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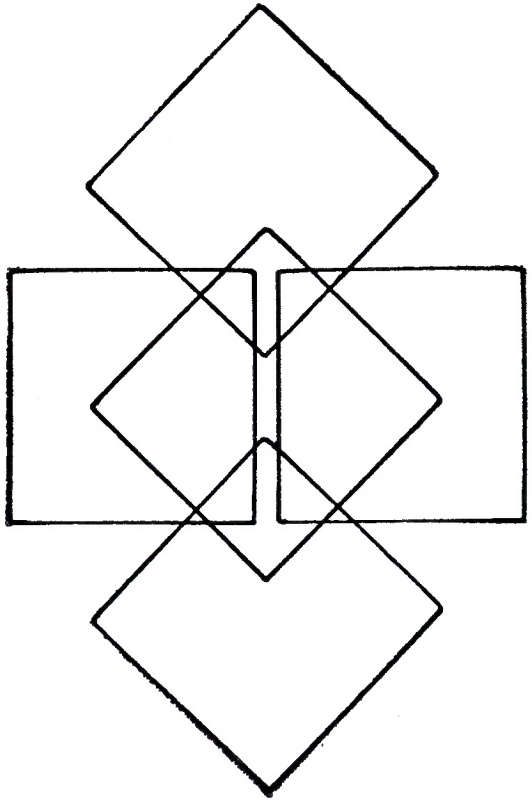

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JOYCE'S *ULYSSES*: THE MUSIC OF CHAPTER 11

Aila de Oliveira Gomes

Sweet coupled airs we sing -
No lonely seafarer
Holds clear of entering
Our green mirror.

Pleased by each purling note
Like honey twining
From her throat and my throat
Who lies a-pining?[1]

1. Brief summary of contents

In the famous structural table of *Ulysses*, which Joyce confided to Stuart Gilbert for publication[2], the circumstances, technique, symbol, etc., of the 11th. chapter, written about the end of 1918, are the following:
TITLE: The Sirens, corresponding to the episode of the Sirens' ardent, alluring songs in Homer's *Odysee* (Book XII). Following Circe's advice, who antecipates the danger, Ulysses stops the ears of his men with wax and has himself tied to the mast, so that he may enjoy their song without suffering its effects. So doing, he safely passes the mermaids' rock and sails on.
SCENE: The Concert Room. In fact the setting is the Ormond Hotel, on the right margin of the Liffey, with its three adjoining divisions: bar, restaurant, concert room.
HOUR: 4.p.m., that is, a little before, and past, four o'clock, in a sunny June afternoon.
ORGAN: The ear. The appeal to the ear is fundamental, therefore constant, in this chapter centered on music (and, secondarily, noises), though graphically it also contains compelling attractions for the eye.
ART: Music.
SYMBOL: Barmaids, i.e., Miss Lydia Douce and Miss Mina Kennedy, standing for the two Sirens of the *Odysee* although the barmaids' power to entice is trivial in comparison, perhaps because the real siren remains unseen: she is only present in Bloom's anxious ruminations and in Boylan's desire.

TECHNIQUE: *Fuga per canonem* ('fugue according to rule'), in fact ninted at, rather than strictly followed, which indeed would be impossible.

Perhaps it is important to add here that the cinematic device of space montage (which technically dominates in the previous chapter, *The Wandering Rocks*) continues to be used in *The Sirens*, though more sparingly, and contributes to the effects of flowing musical strands, as will be observed further on.

Undoubtedly the Ormond Hotel (bar, restaurant, concert room) provides the central, principal setting, but, simultaneously with what goes on there, Joyce now and then inserts paragraphs on the movement of three characters outside, in the streets of Dublin (it seems he couldn't do without bringing in fragments of his beloved Dublin into the in-doors stage of the Ormond). This sort of montage adds to the dynamic nature of the chapter.

The three mentioned characters (in fugue-like movements) are: 1) Bloom, who approaches the Hotel from Wellington Quay in tumultuous thoughts and emotions; as he is decided to follow Boylan, he finally enters the Hotel and spends nearly an hour there, but at the end of the chapter he is again walking the streets towards a pub, where he hopes to find his friend Cunningham.

2) The second character seen outside the Hotel is Blazes Boylan, the impresario and lover of Bloom's wife, Molly. He is glimpsed by Bloom when he is already near the Ormond, where he finally enters; he will soon leave for the Northwest quadrant of Dublin, i.e., to Bloom's house, in order to meet Molly, apparently for a rehearsal of the pieces she will sing in a forthcoming tour. Bloom, however, knows they will meet as lovers. Boylan is only represented by his outward smart figure and cocksure manners, but particularly by the jingling noise of his jaunting car (his leit-motif).

3) The third character is a blind stripling, the piano tuner that will return to the Hotel in order to recover his tuning fork, which he has left on the piano. As he returns he is only represented by the aural motif of the tapping of his stick on the pavement.

There is something of flight and/or pursuit in the motivations of these three personages, as they come to the Ormond, or leave it.

The chapter opens with fifty-eight intriguing clipped sentences, phrases, words (chiefly onomatopoeic), finally interrupted by the imperative 'Begin!'

These elements antecipate passages in the chapter. They do not belong to its alledged fugue structure, but may be taken as announcing strands of melody in it.

Gifford regards such elements as "the keyboard on which the fugue will be performed" [3] Other critics say it is like a tuning[4] of the instruments before the orchestra begins; they may also be a sort of mnemonic rehearsal by the musicians of the essential in their different parts. Gilbert (here forgetting about the fugue technique) likens the elements in the introduction to framents of the leading themes in some operas and operettas.[5]

An enthusiast of semiology, Joyce might have been interested in the graphic aspect of his prelude, and have meant it to appeal to the eye rather than the ear. From the visual point of view, it looks like the dumb-show in old dramas, as in the play-within-the-play in Hamlet. As dumb-shows usually distort reality by grotesque mimic and grimaces, so Joyce seems to distort language into a sort of caricature of speech itself. One remembers Stephen's imaginative transformation of a page in an algebra copybook into a morrice dance:

> Across the page the symbols moved in grave morrice, in the mummery of their letters, wearing quaint caps of squares and cubes. Give hands, traverse, bow to partner: so: imps of fancy of the Moors...[6]

There is no question, however, that the final 'Begin!' evokes a conductor's gesture and command. The composition proper — whatever its kind — will then begin.

The reader is then introduced to the two barmaids in the Hotel: red-haired Lydia Douce and fair-headed Mina Kennedy — the Bronze and the Gold.

They press their sparkling heads against the pane of the bar-window to stare at the viceregal cavalcade, which had left Phoenix Park and was traversing the city towards the southeastern outskirts of Dublin, where the Viceroy was to inaugurate a bazaar for the benefit of a hospital.

This procession, a salient element in *The Wandering Rocks*, causes chapters X and XI to overlap, until the cavalgade disappears (fugue-like again).

The girls, Lydia and Mina, take great delight in the brilliant spectacle, and are anxious to be seen by a handsome young gentleman in the Viceroy's retinue.

A boy serving in the Hotel brings their tea, and awakens them from their reverie with the noise of chattering china; because of his unmannerly questions and comments on their excitement, the girls menace to complain to the boss of his impertinence. They then sit down behind the counter to drink their tea: and talk, and laugh, and giggle, as they exchange bits of gossip and rather piquant confidences.

Their association with the Sirens is achleved through subtle means. Joyce uses phonological devices to give us the impression of their singing; besides they actually sing brief snatches of songs. They are also now and then associated with the sea: we know, for instance, that Miss Douce, the most provocative of the two, has just spent her holidays, as she says, "lying out on the strand all day". In the midst of colourful wine glasses, reflected in the gold-framed mirror, Lydia has set a shell she has brought from the seaside as a souvenir.

Soon after being introduced to the barmaids we begin to get news of Leopold Bloom, in six separate paragraphs interspersed in the description of the movement in the bar, as he goes by "Moulang's pipes", and by an antiquary and a frame-maker, until he reaches Essex Bridge and enters Daly's, the stationery, in order to buy paper for a letter to his unknown romantic penfriend, Martha; from there he catches sight of Blazes Boylan in his jaunting car, and realizes it is almost time for Boylan's assignation with Molly in that afternoon. Bloom had being informed of the meeting in his own house, by Molly herself, her pretext being the necessary rehearsal of the songs to

be sung in her next tour with the impresario: "La Ci Darem", from Don Giovanni, and "Love's Old Sweet Song" (two titles that will recur in Bloom's mind throughout the day). He rather masochistically follows Boylan, but does not want to be seen. Boylan's car stop at the Ormond, he gets out of it and enters the Hotel; then Bloom, screened by Richie Goulding (Stephen's old uncle), who is just coming in, enters too and walks straight to the dining room. Boylan remains at the bar, asks for a drink and flirts with Miss Douce.

Alternating with the paragraphs dealing with Bloom's approach, other intruding paragraphs repeatedly echo the 'jingle' of Boylan's car getting near, until it stops before the Hotel.

So, for about ten pages, three planes of the narrative synchronize: the activity in the bar and the approach of both Bloom (walking) and Boylan (in his open carriage).

In the meantime, i.e., while the two rivals are about to arrive, Stephen's father, the impecunious, philandering, genial old Simon Dedalus, strolls into the bar, soon afterwards followed by Lenehan, who is in search of Boylan (not yet arrived). Lenehan greets Dedalus, and says he has just seen Stephen - "the famous son of a famous father"; the praise leaves Dedalus silent and pensive. Both do their best to flatter the barmaids, who treat Lenehan, a parasite, disdainfully, but are nice to Simon. He notices the piano in a different position and knows from the girls that it has just been tuned by a blind young man who can play beautifully. The tuning fork had been left on the instrument and, as he touches it, Simon causes it to produce its pure single sound, devoid of harmonics.

Stuart Gilbert sees that tuning fork as "the conscience of the episode", and at once as an emblem of Bloom7, who will stand alone, silent, absorbed in his thoughts, but at once receptive, absorbing everything about him. He alone in the chapter engages in an inner monologue that encompasses all the environment, besides his own concerns, often fusing perceptions, memories, strayed thoughts, fancies.

When Boylan and Bloom come in Dedalus is improvising in order to test the sound of the piano.

Boylan's entrance awakensexcessive alacrity in the two barmaids ("See, the conquering hero comes", announces Lenehan), while Bloom's furtive arrival at the same time is hardly noticed.

We will then be offered simultaneous scenes at the bar counter, in the dining room, where Bloom and Goulding are being attended by a smiling and rather deaf waiter, Pat, and in the concert room, where Simon has been joined by two old friends, Ben Dollard and Father Robert Cowley, all of them being lovers of music and good singers, or apt piano players.

The clock strikes four. Bloom faintly hopes Boylan has forgotten his date. Boylan, however, drinks off his sloe-gin and stays only a little longer to watch an interesting trick performed by Miss Douce. Urged by Lenehan ("Sonnez la cloche!"), but merely for the sake of Boylan, Miss Douce coquettishly smacks her elastic garter, making it resound against her plump thigh. Boylan enjoys it immensely, but fails to be caught by any of the two mermais, since the queen of sirens is waiting for him at 7 Eccles Street. He goes off in a hurry, and Bloom despondently hears the jingling bells of his departing car. The noise is associated in Bloom's mind with the jingling of the loose quoits of Molly's and his own bedstead, which need being settled (he had noticed it early in the morning).

As Ulysses was tied to his mast not to be attracted by the singing sirens, Bloom remains as if paralysed in his chair at the table; he is only superficially impressed by the barmaids, and, what is more important, he does not move to get home before Boylan and so avoid the lovers' meeting. He knows that controlling Molly's impulses is as impossible as "stopping the sea". By inaction he at least escapes the reality of the moment.

The device of space montage will continue to be employed at intervals through the insertion of about ten paragraphs on the stages of Boylan's drive eastwards, then northwards - along a way very well known to Bloom -

towards Eccles Street. In such paragraphs Joyce explores several sorts of suggestive sounds, onomatopoeia and bold innuendo.

The bustle in the Hotel increases, while Bloom, silent at his table, tries to relish his liver and bacon, drinks cider, observes things with an upper level of his mind and is at once engulfed in a welter of thoughts: he meditates, he reminisces Molly in happier past days, he tries to console himself by thinking of Martha's care for him, he enjoys the music by the trio of old friends in the concert room. But again his thoughts will return to Molly, her graces, her winning ways — her imminent act of betrayal.

Bloom's growing tension finds an objective correlative in his anxious manipulation of a piece of elastic fiddle-string, until it snaps.

> Bloom ungyved his crisscross hands and with slack fingers plucked the slender catgut thong. He drew and plucked. It buzzed, it twanged. (...)
>
> Thou lost one. All songs on that theme. Yet more Bloom stretched his string. Cruel it seems. Let people get fond of each other: lure then on. Then tear asunder. Death. Explos. Knock on the head. Outtohelloutofthat. Human life. Dignam. Ugh, that rat's tail wriggling! Five bob I gave. Corpus paradisum. Corncrake croaker: belly like a poisoned pup. Gone. They sing. Forgotten. I too. And one day she with. Leave her: get tired. Suffer then. Snivel. Big Spanishy eyes goggling at nothing. Her wavyavyeavyheavyeavyevyevy hair un comb: 'd.
>
> Yet too much happy bores. He stretched more, more. Are you not happy in your? Twang. It snapped.
>
> Jingle into Dorset street.
>
> (p. 277)

The fiddle-string in a sort counterpoints Miss Douce's garter stretched by incitation of other emotions.

At the bar counter the girls are now entertained by the gossip and gallantry of Lidwell.

Blomm decides to write a letter to martha, asks Pat for pen and ink, and has a difficult time trying to avert Goulding's curiosity. He writes one thing and murmurs different words applicable to some commercial advertisement.

The writing of the letter does not stop the miscellaneous streams of throght turning upon Molly, Milly, their daughter, and music — for music now overflows all the rooms in the Hotel. They are singing and playing the piano, and only stop to talk about several pieces of music, or to evoke concerts, operas, operettas taking place in Dublin on different occasions in the past, including funny episodes in connection with them.

It is a noteworthy trick of Joyce's that what the others talk about (unheard by Bloom) will sometimes emerge in his mind, as if part of his consciousness was attuned to theirs (the incident of a night, for instance, when Ben had no evening suit and appealed to Molly and Bloom, who, at that time, had ball dresses, opera cloaks and the like to be hired out).

Meanwhile, brief, scattered paragraphs continue to inform us of Boylan's progression to his destination, until, further on, we know that he has triumphantly arrived and knocks at the door. It is not clearly indicated, but somehow felt by the reader, that the brief, interrupted descriptions of Boylan's drive to Bloom's house have its counterpart in Bloom's anguished imagination, sort of inner visualization on his part of the different places, shops, scenes that Boylan can actually see as he goes on his way. The scenes, if not a projection of Bloom's consciousness, find reflections in it.

Another kind of space montage element begins to turn up at intervals, represented by the 'tap', 'tap' of the blind stripling's stick, as he returns to the Hotel to fetch his tuning fork.

The middle section of the chapter is filled with the romantic singing of an air from *Martha* by Simon Dedalus, and of a somber song, "*The Croppy Boy*, by Ben Dollard: lost love, in one case, lost ideals and war, in the other. All lost.

Bloom cannot hear the second song to the end. He has an appointment with a friend; besides a boy's death is too touchy a topic to him. "Music gets on your nerves", he will inwardly complain. He gets up to depart. On his way to the bar he passes the barmaids and greets them:

> By rose, by sanity bosom, by fondling hand, by slops, by empties, by popped corks, greeting in going, past eyes and maidenhair, bronze and faint gold in deepseashadow, went Bloom, soft Bloom, I feel so lonely Bloom.
>
> (p. 287)

He still hears Dollard's bass voice singing, "Pray for him", as he goes out.

As the song is over, in the concert room talk is resumed, and they actually mention Bloom and Molly. The intruding 'taps' of the piano tuner outside will increase, until the blind youth enters the Ormond Hotel.

Bloom walking along, alone, feels ill at ease. Something is wrong with his digestion — perhaps the Burgundy, early in the afternoon, then the cider at the Ormond. "Gassy thing that cider", he realizes. But he still has to control himself while a woman passes by. He stops, and, among the antiques in a shopwindow, he sees a picture of an Irish martyred patriot, Robert Emmet. His last words, when condemned to death, are evoked: "When my country takes her place of honour among the nations of the earth then, and not till then, let my epitaph be written. I have done."

Taking advantage of a noisy tramcar, Bloom finally allows himself to be relieved of his discomfort, caused by the gassy cider. He also had done.

Joyce deliberately debases his most musical chapter with his last onomatopoeias. And this sort of

anti-climax is by no means a single instance in the book, — which led Virginia Woolf, after a first, rather hurried reading of the book, to declare it "underbred, not only in the obvious sense, but in the literary sense", and to compare its author to "a callow board school boy"[8].

Ill-bred the author might be. However, we know that, from the heroic, noble level of Homer's Odysee, Joyce had purposely descended in every respect to the level of miserable human life, and of ill-bred low middle-class people. To Carlo Linati Joyce said that he wanted "to render the Homeric myth sub specie temporis nostri"[9].

Says Father William Noon, an Irish Jesuit and a remarkable critic of Joyce:

> When things are very badly out of joint with the individuals and society, the comic catharsis may be capable to lead to a serenity of spirit which the catharsis of pity and fear is impotent to effect. Laughter at least will break the tension and clear the air.[10]

Noon denies the nihilism sometimes attributed to Joyce; he can actually see a heroic side in Ulysses. The book, he says "is Aristotellan comedy measuring the 20th. century reality with the Aquinan yardstick of the ideal"[11]

2. The musical aspect of chapter 11

For several reasons the 11th. chapter is the essentially musical part of Ulisses: 1) its pages are largely occupied by the description of two musical performances; 2) the chapter is all sprinkled with allusions from the sphere of music; 3) Joyce makes use of multifarious phonological devices, besides trying to emulate musical ornaments and variations of tempo through verbal means; 4) he himself has attributed to the chapter the technique of the fugue; 5) the Wagnerian leitmotif is structurally employed; 6) some approximations to modern music are also possible.

The two principal musical performances in the chapter are significantly connected with Bloom's inner monologues, since they strike the main notes haunting his mind and disturbing his emotions on that bright June day.

Even before the entrance of Bloom, one of the barmaids is singing a line from the light opera Floradora, when the passionate hero sings to his faithless South Sea mistress, as they part pledging love: "O my Dolores, queen of the eastern seas" (in the barmaid's mistaken version, "O I dolores...")[11]. Precisely on that day Bloom somehow feels he is in danger of having to part from his equally loving, loveable and flirtatious Molly. She is to him a kind of Eastern rarity, for she had been born and brought up in Gibraltar, and was daughter of a Spanish Jewess.

When early in the chapter Simon Dedalus remembers a famous past performance of *Love and War* (a duet for tenor and bass), Dollard sings a climatic passage in it:

> "When love absorbs my ardent soul
> I care not for tomorrow..."
> (p. 270)

"War! War!" — Father Cowley chimes in. At that moment Bloom is just hearing the fateful jingling of Boylan's carriage, as he departs for his date with Molly. He mutters to himself, "Love and war someone is".

Simon is then urged to sing an air from the opera *Martha*, "M'appari tutt amor". While he demurs ("My dancing days are over, Ben"), Richie Goulding, alone in the restaurant with Bloom, proclaims the Sonnambula to be in his opinion, the most beautiful opera; he whistles a passage from an air in it. "What air is that?", Bloom asks. The reply does not help him to divert his mind from his obsessions: the air is "All is lost now", Richie informs. "A beautiful air", Bloom comments resignedly. "I know it well". (p. 272-3).

