First the learner should remember the bits of language he has been taught more easily, because they will appear to him to be worth remembering. And secondly, he should become more motivated to learn the language, and invest more energy and effort into his work.

The third justification is connected with the learner's needs. A structural course is not graded according to whether the bits being taught can be used together. In addition, a structural course is considered good for all learners. On the other hand, an awareness of the different uses of the parts of the foreign language can be expected to enable us to teach more successfully by enabling us to prepare courses according to different learners' needs. These three considerations enable us to take a more complete view of language than we did before. At the same time, they anable us to rationalize our work as teachers, by helping us to teach according to the priorities of the students. Having considered some of the thinking behind the word "functional", let us look at the way the word is used by course-writers and publishers.

If the word is used correctly every time it occurs, then it refers to any use to which language and its structures may be put. "Story telling" could be one function, "giving and refusing invitations";"comparing" a third, and so on. The list is virtually endless, and its very size gives people the impression that it is now a matter of teaching functions *rather than language*. In fact they are just one aspect of language. A further problem is that many functional course books are written for students - usually adults - on short or intensive courses in the UK. This means that many of the functions chosen are quite inappropriate for secondary school or university courses in Brasil. The material and articles available seem not to be aware of these problems. Two separate, but related, questions need to be discussed. The first is the relationship between functions and structures. The second is the question of priorities

in teaching functions.

Given that one structure may have more than one function (consider the different functions of the questions "Have you got a car?"; "Have you got a light?" and "Have you got a second?"), and given also that one function usually has more than one structure, there are two possible ways of proceeding. Either we decide what structures we need to teach,and then choose suitable functions to teach them with.Or we can choose our functions and then try to decide structures we will put in. Whereas structures can be chosen on the grounds of frequency, most of the functions available in lists could be counted only with great difficulty. There is a sense then, in which the first procedure may be more practical.

This leads on to the second question Frequency is one criterion for fixing priorities. In specific situation, say that of a hotel receptionist, there is a good chance that most of her language functions can be predicted. In general language courses in schools this is not the case. Frequency can predict the most useful structures; it cannot predict the most useful functions so easily. A second criterion for fixing priorities is manageability. Structurally it is much easier to predict manageability than in terms of functions. There are therefore good grounds for attempting to assess priorities on structural grounds.

If we now consider once again the functions of language identified by various authors, we find that group naturally into two kinds. The first kind consists of those functions used to talk about the outside world. These functions include "Narrating"(a story, a history, a biography), "Comparing","Recounting a process" (or an experiment), "Describing" (objects, countries, towns, landscapes, people). The second kind of function consists of the social functions of language. These include "Apologizing", "Asking for and giving information", "Giving, Accepting or refusing invitations" "Persuading". The first kind of function could be called "Discursive", while the second kind could be called"

"Interpersonal". These two kinds of language functions can now be related to the connections function and structure and to that of priorities.

The first way of organizing material suggested was to first choose the useful structures and then decide what function they should be taught with. If we identify the useful structures as consisting of the Simple Present, Simple Past, Passive, Imperative, Past Perfect within the verb group, these are most systematically associated with the Discursive functions (see H.V. George 1963). The second procedure, that of first identifying the functions required, and from there choosing the most suitable structures to communicate them - this procedure would be more suitable for teaching "Interpersonal" functions. It is worth looking at these two aspects of a language course in more detail.

The teaching of Discursive functions in connection with basic structures would be called the "CommonCore" approach. Where we are teaching basic English, especially in a limited number of hours, we are probably all concerned with teaching, say, the same basic verb forms. These verb forms, especially the Simple tenses, the passive and the past perfect, are common to all general English courses. It is not difficult to fix on two or three language functions in association with each verb form. For instance the Simple Present for Actual present usage (here and now, e.g., "I feel hungry") and for present habit and neutral description (e.g."wood floats on water", "Rio has five million inhabitants"); the simple past for past narrative and story telling, for past description inside a story. The passive for a process. Not only are there functions pretty basic to any use of any language. They are also very frequently associated with the above mentioned verb forms. They permit some control of a highly productive area of the language, and allow the students to get a systematic exposure to these specific structures.The language can be transferred easily from writing to speech, or from speech to writing. Learning activities can therefore be all or any of the four skills. And finally, activities can easily include information transfer, i.e., transfer of information from a text to a table

or chart, or from a table into speech. Discussion can also take place, without necessarily involving role playing. This explains the term Common Core.

Interpersonal functions are not an alternative approach to language teaching; rather they are complementary. This is for three reasons. First of all they are complementary whereas the Common Core material virtually chooses itself, more or less irrespective of the course, the Interpersonal functions are not automatically imposed on teacher or learner. The Common Core part is obligatory; the Interpersonal material is optional. If I have to apologize for a mess I made in the kitchen last night, then the apology will be the Interpersonal part of my message. On the other hand, the bit referring to what happened will need to employ the Simple Past, ("I didn't know where I was") or the past perfect ("I had had rather too much to drink"). So the "Interpersonal" functions are optional and variable. They presuppose, however, the "Common Core" functions. As a result, the "Common Core" functions will remain common to many EOP or EAP courses. The "A" or the "O" in those courses will determine the "Interpersonal" functions according to our students.

The second reason for saying that this kind of function is complementary to the Common Core functions is that while Common Core functions will tend to form 90% of the first stages of a course, interpersonal functions become increasingly important as the students become more and more advanced. This is a very useful thing to be able to exploit. As students become more competent in the use of the L2, they need to reapply the language they know in new ways, both orally and in writing. They need to explore new ways of using the language, at the same time increasing their vocabulary and their knowledge of idiomatic expressions. In addition, where they need revision, this will occur naturally in the context of a new Interpersonal function.

Finally, Interpersonal functions complement Common Core functions, because while the latter involve very general grammatical rules, tenses, articles and

relative, Interpersonal functions very often involve new vocabulary, idioms and changes in register. There is likely to be more role learning in this. Now, it is precisely when students are more advanced that they are capable of assimilating quickly a greater variety of expressions. This may be true for various reasons. For instance, a student who has a certain experience of the FL can memorize new words much more rapidly than a beginner. For one thing he can situate new lexical items in his L2 vacabulary; for another he can memorize new phonological forms more easily. (2) There is a second reason why advanced students would find Interpersonal functions easier: this is that it is only at a later stage of his learning that he is able to control variations in register.[1] As a result, the kinds of work involving role playing and rôle simulation in pairs or groups would tend to be more widely exploitable with later intermediate or advanced classes.

I am therefore suggesting that there are two kinds of language functions, on the one hand common core functions, which will tend to involve the principal grammatical material in a language course taught with its discursive functions. This would be the most productive and would require and receive the most exposure. Interpersonal functions would start as a small part of a language course, and quite possibly end up forming the major part of the language work. It would be the Interpersonal material which would vary according to whether the course was orientated towards speech or writing.