Finally Dedalus deigns to sing, in English, Lionel's aria in Martha, and begins:

> "When first I saw that form endearing
> Sorrow from me seemed to depart"
> ...(p. 273)

Both Bloom and Richie are entranced: "braintipped, cheek touched with flame, flow over skin limbs, human heart,

soul, spine". (p. 273).

To Bloom it seems that "love itself is singing", "love's old sweet song". (It is when he nervously begins to play with the elastic band in his hands). Simon goes on singing:

"Full of hope and all delighted".

And then:

"But alas, it was idle dreaming...
..."ray of hope"... (p. 274)

Bloom, looping and unlooping the elastic band, his nerves overstrung, thinks of the coincidence of names: Martha, the heroine in the opera, is also the name of his pen--friend, whose letter he had received in the morning. Nevertheless it is Molly that will insistently come to the forefront of his mind. Bloom revives the first night he saw her, singing, smelling of lilactrees:

"Waiting", she sang. I turned her music.(...)
She thanked me. Why did she me? Fate. Spanishy eyes. Under a peartree alone patio this hour in old Madrid one side in shadow. Dolores shedolores. At me. Luring. Ah, alluring.(p. 275)

At the close of the aria Simon displays the best of his priviledged vocal gifts in a last crescendo:

"Martha! Ah, Martha!"

And "in cry of passion dominant":

"Co-me, thou lost one!
Co-me thou dear one!
Come!"... (p. 275)

The chapter reaches a lyric climax with the description of Simon's superb tenor voice:

I soared a bird, it held its flight, a swift soar silver orb it leaped serene, speeding, sustained, to come, don't spin it out too long breath long life, soaring high resplendent, aflame, crowned, high in the effulgence symbolistic, high, of the ethereal bosom, high, of the high vast irradiation everywhere all

soaring all around about the all,
the endlessnessnessness... (p. 275-6)

The total fusion of Bloom's emotion with the singer's is expressed by the telescoped word, "Siopold!", after Simon sings the last notes of the air:

..."To me!" (p. 276)

There is a general emotional involvement. That voice to Bloom is "a lamentation". All songs turn upon love and loss. He begins and ends his letter to Martha under the emotion of the aria. He hums to himself, "La, la, la ree"... "La, la, la ree"... "La ree"... "Why minor is sad?", he ponders. (p. 280).

Parenthetically, Anthony Burgess suggests that there may be a reference to the Lydian scale (F major with B natural, not flat) in the name of one of the barmaids — Lydia, and to the minor scale in Mina's[12]. Mina is in fact quieter, less lively, more pensive than her companion.

When Simon stops and the enthusiastic clapping is appeased there is a sort of interval with transitional passages, as if from one to another episode in a fugue.

Miss Douce offers the shell she has brought from her holiday for people to listen to the distant roaring of the sea (one of the recurrences of the sea theme). Lidman tries to catch the hardly audible "voice of the waves", in pianissimo. Bob Cowley is discreetly playing the Minuet of *Don Giovanni* (Boylan's correlative?), when in the opera the hero dances with Zerlinda as a first step to his attempt at seduction.

For the first time, in this kind of transitional interval, we hear the 'tap' of the approaching blind stripling. It sounds three times.

A sort of new part, or a new episode in the composition, seems to open with the execution of *The Croppy Boy*, — which in a sense prepares us for the theme of national politics in the next chapter, *The Cyclops*. But what matters in the circumstances of the moment are the notes of betrayal and defeat. (In the meantime Boylan has got very near Eccles Street).

The song, which deals with an episode of the 1798 Irish rebellion against England, tells of a boy who goes out in search of a priest to tell his sins and

to confess that he will join the rebels in order to revenge the death of all the male members of his family. Being the victim of some treason, the boy finds that the supposed priest is in fact a captain of the king, who orders him to be executed.

Stephen is somehow represented by the rebellious boy, who, like him, had cursed, had refused to attend Mass, had not prayed for the rest of his mother's soul.

Bloom is utterly depressed:

> Chords dark. Lugugugubrious. Low in a cave of the dark earth. Embedded ore. Lump music. The voice of the dark age, of unlove, earth's fatigue made grave approach, come from afar, from hoary mountains...
>
> (p. 283)

Gifford finds that those words recall a scene in Wagner's The Rhynegold, when Wotan descends into the cavern of the dwarfish Nibelungs[13].

If the 'croppy' boy seems to bring in Stephen on the scene, he has also affinities with Bloom. That boy's death fuses in Bloom mind with the death of his son Ruddy, when only eleven years old (an event that started some strangement of Molly from Bloom). "All gone. All fallen", Bloom ruminates. "Last of his name and of his race", like himself. "No son. Ruddy. Too late now. Or if not?" Like the 'croppy' boy of the song, Bloom can also avow that "he bears no hate". "Hate, love", he muses. "Those are names". (p. 285). The final "pray for him" in the song applies to both the unfortunate boy and to Bloom, then departing from the Hotel.

From this point onwards noises, in onomatopoeias or in recollections in Bloom's mind (... "a whistle"; "locks and keys" (...) "towncrier" ... (p. 289), begin to replace musical sounds, with which they had only occasionally synchronized before. Burgess remarks that Joyce "finally reduces his fugue structure to mere noises"[14]- dull or strident, prosaic, offensive.

A Shakespearean epigraph might have suited almost all the chapter excepting the end. (..."the isle is full of noises /Sounds and sweet airs that give

delight and hurt not / Sometimes a thousand twangling instruments / Will hum about mine ears; and sometimes voices"...). But at the end the enchanting world of music is over, and the increasing noises may already represent Joyce's modulation to the next chapter, *The Cyclops*, which is among the most noisy ones in the book.

The ship sails on, leaving behind the rock of the singing sirens.

2.2.

Another factor making the 11th. chapter of Ulysses essentially musical is the large number of interspersed mentions of, or short passages from, several musical pieces, as well as the repeated employment of musical terminology.

People in the Ormond Hotel never cease to allude to songs (about twenty of them), passages from operas (five at least are mentioned), operettas, nursery rhymes, religious pieces, chamber or symphonic music; etc., — the allusions on the level of the narrative being often counterpointed by similar material appearing in the streams of Bloom's inner monologue.

In accordance with the middle-class nature of the people and the life focalized in the book, Joyce reveals an obvious preference for popular music, or at least for pieces that were more widely known in the Dublin of his time, outside the circle of refined experts.

Several personages in the chapter keep extolling the great exponents of the *bel canto*, secondarily of known composers. Gilbert tells us that the Dubliners of Joyce's days were unusually fond of vocal and operatic music, — both kinds being largely cultivated there. A great '*divo*',he says, especially if he was a tenor, awakened in people a fascination only comparable to that roused by great patriotic leaders and rebels.[15]

On the other hand, when Joyce was writing the Sirens episode, in Zürich, the musical season there is reported to have been particularly intense,

refined, varied [16]. There were at the time first-rate performance of Wagner's operas.

Returning to our hero, next to his capacity to appreciate the qualities and peculiarities of male and female voices, Bloom could also enjoy orchestral music, and was especially curious about timbres; in his mind there emerge sometimes catalogues of stringed, wind, percussion or keyboard intruments, — and their impact on his sensibility is often characterized: "scraping fiddles" ... "sawing the cello reminds you of toothache" ... "trombone, under blowing like a grampus"... "other brass chaps" ... the harp, "loosely gold glowing light" ... (p. 271), the hurdy-gurdy Molly delighted in, etc.); nor does he forget improvised instruments ("even comb and tissue paper you can knock a tune out of", p. 289). It is his conviction that "there is music everywhere" (p. 281) and in many things, — "blade of grass", "the shell of her hands", etc.

More than once Bloom is puzzled by the power of music, and its mystery: "sounds and number", he ponders, "musemathematics". "And you think you are hearing to the ethereal!" (p. 278).

Both Bloom and the other customers in the Ormond are familiar with a good deal of the terminology of musical technique. One has just to turn over the pages of the chapter and underline dozens of examples: words like 'solfa', 'treble', 'demisemiquaver'; allusions to major and minor keys; or to Italian terms for different tempo in music, for different degrees of intensity, for changes in intensity or in expressiveness. To Dollard, singing a verse of *War and Peace* with excessive ardour, Cowley advices, in a parody of the Italian directions, "amoroso ma non troppo" (p. 270).

In the case of such directions, however, Joycean imitations are easier to find than the mention of the technical terms. One can easily discern the 'allegro' of the barmaids, when they are watching the passage of the viceregal procession and hope to be seen and admired; the 'andantino' of Pat, the waiter, going to and fro; the 'adaggio' of Bloom's inner response to Dollard's low--pitched, ominous voice interpreting *The Croppy Boy*. Or else Joyce may be consciously varying the intensity:

'crescendo'; 'sforzando', 'decrescendo', especially when he describes the two performances of Simon and Dollard. Variations in mood and expressiveness, as in music, are also obvious: 'con grazia', 'dolce, con brio', 'cantabile', and so forth.

The 'staccatto', for instance, which in music is a way of playing by detaching notes from the musical phrase, becomes a prominent trait of the style of *Ulysses*, — particularly noticeable in the Sirens chapter.

2.3.

Joyce seems to have hesitated between being a singer or a writer: he would have to devote wholly to one of the two vocations. His father had been renowned for his beautiful tenor voice, and Joyce had inherited the gift. They say the Irisn of his generation were surprised when they saw him acquire fame in literature, not in the *bel canto* [17].

In the Sirens chapter he not only tried to present a literary equivalent to a fugue, according to his own characterization of the technique, but he was, it seems, infinitely more interested in forcing a sort of symbiosis of language and music (in which he was excelled only by himself in *Finnegan's Wake*). How far composing a literary piece like music is a really praiseworthy attempt is a question open to discussion.

For his purposes Joyce worked miracles through his competent and hypersensitive exploration and manipulation of verbal sounds in most varied ways.

On the phonemic level he availed himself of every feature of vowels, — front, central back, corresponding to acute, grave, neuter; he explored their intensifying chromatism from high to low; he caused long and short, stressed and unstressed vowels, in artistic syllabic positions and distribution, to create most varied rhythms; he linked vowels in falling or rising diphthongs of appealing sensuous effects. Likewise Joyce played with all the potentialities of consonant sounds to produce impressions of implosion, explosion, friction, harsh hissing or soft rustling, of swishing, of whispering, of smooth flowing or sweet murmur, etc. The

immensely rich sensuousness of Ulysses is attained by verbal texture as well as by actual allusion.

Through juxtaposition, alternation and elaborat arrangements of phonemes Joyce attains heights of verbal orchestration and can make his words twang, ring, clang, hush, hum, tremble, yell, roar, or, at his will excite senses other than hearing. Nor does he neglect the relational elements of speech sounds handled in a manner to diversify rhythm and tempo creatively.

Though some critics are averse to what they call 'phonological microanalysis', since, they argue, it was seldom in the poets' intention to descend to the phonemic level in order to express what they wanted to say, when we come to Joyce we have to recognize that he did pay great attention to his phonemic networks and embroidery. He intended, not only his words, phrases, sentences, paragraphs, but also syllables, phonemes, even punctuation (or lack of it) to be part of the message by suggesting in a myriad of different ways.

In Joyce's case it is difficult to separate what might be merely intuitive, instinctive, from deliberate, meticulous, deft art and craft. And at the end he might perhaps be much more conscious of all his phonological tricks — from the plane of the phoneme to that of the sentence and beyond — than his most minute exegets. (Confidentially, this continuous awareness may be the reason why he sometimes tires us, irritates us, — though he never causes our admiration of his talents to diminish).

If we take any page at random we will find lots of cases of verbal elements echoing sense and — what is more — emitting a whole spectrum of suggestions and associations.

Apart from his innovations of truncated, fused or telescoped words, his simpler onomatopoeias, verbal suggestions, repetitions of specific kinds (often highly suggestive too), ellipses, etc. already contribute to a great extent to create the musicality of the chapter.

As for the onomatopoeias, they abound from the first to the last page, and are too obvious to require illustration ('jingle', giggle, tschink-tschunk, kram-kram, etc., etc.). The fact deserving notice in

connection with them is that they are responsible for the part of noises in the chapter. A few of them are not so purely imitative, as, for instance, when Simon is seen blowing into his pipe:

> He blew through the flue two husky fife notes.
>
> (p. 261)

Or when Miss Kennedy has a fit of laughter while drinking her tea:

> Again Kennygiggles (...) spluttered out of her mouth her tea, choking in tea and laughter, coughing with choking, crying...
>
> (p. 260)

Regarding what is being called here 'verbal suggestion', it is important to remark that in Joyce it is not meant, or not only meant, to express personal, lyrical experiences of the author (none of Keats's "Forlorn! the very word is like a bell / To toll me back from thee to my sole self!"). In Joyce's case, verbal sounds are more often used to grasp what Hopkins has called the 'inscape' of things or situations; yet, the principal intention of Joyce's suggestive orchestration of speech sounds is undoubtedly to bring poetry nearer to music, — the sister arts and his two vocations.

Much more consciously, with a keener sense of opening new ways for poetic language, with more gusto than many poets before him, or even in his time, he has used speech sounds, not only, onomatopoeically, to represent what in nature is sound or noise, but also, synesthetically, to appeal to other senses — of sight, touch, taste, smell, thermic, kinetic senses; and, magically, to awaken distant emotions, vague dreams, buried memories, moods, indefinite, unthought-of associations.

Being essentially poetic, Joyce's language never ceases to transmit pre-conceptual messages; but he attempts to do it as far as possible as music does. It is here above all, it seems, that Joyce fully succeeds, i.e., when he makes his words, phrases, sentences *work like* (not *be like*) music. This is a point to be kept in mind and underlined.

A few instances of able employment of verbal suggestions, among a very extensive number of such throughout

the chapter, will perhaps be enough to illustrate our point, although they will certainly lose in significance when taken out of the context.

It is chiefly the arrangement of the verbal sounds, rather than the descriptive terms (with no mention of song) that lead us here, as elsewhere, to listen to what may stand for the enticing songs of the Sirens:

> In a giggling peal young goldbronze voices blended (...). They threw young heads back, bronzegigglegold, to let freely their laughter, screaming, your other, signals to each other, high piercing notes. / Ah, panting, sighing. Sighing, ah, fordone, their mirth died down.
>
> .....
>
> Douce gave full vent to a splendid yell, a full yell of full woman, delight, joy, indignation.
>
> .....
>
> Shrill, with deep laughter, after bronze in gold, they urged each other to peal after peal, ringing in changes, bronzegold and goldbronze, shrilldeep, to laughter after laughter. And then laughed more(...) All flushed (O!), panting and sweating (O!), all breathless.
>
> (p. 260)

In the repetitions and combinations of the words 'gold' and 'bronze' there is a predominantly visual suggestion, even a faint sense of texture, while the denotative reference to the metals vanish; what remains is a sense of rich, warm brilliance, of the shining thick hair of the barmaids, with undertones of sensuality.

Through liquids and sibilants and sipping-like /i/ sounds Joyce causes us to feel in our lips and palate the sloe-gin that Miss Douce pours for Boylan:

> Shebronze, dealing from her jar thick syrupy liquor for his lips, looked as it flowed (...). Neatly she poured slowsyrupy sloe.
>
> (p. 265)

Concerning repetition, which is the very essence of music, still more obviously than of poetry, it had necessarily to be a constant, deftly managed figure, employed, not so much for emphasis, as usual, or even for incantatory effects, but first of all to emulate musical patterns.

The more elaborate cases of repetitions in the Sirens chapter deal with phonemes or syllables. Iterations of words, phrases, short sentences have patterns of their own, but at once involve, besides mental, also acoustic form and appeal.

In the following example, in which the repeated words entail repetitions of rhyming vowels, one has a vague impression of iterations of a tonic note (the long vowel in ate) and of some of its harmonic sounds:

> ...Richie Goulding, Collis, Ward ate steak and kidney, steak then kidney, bite by bite of pie he ate, Bloom ate Bloom ate they ate.
>
> (p. 269)

We may find repetitions of the struture of short sentences, like musical phrases repeated with slight variations:

> Lionel Simon, singer, laughed. Father Bob Cowley played. Mina Kennedy served. Second gentleman paid. Tom Kerman strutted in; Lydia admired, admired. But Bloom sang dumb.
>
> (p. 276)

The little chain of sentences ends with 'a dying fall'.

There are intricate patterns of repetitions, such as the following, with a curious design of alliterating sounds (/ai/, /e/, voiced and unvoiced plosives and unvoiced fricatives, remindful of sounds in a xilophone, since there is something woodenish in them):

> Bald deaf Pat brought quite flat pad ink. Pat set with ink pen quite flat pad. Pat took plate dish knife fork. Pat went.
>
> (p. 278)

Bloom thinks of Molly's agitation at Boylan's knock at the door, her hurried last touches to make herself more attractive:

> Last tip to titivate.
>
> (p. 284)

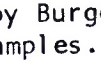
Ellipses, often combined with clipped words, affect rhythm creating lively staccato effects; they may be also combined with repetition:

> Bloo mur: dear sir. Dear Henry wrote: dear Mady.
>
> (p. 279)

Not satisfied with suggestive orchestration of speech sounds, in peculiar rhymical arrangements, Joyce borrowed still more directly from music as he tried to adorn his chapter with what he intended to be the equivalents to musical ornaments, or flourishes. His fancy knew no limits.

Such attempts have benn briefly noticed, among Joyce's critics, by Burgess and Stuart Gilbert, both offering a few examples. However, a careful research concerning this aspect of Joyce's language is yet to be carried out.

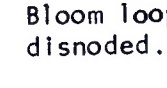
Let us add a few instances of what somehow reminds us of different musical flourishes:

The *Appogiatura* is "a melodic ornament in which the principal note is delayed by a grace note introduced before it"[18]. It is indicated thus: 

> Bloom looped, unlooped, noded, disnoded.
>
> (p. 274)

Also:

> Or if not? If not? Is still?
>
> (p. 285)

In the *Mordente* we have two grace notes, the former being an anticipation of the principal note and the latter the note above it. A special sign over a note indicates it: 

> ...on her humming, bust ahumming...
>
> (p. 266)

The *Grupeto* is a group of brief notes turning upon one (above and below it), represented thus - [19]

Of course the literary imitations are only approximations:

> Roll of Bensoulbenjamin rolled to the quivery loveshivery roof-panes.
>
> (p. 270)

The *Trill* or *shake* consists of the rapid alternation of the main note with the one above it. It is indicated by 'tr.' placed over or under the note; if prolongued, the notation will be, tr.~~~~ =
There are possible slight variations. The example below was pointed out by both Burgess and Gilbert:

> Her wayyavyeavyheavyeavyevyevy hair un comb: 'd.
>
> (p. 277)

Gilbert also explains that the final word (un comb: 'd) "Is written exactly as a singer might have to enounce it at the close of a cadence".[20]

The *Tremolo* may be single — a very rapid repetition of one note—or "with turn"; in this case, in wind instruments, it is a rapid alternation of up and down movements of the bow; in drums, the so-called 'drum roll' is strictly a *tremolo* It is indicated thus: .
Single *tremolo* in the chapter:

> He, hee hee hee hee
>
> (p. 280)

tremolo 'with turn':

> Fro, to: to, fro:
>
> (p. 286)

When we slide the back of our thumb over the white notes of the piano we produce the ornament called *Glissando* Joyce seems to emulate it in

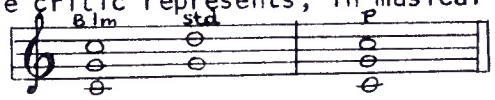
> Drops. Rain. Diddle iddle addle addle oodle oodle.
>
> (p. 282)

In his effort towards effects of simultaneity, Joyce also occasionally tries to give us the impression of musical chords, i.e., the combination of three or more notes harmoniously sounding together; Burgess regards the following as a chord with missing notes (*hollow fifths*):

Well, I must be. Are you off?
Yrfmstbues. Blmstup.

(p. 286)

- which the critic represents, in musical notation, thus:



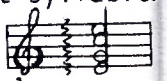
Burgess confesses that he finds a minimal musical significance in it; "it is the eye that is primarily intrigued".[21]
We have already mentioned *Siopold* (p. 276) as a sort of chord, or at least as a musical third. Another example would be, on p. 278, *Lidlydiawell*, from Lydia and Lidwell in very harmonious relationship.

Of more musical effect are the imitations of *Spread chords* or *Arpeggios*, as, for instance, in the playful arrangements with the name of a stout character, Ben Dollard:

Big Benaden Dollard, Big Benben. Big Benben.

Anyhow, the feeling of a spread chord here may be subjective: perhaps a better example occurs when, further on (p. 290), Joyce successively reduces the names of five male characters in a 'spreading' of their first syllables

...Li, Cow, Ker, Doll...



Without a special denomination, but also a typical musical device, is the repetition of a note, each time followed by successive ones in the scale, which Joyce seems to do, for instance, when referring to the blindness of the piano tuner:

Nor Ben nor Bob nor Tom nor Si nor
George nor tanks nor Richie nor Pat.
Hee hee hee hee. He dit not see.

(p. 290-1)

Outside the field of musical ornaments we can point out attempts to imitate other resources, like the *Fermata*, i.e., the delay in the duration of a note, which is prolongued at will and emphasized. The *Fermata* (represented thus, 𝄐) often immediately follows an *Affretando* (a passage hurrying on). Joyce's critics do not fail to register the *fermata* effect in

the sensational ending of a paragraph already quoted here:

...the endlessnessnessness...

(p. 276)

Another interesting example is "Waaaaaaalk" (p. 286).

The more one reads the chapter the more one discovers various kinds of musical tricks marking the style: abrupt changes in key, chromatic modulations, effects of rests, of octaves, thirds, fifths, whose discussion would lead us too far from what is no more than a general appraisal of the musical aspect of the Sirens episode.

No doubt such extreme experiments involving strictly musical elements (like many others, of different kind, in other chapter) are of relative, if not, sometimes, of small value from the literary point of view. Nevertheless, they are not to be neglected as elements marking the characteristic nature and themes of a given chapter: taken together they enhance its physiognomy.

2.4.

Since Joyce himself said of his 11th. chapter that it is technically like a fuga per canonem, we cannot help examining some essential notions about the fugue, though in extremely simplified and second-hand terms.[22]

It is known that the fugue is a procedure, or a kind of texture, rather than a set musical form, in spite of the fact that a large number of particular compositions are labelled as fugues, as others are called sonatas or preludes.

The fugue varies so much that it is vain to describe it in a single way. One can only more confidently say that it is the supreme manifestation of contrapuntal music. It is typical of the baroque, as distinct from the so-called classical music, though it has attracted great classical composers: in his last period Beethoven often tried to weave the fugue into the sonata pattern.

More emphatically than any other kind of composition, in a fugue the interwining of melodic strands becomes its very process. Texture is made of such strands.

(So far it accords, to some extent, with the texture of the Sirens chapter). The number of strands ('voices', or 'parts') in a fugue is fixed beforehand.

The main structural parts of a fugue are the Exposition and the Episodes (or *divertimenti*).

The Exposition in the 11 th. chapter would start after the word "Begin!", thus excluding the introductory pages with the linguistic fragments. The Exposition would then cover a not neatly marked first part, centred on the barmaids — their talk, their fuss, their coquetry — and the entrance of Bloom and Boylan. It is not possible to fix exact limits to it in the text.

In the Exposition of a fugue the voices enter one after the other with scraps of melody. The first voice is the Subject (or 'dux', or 'canon'); the second voice is called Answer. The former at first appears in the tonic key; the latter reproduces the Subject in the dominant key. It need not be a perfect reproduction in the dominant, but there are rules according to which it can vary. The third voice, if any, is a repetition of the subject in a higher or lower octave; "when we have Subject, Answer, Subject and again Answer, we speak of a four-part fugue";[23] consequently, Subject and Answer keep alternating. When all the voices have entered, i.e., when the 'entries' are over, the Exposition is over too.

Both Tyndall and Gilbert agree that the barmaids Bloom and Boylan are the three 'voices' of the supposed literary fugue that is the Sirens episode[24]. To Gilbert — a great authority, since he was writing under Joyce's supervision — the Subject is represented by the barmaids, which is the same as saying that the Subject is the figurative Siren's song. The Answer, Gilbert affirms, is represented by "Bloom's entry and his subsequent monologue

Gilbert gives no further explanations, but, since the technical term seems retain its ordinary meaning, one might say that Bloom, as Answer, responds to the suggested songs of Lydia and Mina, to the actual music in the concert-room, to the torturing 'jingle' of Boylan's car. Moreover, he sustains the level of the inner monologue in counterpoint with the level, not only of the narrative, but of all such songs or sounds.

The Episodes are parts of connective tissue and usually develop what has appeared in the Exposition. One of its functions is to effect modulations to various related keys, so that the repeated entries may henceforward vary. The entries after the Exposition are much more freely handled.

In Chapter 11 the Episodes may be said to consist in the two main musical executions (*Martha's* aria and *The Croppy Boy*). It is then interesting to notice the more occasional interference of the barmaids, after their much more conspicuous position and their focalization in close up, in the Exposition.

Apart from the Episodes, there are flourishes in a fugue, technically called *codetta*, which work as minor transition passages. It is possible to detect some of such passages in our text; when we are reading the whole chapter the following passage, for instance, seems to have the nature of the codetta in the fugue:

> A duodene of birdnotes chirruped bright treble answer under sensitive hands. Brightly the keys, all twinking, linked, all harpsichording, called to a voice to sing the strain of dewy morn, of youth, of love's leavetaking, life's, love's morn.
>
> (p. 263)

After the first voice has stated the Subject it often continues in a different way, with the so-called Counter-Subject, which is a sort of counterpoint accompaniment to the Subject, or to the Answer. The term may also be applied to a Subject appearing later in the fugue.

Without any sufficient justification Gilbert appoints Boylan as Counter-Subject[25]. Is he so classed, if we are not oversimplifying, because he is linked — in counterpoint — to the Sirens by the power of seduction, and to Bloom by his attraction to Molly?

Other parts of the fugue seem irrelevant in the present parallel. The really important fact, as Gilbert recognizes, is that Subject, Answer, Counter-Subject and Episodes are often bound contrapuntally in the narrative and in the texture of Bloom's monologue.[25]

2.5.

After all, one feels that the traditional fugue is by no means the sole model possibly guiding Joyce's composition of the chapter.

William Blisset, for instance, will emphatically assert:

> In spite of the claim to fugal form, and in spite of the fact that what is actually presented as heard in the Episodes is a blur of Irish ballads, operatic arias, miscellaneous sounds, the musicality of Joyce in this the musical heart of the book is largely a Wagnerian musicality.[26]

For confirmation of what he says, he mentions a thematic prelude, the recurrence of motifs linked to symbols and to myth, the several attempts at chord-building (Wagner being the supreme harmonist and chord-builder). In short, along all his essay, Blisset will insist upon Wagner's influence on Joyce.[27]

Another argument that might be added to Blisset's is the occasional sensation, in the reader, of a prevalent 'chromatism', we mean to say, of a composition at certain moments based on something like a chromatic scale, although it is not easy to point out definite examples in the text. Tentatively, let us take a sentence of questionable sense that seems to advance by semitones:

> Sparkling bronze azure eyed Blazure's skyblue bow and eyes.
>
> (p. 266)

On the other hand a distinction has to be made clear: Joyce certainly rejected the Wagnerian solemn mood and atmosphere. So, as he did with Homer, he substituted middle-class matter-of-fact, irreverence and irony for the sublime, the heroic, the tragic in the German composer (*The Meistersinger*, with its exceptional acceptance of the jocose, pleased Joyce better than the other operas).

That Joyce greatly admired Wagner, without ever granting it, and that he thought of emulating him, seems certain. While he was once attending a performance of *The Walkûre*, Blisset tells us, he asked a friend, "Don't you find the musical effects of my Sirens better than Wagner's?" "No", the friend replied. And Joyce left the theatre on the spot, before the end of the spectacle.[28]

Whereas Wagner, in a more radical way than any previous opera composers, tended to make music work like dramatic poetry (cf., for instance, *Tristan and Isolde*), Joyce endeavoured to make poetic language achieve effects of sheer music. Both have come only midway, — but both have brought the two arts nearer.

2.6.

Anyhow — though the idea seems quite arguable, and any assertion of the kind will require sufficent knowledge of modern music (which is not the present case) — we would venture the opinion that, in the Sirens chapter, Joyce came closer to atonal music (and even to later experiments in music) than to any musical form or style belonging to ages previous to his own.

While Joyce was working at *Ulysses* Schoenberg was also in labour to give birth to what he considered to be the natural consequence of innovations of Wagner and his followers.

Would Joyce know the atonal, but not yet strictly dodecaphonic, music that Schoenberg had already composed? Even if he did, the Sirens episode may still be said to have something prophetic regarding Shoenberg's later accomplishments. One feels, for instance, that Joyce did not tend to cultivate the melody in the senseful sentence: verbal sounds work rather individually, as if each of them was self-sufficient. Now an equivalent procedure has been pointed out as the central characteristic of the music of Webern, the most famous and influential follower of Schoenberg's musical technique.[29]

Satie and Varèse are other composers that deserve mention in connection with the way Joyce tried to imitate or suggest both noise and music in his verbal composition. Both Satie and Varèse have incorporated

noise into music[30]. And though both were Joyce's contemporaries, again one may think of Joyce's foresight regarding 'noise music',— since this innovation began to develop only by composers such as John Cage[31] — and only at least a decade after Joyce's death, in 1941.

In conclusion, if the Sirens episode contains something fugue-like, or Wagnerian —and it cannot be denied — it also incorporates into the world of literatur a good deal of the extreme avant-garde movement in music.

Ultimately certain passages in the Sirens episode leave in us the impression of serial music played on the *glockenspiel*. The following example, among many other possible ones, seems significant:

> Pat is a waiter hard of his hearing. Pat is a waiter who waits while you wait. Hee hee hee hee. He waits while you wait. Hee hee. A waiter i he. Hee hee hee hee. He waits while you wait. While you wait if you wait he will wait while you wait. Hee hee hee hee. Hoh. Wait while you wait.
>
> (p. 280)

NOTES

1 HOMER. *Odysee*. Translated Robert Fitzgerald. Garden City, N. York. Doubleday, 1963. p. 215.

2 GILBERT, Stuart. *James Joyce's ULYSSES*. N. York. Vintag Books, 1955. p. 30.

3 GIFFORD, Don & SEIDAN, Robert J. *Notes for Joyce*, N. York, E. P. Dutton, 1974. p. 238. (252:1 - 253:24).

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5 GILBERT, op. cit., p. 243.

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JAMES JOYCE'S RECEPTION IN BRAZIL

Munira Hamud Mutran

When preparing my paper about Joyce's reception in Brazil I was aware that in my allotted time it would be quite impossible to explore every item thoroughly, and I had to choose between a survey, or a study in detail of one topic only. I preferred the first solution because it seemed to me more suggestive for this kind of presentation. I will attempt, then, to outline some of the reactions and main critical attitudes towards Joyce's works in Brazil. For that purpose I have examined magazines and newspapers; references and criticism in books; translations; contemporary histories of Brazilian Literature and Marginalia.

Magazines

I had to limit myself to those publications of our main cultural centers, and only when important data appeared have I extended my research elsewhere. I have examined the magazines chronologically, starting in the twenties, when so many literary reviews appeared after the famous "Semana de Arte Moderna" (1922). Due to the shortage of time, I am not giving full details of the data and quotations here, but you will find them on separate sheets.

In the twenties, it is clear that Brazilian culture is still closely linked with, and dependent on, French culture, the influence of which, as in so many Latin countries, had predominated through the nineteenth century. It is too early, then, to expect more than passing allusions to Joyce. I found only two in the twenties: in a review of D. H. Lawrence's *England, my England*, the list of modern writers mentioned starts with Joyce[1]; and in an article about Pirandello, there are references to Joyce in relation to modern literature[2].

In the collections of the thirties there was no reference to Joyce. This is probably due to the nationalistic emphasis on regionalist writing. This does not mean however that other ideas were not "in the air".

From the forties onwards we move from mere references[3] to specific articles about the Irish novelist. As examples I would like to mention a biographical note on the occasion of Joyce's death[4]; *The Affair James Joyce*[5]; *James Joyce Alive*[6]; *A Journey to Ulysses Country*[7]; *Ulysses*[8]; and *Epiphanies in Joyce's Short Stories*[9].

Newspapers

Articles about Joyce in newspapers appear more frequently from the fifties onwards. They have the same characteristic as the criticism found in books: most of them deal with Joyce's works in general, in a kind of survey, whose objective is clearly to make Joyce known to the greater public[10]. There is also an increase of interest in *Finnegans Wake*[11] and furthermore we notice that after the publication of *Ulysses* in Portuguese (1965) the interest in Joyce's works is intensified[12]. There are also articles stressing the fact that *Ulysses*, somehow, has influenced, and will influence, Brazilian Literature[13].

I would like to add that during this centenary year many articles on Joyce appeared in the leading periodicals, and the well-known "O Estado de São Paulo" devoted a whole supplement (Cultura) to him[14] with contributions by some of the leading intellectuals of the country and abroad.

References and Criticism in Books

These include chapters, significant passages, articles, introductions and a book devoted to Joyce. It might be expected that the recognition of Joyce's importance would have produced a great amount of criticism. But it seems that it was not so in Brazil (Of course I have not exhausted the possibilities of finding more...). I suppose this was due to the nature of Joyce's very personal, dense writings; their impact aroused respect, awe, even fear of approaching the text. Álvaro Lins, a Brazilian critic, writes in 1964:

This revolutionary novelist... is destined to transmit to his critics a feeling of humility and prudence[15].

We feel that critics are shy, unwilling to commit themselves. When they do embark on this dangerous enterprise the main points discussed are the use of stream of consciousness technique, the linguistic innovations in *Ulysses* and the parallel between the Irish novel and the *Odyssey*. The importance of *Ulysses* in the creation of the modern novel is also a favoured topic[16]. Some critics touch on the problem of the assimilation of Joyce's example in Brazilian Literature. This leads us to the discussion of translations.

Translations

It was through them, not through periodicals, or critical works, that Joyce became known to the public. I would like to have had more time to examine and comment on them. But this must be a future research subject for myself or graduate students. I would, however, like to draw your attention to one interesting point: if you look at the chronological list of translations, you will notice that a selection of fragments of *Finnegans Wake*, which is considered a much more complex work than Ulysses, was translated first. This was done by the brothers Augusto and Haroldo de Campos (although their name sound typically Brazilian they have Irish blood from Galway). Their translation, as Haroldo de Campos explained to me, aims at "re-creating the Joycean text in Portuguese, while being careful to keep all the difficulties found in the original. That is why they preferred to call the translation, "transcreation"[17]. The de Campos brothers are "avant-garde" poets who started writing what they called "Poesia Concreta" "Concrete Poetry" in the fifties. It seems very significant that the translation of *Finnegans Wake* should be the work of poets.

Marginalia of Mário de Andrade

Mário de Andrade, one of the main figures of the "Semana de Arte Moderna" which started the modernist movement in Brazil in 1922, read Joyce's *Ulysses* in the French translation in 1930. He was a poet and a novelist, and also a leading literary critic. While he read *Ulysses* he commented on the novel, and these marginal notes are a valuable contribution to Joyce's critical heritage. The exposition of his ideas would take a long time. I only would like to say that his main criticism of *Ulysses* is based on the problem of realism in art. But those who know him as the author of *Macunaíma* will think this very strange indeed. For Mário de Andrade was frequently criticized because in *Macunaíma* he used the myth and the fantastic, and abandoned the realistic tradition. In fact, I think that within its limits *Macunaíma* (1928) played a similar revolutionary role in Brazilian fiction to that of Joyce in European fiction. But still, in this, and in other instances, there is, it seems, no direct indebtedness.

While preparing this paper I asked myself many times: "How much has been incorporated of Joyce's texts?"

I checked the histories of Brazilian Literature in search for what might have been said about assimilation or literary indebtedness. Not much was found. When discussing contemporary prose or poetry the writers usually remind us that Joyce, Proust, Faulkner, V. Woolf, Mallarmé, Pound and many others have had an impact on Brazilian Literature.

I myself think that Joyce has not had close followers in our literature. With the exception of the "Concrete Poets" of the fifties, who have acknowledged Joyce's influence, and the modernist writers of the twenties, in a broad and very general sense, from the thirties onwards, our fiction is regionalist, psychological, introspective, in the realistic or neo-realistic tradition.

There is no doubt that the twentieth century Brazilian novel shows innovations in structure, in narrative focus, in the way of presenting reality (with the use of stream of consciousness technique), and above all a deep concern with language; but then, we would need a patient study to find out whether those

were taken from Joyce (probably not) or from, say, Virginia Woolf or Faulkner.

Some critics like to state that at least two great novelists, Guimarães Rosa and Clarice Lispector have incorporated some of Joyce's techniques; there are interesting parallels between G. Rosa and Joyce, and C. Lispector and Joyce.[18] Nevertheless, I still consider my question about literary indebtedness only partially answered. I just hope it will eventually open up several interesting fields of research.

NOTES

1 *Estética*. São Paulo, Ano I, vol. I, 1924, p. 96: "J. Joyce, Aldous Huxley, Wyndham Lewis, T.S. Eliot, W.L. George, G. Cannan, Compton Mackenzie, Frank Swinnerton, John Rodker e D.H. Laurence são os escriptores mais modernos e de maior peso específico das novas correntes da literatura ingleza.

2 *Verde*. Cataguases, Ano I, nº 71, 1929. *Pirandello*, by Tristão de Athayde, p. 20:
"... o que há na arte de hoje muitas vezes, como se vê em Proust, em Joyce, em Fargue ou mesmo Pirandello, é a observação mais attenta do multiplo, quando até hoje se pensou mais vivamente em observar o uno."
p. 21: "Sim, a arte moderna... que é um romance de waldo Frank ou uma peça de Pirandello, um poema de Léon Paul Fargue ou uma página de Joyce, um conto de Virginia Wolf ou uma novella de Julien Green, toda essa arte animada, como bem disse Robert Honnert "de revolte et de pureté"..

3 *Revista do Brasil*. 3a. fase. Ano IV, nº 35, maio de 1941, *Notas e Comentários*:
"Talvez porque só dure doze horas, descobriu-se em Mrs. Dalloway influências do Ulysses, de Joyce. É possível... um crystallino espelho veneziano pode refletir o mar revolto."