Published materials have been disappointing. Either they have concentrated too much on just one kind of function, or else the practice material has been tedious. Teaching the function of parts of the language as well as the form and the "meaning" offers a lot in terms of class activities. It increases the importance of typical and useful language *practice*, as opposed to the amount of material taught. Functional approaches

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[1] These remarks are based on personal experiences in learning Brazilian Portuguese. I know of no experiments on this subject.

increase the variety of things the students can be doing in the classroom, they make his work less predictable and less boring. It is however remarkable that most of the published courses I have seen in the area of functional teaching use very limited techniques, leaving the student with very similar kinds of activities to undertake from one chapter to the next. One course book will give very little material; another will give only exercise material, while a third produces material so full of information transfer that you can hardly lift it. Yet another will give a lot of input, without leaving the student very much to do with it. A fifth is entirely based on pairwork. It is therefore neither necessary nor possible to espouse a functional course in all its idiosyncratic details; it is not necessary either for every moment of the class to be functional. Sometimes some long standing structural exercises might even be a nice change. After all, it is very demanding on both teacher and pupil to be communicating functionally for every minute of every lesson. People need a change. They need to be able to use the language for the sound, for the rhymes or just to get the stress right. They need to have meaningless drills too, and to learn some lines off by heart. In other words, within a teaching approach which keeps the functions of the language in view at all stages of the course, purely structural work is more acceptable and more digestible.

In this paper I have wanted to give some of the background to the functional approach to language teaching, and I have tried to evaluate some of its strengths, and a few of the weaknesses which I feel have been hiding behind the label "functional". The functions of language are a further dimension to add to our awareness of language, as undeniably as is the existence of structures or of foreign sound patterns. It is in the spirit of the functional approach to produce courses which correspond to the needs of specific students. There is plenty of scope for writing of new courses of Brazilian students. I hope that this paper has shown how this might be done.

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A MATTER OF TRIFLES

Giovanni Bonardelli

One of the most significant and revealing episodes in Henry James' brilliant novel, *The Portrait of a Lady*, occurs in Chapter Fifty-Two, when Isabel Archer visits the convent to say goodbye to her stepchild, Pancy, before leaving for England. At this point all the threads of the narrative are interwoven and concentrated to mark the development of a once innocent, highly inexperienced, intelligent young lady into a fully blown mature woman. The Chapter gives a clear indication of what direction her final decision will take in facing the crisis in her life. Her departure for Gardencourt to witness the death of her cousin, Ralph Touchett, symbolizes the ending of a meaningful phase in her youth and the beginning of another in her womanhood.

Isabel's maturity does not wholly consist in her ability to understand and peceive the various, subtle maneuvers employed against her but in something more complex and profound. To limit the nature of her growth to a purely intellectual sphere could seriously hamper a proper understanding of what the author had in mind in his delienation of a lady. Isabel's final judgement regarding the possible continuance of a dissatisfactory marriage relationship is primarily based on moral grounds. Her decision is the result of her comprehension that the highest reward life has to offer is virtue itself, and that this virtue can only be achieved through self-sacrifice, suffering, and the performance of one's obligations.

The outstanding quality of Isabel's character is her refusal to flee from the harsh,cruel world in which she had been treacherously entrapped and relapse into a false dream-world of free and gracious living. She refuses to escape from the

hardships that lie ahead and is willing to endure more suffering and difficulties for the sake of another human being. Her deep sense of responsibility and inborn conviction that life must have a purpose makes any form of flight impossible. The fact that she can dismiss as "trifles" those deceptions committed by Madame Merle and Gilbert Osmond indicates her determination to pursue her struggle. Had she been more experienced in the ways of the world, with a wider knowledge of the European scene, Isabel might have understood those "trifles" for what they were in the beginning. She might have avoided the traps laid out for her. Still, following the surprising and shocking disclosure of her sister-in-law, the Countess Gemini, that the mother of her stepdaughter is really her intimate friend, Madame Merle, she refers to the events leading up to her own sorrowful predicament as follows:

> She remembered a thousand trifles; they started to life with a spontaneity of a shiver. She had thought them trifles at the time, now she saw they had been weighted with lead. Yet even now they were trifles, after all... (p. 560)[1]

Having absorbed the full impact of the ordeal to which she has been subjected, Isabel has no other alternative but to consider these "trifles" as unimportant now that she cannot change the past but must decide upon her future. There is not just one life at stake but two: hers and that of her stepdaughter. Her stepdaughter is another possible victim of Gilbert Osmond's insatiable ambitions. A decision to leave Rome and her husband would not be too difficult to make, but to abondon Pancy to his mercy would be deeply painful.

The woman who visits the convent in Chapter Fifty-Two is entirely different from the one who appeared at Osmond's apartament in the company of Madame Merle on a hill in the outskirts of the Roman gate of Florence. Then, she was partially captured by the enchantment of the

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[1] Henry James, *The Portrait of a Lady*. England: Penguin, 1966. All page numbers in parentheses after the quotations refer to this edition.

surrounding, including the soft warmth of the "Tuscan Spring." Osmond's beautifully arranged garden corresponds to the "well used" garden of the convent, "which had sun for the winter and shade for the Spring." (p. 549) The cheerful features, then, were conducive to impress a defenseless but sensitive soul. Then, though intelligent and observing, she had not the necessary experience to deal with such a small trifle that apparently had no connection with Madame Merle's and Osmond's complot at the time.

Now, she has become acquainted with different forms of evil, and, much more reserved and careful, Isabel is more aware of the artificial nature of the ambience. She does not fail to notice that, despite its "cheerful aspects," the convent is simply a prison house is disguise.

Upon entering the convent, Isabel receives the perfunctory greetings of a humble portress who impresses the caller with her unusual submissiveness and a certain uneasy feeling of anxiety. The portress seems fearful of taking any initiative contrary to the rules of the institution, being a perfect product of the system. That system demands blind obedience and takes its toil among weaker human beings. Devoid of any personality that could denote any individual traits, the portress foreshadows the tragic possibility of Pancy's loss of her own individual identity, were she to remain a permanent guest within the prison walls of the convent. In her brief encounter with her stepdaughter there, Isabel does not miss observing the link between the two. Her marriage had also been something of a prison. She had suffered a great deal and could not bear seeing Pancy sharing the same fate as hers. Although Pancy's room is spacious and comfortably furnished, the strict rules of the establishment impede any freedom of movement. Moreover, she is made to understand the reason for her confinement - her failure to conform to her father's wishes.

In fact, Pancy had already spent a good deal of her life inside the convent and had learned the importance of submission and obedience. The reader is first introduced to the fifteen year old child at

the villa, and it is evident that she has received ample training from the Irish sisters in the art of playing the role of a genteel lady, ready to serve and please her superiors without questioning. Her drawings illustrate the general line of education she has had at the convent. Although they are pleasing to the eye and carefully done, very little evidence of artistic preparation is noticeable. Isabel, initially, is impressed by her simple and gracious manners. Upon presenting his daughter to Isabel at his villa, Gilbert Osmond proudly exclaims (p. 256), "Pancy's a little convent flower." Unconscious of the full implications of his remark at the time, Isabel accepts it on its face value. It carries a deeper meaning to her at the convent when she observes a collection of wax flowers under glass. There can be no beauty in an artificial flower nor any creative growth for an individual who has been restrained from following her particular course in life. In Chapter Fifty-Two, Isabel, a much wiser person, well understands the danger of Pancy's continual presence there - the danger of being slowly but surely molded into following the capricious designs of her father, being denied any chance of real happiness.

In her first meeting with Pancy and her father at the villa, Isabel's impressions led her to mistake the child's actions as part of her candor and her father's interest in her as genuine and sincere.