- Otto Maria Carpeaux. *O Romance Inglês e a Inglaterra de Hoje*. In Revista do Brasil. Ano V, nº 47, maio de 1942, p. 69-71:
"Joyce, Virginia Woolf, Aldous Huxley são experimentadores e a posteridade achará, talvez, neles mais valores experimentativos do que definitivos" (p. 71)
- Otto Maria Carpeaux. *Uma geração*. In *Revista do Brasil*. 3a. fase. Ano VI, nº 54, junho de 1943, p. 115-116.

4 *Revista do Brasil*. 3a. fase, Ano IV, nº 32, fevereiro 1941. *Notas e Comentários*.

5 João Gaspar Simões. "O Caso de James Joyce". In *Revista do Brasil*. Ano IV, nº 34, abril 1941, p. 1-5.

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7 Almiro Rolmes. *Viagem ao Paiz de Ulisses*. In Ano , nº 10, junho de 1942, p. 30-44.

8 Otto Maria Carpeaux. *Ulysses*. In *Literatura*. Ano II, nº 5, julho-setembro 1947, p. 2-18.

9 Hélio Pólvora. *Epifanias no Conto de Joyce*. In *Escrita*. ano II, nº 13, 1976, p. 36.

10 João Pacheco. *Aprendizado de Joyce*. *O Estado de São Paulo, Suplemento Literário*, 11-10-1958 e 1-11-1958.
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11 Augusto de Campos. *O Lance de Dados do Finnegans Wake*. *O Estado de São Paulo, Suplemento Literário*, 29-11-1958.
João Pacheco. *Vigília de Finnegan*. *O Estado de São Paulo, Suplemento Literário*, 3-1-1959.

12 Otto Maria Carpeaux. "*Ulysses Enfim Traduzido*. *O Estado de São Paulo, Suplemento Literário*, 15-1-66.
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Augusto de Campos. *A Hora e a Vez de Ulysses*. O *Estado de São Paulo, Suplemento Literário*, 18-6-66.
Aniceta de Mendonça. *Joyce, O Jovem*. *O Estado de São Paulo, Suplemento Literário*, 16-3-68.

[13] Haroldo de Campos. *A Linguagem do Iauaretê*. *O Estado de São Paulo, Suplemento Literário*, 22-12-62.
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[14] O Estado de São Paulo. *Cultura*, ano II, nº 86, 31-1-82
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Nilo Scalzo. Entre o Mito e o Fato.

[15] Alvaro Lins. *O Relógio e o Quadrante*. Rio de Janeiro, Civilização Brasileira, 1964, p. 17.

[16] Oswald de Andrade. *O Romance*. In *Ponta de Lança*. Rio de Janeiro, Civilização Brasileira, 1972.
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[17] See the following articles:
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[18] Augusto de Campos. *Um lance de Dês do Grande Sertão*. Revista do Livro MEC/INL, Rio de Janeiro, nº 16, dezembro, 1959.
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* All that was published

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* All that was published.

** The data, corresponding to 908 copies of Suplemento Literário and 187 copies of Suplemento Cultural, were obtained in the section under the name of James Joyce, in the files of O Estado de São Paulo.

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JAMES JOYCE AND LATIN AMERICAN FICTION

Robbin W. Fiddian

For more than half a century Latin American writers from Jorge Luis Borges and Mario de Andrade to Guillermo Cabrera Infante and Fernando del Paso have attested to the decisive impact of James Joyce on the literature of Latin America. It is, however, only in the past ten to fifteen years that scholars have begun to investigate this challenging fact of literary history; Schwartz and Murillo on Borges,[1] Aronne Amestoy and Chapman on Cortázar,[2] Kadir on Cabrera Infante[3] and Adams Day on Lezama Lima[4] are pioneers in this area of study and precursors of a movement which, in the nineteen eighties, is attempting to account systematically for Joyce's influence on Latin American letters. A session of the New Mexico James Joyce Symposium, held at Albuquerque in June 1981, was devoted to the study of points of convergence between Joyce and a selection of Hispanic authors including Leopoldo Marechal, Carlos Fuentes, Guillermo Cabrera Infante and Manuel Puig. Twelve months later in Dublin, the VIII International James Joyce Symposium provided a forum for discussion of the theme "Joyce and Latin American Novelists" by a panel comprising Munira Mutrán of the University of São Paulo, Brazil, Gerald Martin of Portsmouth Polytechnic, England and Robin Fiddian of University College, Galway, Ireland. Each of the participants was entrusted with a specific task: Professor Mutran undertook to survey the reception of Joyce's work in Brazil between the third and seventh decades of this century; Dr. Martin set out to provide a historical overview of the stages whereby Joyce has been incorporated into the Spanish American cultural tradition and Dr. Fiddian proposed to document a particular case of assimilation of Joyce's example, in a novel by Fernando del Paso. A revised version of each panel member's address is made available here as a record of the proceedings which took place in Dublin on 16th June 1982.

FOOTNOTES

1. J. Schwartz, "Borges y la primera hoja de *Ulysses*, *Revista Iberoamericana*, 100-101 (July-December 1977), pp. 721-28, and L.A. Murillo, *The Cyclical Night. Irony in James Joyce and Jorge Luis Borges* (Cambridge, Mass., Harvard University Press, 1968).

2. L. Aronne Amestoy, *Cortázar La novela mandala* (Buenos Aires, Fernando García Cambeiro, 1972), pp. 19-31, and A. Chapman, "Cortázar's *Rayuela*: A Case of Convention?", *Symposium*, XXXII (1978), 93-102.

3. D. Kadir, "Stalking the Oxen of the Sun and Felling the Sacred Cows: Joyce's *Ulysses* and Cabrera Infante's *Tres tristes tigres*", *Latin American Literary Review*, IV (1976), 15-22.

4. R. Adams Day, *AfterJoyce Studies in Fiction after Ulysses* (New York and London, Oxford University Press, 1977), pp. 179-84.

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PALINURO DE MEXICO AND ULYSSES

Robbin William Fiddian

The contemporary Mexican novelist, Fernando del Paso, was born in 1935 and is the author of two prize-winning novels. Among the many points of interest for commentators is the frequency with which del Paso has explicitly signalled a debt to James Joyce. In some declara to the press prior to the publication of his first novel, *José Trigo*, in 1966, del Paso discussed briefly the question of his "literary antecedents" and highlighted "one name, the one that cannot be ignored, the greatest: James Joyce, my teacher par excellence, by virtue of what he wrote and because of the fact that he lived to write". This respect for Joyce's uncompromising dedication to literature has been the corner-stone of our author's attitude to his model.

Del Paso paid a further tribute to Joyce in 197 when the publication of his second novel, *Palinuro de Mexico*, focussed critical attention on him once more. In the course of an interview with two Spanish journalists, he identified Joyce as a major source of inspiration, and stated with an unusual measure of certitude that "I know where the imprint of Joyce is to be found in my work, assimilated to a greater or lesser degree." He immediatel conceded that "Joyce's influence is all-pervasive,"[2] as i to acknowledge that not even the most self-conscious of writers can be completely sure of the manner, mechanics or extent of the influences to which he is subject.

The controversial topic of influence surfaces again in del Paso's response to a questionnaire prepared by this author on the occasion of the centenary of Joyce' birth. Del Paso intimates in his reply that at the very beginning of his literary career he had written a story "in a Joycean style" even though he was not familiar with Joyce's works or with any secondary material concerning them. He points out that this paradox is more apparent

than real because "Joyce would have influenced me even if I had not read him first hand, in the same way that he influences many young writers today, indirectly, via others who have assimilated his influence," and cites the examples of dos Passos and Faulkner as mediators of Joyce's influence.

Del Paso informs us that he first read *Ulysses* in Jaime Salas Subirat's translation (Buenos Aires, 1945);[3] and that periods of residence in the United States of America and England subsequently enabled him to consult the original English version side by side with the French and Spanish translations. He regards *Ulysses* as "a sort of sun which took its place at the centre of the Gutenberg Galaxy, shedding light on every work written after it and on the universal body of literature which preceded it. Its influence is definitive and unique in modern literature of the Western world, even though many authors may not actually have read it." In a similar metaphorical vein he likens *Finnegans Wake* to "a gigantic shooting star which, moving away from us at the speed of light, runs the risk of being lost for ever". But it is to *Ulysses* that his thoughts eventually return: "In *Ulysses*," he writes, "I found not only the meaning of all the books that I was destined to write, but also the meaning of all the years of my life that I would devote to their composition."

Of particular interest is del Paso's answer to the multiple question "Which aspects of Joyce's work strike you as most significant: The system of mythical resonances? The revolution of the word? The totalizing impulse of the novel? The author's defence of sexuality? His anti-colonial stance? etc." "The most important aspect," he replies, "is what has come to be known as the novel's impulse towards totality.... In my view, the totalizing intent of a work--which some critics, and many authors incapable of achieving it, might regard as a form of sacrilege--is the one and only justification for writing at the present time." (Del Paso bases this rotund assertion on the belief that there is at present a surplus of works of limited scope and ambition to which no self-respecting author would wish to add.)

"The elaboration of a system of mythical resonances and the revolutionary treatment of language are intrinsic to this total design," del Paso continues. He observes that "An anti-colonial stance is also implied because a novelist engages in a very personal critique of history, that of his native country, that of other countries in the West, and that of the whole world." He concludes by noting that "The defence of sexuality is also implied in the total novel," but explains that this aspect of Joyce's work impressed him less than other features because he was already familiar with the radical presentation of sexuality in Henry Miller's novels.

Del Paso's reply to this section of the questionnaire is interesting, first, for what it indicates about his perception of Joyce's works, and, second, for what it implies about aesthetic priorities among Latin American novelists in general today. Del Paso's theoretical declarations and his practice in *José Trigo* and *Palinuro de México* identify him as a successor to Carlos Fuentes, Mario Vargas Llosa, Gabriel Garcia Márquez, José Lezama Lima and others who have either practised or theorized about the "novela total". This is a recurrent theme in his repertoire and one which promises to be a rewarding topic of study for his commentators. On this occasion we do no more than advert to its potential and signal instead the importance of *Ulysses* and *Finnegans Wake* as prototypes of the total novel. Del Paso's declaration, that "*Ulysses* is the most marvellous ATTEMPT at the total novel that I know of," complements Carlos Fuentes' evaluation of *Finnegans Wake*[4] and stands as an exemplary instance of recognition, by a Latin American author, of Joyce's decisive impact on the course of fiction.

The opinions and statements reproduced above permit us to discuss Fernando del Paso's relation to Joyce without any inhibitions, in the terms of influence and indebtedness. Del Paso obliges by finding nothing offensive in the use of either term, unlike Julio Cortazar who regards the first as "a horrible professional word clung to desperately by those who cannot find the true keys to genius".[5] The term 'debt' is a convenient critical tool in this instance because a distinction between "technical and spiritual debts", drawn by Robert Adams Day in his study

Afterjoyce,[6] provides a conceptual framework for our account of *Palinuro de México* and *Ulysses*.

The following features of *Palinuro de México* may be classified as technical debts to Joyce: chapter XI of del Paso's novel satyrizes the advertising profession and is divided into some eighty sections with capitalized headings reminiscent of the presentation of 'Aeolus', that chapter of *Ulysses* which satyrizes the vacuous world of journalism; chapter XVI takes the form of a remorseless interrogation to which Palinuro is subjected, as is Bloom in 'Circe'; 'Circe' also provides a model for chapter XXIV of *Palinuro de México* which is cast in the mould of pantomine and the *Commedia dell'Arte*.

There are aspects of design common to both *Ulysses* and *Palinuro de México*, principally, a mythical parallel based, in the case of the Mexican novel, on the story of Palinurus, the helmsman of Aeneas' ship who falls asleep at his post and is lost overboard (see the *Aeneid*, Book V, 827-71); Palinurus reappears in Book VI, 337-83, beseeching Aeneas to give him a decent burial, and his plight takes on archetypal proportions. Del Paso subsumes the motif of a sea voyage under the Classical topos of a heroic periplus, and constructs a mythical parallel which is less continuous tnan that which informs *Ulysses*, but just as carefully contrived. The following summary of the action of *Palinuro de México*, indicates the extent of the structural resemblance between the two books: Palinuro leaves his apartment in the heart of Mexico City and visits medical school, a subterranean vault (cf. 'Hades') and a hospital which is "a symbolic replica of life"[7] (cf. 'Oxen of the Sun'); he is martyred in a brutal attack (cf. 'Cyclops') and ascends to an Olympain realm (cf. Bloom and Stephen's elevation to the status of heavenly bodies in 'Ithaca'), a realm from which an immortal figure summons him to return to earth (cf. 'Penelope'). Those familiar with Marilyn French's analysis of the spatial configuration of Bloom and Stephen's odyssey will recognise a similar pattern underlying the narrative of *Palinuro de México*.[8]

Further correspondences of tone and humour derive from the deliberately ambivalent treatment of character and situation in the two works. Palinuro comes

across as a hero and victim, but he also appears in ma mockheroic situations, as when he has the hairs aroun his genitals and anus removed with a razor to strains "The Barber of Seville" (pp.). The Classical paral of his begullement by youthful idealism (a figurative of sleep) and his martyrdom in a clash with government troops enhance his heroic standing, but elsewhere the Virgilian model is irreverently debased, as is that o Homer in *Ulysses*. The similarity between the two novel thus extends beyond the level of technique to that of substance. *Palinuro de México* articulates certain the which are given prominence in *Ulysses*: for example, t theme of the contradictoriness of human nature, which implications for both the conceptual and the structural foundation of del Paso's novel; the theme of memory an personality, which impinges on the presentation of sta of consciousness in both works; and, a concern with t body and human sexuality, which makes of *Palinuro de xico* an epic of the body, like *Ulysses*.

Such substantial points of convergence reflec an underlying unity of vision. Richard Deming has arg that "Joyce's influence has been absorbed in later wri in terms of two characteristics of [his] works— his vision and his style.... The first is a moral, cognit orderly and encyclopedic phenomenon. The second is a artistic, musical, linguistic and substantive difficultness."[9] Like countless other writers, del Pas has been demonstrably receptive to Joyce's influence i respect of style, but he is remarkable in his affinity to Joyce in respect of vision. Stated baldly, the basis of the two authors' common vision is a commitment to affirming human life. This spirit of affirmation goes hand in hand with an acknowledgement of the basen and brutality of human conduct, from which derive the vulgar Naturalism and deliberate anti-estheticism of m pages written by Joyce and del Paso. But the spirit o affirmation is what prevails in *Palinuro de México* an *Ulysses*. As a fictional mouthpiece makes clear, del P conceived of his novel as a shocking but uplifting wor "I promised myself that the book I was going to write would be as sickly, as frail and as defective as the human body, but also as complicated and magnificent...

it would be a Dionysian book designed to affirm life triumphantly in all its obscurity and horror" (p. 573).

Fernando del Paso's achievement in *Palinuro de México* happily disproves the proposition that "About all we can discuss as Joycean constants are technical innovation in the art of story telling, and in the use of language."[10] *Palinuro de México* fuses Joycean and non--Joycean elements into a coherent design and results in a work of vitality and vision which proudly asserts its relatedness to a community of texts of which *Ulysses* is *primus inter pares*, "like a sun at the centre of the Gutenberg Galaxy".

FOOTNOTES

1. See "Revelaciones y antecipaciones de Fernando del Paso y Miguel Angel Asturias", in *La cultura en México*, 225 (8 June 1966), p. III. The translations of this and other quoted material are my own.

2. See L. Sánchez Bardon and J. Goñi, "Fernando del Paso: 'Uno escribe cuando camina, cuando lee, cuando sueña' ", *Triunfo*, 788 (4 March 1978), p.49.

3. Professor T. Staley attests to the fact that a special edition of 5000 copies of Sales Subirat's translation was printed in Mexico City on 15 January 1949. See his essay entitled "*Ulysses* in World Literatura", in *Proceedings of the Comparative Literature Symposium (1968): James Joyce: His Place in World Literature* (Lubbock, Texas, 1969), p. 47.

4. C. Fuentes, *La nueva novela hispanoamericana* (Mexico Cuty, Joaquin Mortiz, 1972), p. 18, and *Cervantes o la crítica de la lectura* (Mexico City, Joaquim Mortiz, 1976), pp. 97 and 103-104.

5. This remark by Cortázar, made to Rita Guibert, is reproduced and translated by G.A. Davies in his essay, "Mondrian, Abstract Art, and Theosophy in Julio Cortázar's *Rayuela*", *Proceedings of the Leeds Philosophical and Literary Society*, XVI, 6 (1976), 125.

6. *AfterJoyce Studies in Fiction after Ulysses*, p. 4.

7. F. del Paso, *Palinuro de Mexico* (Madrid, Alfaguara, 1978), p. 490.

8. M. French, *The Book as World: James Joyce's Ulysses* Cambridge, Mass., Harvard University Press, 1976).

9. R. Deming, ed., *James Joyce and the Critical Heritage*, vol. I 1902-1927 (London, Routledge and Kegan Paul, 1970), p. 1.

10. R. Adams Day, *AfterJoyce Studies in Fiction after Ulysses*, p. xi

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ALTERNATIVE FORMS OF THE SAME GRAMMATICAL CONSTRUCTION: THE PROBLEM OF HAVE

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1. Nature of the Problem

Not infrequently, it happens that two or more forms of the same grammatical construction are in common use in a language. In some cases the alternative forms are used in different parts of the area where the language is spoken; in others, their occurrence is governed by factors that affect only a particular regional variety of the language. There are also cases in which regional differences and differences within the same regional variety make themselves felt at the same time. The syntax of *have* in some of its uses as a mainverb is a typical example of such a complex problem of divided usage, since the occurrence of the various alternative forms commonly used reflects not only differences between British English and American English but also the influence of a number of factors within the first of these two major varieties of the language.

In this paper, the problem posed by the alternative forms of *have* will be examined in the light of data collected in a representative sample of books intended for the teaching of English as a foreign language. Thirty sources were consulted, most of them dealing with the subject from the point of view of British English, the variety of English in which the syntax of have as a main verb is more problematic. The sources, listed in the bibliography, include two dictionaries and several grammars, textbooks, practice books, and structural readers.

2. Delimitation of the Area of Divided Usage

As a main verb, have is used in a large variety of meanings, not all of which need be considered in an

analysis of the problem dealt with in this paper. For our purposes, it will be enough to distinguish the following four uses of the verb:

1. *have* used to denote possession and certain other related ideas;

2. *have* used in the sense of 'suffer from', as in *have a cold/a headache/ a sore throat;*

3. *have* used in the sense of 'experience' (as in *have a holiday*), 'take' (as in *have a bath*), 'receive' (as in *have a letter from someone*), and 'eat, drink or smoke' (as in *have coffee for breakfast, have a meal, have a cigarette*);

4. *have* used with a noun in a combination semantically equivalent to a verb, the noun and the verb being identical or similar in form (as in *have a look/a rest/a try/a swim/a walk*).

More specifically, the first of these meanings comprises the following notions:

a) *have* in the sense of 'possess', 'own' (as in *have a car/a house in the country/a dog*, etc.;

b) *have* used to denote physical or mental characteristics, as in *have blue eyes/a big nose/a bad temper/a good memory*, etc.;

c) *have* used to denote certain relationships between people, as in *have two children/three daughters/several cousins/a lot of friends in London*, etc.;

d) *have* used to denote certain relationships between a person and a thing, as in *have a pencil in one's pocket;*

e) *have* used to denote a relationship between an object and a part of that object, as in *That car has four doors*;

f) *have* in the sense of 'hold or keep in the mind', as in *You have no reason to think he is dishonest;*

g) *have* in the sense of 'be supplied with', as in *have free time*.