Of course, those in charge of the convent do not question the wisdom of the parents of the children in their custody. They have also learned from experience the correct policy to follow. Madame Merle maliciously points to their mundane interests when she glowingly mentions to Isabel the hypocrisy of the Mother Superior in her preference for French perfumes.

Isabel was not always completely blind to her surroundings. Her perception of the imposing nature of Osmond's villa proves this, and one sometimes wonders why she fails to respond to her intuitive insights. Approaching his residence, she notes that:

> There was something grave and strong in the place; it looks as if, once you were in, you would need an act of energy to get out.

> For Isabel, however, there was of course as yet no thought of getting out, but only of advancing. (p. 253).

Her eagerness to learn and know more about Europe and the world prevents her from making a wiser and more objective judgement. Her foremost concern is of "advancing" and not weighing the consequences of her steps. How different the reaction of the wounded lady who visits the convent!

> But she desliked the place, and it made her horribly sad; not for the world would she have spent a night there. It produced to-day more than before the impression of a well-appointed prison; for it was not possible to pretend that Pancy was free to leave it. (p. 549)

Osmond met her in his "cold ante-chamber," and the portress left her to wait in a parlour that was "a vast cold apartment." Fully awaken, she has become more aware of the oppressive atomosphere.

Her sensitivity is now sharpened by experience, and she can penetrate below the camouflage of appearances. Little things that went unnoticed before take on a greater meaning. The engravings of the religious pictures on the wall of the parlour resemble Osmond's pictures as well as his other assortment of objects. Both random collections are used to produce unique effects. The religious ones are naturally there to emphasize the solemn purpose of the institution; Osmond's objects are intended to build a mysterious, romantic atmosphere, giving emphasis to his cultural attainments. His aim is to draw attention to himself as a prospective suitor. Of course, Madame Merle's influence shows that some of the terrain has already been prepared beforehand; otherwise she would have been more objective in considering his qualities and motives. She would have been more responsive to her own private thoughts at the villa.

> His kindness almost surprised our young friend [Isabel] , who wondered why he should take so much trouble for her; and *she was oppressed with the accumulation of beuaty and knowledge* to which she found herself introduced. There was enough for the present; she had ceased to attend to what he said; she listened to him *with attentive eyes*, but was not thinking of what he told her. (p. 263, italics added)

He seems to have overpowered her with a display of his intelligence, which, in turn, leads Isabel to question hers. Inquiring about his sister, the Countess Gemini, she observes that "It was a little singular he should sacrifice his fraternal feeling to his curiosity." All these trifling details about his character are better appreciated later on. Even his critical attitude towards himself produces an opposite effect and stimulates her further interest in him. Ironically, this self-criticism bears the full weight of truth, which, tragically for her, she will only discover after her marriage.

Surprisingly, Madame Merle is the first person of her circle that she sees at the convent. She did not expect to find her there. Because of the recent revelation of her sister-in-law, she expresses her stern indignation by silence, indicating the fact that she is now in possession of Madame Merle's closely guarded secret. Although a clever conversationist, she emits flat and mechanical sounds: evidence of her distress. It is a defeated Madame Merle that Isabel finds at the convent. Osmond's wife almost senses a surge of pity for her. How completely changed from the woman that had won her highest respect and in whom she had wrongly entrusted her confidence!

Her cousin, Ralph Touchett, had given hints before as to the dubious nature of Madame Merle's character. However, there is one particular incident rising from a statement made by Madame Merle that should have aroused certain suspicions regarding her motives, not just a feeling of momentary displeasure. Expecting to be reprimanded by her companion for having accepted an invitation to visit Osmond's home to get to know his daughter, Isabel is told that she has played her part perfectly in charming him. Isabel is strongly offended and peceives the implication that Madame Merle was, for some reason or other, holding her under some obligation to please her friend. The elderly lady's protestations

that her only concern was for her friend's welfare lead Isabel to drop the issue. Another meaningful detail is banished from her minds as a trifle.Ralph's observations towards the end of the chapter (each of James' chapters has a tightly knit construction that often serves to emphasize a major theme)concerning Madame Herle's qualities being exaggerated should have cast some doubts upon her protestations of friendship and nobility. Ralph's cousin ignores the warning and sets aside Madame Merle's remark as something insignificant.

Yet, in all fairness to the main protagonist, her circumstances do not permit full access to all the details of the various situations in which she is placed. For instance, Isabel has no way of knowing about Countess Gemini's accusation against her brother, prior to her visit to the villa, for his ability to perpertuate whatever evil necessary to gain his ends. She only gets to see Osmond at his best. The net has been carefully prepared, thereby becoming a victim not entirely responsible for the final outcome.

There are times when both the reader and Isabel are presented with a minute factual detail of the least importance at the moment which, at a later date, provides the key to understanding the novel.The success of Henry James' art is partially due to the accumulation of seemingly trifling minutiae which ultimately creates a striking impact upon the reader.

A simple example to illustrate this point can be found in the author's description of the arched galleries outside of Gilbert Osmond's home. They are supported by "slim columns" covered by "flowering plants." The description anticipates, to some extent, Ralph's judgement of Osmond. According to Ralph,Osmond has offered no solid foundation on which a serious and honest opinion could be formed, and that her cousin has been led by too many extraneous considerations in falling headlong into a doubtful marriage. Perhaps,the radiance of the flowers has blinded her vision.

Nevertheless, it is the radiance of flowers she believes in. She represents the Emersonian faith in perfection. Her quest drives her to reject any possible compromise. The advantages offered by her

romantic, though well-meaning, English suitor are not sufficient. It is not out of ingratitude that she refuses him (along with his wealth, name and extraordinary friendship). An injury would have been committed both against herself as well as the Lord Warburton. She could never have played the role of his sisters by accepting an inferior status in the social stratum of English hierarchy. Her marriage would have been a hindrance to him. Nor could she have been satisfied with her admirer, Goodwood, who travelled from America to see her. She had left America to find something better - something hardly defineable. Ironically, her precipitation drives her into the clutches of a perverted pair, Osmond and Madame Merle, polluted by their prolonged stay in Europe, amongst the ruins of an older civilization.

Her unfortunate marriage along with the loss of the prospects of living in an Eden do not mark her decay as a human being but a triumph over almost insurmountable obtacles. The American dream of fulfillment has been shattered; yet her ascendency as a noble figure is strongly brought out.

In Chapter Fifty-Two, Isabel is truly struck by the pathetic nature of Pancy's confinement. Not only has the prohibition of her marriage to Edward Rosier left her sad, but her willingness to abide by any decision of her father's for the sake of freedom reflects her defenseless situation.

Nevertheless, the last words of Isabel are consoling. Isabel sincerely promises the child that she will not desert her. She may envy Ralph for dying as a means of achieving ultimate freedom from a wicked world, but she realizes her responsibility even though it will certainly involve further suffering and disappointment.

Before she leaves the convent, she receives one more severe blow. The diabolical nature of Madame Merle fully expresses itself. Disliked by her own daughter, she cannot resist the temptation of reaping her revenge upon Isabel by informing her that it was Ralph's idea to have his uncle leave money to her cousin so that she could form a brilliant marriage. Ironically, she is telling the truth though her intention is to inflict

torment. It is the supreme irony of the novel that the one who had loved and admired her most should set the conditions for her misery.

The pieces of the puzzle are now joined together in this Chapter. All the flashes of past events spring to her mind, especially those concerning her misinterpretation of motives and events. However, she does not fall into despair. Meaningful as these might have been, they are just matters of trifles now. She is a mature woman who understands that absolute freedom and independence are regrettably utopias and that one's obligation to one's fellow man is an intrinsic part of the human condition.

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"THE BALLAD OF THE SAD CAFÉ" and "THE SOJOURNER": Common Themes and Images

Futin Buffara Antunes

The critical insight of Carson McCullers - at once sympathetic and serene, lays bare with subtle art the plight of man, the predicament of the human being in a world which seems to be senseless and harsh and protean. It is said that Carson McCullers helped to preserve the American tradition of culture. Marvin Felheim, in *Contemporary American Nevelists*, states that she reflects in her works the characteristics of the best Southern writing; the way she handles language, the portrayal of characters, whether normal or abnormal, her sense of love - all these things remind the reader of the qualities of Faulkner and Robert Penn Warren. Carson McCullers puts her finger upon man's inner struggles and frustrations with a sentimental and nostalgic note. The gentle and understanding touch of a woman.

"The Ballad of the Sad Café "and" The Sojourner" are two works by Carson McCullers with striking differences in plot, characters and setting, thus attesting the southern writer's versatility and scope. In "The Ballad of the Sad Café" she pictures grotesque and strange people acting and reacting according to wild circumstances. It is a queer world when we think of Miss Amelia and cousin Lymon, of Marvin and all the haggard inhabitants of a town where "there is nothing whatsoever to do ", but go to the Forks Falls Road and watch the chain-gang.

On the other hand, in "The Sojourner" she depicts normal people in New York and Paris. It is the nervous world of modern man, where every moment should be lived intensely, for it is soon past and gone.

In "The Ballad of the Sad Café "the story takes place in a miserable town estranged from the world; some eccentric people, out of failure in love, become

either destructive or mere wrecks. The plot is in a way fantastic. Miss Amelia, a grotesque and clumsy woman, too tall and taciturn, lives alone in her store after her father's death. Marvin Macy, a handsome kind of criminal, falls in love with her. She marries him, though no one knows why. But his love becomes intolerable to her (she seems to be terrified of sex), and after ten days Marvin is turned out of her house and is later imprisoned for some transgression and misbehaviour. Miss Amelia comes to love Cousin Lymon, a malicious and absurd hunchback. Then the store becomes a café. And the mischievous hunchback falls in love with Marvin when he returns to town."The story is a modern version of Racine's Andromaque where the cycle of the loved and the unloving can end only in disaster", remarks Louis Auchincloss.

The plot of "The Sojourner" is not wild and unreal. Ferris is alone in New York, after coming from his father's funeral. He dines with his ex-wife Elizabeth and her husband, and he feels himself a sojourner, his life "a fragile column supporting nothing amidst the wreckage of years". She plays the piano for him, thus reviving their past intimacy. He leaves her home lonely and sad, aware of the waste of his life, contrasting with Elizabeth's life. Next night he is in Paris, in the apartment of his actual and maybe transitory love, Jeannine. Her child's words remind him of the transience of time and of things. He feels a desperate urge to live and to show love: "Vite! Vite!", cries his heart.

Carson McCullers's works are well organized wholes. "The Ballad of the Sad Café " presents each part logically and emotionally connected with what follows. A total impression and the desired effect are created by the recurrence of ideas and images throughout the story. Informatively the writer says

> Love is a joint experience between two persons—but the fact that it is a joint experience does not mean that it is a similar experience to the two people involved. There are the lover and the beloved, but these two come from different countries....

> He feels in his soul that his love is a solitary thing. He comes to know a new, strange loneliness and it is this knowledge which makes him suffer.

The demonstration of this thesis occurs during the unfolding of the structured plot. The events are a consequence of the writer's central idea. Amelia loves the hunchback; Marvin loves (or loved) Amelia; the hunchback loves Marvin. And each lover is solitary in his or her love.

Out of this impossible and irreconcilable situation emerges the theme of loneliness. The opening "the town itself is dreary" sets the atmosphere of the story as well as the writer's point of view, that is—the position from which things are seen.

Carson McCullers's structural manipulation of setting is noteworthy. Near the closing section she repeats "Yes, the town is dreary". The images at the beginning of the work are melancholically pictured again.

The Sojourner's story is also well organized. It is a sequence of paragraphs held together by an emotional structure; Ferris's anxieties concerning transience and solitude are connecting elements. Time and music are symbols which also contribute to the unity of the story.

Amelia, Marvin, the hunchback; Ferris, Elizabeth. What do they have in common? Nothing less than their humanity. A human soul, a human heart. Carson McCullers sympathetically shows that the soul is mute stage on which our emotions clash. She lyrically deals with people's feelings and reactions in these two stories. She knows that men and women, whether in the lost miserable place where Miss Amelia lives, or in lively New York, have intensely vulnerable points which are breeding spots of hate and love, pain and joy, anguish and hope.

In short, in "The Ballad of the Sad Café" Carson McCullers explores some themes which are also clearly discerned in "The Sojourner". She displays great artistic sensitivity treating such subjects or ideas as love, loneliness, loss, anguish, companionship, decay and destruction, besides images of music and time.

Let us consider the idea of Time in both works. It is employed symbolically: it means change and decay to those who have failed in love. In"The Ballad of the Sad Café" the story begins when Time had already put an end to the gaiety of the café;it is now a "sad" café. The house is collapsing. So is Miss Amelia. Time has passed leaving her hopeless. Marven's marriage lasted only ten trying days. The image of Time (or its effects) creates atmosphere and is responsible for outward and inward destruction. It causes physical and spiritual damage: the soul rots.

The Sojourner opens and closes focusing on the effects of Time. Time's march proves to be inexorable; Time destroys people's illusions. Ferris understands that everything with him has been transient : his life has been a succession of transitory loves, a succession of cities. He is just a sojourner; rootless; possessed of a wasted and empty life: Elizabeth is no longer his "Little Butterduck". His soul cries "Vite ! Vite !", as if he could compensate for what is past and gone and changed, as if he could prevent time from burying youth, his hopes,his self. He is anxious to "dominate the pulse of time" which insensibly wears away lives.

Another recurring image in Carson McCullers's works is Music. She had a passion for music and even studied to become a concert pianist before she turned to literature. Music is used symbolically and poetically. In"The Ballad of the Sad Café"there was music when the café was open to warm people's heart; the night of the hunchback's arrival was "such a night when it is good to hear from faraway...the slow song of a Negro on his way to make love"; or to play the guitar. The story closes with the image of magnificent and eloquent music: the ballad produced by the chain-gang. Thus, music lightens the heart, speaks of love and life. Music plays a very important role: it unites in the end.

"The Sojourner" is lyrically and pathetically permeated by the image of Music. Only

a real artist with uncommon sensibility could write a passage like this:

> The prelude was a gaily iridescent as a prism in a morning-room. The first voice of the fugue,an announcement pure and solitary...the multiple music, horizontal and serene, flowed with unhurried majesty...it had the sublimity of a single thing that does not fear surrender to the whole.

Ferris was moved by such music which stated something "pure and solitary", which stated that the human sould should not fear surrender to life in a warm and lasting involvement. His sojourner's heart had a moment of eloquent beauty and peace. A still moment.