For the sake of simplicity, we will use the term 'possession' to refer to these various notions in the remainder of this paper.

When *have* is used in one of the senses mentioned in nos. 3 and 4 above, there is uniformity of usage

throughout the English-speaking world. In such cases, the construction *have/has/had got* does not occur and the interrogative and negative of *have* are always formed with *do/does/did*, as illustrated in the following examples:

He always has a swim before breakfast.
We never have coffee after lunch.
He doesn't have a bath every day.
Does he have a rest in the afternoon?
Do you have lunch at home?
She had a shock when she heard the news.
They didn't have dinner late last night.
We didn't have much difficulty in finding the house.
Did she have a letter from her boy-friend yesterday?
Did you have a good journey back?

When used to denote 'possession' or in the sense of 'suffer from', however, *have* may occur in a variety of forms and its syntax is particularly problematic. This is the area of divided usage, to be considered in the next sections. It is worth noting that the syntax of *have* is also problematic when the verb denotes 'obligation' (as in *I have/I've got to go now*), but the question will not be discussed here, because it was felt convenient to restrict the analysis to the use of *have* as a main verb.

3. The Syntax of Have in the Problematic Area

3.1 In the problematic area *have* may be used in a construction with *got* in all types of sentences and, on the other hand, it may behave as an ordinary verb and as a special verb, forming its negative and interrogative with and without *do/does/did*, respectively. In view of the complexity of the problem, it will be necessary to deal with the Present Tense and the Past Tense separately, and to consider, in each case, the different forms used in affirmative, interrogative, negative, and interrogative-negative sentences.

3.2 Present Tense

3.2.1 Affirmative Sentences

When used to denote 'possession', or in the sense of 'suffer from', *have* may occur in one of the following patterns in affirmative sentences in the Present Tense:

PATTERN A

Uncontracted Forms	Contracted Forms
I have	I've
You have, etc.	You've, etc.

PATTERN B

Uncontracted Forms	Contracted Forms
I have got	I've got
You have got, etc.	You've got, etc.

Both patterns occur in British English and in American English, but the forms with *got* are far more usual in the former. Indeed, in American English it cannot be said that the two patterns are really in competition with each other, since the forms with got are used on a much smaller scale than those without such an addition.[1]

The pattern with *got*, especially in its contracted forms, is used in colloquial speech, and in British English it is so usual as to make the forms without *got* sound unnatural in informal situations. This description applies to all types of sentences (affirmative, interrogative, negative, and interrogative-negative), though a distinguished specialist in the teaching of English as a foreign language[2] suggests that the pattern with *got* occurs more frequently in non-assertive contexts. Anyway, in British English two alternative forms of expression may be used in statements about 'possession' or references to ailments, as shown in the following examples:

I have some money.
I've got some money.

Roger has a birthmark on his arm.
Roger has got a birthmark on his arm.

John has a car, hasn't he?
John has got a car, hasn't he?

Jack has two brothers.
Jack has got two brothers.
Jack's got two brothers.

That dog has a long tail.
That dog's got a long tail.

She has fair hair.
She has got fair hair.

We have a lot of roses in our garden.
We've got a lot of roses in our garden.

Those tins have red lids.
Those tins have got red lids.

I have a bad headache.
I've got a bad headache.

The contracted forms *I've*, *you've*, etc., which are very usual when *have* is an auxiliary verb (as in *I've written the letter*, *you've made a mistake*), are of little interest in connection with the use of have under consideration in this paper. Nevertheless, a number of sentences containing the forms in question were found in two of the sources consulted, among them the following:

I've two brothers.[3]
You've a nice car.[3]
I've a pencil.[4]
She's a very good job.[4]
They've two umbrellas.[4]

3.2.2 Interrogative Sentences

In interrogative sentences in the Present Tense, one of the following patterns may be used:

PATTERN A	PATTERN B
Have I?	Have I got?
Have you?, etc.	Have you got?, etc.

PATTERN C

Do I have?
Do you have?, etc.

The third pattern is the one regularly used in American English, whatever the meaning of *have* as a main verb, so that sentences like

Do you have a car?
Does Pat have any brothers and sisters?
Does she have a map of the United States?
Do you have a middle name?
Do you have a telephone at home, Joseph?
How many children do they have?

are typical of American usage. The other patterns also occur, but on a much smaller scale.

In British English, on the other hand, the three patterns are used, the one with *do* being less usual than the others.[5] As in the case of affirmative sentences, the pattern with *got* is the one preferred in colloquial speech, in which there is even a simplified form consisting of *got* alone (as in *Got a cigarette?*). The following examples illustrate the use of the two forms of expression that are characteristic of British English in questions about 'possession' or ailments:

Have you a knife?
Have you got a knife?

Has he a dog?
Has he got a dog?

Have they many friends?
Have they got many friends?

How many children have they?
How many children have they got?

Has Jane bright eyes?
Has Jane got bright eyes?

Have you time to go the post?
Have you got time to go to the post?

How many books have you?
How many books do you have?

3.2.3 Negative Sentences

In negative sentences in the Present Tense, one of the following patterns may be used:

PATTERN A

Uncontracted Forms	Contracted Forms
I have not	I haven't
You have not, etc.	You haven't, etc.

PATTERN B	PATTERN C
I haven't got	I've not got
You haven't got, etc.	You've not got,etc.

PATTERN D

Uncontracted Forms	Contracted Forms
I do not have	I don't have
You do not have,etc.	You don't have, etc.

Here again the pattern with *do* is the usual one in American English, the other patterns occurring on a much smaller scale, so that American usage is typically exemplified by such sentences as:

I don't have a television set.
You don't have a sister, do you?
Paul doesn't have a car.
She doesn't have much money.
We don't have any roses in our garden.

John and Mary don't have any *friends* in London.

In British English, on the other hand, the four patterns are used, there being a marked preference for B and C, especially the former, in colloquial speech. As in the case of interrogative sentences, the pattern with do is sometimes found, but it is relatively rare in comparison with the others. The following sentences illustrate British usage in negative sentences about 'possession' and ailments:

I haven't a wife.
I haven't got a wife.

We haven't enough money for the tickets.
We haven't got enough money for the tickets.

We haven't any roses in our garden.
We haven't got any roses in our garden.

They haven't any children.
They haven't got any children.

You haven't got a sister have you?
We haven't got much time, have we?

Paul doesn't have much patience.

The uncontracted forms *I have not*, etc. and *I do not have*, etc. do not call for special attention, since their occurrence is governed by considerations of formality that have nothing to do with the syntax of *have* in particular.

The negation may also be expressed by *have* or *have got* (whether in the full form or the contracted form) followed by *no*, as in *I have no time*, *I've got no time*, but these forms present no problem, since their occurrence is subject to the general rules of negation and they are used exactly in the same way in all varieties of English. When negative patterns with *no* are

possible, several alternative forms of expression may be available for the same sentence, as in the following example:

I haven't any books.
I don't have any books.
I haven't got any books.
I have no books.
I've got no books.

3.2.4 Interrogative Negative Sentences

In interrogative-negative sentences in the Present Tense, one of the following three paterns may be used:

PATTERN A

Uncontracted Forms	Contracted Forms
Have I not?	Haven't I?
Have you not?, etc	Haven't you?, etc

PATTERN B

Haven't I got?
Haven't you got?, etc.

PATTERN C

Uncontracted Forms	Contracted Forms
Do I not have?	Don't I have?
Do you not have?,etc	Don't you have?, etc.

As in the case of interrogative sentences, there is a marked preference for the pattern with *do* in American English, the other patterns ocurring mostly in British English. The following examples illustrate the difference between American usage and British usage in the type of sentence under consideration.

American English

Doesn't John have a car?

Don't they have anything better to do?
Doesn't she have a box of chocolate candy?

British English

Hasn't John a car?
Hasn't John got a car?

Haven't they anything better to do?
Haven't they got anything better to do?

The uncontracted forms of patterns A and C are used ongly in a very formal type of English, their occurrence being governed by a general rule concerning interrogative-negative sentences in English.

3.3 Past Tense

In the Past Tense we also find a variety of forms, but the difference between American English and British English is not so marked as in the Present, there being a tendency towards uniformity of usage. To begin with, in American English only the forms without *got* are normally used; according to the Collier-Macmillan *Practical English Grammar* (p. 95), those with *got* are not used at all in the USA. On the other hand, the interrogative and negative are usually formed with *did* in British English[6]. Nevertheless, in one of the sources consulted[7] no examples of interrogative or negative sentences with did were found.

3.3.1 Affirmative Sentences

In affirmative sentences in the Past Tense, one of the following patterns may be used:

PATTERN A

Uncontracted Forms	Contracted Forms
I had	I'd
You had, etc.	You'd, etc.

PATTERN B

Uncontracted Forms	Contracted Forms
I had got	I'd got
You had got, etc.	You'd got, etc.

The first pattern is the one normally used in American English. Both patterns occur in British English, though those with *had got* are not so usual as the corresponding Present Tense forms with *have got*. Anyway, in British English statements about'possession' or ailments in the past may be made in one of the ways illustrated in the sentences below.

The dog had a little belt.
The house had a white door.
John had a bad cold.
John had got a bald cold.
Bob had enougt money for the tickets.
She had a lot of money, didn't she?

The contracted forms of pattern A are not usual, examples of their occurrence having been found only in one of the sources consulted (Ridout & Mason, *Modern English Structures*, Book 1, p. 126):

I'd a bad cold.
He'd a big black dog with him.
She'd a very nice dress on.
They'd a new car.

3.3.2 Interrogative Sentences

In interrogative sentences in the Past Tense, the following three patterns ate to be found:

PATTERN A	PATTERN B
Had I?	Had I got?
Had you? etc.	Had you got?, etc.

PATTERN C
Did I have?
Did you have?, etc.

All three patterns occur in British English, the one with did being the most usual. The following sentences illustrate British usage in questions with have in the Past Tense, in the sense of 'possession' or expressing the idea of 'suffer from':

How many children did they have?
How many children had they?
How many children had they got?
Did that boy have only one pair of shoes?
Had that boy anly one pair of shoes?
Had that boy got only one pair of shoes?
Did he have the kind you wanted?
Had he the kind you wanted?
Had he got the kind you wanted?
"Did he have any money?" "Yes, he did"
"Had he any money?" "Yes, he had".
Did Bob have a car?
Did the steamer have two dining-rooms?
Had your brother got a bad cold yesterday?

In American English only the pattern with did is normally used.

3.3.3 Negative Sentences

In negative sentences in the Past Tense, the following patterns are to be net with:

PATTERN A

Uncontracted Forms	Contracted Forms
I had not	I hadn't
You had not, etc.	You hadn't, etc.

PATTERN B

I hadn't got
You hadn't got, etc.

PATTERN C

Uncontracted Forms	Contracted Forms
I did not have	I didn't have
You did not have, etc.	You didn't have, etc.

All three patterns occur in British English, the one with *did* being the most usual.

Examples:

They didn't have many friends.
They hadn't many friends.
They hadn't got many friends.

I didn't have any money on me yesterday.
I hadn't any money on me yesterday.
I hadn't got any money on me yesterday.

He asked me for some cigarettes, but I

didn't have any.
hadn't any.
hadn't got any.

He didn't have a wife then.
She didn't have flu.
Paul didn't have a car of his own.
He didn't have a job last month, did he?

In American English, the construction with *did* is the one normally used.

The negation may also be expressed by *had + no*, an alternative form which is used both in British English and in American English:

I had no roses in my garden last month.
He had no time to talk to her.

3.3.4 Interrogative-Negative Sentences

In interrogative-negative sentences in the Past Tense, one of the following patterns may be used:

PATTERN A

Uncontracted Forms	Contracted Forms
Had I not?	Hadn't I?
Had you not?, etc.	Hadn't you?, etc.

PATTERN B

Hadn't I got?
Hadn't you got?, etc.

PATTERN C

Uncontracted Forms	Contracted Forms
Did I not have?	Didn't I have?
Did you not have?, etc.	Didn't you have?, etc.

Here again all three patterns occur in British English, the one with *did* being the most usual.

Examples:

Didn't Bob have enough money for the tickets?
Didn't he have time to see his friend?
Didn't Susan have new shoes on?
Hadn't Susan new shoes on?

In American English, pattern C is the one regularly used.

3.4. Summary

In view of what was said in relation to the various types of sentences, American usage in the problematic area may be summarized in the following remarks:

a) a marked preference for the pattern with *do/does/did* in the interrogative and negative;

b) the occurrence of the alternative forms with *got* only in the Present Tense and on a relatively small scale.

British usage, on the other hand, may be summarized in the following remarks:

a) the prevalence of the pattern without *do* in the interrogative and negative in the Present Tense and of that with *did* in the corresponding sentences in the Past Tense;

b) a marked preference for patterns with *got*, in colloquial speech, in all types of sentences in the Present Tense.

4. Factors that Condition the Occurrence of the Various Patterns

The use of the different patterns with have presents no special problem in American English, since in that variety of the language there is a marked preference for a particular form in every case. In British English, on the other hand, there is a much greater degree of variation, so that the possible reasons for the use of the various patterns have to be considered.

The occurrence of the forms with and without *got* is governed primarily by the degree of formality that the occasion calls for, the patterns with *got* being characteristic of colloquial speech. In this respect, there is no difference between British English and American English. In their analysis of British usage however, several authors have suggested that the occurrence of the *got* forms may also depend on other factors, which will be considered below.

It is generally believed that in British English the use of the forms with and without *do* depends on the type of reference, the negative and interrogative being formed with the auxiliary when the reference is to what is habitual, general or usual, and without it when the reference is to a particular occasion[8]:

Do you have much time for tennis?[9]
Have you } time for a game of
Have you got } tennis this afternoon?[9]

Do you ever have colds?[10]
You haven't got a cold now![10]
Do you often have a pain in your right knee?[11]

Have you / Have you got } a pain in your right knee now?[11]

The choice of forms based on the distinction in question is usually described as a tendency[12], though Millington-Ward[13] presents it in terms of an obligatory rule, regarding such sentences as

Peggy doesn't have any cockers for sale now.

Do you still have the house you had last year?

as incorrect in British English.

According to the *Longman Dictionary of Contemporary English* (p. 519), the distinction between the general and the particular would also account for the absence or the presence of *got* in affirmative sentences, as in the following examples:

I have bad colds every year.
I've got a bad cold now.
I have free time every Saturday.
I've got free time to cone with you for an hour.

It is true that the *got* construction cannot be used in sentences referring to what is habitual, so that it cannot replace the pattern with *do* in sentences like

Do you have many colds?
Do you have a clean handkerchief every day?
I don't have headaches.

It is worth noting, however, that the *do* forms can be

used in British English in sentences referring to a particular occasion, so that instead of saying

Have you got toothache at the moment?
I haven't got a headache.

we can also say

Do you have toothache at the momment?
I don't have a headache.

In sentences in which have denotes 'possession' another possible factor conditioning the choice of pattern might be the distinction between the permanent and the temporary. Thus, according to Robinson[14],"there seems to be a tendency to use DO YOU HAVE with the more permanent 'possessions' of people and with the possessions of animals and things;" on the other hand, HAVE YOU (GOT) would be "definitely preferred for temporary possession". The writer gives the following examples to illustrate the distinction:

Do all fish have gills?
Does the house have a flat roof?
Do all the Scandinavians have blond hair?
Do you have a washing machine?
Do you have any brothers or sisters?
Have you got a cigarette?
Have you a pencil I could borrow?

This supposed tendency is contradicted, however, by a number of examples given in other sources, such as:

A horse has (got) four legs and a tail.[15]
She hasn't got blue eyes.[16]
Have houses got windows?[17]
Have pigs got big tails?[17]

It has also been suggested that the form without *got* is generally preferred for reference to possession of something that is not material, as in the following examples:

He has an excellent reputation.
I have no doubt he will come.
Do you think he has a chance of succeeding?

Here again examples to the contrary are so numerous that the validity of the remark is seriously open to doubt; cf., for instance:

Have you (got) any idea where he lives?[19]
What reason have you (got) for thinking that he is dishonest?[19]
I've got no idea what to do.[20]
Have you got any hope of finding it?[20]

In conclusion, it may be said that, apart from the criterion of formality, the factors that have been suggested as possible reasons for the choice of have patterns in British English are far from providing reliable guidance in the matter. And even an analysis in terms of generally recognized tendencies does not seem to be possible.

5. Pedagogical Aspect

In view of what was said in the previous sections, it is clear that different approaches will have to be followed in the teaching of *have* as a verb denoting 'possession' or the notion of 'suffer from', depending on the variety of English being taught.

In the case of American English, *have* may be treated as an ordinary verb, taking *do/does/did* in the interrogative and negative. On the other hand, there is no need to present the *have got* forms, whether in affirmative, interrogative or negative sentences at an early stage. As a matter of fact, this is the approach usually adopted in books written by American authors.[21]

In the case of British English, a number of difficult decisions have to be made. To begin with, it seems necessary to treat *have* as a special verb in the Present Tense and as an ordinary verb in the Past Tense - however strange such an approach may appear at first sight - in view of the marked difference in the frequency

of occurrence of the various patterns in the two tenses. Such an approach is actually adopted in most of the sources, in which, moreover, *had got* forms are not taken into account.[22]

A far more difficult problem is posed by the Present Tense, for, even if the patterns with *do/does* are not regarded as important enough to deserve attention from the beginning, there is the question of whether to give priority to the *have* forms or the *have got* forms. In view of their importance, the *got* patterns should be presented at an early stage, but the fact that their form is identical with that of the Present Perfect is a strong argument in favour of the postponement of their presentation to a much later stage in the teaching. On the other hand, if the *have* forms are taught first in a course primarily concerned with colloquial speech, priority will be given, rather illogically, to patterns that are more natural in formal English. In view of the complexity of the problem, it is no wonder that different solutions should have been adopted in books intended for the teaching of British English.

One solution consists in teaching only the have forms, in affirmative, interrogative, and negative sentences, in the initial stage, as is done in *Present Day English for Foreign Students*, Book 1, Lesson 2, and in *Success with English*, Coursebook 1, Unit 7. A more sophisticated version of the same approach is that adopted in *Situational English*, in which the have forms are extensively practised in Part 2, Units 43, 58, and 60, and the *have got* forms are presented in Part 3, Unit 85, at a stage when the student is familiar with the different uses of *have* as a main verb.

Another solution consists in giving priority to the *have got* forms, such forms being presented in different types of sentences at an early stage. This is done in *Active Context English* Book 1, Lessons 10 and 11, and in *Action: Early Stages in English* Home Studies Seven and eight.

A third solution is the one adopted in the *Bruton English Course*, in which three different patterns are presented one after another at an early stage in the teaching, in Lessons Four, Five, Nine, and Twenty-One of

Book 1. First the student learns the *have* forms by means of such sentences as

He has brown eyes.
She has long hair.

Then he is taught the *have got* forms, by means of such examples as

We've got a big house.
Our house isn't very big. It has got four rooms downstairs and four rooms upstairs.

Then, in a lesson dealing with interrogative and negative forms, *have* is treated as an ordinary verb in the Present Tense (pp. 67-68), in such sentences as

Does he have many friends?
He doesn't have many friends.
Does he have much money?
He doesn't have much money.

The first two solutions are easier to defend than the third, since they have at least the merit of giving the student enough time to master one of the patterns before going on to the next. It is clear, however, that, whatever the order of presentation, different patterns have to be taught sooner or later, in view of the problematic syntax of have in present-day British English.

NOTES

1 This conclusion is supported by the fact that not a single example of a sentence with *have got* is to be found in *Let's Talk: A Book of Conversations*, by Mary Finocchiaro, and that *have got* patterns are not included among those dealt with in *English Sentence Structure*, by R. Krohn.

2 W.R. Lee, who asserts that "even in statements *got* is possible" (*English at Home*, p. 217).

3 Examples quoted from Alexander et alii, *English Grammatical Structure*, p. 18.

4 Examples quoted from Ridout & Mason, *Modern English Structures*, Book 1, p. 54.
They occur in the following contexts:

"Have you a pen?" "No, I haven't, but I've a pencil."
"Has she a job?" "Yes, she's a very good job."
"Have Tom and Peter an umbrella?". "Yes, they've two umbrellas."

5 There seems, however, to be a tendency towards the extension of the use of the *do* pattern in British English (cf. Kitchin, *Focus on Britain*, p. 5).

6 Cf. Robinson, *Situational Practice in English*, p.135; Lee, *English at Home*, p. 217; Hill, *An Advanced Refresher Course*, p. 53.

7 Ridout & Mason, *Modern English Structures*, Book 1, pp. 124-127.

8 Cf. Hornby, *A Guide to Patterns and Usage in English*, pp. 8-9; Millington-Ward, *Peculiarities in English*, 23-24; Thomson & Martinet, *A Practical English Grammar*, p. 109; Robinson, *op. cit.*, p. 133; Hill, *op.cit.*, 52.

9 Examples quoted from Hornby, *A Guide to Patterns and Usage in English*, p.8.

10 Examples quoted from the *Longman Dictionary of Contemporary English*, p. 519.

11 Examples quoted from Robinson, *op. cit.*, p. 132.

12 Cf. Hornby, *Oxford Advanced Learner's Dictionary of Current English*, p. 400; Robinson, *op.cit.*, p. 133.

13 *Op. cit.*, p. 24.

14 *Op. cit.*, p. 135.

15 Example quoted from Alexander et alii, *Op. cit.*, p. 19.

16 Example quoted from the *Longman Dictionary of Contemporary English*, p. 519.

[17] Examples quoted from Ridout & Mason, *op. cit.*, p. 55.

[18] Kitchin, *Focus on Britain*, p. 4.

[19] Examples quoted from Hornby, *Oxford Advanced Learner's Dictionary of Current English*, p. 400.

[20] Examples quoted from the *Longman Dictionary of Contemporany English*, p. 519.

[21] Cf. *Lado English Series* Books 1 and 2, *News Horizons in English*, Books 2 and 3, and the treatment of have as an ordinary verb, in the interrogative and negative, in *English Sentence Structure*, by R. Krohn, pp. 13 and 52-53.

[22] Cf. *Success with English*, Coursebook 1, *Situational English*, Part 3, and the *Bruton English Course*, Book 1.

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APLICAÇÃO DAS MODALIDADES DE TRADUÇÃO DE VINAY E DARBELNET EM UM NÚMERO CONSIDERÁVEL DE SINTAGMAS NOMINAIS USADOS NA ÁREA DO SERVIÇO SOCIAL

Maria da Graça Gomes Paiva

Com o objetivo de levantar os tipos de modalidades de tradução que normalmente ocorrem, quando da passagem de sintagmas nominais em Inglês para o português (ou seja, da sua forma em língua de partida ou LP - para a sua forma correspondente em língua de chegada - ou LC- selecionou-se 92 sintagmas nominais de 15 artigos sobre Serviço Social, os quais foram traduzidos por especialistas da área, membros do corpo docente dos cursos de pós-graduação em Serviço Social de quatro (4) universidades brasileiras (a saber: PONTIFÍCIA UNIVERSIDADE CATÓLICA DO RIO GRANDE DO SUL, PONTIFÍCIA UNIVERSIDADE CATÓLICA DE SÃO PAULO, PONTIFÍCIA UNIVERSIDADE CATÓLICA DO RIO DE JANEIRO E UNIVERSIDADE FEDERAL DE PERNAMBUCO).

Tomou-se como referência para o presente estudo o modelo das modalidades de tradução proposto por Vinay e Darbelnet em: *Stylistique comparée du français et de l'anglais: méthode de traduction* (1972) e o artigo: "La tradducion humana" (Vinay, 1976).

Procurou-se responder, com esta pesquisa, às seguintes indagações:

- Qual (ou quais) das modalidades de tradução, propostas por Vinay e Darbelnet, são empregadas na tradução dos sintagmas nominais para o português?
- Caso mais de uma modalidade seja empregada, qual a que apresenta o maior índice de freqüência?

- Entre as modalidades encontradas, existe alguma (ou algumas) que não foram previstas por Vinay e Darbelnet no seu modelo?
- Existe alguma relação entre a estrutura dos constituintes na língua de chegada e a modalidade de tradução empregada?

Os procedimentos que antecederam esta terceira etapa do presente capítulo podem ser resumidos na seguinte seqüência:

1º- Aplicaram-se as modalidades de tradução, obedecendo a uma sistemática de código representativo (aplicação de diferentes símbolos para representar cada uma das modalidades) a todas as respostas obtidas através de três itens do questionário, a saber: se a tradução literal proposta está correta; caso contrário, o entrevistado deverá dar: a) o termo *sinônimo* ou b) *a tradução mais freqüente* para aquele sintagma no português.

2º- Como etapa final, fez-se uma análise para determinar não só o número de unidades lingüísticas analisadas, como também o grau de ocorrência de determinadas modalidades de tradução com relação às demais.

3º- Conclusões e comentários.

Vinay (1976:165) define o processo tradutório ou ato tradutório como busca de equivalências entre os termos da língua de partida (LP) e seus correspondentes na língua de chegada (LC). Em outras palavras, o tradutor tem diante de seus olhos um ponto de partida e elabora em seu espírito um ponto de chegada (Vinay e Darbelnet (1972).

Contudo, o autor esclarece que um termo se diz equivalente ao outro, do ponto de vista da mensagem, quanto ao seu conteúdo e não à forma. Segundo o mesmo autor, a noção de equivalência está, ainda, intimamente ligada à noção da autonômia do tradutor, quanto ao problema da forma. A preocupação básica é a tradução do sentido em sua totalidade e não a das palavras isoladamente.

Esta liberdade de que goza o tradutor na língua de chegada (no caso, o português) pode ser obtida através das diferenças entre a forma (no caso, entre a forma original inglesa - ou língua de partida - e a portuguesa - língua de chegada), a extensão do texto e a distribuição gráfica. Portanto, conclui o autor que o aspecto principal a ser respeitado é a mensagem e seus elementos semânticos e estilísticos.

No que concerne aos sintagmas nominais ingleses em estudo, observa-se que, na busca de equivalência entre os termos - no português -, esta liberalidade prevaleceu, pois, para os 92 sintagmas nominais em língua de partida, totalizando 224 unidades a serem traduzidas, aquelas 92 estruturas na língua de chegada apresentaram aproximadamente 303 sintagmas possíveis equivalentes, conforme análise em anexo, totalizando 1.085 unidades correspondentes.

Daí se conclui que, na tradução, o sentido é o fator mais relevante e não a forma pela qual é expresso.

Vinay e Darbelnet (1972) classificam as modalidades do ato tradutório ou processo de tradução em dois grandes grupos. O primeiro denomina-se "tradução direta", que, por sua vez, se subdivide em: empréstimo, decalque e tradução literal.

Ao segundo grupo denominam "tradução oblíqua" - onde realmente se dá o processo de tradução - que, também, por sua vez, se subdivide em quatro etapas ou modalidades: transposição, modulação, equivalência e adaptação.

Para melhor sistematização do trabalho as etapas serão analisadas isoladamente, procurando-se salientar, através das definições, as principais características de cada uma.

EMPRÉSTIMO

O texto da língua de partida pode conter um termo novo; um termo para o qual a língua de chegada não tenha um equivalente. Antes de recorrer a uma definição ou a uma explicação, o tradutor pode empregar simplesmente o termo da língua de partida, que passa a se denomi -

nar de "empréstimo". O empréstimo é o mais simples de todos os processos de tradução (Vinay - Darbelnet, 1972 § 32). O tradutor necessita, às vezes, recorrer a ele voluntariamente para criar um efeito estilístico.

Este é um procedimento, é uma negociação, afirma Vinay (1976:165-67), que se processa na tradução. Pode apresentar, como vantagem, o enriquecimento da língua de chegada com uma utilidade léxica concreta e de fácil manejo. Por outro lado, o processo pode conduzir à adivinhação (talvez, por desconhecimento do texto) ou afetar a exatidão da linguagem. Muitas vezes estas palavras são empregadas com sentido contrário.

Os empréstimos tendem a se adaptar à LC depois de certo tempo e perdem completamente essa "aura romântica", enfatizada por Vinay (1976) que explica por que os escritores e tradutores parecem renovar constantemente seu estoque de palavras estrangeiras.

Exemplos típicos de empréstimo encontrados entre os 92 sintagmas são: expressão *peer group* que, embora já tenha sido traduzida para o português (veja apêndice), é empregada na sua forma original, pois já foi incorporada ao léxico especializado da área. O outro exemplo é a expressão *follow-up* em "visita de *follow-up*".

Conclui-se preliminarmente que o *empréstimo* deva ser considerado uma renúncia a nível lexical, confirmação de uma lacuna técnica ou conceitual.

DECALQUE

Vinay (1976:167) entende por decalque o disfarce da impossibilidade da criação de um termo novo na língua de chegada, ou da descoberta do termo correspondente, mais adequado. O decalque pode ser de dois tipos (Vinay & Darbelnet, 1972: § 33): a) *decalque de expressão* (que respeita as estruturas sintáticas da língua de chegada mas introduz um modo expressivo novo). Observe o exemplo:

Inglês	Português
seasons greetings	cumprimentos da estação

b) decalque de estrutura (introduzindo na língua de chegada - no caso, o português - uma construção nova:

Ex: Ideal Hotel - Ritz Hotel - ficção-científica - estresse - uísque.

Em outras palavras, parece que, quando ocorre decalque, há uma integração ou incorporação em nível fonológico e morfológico do termo da língua de partida na língua de chegada.

Cita-se como exemplos ilustrativos de decalque, do nosso corpus:

Activists - ativistas
interactionist - interacionista

TRADUÇÃO LITERAL

O termo "tradução literal" deve ser utilizado com cautela, afirma Vinay (1976:168); existem traduções literais inadequadas e traduções literais corretas; pode-se sugerir "palavra por palavra" e "tradução paralela" como denominações do 1º caso e "tradução direta" para o segundo caso. A tradução palavra por palavra apresenta ou pode apresentar problemas de origens diversas; falta de sentido, impossibilidade da tradução palavra por palavra por razões de ordem estrutural, falta de correspondente na cultura da língua de chegada. Quando a tradução, *palavra por palavra*, não se situa no mesmo nível lingüístico na língua de chegada, ocorre, nestes casos, erro de tradução[18].

O que se verifica na tradução literal, prossegue Vinay, é uma coincidência formal, seja porque as palavras são as mesmas ou porque são paralelas e inclusive suas estruturas são com freqüência passíveis de comparação. Este tipo de tradução não é tão freqüente quanto se pensa.

Há uma infinidade de razões de natureza sintática, rítmica, cultural e literária que condicionam cada uma de nossas mensagens lingüísticas; e que, portanto, é vão esperar que todas elas contribuam para proporcionar espontaneamente uma mesma mensagem nas duas línguas, com envoltura ou aparência exterior idêntica ou comparável.

No caso da tradução literal, o elemento interessante é a ausência da tradução: existe a possibilidade de formular hipóteses sobre a atitude mental dos falantes perante a realidade, e estas constituem o campo do especialista em *estilística externa*, em oposição ao especialista em *estilística interna*, que trabalha com uma língua somente, em geral a sua.

Contudo, conclui o autor que uma mensagem nunca é traduzida de maneira idêntica, através da tradução literal, nas duas línguas, mesmo que estejam bem próximas quanto ao aspecto lingüístico.

Destacam-se como exemplos do corpus:

- graduate social worker - graduado em serviço social (embora na nossa realidade não exista assist.social que não seja graduado)
- professional workers - profissionais em serviço social (no nosso caso, um assist. social é um profissional; portanto, é redundante).

Por outro lado, se uma vez aplicado o procedimento nº 3 - isto é, a tradução literal - e este for reconhecido como inaceitável pelo tradutor, será necessário recorrer à tradução oblíqua. Por "inaceitabilidade" Vinay & Darbelnet (1972: § 35) entendem a mensagem literal resultante que:

a) dá um outro sentido (à original)
b) não tem sentido
c) é impossível por razões estruturais
d) não corresponde a nada na metalingüística da língua de chegada
e) corresponde efetivamente a alguma coisa na metalingüística mas não ao mesmo registro de linguagem.

TRADUÇÃO OBLÍQUA

TRANSPOSIÇÃO

Para Vinay (1976:170-1), a transposição consiste na troca de uma parte do discurso por outra. A troca não implica obediência à forma léxica ou gramatical. A transposição pode existir no caso de uma língua para outra ou dentro da própria língua.

Pode-se ter, por exemplo, a troca de uma classe verbal por uma classe nominal, respeitando-se os níveis estilísticos, quanto a preferências ou a rejeições lingüísticas.

A transposição, na verdade, representa uma superação da barreira que separa as duas línguas, na medida em que o sentido é expresso numa língua de uma forma que pode ser totalmente distinta na outra língua, sem, no entanto, afetar a mensagem que permanece a mesma.

Exemplos do corpus:

- social planners - planejadores sociais
- social agencies - instituições sociais
- microlevel intervention - intervenção micronível

MODULAÇÃO

Enquanto na transposição a ênfase é dada à troca de categoria lexical e gramatical e à ordem dos termos, na modulação (Vinay, 1976:171-4) ocorre uma troca de ponto de vista referente à mensagem. São maneiras diversas de considerar a mesma realidade, sem prejudicar a mensagem original. O autor cita, como exemplo, o fato de se falar em seis objetos ora referindo-se aos mesmos em termos do número - 6 - ora empregando a expressão "meia dúzia".

Outra diferença entre modulação e transposição apontada por Vinay é que a modulação está vinculada ao plano do pensamento, enquanto a transposição ao da língua. Além disso, o autor observa que a modulação pode implicar várias transposições e não o contrário.

Observem-se, a seguir, os exemplos de modulação retirados do corpus:

- social agencies - entidades de prestação de serviços
- microlevel intervention - micro-atuação.

EQUIVALÊNCIA

No processo de traduçao a que Vinay (1976:174) denomina de equivalência, há um emprego, na língua de chegada, de recursos estilísticos e estruturais completa

mente distintos daqueles da língua de partida. A mensagem é vista de uma forma global e a tradução se baseia no conjunto dos elementos constituintes da estrutura. É a modalidade mais empregada na tradução de provérbios, slogans, alusões, etc.; não existe nenhuma equivalência do ponto de vista lingüístico, fonológico e gráfico, mas somente no nível da idéia.

Pode-se dizer que a equivalência é o processo de modulação elevada ao grau máximo. Uma equivalência perfeita, para Vinay, requer do tradutor um vasto conhecimento cultural em ambas as línguas.

Exemplo ilustrativo deste caso é a expressão (do glossário)

Screening interview, cuja tradução proposta em português é: *história da vida*.

ADAPTAÇÃO

Vinay (1976:175-76) analisa a adaptação[19] como último e, portanto, a nosso ver, o mais complexo dos processos desta escala hierárquica das modalidades de tradução.

Nos cinco procedimentos anteriores, segundo Vinay, o que se observa é a identidade de situações, predominando elementos comuns na estrutura da mensagem. Já no 6º procedimento as mensagens são diferentes mas existe uma equivalência de situações.

No entanto, neste último procedimento é que não há vínculos entre a realidade da língua de partida com a realidade na língua de chegada.

O tradutor só tem como ponto de partida a semelhança global entre as duas situações, embora cada uma delas exista independentemente em cada cultura. Para fazer-se adaptações, prossegue Vinay, é necessário um conhecimento significativo da civilização material e da concepção filosófica das pessoas que falam a língua de chegada; ou seja, o conhecimento de sua cultura.

Na verdade, o que geralmente ocorre é uma equivalência cultural parcial.

Ao aplicar-se as modalidades de tradução propostas por Vinay e Darbelnet num número significativo de

sintagmas nominais característicos de textos de Serviço Social em Inglês constata-se a ocorrência dos seguintes tipos, em ordem decrescente como se segue: (com o respectivo código representativo)

	(CONTAGEM POR UNIDADE)
1. Transposição ( )	730 vezes
1.a. Modulação com Transposição / /	160 vezes
1.b. Transp. com omissão ** **	46 vezes
1.c. Transp. com acréscimo § §	26 vezes
1.d. Transp. com equivalência " "	9 vezes
2. Tradução inadequada * *	64 vezes
3. Tradução incompleta [ ]	19 vezes
4. Equivalência £ £	10 vezes
5. Equivalência facultativa ? ?	4 vezes
6. Modulação [[ ]]	11 vezes
7. Empréstimo // //	3 vezes
8. Literal (( ))	2 vezes

Total de modalidades: 13

Modalidades com maior índice de ocorrência: transposição, modulação com transposição, transposição com omissão e tradução inadequada.

Foram observados alguns critérios quanto à classificação de determinadas unidades lingüísticas, tais como:

a. Palavras que deveriam ser traduzidas no plural e não o foram (e vice-versa) estão classificadas como "tradução inadequada".

b. As omissões tanto de ordem implícita como explícita foram condensadas numa única classificação: transposição com omissão. O mesmo ocorreu com o acréscimo, que também foi incluído na classificação de "transposição com acréscimo".

c. As palavras compostas foram contadas como se fossem uma unidade lingüística, sem se levar em conta o número de seus elementos constituintes.

d. Há casos de traduções corretas e aceitáveis no português, embora na língua de partida apresentem uma estrutura seqüencial bem distinta. Por exemplo, *assistente social graduado* é mais usado no português como, simplesmente, *assistente social* porque não existe em nossa sociedade *assistente social* que não seja *graduado*. Seria pois, redundante traduzir o termo "graduado" do inglês, desde que sua omissão é perfeitamente aceitável. O mesmo problema ocorre com a expressão inglesa "social work professionals", cuja melhor tradução é "assistentes sociais", considerando-se o fato de que os assistentes sociais são *profissionais* em nossa sociedade.

CONCLUSÕES PRELIMINARES

Após o término da análise, acredita-se ter respondido às hipóteses ou indagações iniciais, de forma satisfatória. Há mais de uma modalidade de tradução que pode ser e é correntemente usada, no que concerne aos sintagmas nominais característicos da área de Serviço Social, destacando-se principalmente a *transposição* e a *modulação com transposição*. A primeira é mais frequente, com 730 casos de ocorrência no corpus.

De fato, no que concerne à terceira indagação levantada existem algumas modalidades ou combinações de modalidades que não foram previstas na escala de modalidades proposta por Vinay e Darbelnet (1972 e Vinay,1976), com exceção da modulação com transposição, para as quais aqueles autores destacam a coexistência em alguns casos. As que não foram previstas são: transposição com omissão, transposição com acréscimo, transposição com equivalência, tradução incompleta e tradução inadequada.

Quanto à relação entre a estrutura dos constituintes na língua de chegada - o português - e a modalidade de tradução empregada, pode-se afirmar que esta probabilidade deve existir, considerando-se que, em estudos anteriores onde se fez o contraste entre as duas línguas, a *posposição* dos modificadores em português é a forma

mais comum de correspondência para a colocação *anteposta* dos modificadores do termo-núcleo da língua de partida - a língua inglesa.