Another melody played by Elizabeth plunges Ferris into the past, awakening the memory of their love. But the melody is broken off; their happiness together is broken off, too. Back in Paris, the familiar unfinished song, alive in his longing soul, brings him "recognition and sudden joy". The enlightening power of music.

Loneliness is a constant theme in Carson McCullers's works. Loneliness is significantly brought into focus in "The Ballad of the Sad Café " and also in "The Sojourner". The writer shows her sympathy for those caught in the grip of solitude, victims of failure in love, those who have to build an inward and solitary world. In "The Ballad of the Sad Café"this image permeates the story -- thus bringing out an emotional structure: the road is empty, people have nothing to do, Miss Amelia tries to avoid " the terror of living alone", she has a lonesome look. Her house is boarded-up, and boarded-up is her soul. Loneliness results in decay.

Even the mill drearily blew a "lonesome blast". And it was the "great misery" of a solitary love which made Marvin become an evil character again. McCullers discloses her point of view, emphasizing the way one should look at things: only God could judge Marvin, for the "real story was that which took place in the soul of the lover himself". As a child he had to hide himself to avoid being hurt; his parents were no parents. The writer displays affectionate understanding for Marvin

as a suffering human being, rather than seeing him merely as a criminal.

She portrays a forceful image of loneliness -- of utter and helpless human misery -- when she speaks of Amelia's grey crossed eyes; at the beginning of the story" they are turned inward so sharply...exchanging with each other one long and secret gaze of grief"; at the end "it was as though they sought each other out to exchange a little glance of grief and lonely recognition". The repetition of such an image reveals the writer's central concern and produces an effective unified impression on the reader.

In "The Sojourner" the story opens when Ferris is alone in New York. He has lost his father (Miss Amelia lost hers, too). All he has for company is his address book -- only pages with names. No encouraging human voices. No cherishing eyes.

In Elizabeth's house he understood how his life was lone and waste,"a fragile column supporting nothing amidst the wreckage of years". He feels himself a mere spectator in her home. Again the idea of loneliness is basic, this image is pictured throughout the story: the first voice of the Bach fugue is solitary; he lied about Jeannine to hide from Elizabeth how lonely he really was; out of her house he is lonesome in the windy and cold streets of New York; even Jeannine's child is a lonely child.

McCullers depicts the depressing image of destruction in these two works. In "The Ballad of the Sad Café" she also portrays violence, as in the terrible climactic fight between Miss Amelia and Marvin Macy, and the subsequent destruction of everything she possessed and cherished, including her dreams. The writer dwells on details, itemizing the damage the hunchback and Marvin had caused to her property, thus conveying how annihilating was Miss Amelia's loss. They left her a mere wreck surrounded by desolation.

In "The Sojourner" there is no scene of material damage or violence, but Carson McCullers pictures and impressive image of utter destruction

and misery in the powerful metaphor "fibre by fibre destruction of the fabric of married love". Both Miss Amelia and Ferris are doomed to feel the load of solitude after the fibre by fibre destruction of the fabric of their hopes (or happiness).

Ferris, in "The Sojourner", is aware of "l'improvisation de la vie humaine". This thought may be applied to both works by McCullers. Human life is subject to complex and unpredictable forces. No one can be certain of what tomorrow will bring. In "The Ballad of the Sad Café" the hunchback lighted and heated Miss Amelia's solitary heart; however, Marvin returned and ironically the hunchback proved to be protean. Ferris and Elizabeth were once happy together; now she belongs to another man. In the past people's souls were warm--wrapped by love; at present time lack of love causes decay. Tomorrow is another day. Our castles may be built in the air.

But there is one idea, a positive idea recurring both in "The Ballad of the Sad Café" and in "The Sojourner", expressed by vividly impressive images: the idea of human warmth and relationship, of just being together, which is the very opposite condition of isolation.

Thus, the café in "The Ballad..." was symbolic of shared companionship; it served to bring people together, preventing the soul from rotting with boredom. The bright café made them forget "the feeling deep down in the soul" that human life, their lives were not worth much. Amelia was a different woman during the time the hunchback lived with her. She became more human, softer, used to laughing and whistling and getting more involved with people.

In "The Sojourner" Elizabeth's beauty is described as "a madona loveliness, dependent on the family ambience". She was no sojourner. A home and love nurtured her tranquil beauty. Her roots seemed to be firmly spread in fertile earth.

Carson McCullers as much as Salinger states the need and the importance of a warm human act of actual involvement with other lives. "The Ballad of the Sad Café" and "The Sojourner" as well as *The Catcher in the Rye* and *Franny and Zooey* close effectively with such

forceful assertion. Ferris, in "The Sojourner", is struck by "recognition and sudden joy" emerging from a new insight into life. Better Jeannine than nothing.

At the end of "The Ballad..."the writer once again depicts a dreary image of emptiness, of waste, decay, misery; then, by contrast, in the very closing part, the only one which has a name -- "The Twelve Mortal Men" -- Carson McCullers symbolically presents the ballad sung by suffering gang in Forks Falls Road. It is worthwhile quoting L. Auchincloss in *American Women Novelist:* "And then,as the reader contemplates this terrible finale to the simple search for human companionship by three humans, after the moment of awed silence, as in Beethoven's Ninth Symphony, the human voice is suddenly heard in song". It reminds us of Wordsworth's verses "the still sad music of humanity/... of ample power/ To chasten and subdue". McCullers affirms a return. A return to life. Miss Amelia did not understand this need; Ferris, on the other hand, was enlightened by such a revelation.

Mortal men must be together. Man must join his voice to other men's voices: his cry is but part of one cry -- that of mankind.

Thus, Carson McCullers's subjects necessarily appeal to us. They are spaceless and timeless. She embraces life in all its complexity and mutability. She succeeds in provoking the reader's responsiveness, for all of us are subject to forces which act inside and outside ourselves. We are quite aware of the improvisation of human existence.Besides, we may feel somehow, sometimes, as if we were mere spectators, lonely figures at a window, without fastening filaments, borrowing Whitman's image.

Carson McCullers's final statement is illuminating: we must not be enclosed in our isolated self, in a boarded-up house. Her works have the special quality of Miss Amelia's liquor:

> Things that have gone unnoticed, thoughts that have been harboured far back in the dark mind are suddenly recognized and comprehended.... suddenly might come a sweetness keen as pain.... He may suffer, or he may be spent with joy - but the experience has shown the truth; he has warmed his soul and seen the message hidden there.

We should not be absorbed by chaos or conformity, but deepen our vision and understanding of humanity, so that we are not cut off from the chain of mankind.

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Some Considerations on John Updike's "Music School"

Norma Sant'Anna

While analizing John Updike's short-story "Music School" we decided to take into consideration several points: the short-story as a way of writing fiction, the narrator, the stream of consciousness technique, time and space, the cinematic devices.

A short-story is a work of art and all art should enlarge life by creating and communicating experience. Although there are not really any people in creative works, but only words, the semblances of people or virtual people are what we mean by character. A good short story should be able to make the reader identify himself with at least one of the characters, and should experience through him what happens in the plot. Futhermore, the event narrated in a short--story may belong to the world of external reality, or may exist in the thoughts or emotions of these virtual people we call *characters*. Impressions, thoughts, feelings, memories, impulses and moods are all events. So is conversation, and a great deal of literature is devoted to creating virtual events of this kind. John Updike's "Music School" is concerned with the inner life of the character. Although short-stories should be short, "Music School" is long enough to light up and define the character whom it concerns.