A posposição do português é, então, expressa através dos adjuntos adnominais normalmente preposicionados, característicos do processo de transposição dos seus constituintes. Parece, ao que tudo indica, haver uma relação intrínseca entre aqueles dois fatores, o que, por outro lado, justifica a ocorrência de diversos tipos de transposição no corpus do trabalho.

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Termo Testado	Traduções Propostas
Social planners	(planejadores sociais) (planificadores sociais) ** planejadores **
Social services	(serviços sociais) - [[atendimentos]] /atendimento/ (social) (serviços) /assistenciais/
Social therapist	(terapeuta social) [[Assistente Social de caso]]
Social agencies	(agências sociais) (instituições sociais) [[entidades de prestação de serviços]] /entidades/ (sociais) /centros/ (sociais) *centro social* *obras* (sociais) /unidade/ (social)

Microlevel intervention	(intervenção micronível) [[micro-atuação]] (intervenção) /em micro estrutura/ (intervenção em micronível) (nível micro de intervenção) (nível micro) /de atuação/ (intervenção a nível micro) (intervenção) /a nível de micro-atuação/
Peer groups	(grupos homogêneos) (grupos) /de pares/ //peer groups// (grupos) /de referência/
Welfare specialist	---→(erro no port.) (especialista no bem-estar (especialista em bem-estar) §social§ (especialista em bem-estar) (especialista) /em serviços sociais/
Caseworkers' activities	(atividades dos assist. sociais de caso) **assistente social de caso** (atividades) /do serviço social de caso/ [atividades] (atividades) /de serviço social de caso/
Group intervention	(intervenção grupal) (intervenção de grupo) (intervenção) §em nível§ (de grupo) /ação/ (grupal) /abordagem/ (grupal)

General social worker	(assistente social genérico) /trabalhador/ (social genérico) (assistente social) *generalista*
Individual social worker	(assistente social) §individual§ (assistente social) (assistente social) §enquanto indivíduo§ ↑ (*Transposição com acréscimo*, pelos ↓ mesmos motivos que os casos anteriores) /trabalhador/ (social) §individual§ (assistente social) *de casos*
Conventional social services	(serviços sociais convencionais) (serviços) /assistenciais tradicionais/
Professional social reformer	(reformador social profissional) /assistente social de linha reformista/
Primary societal values	(valores sociais básicos)
Professional counselors	*conselheiro profissional* (aconselhadores profissionais) /orientadores/ (profissionais)
Relational systems	(sistemas de relação)
Subprofessional personnel	(pessoal paraprofissional) (pessoal) /auxiliar/

Interactional awareness	(conscientização de interação) (consciência de interação) **conscientização**
Psychosocial "tools"	(instrumentos psicossociais)
Interactionist Approach	(abordagem interacionista) /interação social/ (abordagem de interação)
Welfare colonialism	(colonialismo do bem-estar)§social§
Welfare systems	(sistemas de bem-estar)
Welfare recipients	/clientela beneficiária dos programas de/ (Bem-estar social) /clientela beneficiária dos programas previdenciários/ /população beneficiária dos programas de/ (Bem-estar social) /população beneficiária dos programas previdenciários/ /beneficiários da previdência/ /beneficiários do sistema de/ (Bem-estar) §social§ /clientes de programas/ (de bem-estar social) [clientes, beneficiários]
Social worker	(assistente social) [trabalhador] (social)

Social institutions	(instituições sociais) (entidades sociais) (organizações sociais)
Direct service	(atendimento direto) (serviço direto) (prestação direta de serviços) /prática/ (direta) /tratamento/ (direto)
Social goals	(objetivos sociais) (finalidades sociais)
Social scientist	(cientista social)
Graduate social worker	(Assistentes sociais graduados) /Trabalhadores/ (sociais graduados) (assistentes sociais formados) (assistente social diplomado) (graduados) /em serviço social/ (assistente social)
Different service network	**rede de serviços** **rede de atendimentos** (rede diversificada de serviços) **rede de prestação de serviços**
Staff social worker	(assistente social) *empregado* (assistente social do quadro) *quadro de assistentes sociais* *quadro de trabalhadores sociais*
Worker's mediating role	(papel mediador do assistente social) (papel mediador do /trabalhador/social)

Social worker's presence	(presença do assistente social) (presença do /trabalhador/ social)
Social worker's obrigations	(obrigações do assistente social) (obrigações do /trabalhador/ social) (atribuições do assistente social) (funções do assistente social) (tarefas do assistente social) /papel/ (do assistente social)
Social worker's skills	(habilidades do assistente social) (habilidades do /trabalhador/ social) (capacidade do assistente social)
Established power structure	(estrutura do poder estabelecida) [estruturas* do poder] (estrutura do poder vigente) (sistema) /sócio-político/(imperante) ?correlação de forças sociais? (estrutura)s* /de dominação/ (estrutura de poder vigente)
Welfare effort	(esforços do bem-estar social) *desempenhos* (do bem-estar social) (empenho §na área do §bem-estar) *iniciativas* (do bem-estar social)
Role changes	(troca de papéis) (mudanças de papéis) (mudanças de funções)
Planning endeavors	(esforços do planejamento) (esforços de planejamento) (tentativas de planejamento) (esforços no planejamento)

Planning bodies	(orgãos de planejamento) (entidades de planejamento)
Screening interview	£folha de rosto£ (de um processo de paciente) (entrevista) "de investigação"
Policy-making and Resource-allocation systems	(sistemas de distribuição de recursos e de realização de planos de ação) *sistema de elaboração de política e alocação de recursos* (sistemas de decisão de política e alocação de recursos) (sistemas de elaboração de políticas e distribuição de recursos) (sistemas de alocação de recursos) e *de realização de planos*
Mass social welfare programs	(programas do bem-estar social de massa) (programa do bem-estar social para as populações) *programas de bem-estar*
Pediatric oncology social worker	(assistente social da oncologia pediátrica)
Sound social work practice	(prática sólida do serviço social) (prática válida do serviço social) (prática efetiva do serviço social) [prática válida]

Community social service agency	(agência de /atendimento/social comunitário) (agência de serviço social comunitário) /centro/ (social comunitário) [obra social] [obra social comunitária]
Social work professionals	(profissionais do serviço social) (assistentes sociais)
Social service help	(ajuda em serviço social) (auxílio) /assistencial/ /atendimento assistencial/ (auxílio /para atendimento/ social) [auxílio] (ajuda do serviço social)
Social work services	(serviços sociais) /atendimento/ (de serviço social) (serviços) /assistenciais/
Social network theory	(teoria das redes sociais) (teoria das redes §de relações§ sociais) (teoria de sistema social) *equipamentos sociais* (teoria de sistemas sociais)
Agency practice	(prática institucional) (prática) *de campo*-(prática) /na instituição/ /trabalho/ (da agência) /trabalho da obra social/ /trabalho do centro social/ (prática *na agência*

Group workers	(assistentes sociais de grupo) /trabalhadores/ (sociais de grupo) (assistentes sociais §a nível de§ grupo)
Casework diagnosis	(diagnóstico social de caso) (diagnóstico em serviço social de casos) **diagnóstico em serviço social** ---->(erro no port.) (diagnóstico do caso)
Casework practice	**prática de caso** (prática de serviço social de caso) (prática de /trabalho/ social de caso)
Casework treatment	(tratamento em serviço social de caso) (terapia social de caso) *intervenção* (social de caso) *atendimento (social de caso) (tratamento de caso)
service-oriented profession	(profissão orientada à prestação de serviços) §sociais§ *serviços de orientação profissional* (profissão orientada à prestação de serviços) (profissão voltada à prestação de serviços) (profissão voltada para o atendimento)
Direct service practitioner	(profissional trabalhando na prestação direta de serviços) (profissional para a prestação direta de serviço) /assistente social/na *execução* (profissional)/de linha de frente/

City-wide base	(base de âmbito urbano) **âmbito da cidade** *base de extensão urbana*
Grass-roots organizations	(organizações) /de base/ /movimentos sociais de base/ (organizações) *de voluntários*
Interventive modes	(modos de intervenção) (técnicas de intervenção) *modelos* (de intervenção) (formas de intervenção)
Supportive counseling	(aconselhamento de apoio) (orientação de apoio) [apoio] (orientação) /financeira/
Casework model	(modelo do serviço social de caso) (modelo do /trabalho/ social de caso)
Casework activity	(atividade do serviço social de caso) (atividade do /trabalho/ social de caso) /prática/ (do serviço social de caso)
Socialization framework	*marco referencial* (de socialização) (estrutura da socialização)
Path analysis	£história de vida£
Cluster analysis	/estudo/ (de grupo) (análise de grupo) (análise) /coletiva/
Interactive processes	(processos de interação) (processos interativos) (processos) /de interrelação/ §social§

Caseworker's achievements	(realizações do assistente social de caso) (realizações do *trabalho* social de caso) /atuação/ (do assistente social de caso)
Follow-up visit	(visita de) //follow-up// (visita de acompanhamento) (visita de) *seguimento* (visita de) * prosseguimento* (visita) /pós-tratamento/ (visita) /de avaliação/
Non-social worker	(não-assistentes sociais) (não profissionais de serviço social) (voluntário)
Public social services	(serviços sociais públicos) **assistência pública** (serviços públicos) /assistenciais/ (serviços sociais) /governamentais/
Professional workers	(Assistentes sociais profissionais) ((profissionais)) (em serviço social)
Professional planners	(planejadores profissionais) (especialistas em planejamento) (planejadores) (técnicos de planejamento)
Subprofessional service	(serviços) /auxiliares) (atendimento) §feito por§ /auxiliares/ §sociais§

Professional practitioners	£ técnicos £
Marital counceling	(orientação conjugal) (aconselhamento matrimonial)
Practicing social workers	(assistente **social** de campo) (assistente** social** na prática) /trabalhadores/ (sociais de campo) (assistentes sociais) /executores de programas/
Social support work	(trabalho de apoio social) (atividade de apoio social) (serviço social de apoio) (trabalho social de) /manutenção/ **trabalho de apoio**
Social welfare services	(serviços de bem-estar social)
Social work education	(educação para o serviço social)
Social service agencies	/unidades/ (de serviço social) (agências de serviço social) **agência de prestação de serviço** /unidades/ §de prestaçao§ (do serviço social) de no P.
Copying method	(método de reprodução)

Evaluative concerns	(preocupação avaliativa) (preocupações com a avaliação) *pontos* (avaliativos) (preocupações avaliativas) [avaliação]
Supportive services	(serviços de apoio) (serviços de suporte)
Community outreach program	(programa) "que vai ao encontro" (da comunidade)
Path analysis variables	(Variáveis) "da história de vida"
Path analysis methodology	metodologia de analise (metodologia) /de estudo de caso/
Interagency review committees	£(comitês de revisão interagência) £comitês de coordenação£
Local check-point procedures	(procedimentos de avaliação local) *avaliação de programas locais* (procedimentos /de controle/ local) (procedimentos) /de avaliação/
Direct-service workers	(assistentes sociais) /de campo/ (assistentes sociais §na presta - ção de§ serviços diretos) (assistentes sociais §prestando§ serviços diretos) (assistentes sociais em serviços §sociais§ diretos)

Social worker's contributions	(contribuições do assistente social)
Community work	(organização de comunidade)
Civil Rights Activists	(ativistas dos direitos civis)

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ANOTHER LINGUISTIC APPROACH TO LITERATURE

Sonia Veasey Rodrigues

Much has been said about how to "explain" a literary text. Freeman in LINGUISTICS AND LITERARY STYLE[1] selects important articles on the subject, each offering a different, but at the same time similar (- as if it were possible to say that something can be different and similar at the same time -), approach to the study of the literary text. What is important to be stressed is Freeman's idea that "A good critic is perforce a good linguist".[2] Freeman's title for his article — "Linguistic Ap roaches to Literature" - is profoundly significant to what I would like to deal with here in this paper; he speaks of "linguistic approaches to a literary text" and several examples are given not only in his work but all through the articles he selected. No matter what a line a critic chooses to begin his inquiries into the "style" or "poetics"[3] of a text he will, for certain, start by using some linguistic element, might it be phonological, lexical, syntactical or semantical. Each at a time, or, at moments, simultaneosly they bring forth some concrete element on which to base a literary evaluation of the piece.

The "regularity" or the "break-of-regularity" in the use of grammatical elements will give evidence of some characteristical point of style. The systematic use of certain sounds (phonological level); of certain words (lexical level), of certain structures (syntactical level), of certain meanings (semantical level), or the use of definite linking elements so as to bring about the coherence of a text - as in Halliday's[4] Grutwinsky's[5] and Leech's[6] papers - are all to be evaluated and given credit to.

The purpose of this paper is not to defend a specific approach, as I, myself, am of the opinion that all and every approach must be made use of, but to relate what I have been doing for several years with my

graduate students of English at a university course of Letters.

It was much in fashion some twenty or more years ago to use DIAGRAMS to explain the structure of a sentence. We can see, through old text books, that this technique was used not only in the study of English but also of other languages such as Portuguese, for example. Being much interested in syntax and trying to make the students visualize how the words are brought together to purpot the feeling of "ESTRANGENESS" necessary in a literary text they are gradually led through their 3rd year to recognize the basic patterns of English; for this they have at hand Brewton and others' USING GOOD ENGLISH[7]. Other works are also of use (such as Hornby's ENGLISH PATTERN PRACTICE and Quirk and others' A UNIVERSITY GRAMMAR OF ENGLISH) but the lack of time as well as the lack of a profound knowledge on the part of the students prevent us from going much further than what is in USING GOOD ENGLISH.

The students recognize the value of the boring study of the patterns when they are asked to give the basic pattern of poems such as this of Shelley.

And like a dying lady, lean and pale,
Who totters forth, wrapt in a gauzy veil,
Out of her chamber, led by the insane
And feeble wanderings of her fading brain,
The moon arose up in the murky East,
A white and shapeless mass.
By Percy Byshe Shelley

To say that Shelley, whom they have heard so much in their literature classes, wrote such an admirable simple/complex poem using what we call the first basic English pattern, is striking.

N + V → moon arose

Now, what is the striking element? What brings the feeling of "estrangeness"?

- For centuries people have said that the moon rises above the horizon.

- For centuries the moon has been compared to a lady.

The answer is in HOW Shelley expresses his idea. The diagram will help us to visualize what occurs:

Table 1 (See p. 111)

Briefly speaking, several conclusions can be made:

- the use of such a simple pattern: N + V but expanded,
- the use of the coordinate conjunction AND. The first AND linking to something that comes before; the other linking simple elements, not sentences,
- the use of adjectival expressions: pure adjectives (white, feeble, pale, etc), participles (led, wrapt); relative clause (who totters forth).

These linguistic elements, which have now been made clear through the intensive manipulation of the poem on the part of the student, will, for certain, be the basis for the understanding of Shelley as a romantic poet. Isn't the romantic literature characterized by its simplicity of themes, themes connected with nature, themes identifield and particularized by adjectivations? Isn't good poetry "the result of the adequate counterpointing of the different resources of words (meaning, associations, rhythm, music, order, and so forth) in establishing a total complex of significant expression".[8]

If we know that Shelley defined poetry to be "the expression of imagination"[9] and that poets have "employed language as the hieroglyphic of their thought"[10] the bare diagram will certainly give way to a series of discussions proving the veracity of his words.

A greater impact is provoked when the students are asked to choose a sonnet of Shakespeare and to put it into diagrams. The name Shakespeare is, in itself, terrifying: it is "absurd" to ask a graduate student to venture into analysing the language of such a great writer. But they have been asked, in their literature classes, to discuss such poems, so why not

make them SEE clearly HOW what they study in their literature classes MATCHES the conclusions they are forced to make in their language classes?

How will the diagram of a sonnet of Shakespeare help us to see into the poem itself?

When in disgrace with Fortune and men's eyes,
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, like him with friends possess'd
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love rememb'red such wealth brings
That then I scorn to change my state with kings.

Table 2 (See p. 112)

Several points may be called attention to:

- the repetition of the same subject: I,
- the repetition of phrases to identify the subject,
- the use of conjunctions:
  - the repetition of AND indicating repetition of parallel acts,
  - the use of YET and FOR,
  - the use of AND THEN and THAT THEN.

Again here, hidden elements have become clear and will help the analysis of the poem:

- there is an I not individually identified but a general I who is ALONE and unhappy WHEN in DISGRACE WITH FORTUNE AND MEN'S EYES - this clearly makes up the POINT of the poem,

- there is a change brought about by YET: I am unhappy YET I THINK ON THEE then happiness takes over me. Here we have the COUNTERPOINT,
- with the introduction of FOR, purposefully beginning the last couplet, we have the explanation for the change of mood.

Having called attention to the linguistic elements of the poem no difficulty should there be in discussing the following assertion: "Concerning the literary quality of the sonnets (Shakespeare's) there can be no dispute. In the depth, breadth, and persistency of their passion, in their lordly but never overweening of splendour of style, and, above all, in their mastery of a rich and sensous phraseology, they are unique".[11]

Not enough emphasis could ever be made on stressing that the use of the diagram technique is just ANOTHER approach to the study of a text, so other points must not be forgotten: the choice of patterns, the choice of patterns, the rhythm etc. But what I feel to be the most important element is the distribution of the words so as to bring about the notion of "estrangeness" which I have already mentioned more than once. That is to say, the general acceptance that a literary text is a whole in itself has to be reinforced to the students. The student will have grasped the MEANING of the text after he has intensively dealt with it and has then arrived to the conclusion that only such a word, such a pattern, such a distribution, etc., would suffice and not any other. Leech in his article" 'This Bread I Break' - Language and Interpretation"[6] provides the best answer to the problem, for his purpose is to differentiate the linguistic description from the critic interpretation, but, on doing so, he arrives to the conclusion that they are distinct and complementary ways of explaining a literary text.

The basis of an analysis of a text lies in the dichotomy linguistics /literature which is solved by another dichotomy distinction / complementation. This dichotomy is so much felt that we have witnessed a development of interest in the field of stylistics which

has been responsible for an awareness of a link between what for some time appeared to be so far apart: Linguistics and Literature.

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2 - Freeman, D.C. - " Linguistic Approaches to Literature" in *Linguistics and Literary Style*. p. 3.

3 - Chatman, S - *Literary Style: A Symposium* - ed. Oxf. Un. Press. London. 1971. Some interesting manuscripts are also commented by the editor so many ideas about *style, poetics* and *coherence* are discussed. Special reference should be made to Mile's "Style as Style", Todorov's "The Place of Style in the Structure of the Text" and Enkvist's "On the Place of Style in some Linguistic Theories".

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5 - Gutwinski, W. - *Cohesion in Literary Texts*. Mouton - The Hague. 1976.

6 - Leech, G. "This Bread I Break - Language and Interpretation". in *Linguistics and Literary Style*, pages 119-129.

7 - Brewton, J.E. et allii - *Using Good English nº 12*. Laidlaw Brothers. Illinois - 1962. The Students are required to do out side reading: chapters 9, 10 and 11. After the reading of chapters 9 and 11, in this order, they are required to name the basic patterns of short paragraphs and of short poems. After the reading of Ch. 11 they are asked to prepare, at home, the diagram of a Sonnet of Shakespeare.

8 - Daiches, D. - *A Study of Literature - for Readers and Critics*- W.W. Norton and Company. N.York. 1964, p. 139.

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10- ———————— p. 107.