Point of view, or Narrator, has to do with who tells the story and from what vantage point. Is is a technical critical term and should not be confused with the more general idea of philosophical or intellectual position. Thus, the author may elect to tell his story anonymously and with a godlike omniscience: the narrator sees what goes in the minds of all characters, or the author may limit himself to an objective point of view. That is, the story is told in such a way that we are able to see the actions and hear the conversation, but we never enter directly into the minds of any of the characters. Or the author may tell his story through

the intelligence of one of his characters, either a major character or a minor one. And he may let this character speak in the first person, or he may use the third person singular limiting the perspective to those things this character can know.

Thus, the narrator will be able to tell us of the other characters only what they say and do; but of himself he can also tell us what he thinks and feels. The story can also be narrated by various persons from several different points of view, each having its own limitations of knowledge and bias.

From the time of the psychological novels of Dostoievsky and Conrad, writers of fiction have realized the possibility of gaining greater verisimilitude, and hence reader-confidence, by altering the conventional focus of narration from the omniscient author to either the observer-author, the observer-character, the central character or to some combination of these four possibilities. Thus the writers started using what is called stream-of--consciousness technique. However, it is something of a shock to realize that what is usually considered the most extreme form of the "experimental" fiction is often worked out with the basic method of using conventional description by an omniscient author. The only thing unusual about it being the subject of this description, which, of course, in this kind of stream of consciusness fiction, is the psychic life of the character or characters.

This technique of stream of consciousness may be defined, simply, as the fictional technique used for representing the psychic content and processes of a character in which an omniscient author describes that psyche through conventional methods of narration and description. Thus, according to Robert Humphrey, *the*

> realm of life which stream-of-consciousness literature is concerned is mental and spiritual experience both the whatness and the howness of it. The whatness includes the categories of mental experiences: sensations, memories, imaginations conceptions, and intuitions. The howness includes simbolizations, the feelings, and the

process of associations.[1] The main goal of such writers is to enlarge fictional art by depicting the inner states of their characters.

There are several basic techiniques used in presenting stream of consciousness but ew intend to stress only two of them: the direct interior monologue and the indirect interior monoloque, and try to study John Updike's "Music School" according to one of them. The direct interior monologue is that type of interior monologue which is represented with negligible author inference and which no auditor assumed. It presents consciousness directly to the reader, although there is a complete or near-complete disappearance of the author from the page, with his explanatory comments, and there is no auditor assumed; that is, the character is not speaking to anyone within the fictional scene; nor is the character speaking, in effect, to the reader (as the speaker of a stage monologue is, for example). In short, the monologue is represented as being completely candid, as if there were no reader. Obviously, we know that any author is writing for an audience; in this kind of monologue what is actually stressed is the incoherence and fluidity of the character's consciousness achieved by the lack of punctuation, of pronoun references, and introductions to the persons and events the character is thinking about, and by the frequent interruption of one by another.

The indirect interior monologue is the type of interior monologue in which an omniscient author presents unspoken material as if it were directly from the unconsciousness of a character, and through commentaries and description he guides the reader along. The author is an on-the-scene guide for the reader. The indirect interior monologue retains the fundamental quality of interior monologue in that it presents the peculiarities of the character's psychic processes. In this technique the author may drop out of the scene after he has introduced the

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[1] Robert Humphrey, *Stream of Consciousness in the Modern Novel.* University of California Press.1954.P.7.

the reader to the character's mind.

This is what John Updike does in "Music School," and to achieve his goal he, with particular effectiveness, uses the technique of developing his story situations dramatically and objectively, through the presence of a central character serving as a "center of consciousness" and that is, since the very beginning, introduced to the reader. "My name is Alfred Schweigen..."

The dialogue, or schould we say the indirect interior monologue, occurs in a brief time interval, although it may go back to the past and project into the future, and the character is often shown engaged in some incidental activity.

"Last night I heard a young priest..."
"This morning I read in the newspaper..."
"I'm trying to locate it this afternoon."

But every part of the story is presented with a graphic clarity of details. The setting which provides the context for characters, action, and "dialogue" may be compared to an impressionistic painting in which "people" caught in a particular posture and setting momentarily confront each other before the fluid movement of life separates and rearranges them into new postures, moods and settings. This is one of the characteristics of the stream-of-consciousness techniques, that is, the possibility of moving freely in time: "Everything is there at the present moment; furthermore, the event of this moment, no matter how much time clock it occupies may be infinitely extended be being broken up into its parts, or may be highly compressed into a flash of recognition."[2]

The cief technique in controlling the movements of stream of consciousness in fiction has been the application of the principles of psychological free--association. The Eucharistic wafer and the computer expert's murder;both representatives of a blameless victim.

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[2] *Ibid.*, p. 43.

As we all know the free-association is based on memory, the senses and the imagination, since one thing suggests another through an association of qualities in common or in contrast, wholly or partially.

The "cinematic devices" of time and space, known as Montage, also control the stream-of-consciousness fiction. Montage, according to its creator Sergei Eisenstein, in film sense refers to a class of devices which are used to show interrelation or association of ideas, e.g. a rapid succession of images, the superimposition of image on image, or the surrounding of a focal image by related ones. In fiction technique, montage has to do with modifying and conventional time and space barriers. As it was stressed before, the quality of consciousness demands the freedom of shifting back and forth, of intermingling past, present, and future. The fundamental purpose of all cinematic devices is to represent the dual aspect of human life - the inner life simultaneously with the outer life: "But let me describe the music school." " I remember what learning music is like...."" I took lessons for years...."" I do this taking and driving because my wife today visits her psychiatrist...."

According to Humphreys, in *Stream of Consciousness in the Modern Novel*, the writer of such a kind of fiction, like all serious writers, has something to say, some sense of values he wants to communicate to the readers. Unlike other writers, however, he chooses the internal world of psychic activity in which to dramatize these values. This is what the reader feels when finishing John Updike's "Music School." He is able to understand that the short-story centers on marital tensions and complexities of life, reflective of the changing moral and sexual patterns of our time

> I love taking my daughter to the music school. I love waiting for her. I love driving her home through the mystery of darkness toward the certainty of supper.
>
> Today my wife visits her psychiatrist. She visits a psychiatrist because I am unfaithful to her. I do not understand the connection, but there seems to be one.

The short-story also amounts to a memoir of the character's boyhood:

> In my youth I attended a country church, where every two months, we would all confess...And it distinctly seems, in the reaches of this memory so vivid it makes my saliva flow.... The church smelled like this school...Each moment I live, I must think where to place my fingers, and press them down with no confidence of hearing a chord. My friends are like me. We are all pilgrims, faltering toward divorce....

John Updike concentrates on the quieter, and more common phases of life; he places less emphasis on plot and dramatical physical conflicts than on the tensions, dilemmas, and frustrations that are inherent to the human family daily experience. By having chosen the stream-of-consciousness technique to depict his character, John Updike has stimulated the reader into inferring what there was no room to be said, causing the reader, when reaching the end of the short-story, to find the experience vibrating in his memory like a music.

Casa Thomas Jefferson
Brasília, DF

UMA TRADUÇÃO DE "RHAPSODY ON A WINDY NIGHT" DE T.S. ELIOT

Sigrid Renaux

Esta tentativa de traduzir o poema "Rhapsody on a Windy Night" (1915) de T.S. Eliot tem como objetivo principal a divulgação do mesmo em língua portuguesa, pela evidente dificuldade que a poesia de Eliot apresenta, tanto no nível literal quanto semântico.

Já o próprio título do poema confirma esta dificuldade, pois ele nos faz lembrar a rapsódia, uma composição musical constituída de diferentes trechos e de forma irregular e improvisada. Como a música, esta "rapsódia em noite de ventania" parece captar e combinar os indefiníveis estados de alma, expressos em suas linhas de versos livres, em seu ritmo complexo e palpitante, em suas imagens esotéricas e em sua profusão temática. Tempo e espaço se dissolvem na mente do poeta, de onde emanam pensamentos soltos, iluminados e amplificados pelo clarão do lampião de rua. Estas diferentes associações e imagens, suscitadas pelos sussurros do lampião, acompanham o divagar do poeta pelas ruas sinistras, enquanto as horas passam: imagens solitárias e sórdidas da cidade noturna, imagens que lembram experiências de infância, imagens retorcidas e deformadas - como um galho lançado à praia - projetando o horror da vida. O último lampião devolve o caminhante a seus aposentos, à rotina e ao labor diários, com sua exortação final "prepara-te para a vida": é a derradeira convulsão de uma memória que não trouxe alívio para a angústia existencial do poeta.

Procuramos, a partir destas breves impressões e dentro de nossas possibilidades, transmitir a riqueza sugestiva do poema de Eliot em nossa tradução, seguindo a orientação proposta por Haroldo de Campos

em "Da tradução como Criação e como Crítica"[1], ao afirmar que

> tradução de textos criativos será sempre recriação, ou criação paralela, autônoma porém recíproca. Quanto mais inçado de dificuldades esse texto, mais recriável, mais sedutor enquanto possibilidade aberta de recriação. Numa tradução dessa natureza, não se traduz apenas o significado, *traduz-se o próprio signo*, ou seja, sua fisicalidade, sua materialidade mesma (propriedades sonoras, de imagética visual, enfim tudo aquilo que forma, segundo Charles Morris, a *iconicidade* do signo estético, entendido por *signo icônico* aquele "que é de certa maneira similar àquilo que ele denota"). O significado, o parâmetro semântico, será apenas e tão-somente a baliza demarcatória do lugar da empresa recriadora. Está-se pois no avesso da chamada tradução literal.

Rhapsody on a Windy Night

Twelve o'clock.
Along the reaches of the street
Held in a lunar synthesis,
Whispering lunar incantations
Dissolve the floors of memory
And all its clear relations,
Its divisions and precisions,
Every street lamp that I pass
Beats like a fatalistic drum,
And through the spaces of the dark
Midnight shakes the memory
As a madman shakes a dead geranium.

Half-past one,
The street-lamp sputtered,
The street-lamp muttered,
The street-lamp said, 'Regard that woman
Who hesitates toward you in the light of the door
Which opens on her like a grin.
You see the border of her dress

---

[1] CAMPOS, Haroldo de. *Metalinguagem*. São Paulo, Cultrix, 1976, p. 22.

Is torn and stained with sand,
And you see the corner of her eye
Twists like a crooked pin.'

The memory throws up high and dry
A crowd of twisted things;
A twisted branch upon the beach
Eaten smooth, and polished
As if the world gave up
The secret of its skeleton,
Stiff and white.
A broken spring in a factory yard,
Rust that clings to the form that the strengh has left
Hard and curled andready to snap.

Half-past two,
The street-lamp said,
'Remark the cat which flattens itself in the gutter,
Slips out its tongue
And devours a morsel of rancid butter.'
So the hand of the child, automatic,
Slipped out and pocketed a toy that was running along
the quay.
I could see nothing behind that child's eye.
I have seen eyes in the street
Trying to peer through lighted shutters,
And a crab one afternoon in a pool,
An old crab with barnacles on his back,
Gripped the end of a stick which I help him.

Half-past three,
The lamp sputtered,
The lamp muttered in the dark.
The lamp hummed:
'Regard the moon,
La lune ne garde aucune rancune,
She winks a feeble eye,
She smiles into corners.
She smooths the hair of the grass.
The moon has lost her memory.
A washed-out smallpox cracks her face,
Her hand twists a paper rose,
That smells of dust and eau de Cologne,

She is alone
With all the old nocturnal smells
That cross and cross across her brain.'

The reminiscence comes
Of sunless dry geraniums
And dust in crevices,
Smells of chestnuts in the streets,
And female smells in shuttered rooms,
And cigarettes in corridors
And cocktail smells in bars.

The lamp said,
'Four o'clock,
Here is the number on the door.
Memory!
You have the key,
The little lamp spreads a ring on the stair.
Mount.
The bed is open; the tooth-brush hangs on the wall,
Put your shoes at the door, sleep, prepare for life.'

The last twist of the knife.

Rapsódia em Noite de Ventania

Doze badaladas.
Pelos labirintos da rua
Suspensos em síntese lunar,
Sussurrantes incantações lunares
Dissolvem os solos da memória
E todas suas lúcidas relações,
Suas divisões e precisões,
Cada lampião que eu passo na rua
Bate um tambor fatídico,
E através dos espaços da escuridão
A meia-noite excita a memória
Como um demente agita um gerânio morto.

Uma e meia,
O lampião da rua escarrava,
O lampião da rua resumungava,
O lampião da rua dizia, 'Repara naquela mulher

Que hesita em tua direção à luz da porta
Que para ela se abre num arreganho.
Vê a barra de seu vestido
Rasgada e manchada de areia,
E vê o canto de seu olho
Contrair-se como um alfinete retorcido.'

A memória lança em seco
Um mundo de coisas deformadas;
Galho contorcido na praia
Despojado, e liso
Como se o universo revelasse
O segredo de seu esqueleto,
Rígido e branco.
Mola partida num pátio de fábrica,
Ferrugem que se apega à forma que a força abandonou
Rija e rugosa e prestes a trincar.

Duas e meia,
O lampião da rua dizia,
'Repara no gato que se achata na sarjeta,
Desliza a língua
E devora um pedaço de sebo rançoso.'
Também a mão da criança, automática,
Deslizou e guardou um brinquedo que corria no cais.

Não pude ver nada detrás daquele olhar.
Já vi olhares na rua
Tentando penetrar em persianas iluminadas,
E um caranguejo à tarde numa poça,
Um velho caranguejo com cracas nas costas,
Agarrou a ponta da vara que eu segurava.

Três e meia,
O lampião escarrava,
O lampião resmungava na escuridão.
O lampião cantarolava:
'Repara na lua,
La lune ne garde aucune rancune,
Ela pisca debilmente,
Ela sorri pelos recantos.
Ela alisa os cabelos da relva.
A lua perdeu a memória.

Uma varíola esvaecida marca seu rosto,
Sua mão torce uma rosa de papel,
Que recende a pó e água-de-colônia,
Ela está só
Com todos aqueles odores noturnos e antigos
Que tornam e retornam à sua mente.'
E vêm reminiscências
De gerânios secos e sombrios
E pó nas rachaduras,
Odores de castanhas nas ruas,
E odores femininos em quartos fechados,
E cigarros nos corredores
E odores de coquetéis nos bares.

O lampião dizia,
'Quatro horas,
Eis o número na porta.
Memória!
Possuis a chave,
A lamparina espalha um clarão na escada.
Sobe.
A cama está aberta: a escova dependurada,
Põe os sapatos na porta, dorme, prepara-te para a vida.'

Punhalada extrema e contorcida

Universidade Federal do Paraná
Curitiba, PR

SEAN O'FAOLAIN. And Again? *London, Constable, 1979, 286 pages.*

Review by Munira H. Mutran

In *And Again?* O'Faolain, a sensitive, intelligent, talented writer, summs up years (he is 80!) of experience, observation, wide reading, and pondering about life and human nature, with the help of his imagination. The novel is written in the form of an autobiography, though there are "contributions" from other characters, as the chapter called "Nana's Corrections". Younger, a sixty-five year old journalist, receives a letter from the gods; this is part of their message:

Sir,you will be interested to know that for some time past Our Celestial Divinities assembled on Olympus (500 years in human time; in celestial time a wink) have been considering how best to make the experiment of permitting some mortal to live again. Our interest is solely to decide, once for all, whether what you humans call Experience teaches you a damned thing.

I have the pleasure of informing you that Our Divinities hereby offer you the privilege of being the object of this experiment. Your decision to accept or refuse Our offer must, of course, be voluntary, but since We are who We are We supernaturally foreknow your decision although We do not foredain it. Congratulations, Mr. Younger. Today is your sixty-fifth birthday, and your second birth day.

There are, however, two restrictions attached to the offer; they state that Younger shall forget all the significant events of his past life, and that he shall live backwards,getting younger and younger until "at the ripe age of zero you are whisked back into the womb of Mother Time". The letter received by Younger raises many issues that will be dealt with in the novel. Is he free to choose? But haven't the gods congratulated him on his acceptance? The mention of *Time* (celestial time, Mother time) signals to one of the main

concerns of the novel; the special situation in which Younger finds himself is a source for his, and the reader's,pondering upon the inumerous aspects of Time: the time of the gods and human time; the conflict between Younger's time and that of the other characters (because, as he lives backwards, getting younger, the others live forward, getting older, so that by the time Ana, his first lover dies, he is reaching the age of her daughter, Anador, and falls in love with her); time of the dark memory, as O'Faolain calls it; chronological (1965 - 2031) and cyclic time.

Since Younger is not allowed to remember his past, point of view plays an important role in the novel; while he tries to find out who he is, the information he gets from people is highly controversial, for each character is a somewhat different person. Point of view, then, is a way of discussing the plurality of the self , or the different masks we wear in different occasions.

Younger's love affairs with Ana, Anador, Nana and Christabel Lee show the illusion of change, for these affairs are only variations of one basic event. As a matter of fact patterns of repetition can be detected in the plot, in the title of the book, in the names, in setting. For example, in the year 2010 no change is to be seen either in Picadilly Circus, or in Piazza San Marco, or in Rosmeen Park; the Parisian cafés described in 1965 are still there in 2030. However, the gods in the letter, had stated that, "It is out of question. In life nothing happens twice. The weather would be just a little bit different the next time for Colombus. The second time round, Brutus will forget to bring his dagger. Napoleen will have eaten bad fish before his second waterloo".

The novel is too complex to be interpreted in a review; I only wish to add that by using devices such as montage, parody of different styles, literary and historical allusions, humor, irony, wit and suggestion O' Faolain creates a textual density which is a challenge to the reader. Every reading will yield more elements to make him meditate, to make him ask questions. These elements help create O'Faolain's vision of life, of

loneliness, of old age. But it is good to know that his vision of old age, realistic as it is, includes a desire to be alive, a certainty that life may be enjoyable, and that it would be wonderful to be able to have a second chance.

Universidade de São Paulo
São Paulo, SP

Very Revealing

Here is another suggestion for the *LR*: How about asking readers to submit their listing of TEN LANDMARKS IN THE HISTORY OF APPLIED LINGUISTICS, 1940-1980?

If we agree on applied linguistics being 40 years old (the founding of the English Language Institute at the University of Michigan and the preparation of the first volumes in the Spoken Language Series could be presented as arguments for the beginning of an institutionalized applied linguistics), it might prove revealing to conduct a survey of ten notable events in the history of AL. My own listing would be:

1 Establishment of the English Language Institute, University of Michigan, 1941.

2 Publication of (and world-wide dissemination of the ideas in) Bloomfield's *Outline Guide for the Practical Study of FL's*, LSA, Baltimore, 1942.

3 Appearance of Charles Fries's *Teaching and Learning English As a FL*, University of Michigan Press, 1945.

4 First issue of *Language Learning*, a journal of applied linguistics, Ann Arbor, 1948.

5 Publication of Robert Lado's *Linguistics Across Cultures*, University of Michigan Press, 1957.

6 Establishment of the Center for Applied Linguistics, in Washington, D.C., under the auspices of the Ford Foundation and MLA, 1959; first issue of the *LR* in April of that year.

7 Launch of *internacional Review of Applied Linguistics in Language Teaching* (IRAL), Heidelberg, 1963.

8 Founding of the Association Internationale de Linguistique Appliquée (AILA), Nancy, France, and its First Congress, 1964.

9 Appearance of the first volume of *Edinburgh Course in Applied Linguistcs*, Oxford University Press, 1973 (4 Vols.: 1973, 1974, 1975, 1977).

10 First issue of *Applied Linguistics*, journal of AAAL and BAAL, Oxford University Press, 1980.

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[The *LR* will tabulate and publish the results in "A History of Applied Linguistics: An Iconoclastic View." We encourage responsible replies from readers.]

From THE LINGUISTIC REPORTER OCTOBER 1980
The Center for Applied Linguistics
Washington, D.C.

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11-16/1/1971, Brasília (UnB e Comissão Fulbright):
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4-10/2/1973, Brasília (UnB e Comissão Fulbright):
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Seminário sobre o ensino da Literatura Americana e da Língua Inglesa nas Universidades Brasileiras.

26/1-1/2/1975, Curitiba (UFPR e Comissão Fulbright):
VI Seminário sobre o ensino da Literatura Norte-Americana em Universidades Brasileiras.

2-6/2/1976, Salvador (UFBA e Comissão Fulbright):
VII Seminário sobre o ensino da Literatura Norte-Americana em Universidades Brasileiras.

5-9/7/1976, São Paulo (Conselho Britânico):
Seminário de Língua e Literatura Inglesa.

18-22/7/1977, São Paulo (Conselho Britânico):
Seminário de Língua e Literatura Inglesa sobre o Ensino de Shakespeare.

10-14/7/1978, Porto Alegre (PUC-RS e Conselho Britânico):
Seminário sobre o Teatro Inglês Moderno.
17-21/7/1978, Petrópolis, RJ (UCP e Conselho Britânico):
Seminário sobre o Teatro Inglês Moderno.

29/1-2/2/1979, Natal (UFRN e Conselho Britânico):
Seminário Nacional para Professores Universitários de Língua Inglesa.

4-8/2/1980, Rio de Janeiro (Conselho Britânico):
Seminário sobre *Commonwealth Literature*.

30-6-4/7/1980, Belo Horizonte (UFMG e Conselho Britânico):
II Seminário Nacional para Professores Universitários de Língua Inglesa.

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