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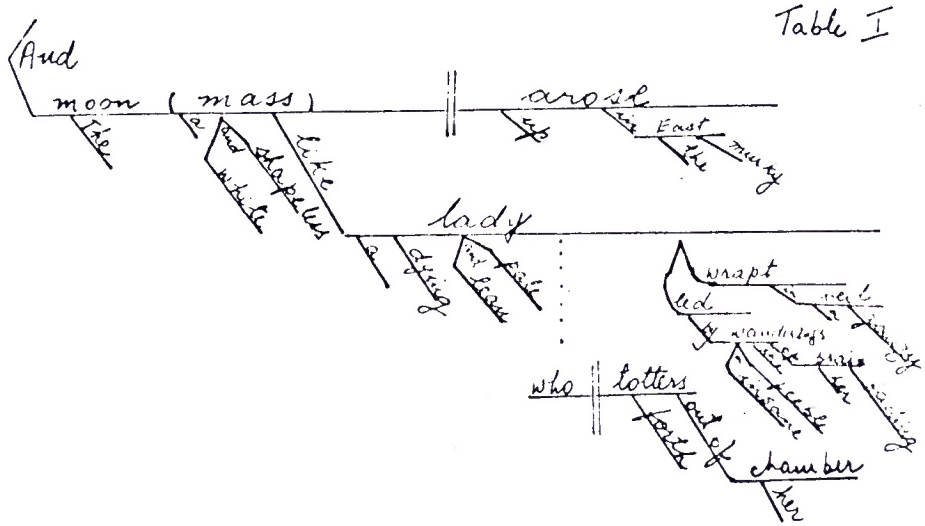
Table I



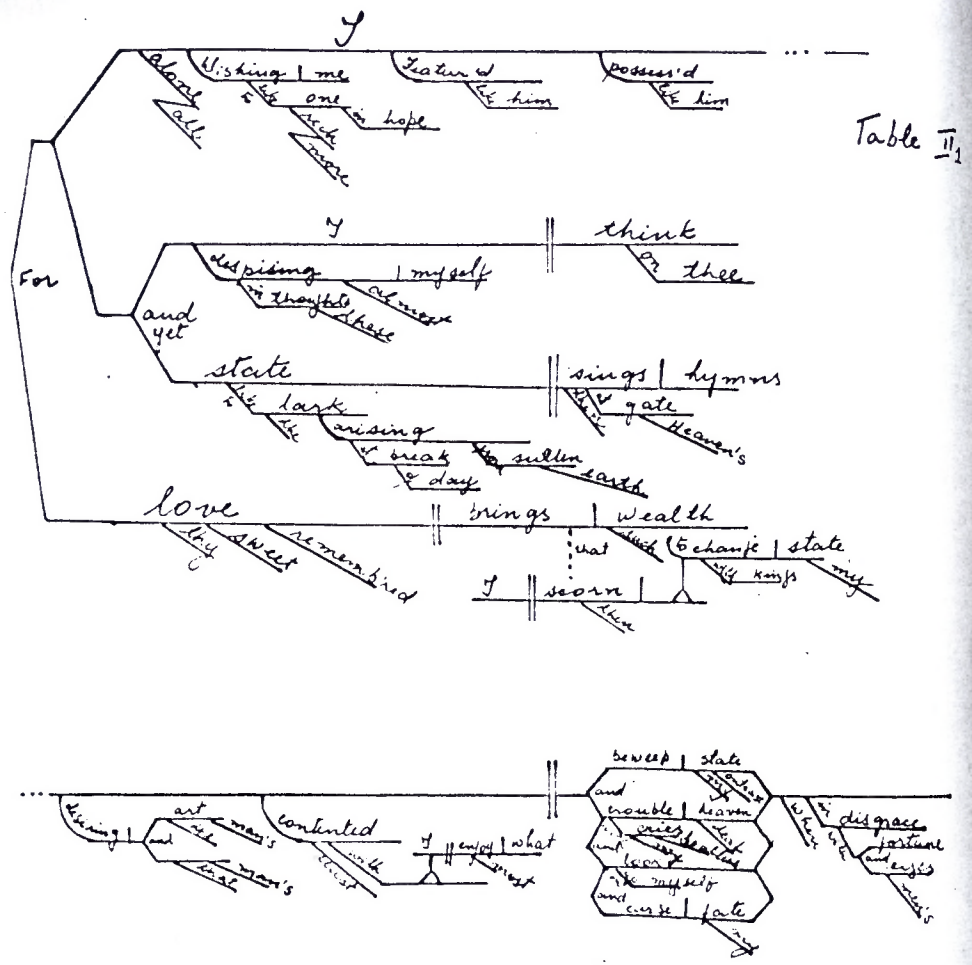


Table II 1

Table II 2

Universidade Estadual Paulista
"Júlio de Mesquita Filho"
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STRAIGHT AND CROOKED LINES: THE LITERARY USES OF A PROVERB

George Monteiro

God moves in a mysterious way,
His wonders to perform.
William Cowper (1773)

Some years ago now there appeared in the United States a brief flurry of academic queries and notes on the provenience of the proverb "*Deus escreve direito por linhas tortas*," rendered from the Portuguese as "God writes straight with crooked lines." [1] Tradition had long attributed this proverb to the Portuguese, but the discussion of it centered on the possibility that its ultimate source was St. Augustine. The controversy ended inconclusively since no one could find it in Augustine's writings.[2]

The notion that this Portuguese proverb derived from Augustine seems to have been set off by an entry in Burton Stevenson's well-known *Home Book of Proverbs, Maxims and Familiar Phrases*. The entry is misleading because Stevenson associates the proverb with Augustine. "St. Augustine, *Apothegm* (C.A.D. 400)," he writes, "A Portuguese proverb, quoted by Paul Claudel as the theme of his play, *The Satin Slipper* (1931)." In turn, Stevenson's error appears to have sprouted from his rather careless reading of Claudel's epigraphic use of the proverb, which he clearly labels as Portuguese, in tandem with a quotation—"*Etiam peccata*" ("Even sins") — which he just as clearly attibutes to Augustine.

Claudel's application of the Portuguese proverb remains its best known literary use. The earliest literary use of the proverb that I know of, however, occurs in the nineteenth century. It is used in the title of a four-act comedy by França Junior, a Brazilian. In 1871, in Rio de

Janeiro, França published his *Direito por Linhas Tortas*, replete with carnival masquerade and lovers' contretemp Only in the play's title does the proverb make an appearance but that suffices to indicate that providentially all will work out rather well when the prescribed theatrical time has elapsed. The proverb surfaces as well, in a minor way, in (1) the text of *Home is an Island* by the Azorean-American writer Alfred Lewis, (in parental competition over a young boy and his future, the mother crows, "the Lord is with me, I know. He writes right, over a crooked line" /1975/; and (2) in Jorge de Sena's one-act play, A *morte do papa* (1964), in which news of the Pope's assassination is received calmly by a clergyman whose only verbal reaction is to repeat the adage "*Deus escreve direito por linhas tortas*."

Equally obscure, though used as significantly as in Claudel's play, are uses of the proverb by three other writers--one Brazilian and two Americans. Like Claudel, the Americans write as Roman Catholics, and both of them employ the proverb to illustrate accounts of spiritual conversion--one in a series of closely related autobiographical poems, the other in a novel about a cleric. But the Brazilian, a communist, employs the proverb somewhat differently. He manipulates it for full ironic effect. The Americans are J.F. Powers (1917-) and William O. Everson (1912-): the former,a writer of fiction; the latter, a one-time lay brother in the Dominican Order better known in that role as Brother Antoninus.[3] The Brazilian is the famous novelist and journalist Graciliano Ramos (1892-1953).

Graciliano's employment of "*Deus escreve direito por linhas tortas*" is allusive and elliptical. His *Linhas Tortas* (1962), published posthumously, collects newspapers chronicles and fugitive essays. It shares its title with the opening piece, a newspaper article first published in 1914. The piece begins with the proposition that Brazil's neatly constructed constitution suffers from a gaping wound and it concludes that the constitution is therefore sorely in need of repair. Graciliano's precise complaint is that despite the written constitution's orderly distribution of governing

functions and powers there continues to exist in Brazil a force of undertermined but unlimited attributes for which the constitution makes no provision. That powerful force is exerted by the omnipresent political boss. Adapting the Portuguese proverb to account for the relationship of Brazil's body politic to its national constitution, Graciliano insists that the "straight lines" of the Brazilian constitution have led to the "crooked writing" that constitutes every day's political reality. In sharp contrast with Claudel, and for that matter with the Americans we are about to consider, the author nowhere refers directly to God. In Graciliano Ramos the proverb generates only irony.

Over twenty years ago, in 1959, Brother Antoninus published a collection of poems written in a five-year period, beginning in 1949. Published as *The Crooked Lines of God*, these poems are organized into three discrete series, each of which records, in the author's words, "a particular phase of spiritual development." The book bears as its epigraph the Portuguese proverb that provided his title. How much this proverb meant to Brother Antoninus and just how essential it was to his understanding of the purpose of his spiritual odyssey is revealed in a thematic foreword. "These Crooked Lines," as he calls it, opens with this paragraph:

> God writes straight. My crooked lines, tortured between grace and the depraved human heart (my heart), gouge out the screed of my defection. Everywhere about me the straight writing hems me in, compresses me, flattens my will. I write crooked. Error after error blows through me, the corruptible mortal man, whose every gesture reeks of imperfection. Would you have it straight? I am not God. The matchless God writing, calligraphed unendingly on trees, peaks, rivers, oceans, lakes, rebukes and dazzles me. I must hush my heart.

The gist of the Portuguese proverb resonates throughout this astounding foreword, particularly in these concluding sentences.

> I have labored to make a birth of my life, but it becomes, in retrospect, only a long crooked line. This much, however, I do know; and given the nature of Reality it cannot be otherwise: all my violations, virulent as they are, in the end can only make for the good. My evil cannot win out. I wrote; I have written; I will write. But no matter how crooked I set down, God writes it straight.

Brother Antoninus has since left the Dominican Order to resume his secular identity as William Everson. But *The Crooked Lines of God* stands as unchanging testament to his time of direct nakedness before the mysteries of his Christian God.

In the novel *Morte D'Urban* (1962), J.F. Powers, unlike Brother Antoninus in that he has never been a religious, narrates the fictional life of Father Urban. A member of the Order of St. Clement, Father Urban is a reincarnation of Sinclair Lewis's Babbit, this time selling his Order throughout the American Midwest. So well do he promote the Order ("operator" he is called to his face) that he becomes for the younger and more "progressive" Clementines their candidate for Father Provincial, the ruling head of the Order.

What happens to Powers' urbane hustler, however, is that at the very moment he can count on being elected, he suffers a most improbable conversion. Still very much at home in the ordinary world, Father Urban is knocked unconscious by a golf ball. He has been struck down by his Bishop's errant shot. The days and months pass, and the incident gradually takes on the authority of God's ways. All this is narrated in a chapter entitled emblematically, "God Writes..." The next chapter is entitled, fittingly when one recalls the Portuguese proverb, "...A Bad Hand". (The ellipses in the two titles are the author's work. The reader is intended, one supposes, to join the titles in retrospect.) Elected to power as the head of the order of St. Clement, as expected, Father Urban no longer had the wordly drive and

the personal determination, surprisingly, to lead those who elected him along the prosperous paths they had every reason to envision. His conversion from the things of this world is attended by headaches immobilizing as they are mundane. His life now is one of gradual and calm disengagement. As in Claudel's play and in the poems of Brother Antoninus, in Powers' *Morte D'Urban* the Portuguese proverb points to the book's essential meaning. It is nowhere quoted exactly, to be sure, but that it hovers over the life and salvation of Father Urban is unmistakable to anyone familiar with the proverb.

NOTES

1 - See the exchange in *American Notes & Queries* (U.S.A.) 2 (December 1964), p. 57; (March 1965), p. 105; and 4 (September 1965), p. 10.

2 - Nor have I been able to trace it beyond the mid-nineteenth century. It does appear in P. Perestrello da Camara, *Collecção de Proverbios, Adágios, Rifãos, Anexins, Sentenças Moraes e Idiotismos da Lingua Portugueza* (Rio de Janeiro: Eduardo e Henrique Laemmert, 1848) p. 22; John C. Branner. "Proverbs from the Portuguese, "*Overland Monthly* (U.S.A.), 21, n.s. (1893), p. 503; F. Adolpho Coelho, "A Pedagogia do Povo Português. Capítulo Terceiro, Os proverbios em geral, "*Portugalia* Tomo I, Fasciculo 2 (1899-1903), p. 486; and Pedro Chaves, *Rifoneiro Português, Colecção Folclore e Pedagogia*, Nº 3 (Porto: Editorial Domingos Barreira [1945; originally published in 1928], p. 144. The proverb continues in the oral tradition.

3 - For additional information on Willian Everson, see *Contemporary Authors* ed. James M. Ethridge (Detroit, Michigan (U.S.A.): Gale Research, 1964), 9-10, p.145; and for James Farl Powers, *Contemporary Authors* (1967), 1-4, revised, p. 772.

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THE SELF DESTRUCTIVENESS OF AN IDEALIST: A STUDY OF MARY TYRONE IN O'NEILL'S *LONG DAY'S JOURNEY INTO NIGHT*

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Eugene O'Neill's powerful play *Long Day's Journey Into Night* has been referred to as tragedy of four herves.[1] Its four characters, the mother, Mary Tyrone, her husband, James Tyrone, and their sons, Jamie Tyrone Jr., and Edmund Tyrone are of equal importance; and each becomes his own tragic hero in the full portraits that O'Neill presents us.This study will concentrate on Mary Tyrone as a character and as the embodiment of a specific theme within the play. The other characters will be drawn upon only when they appear critical to the discussion of Mary's plight. Although the creation of this mother figure by O'Neill has been predominantly of an autobiographical nature, consideration of her from that standpoint will not be given here, as this would require another whole study.

Turning to the play itself, one of the most tragic and touching moments occurs in the final scene when Mary appears on the stage carrying her wedding gown, immersed in her morphine dream and psychologically living in the convent days of her youth, for from her family and the painful reality of her married life. Her actions and words reflect a retreat into the past in search for something she cannot clearly define:

> I'm going to be a nun - that is, if I can only find - What is it I'm looking for?...Something I miss terribly... I can't have lost it forever, I would die if I thought that. Because then there would be no hope.[2]

Mary Tyrone's quest has been analysed from a variety of points of view by the critics, and a broad range of interpretations has been given to this return to her adolescent past. For instance: in the light of Neo-Freudian psychology, Doris V. Falk has considered

Mary's quest as a search for meaning and identity;[3] also in psychological terms, Leonard Chabrowe interprets Mary's return as a quest for the religious faith of her youth;[4] Rudolf Stamm and Sophus K. Winther see her journey as a quest for a home,[5] while Edd W. Parks considers Mary's search as one for serenity and order.[6] My premise is that Mary is desperately searching for a lost innocence in her nostalgic longing for the youth that has remained alive in her memories. And her life has followed a tragic journey that took her from this original innocence, through a period of experience in marriage characterized by disillusionment, spiritual corruption, and alienation, and subsequent quest for the lost harbor of her innocence. She finishes as a loser when attempting to regain it by retreating to her past. A critic who has also identifield this quest as one for innocence is Chester C. Long.[7] However, his analysis concentrates primarily on the role of nemesis in the play rather than, as I intend, on Mary's quest itself and how O'Neill treats it.

One critic accused O'Neill of being a dramatist who took as his subject the "cult of immaturity" because he often dealt with characters to whom happiness seemed to be found only in past childhood, and with themes of regression and the "loss of specifically adolescent romance and optimism."[8] But O'Neill showed in *Long Day's Journey Into Night* that he was not simply engaged in portraying immaturity or regressions per se in a character such as Mary Tyrone. He once made an observation in reference to Americans that I think can be symbolically extended to those characteres that search for something beyond their present reality: "We are the greatest example of 'For what shall it profit a man, if he shall gain the whole world, and lose his own soul?'"[9] Thus, the soul of man and his spiritual yearnings receive great attention from O'Neill. The mystification of the past and the quest for it, as it is expressed by Mary's longings, show O'Neill's intention to dramatize the situation of a human being yearning for a previous state to substitute for a present spiritual disintegration after his fall. Also O'Neill is commenting on the

validity of the individual's attitude toward life, that is, the way one faces reality and one's own qualities. Such an attitude will be embodied by the character, who then becomes the instrument in the revelation of the playwright's theme.

What is it, then, that O'Neill wants to say in the character of Mary and her quest? What is the attitude she embodies and the ultimate message of her tragic predicament? In an early analysis of O'Neill's thought, Lionel Trilling gives us a good clue to what O'Neill seems to have intended to comment about Mary's plight, even though his article preceded the last plays. Trilling says:

> O'Neill undertook to investigate for America the destructive power of the ideal - not merely the sordid ideal of the Business Man, but even the "idealistic" ideal of the poet...
> The modern life of false ideals crushes the affirmative and creative nature of man...
> Egoism and Idealism, he tells us, are twin evils growing from man's suspicion of his life.[10]

Trilling is referring to the nature and the danger of the high but false "ideals" with which idealistic individuals and the middle class meet in general the world and which O'Neill had exposed in earlier plays. So, we discern that the playwright is again returning to his preoccupation with idealism in Long Day's Journey Into Night.

It is my contention that Mary Tyrone's quest for her lost innocence is a consequence primarily of the idealistic attitude with which she chooses to face life, and, at the same time, this attitude has been imposed on her by the middle-class values of her parents and the sheltered religious education she had in her early youth. Mary is one of those O'Neill's characters that Doris V. Falk calls a "dreamer."[11] She is the sensitive person who has "a touch of the poet" and lives for a personal ideal of happiness, even when it may be a "hopeless hope", a goal that will never be quite reached. Yet, it will ultimately absorb her whole life and energies. Worst of all, an idealistic attitude like Mary's proves to be

undesirable and fatal: it impels the idealist to pursue the past and to try to re-establish it in the present. She re-creates it in her own imagination at the expense of those around her and of her own physical and emotional health. Therefore, Mary's destiny reveals the theme of the self-destructiveness of the idealist. Her quest, exemplifying the destructive power of false ideals or dreams, leads to egoism, inability to act properly one's role in life, and final spiritual and psychological disintegration. From the point of view of the character Mary, then, the play can be considered pessimistic. Her attitude is proved the wrong one for facing life because it prevents her from seeing things as they really are and from finding peace. Instead of accepting her weakness and of doing the possible for herself and her family, she pursues illusions. Ironically, though, the dream-world becomes necessary for an idealist like Mary. Her own nature ultimately makes her unable to cope when outward circumstances will not yield to her intentions and when her own failures have become too overwhelming for her to accept her predicament and to live tolerantly with others and herself. Still greater irony is the fact that the very idealism which urged her to recapture the past by means of a dreamy quest is exactly what led her to make mistakes in the judgments of herself and of others and to be unable to accept the world as it is later in her life. Her illusions had made her feel happy in her youth, but worked havoc afterwards.

To Mary's tragic failure O'Neill allows the understanding and tolerance given her by the other characters, especially Tyrone and Edmund, perhaps because she had remained truthful to a high vision of a happiness she wasn't able to reach and of an innocence of the self she wasn't able to keep. In unyielding circumstances, however, she had kept alive her spiritual yearnings. She had fallen through her most appealing quality - her "innate unworldly innocence."

In following the history of Mary Tyrone's life, we find a tragic journey from an early innocence to devastating experiences of pain and guilt that finally leads her to escape through narcotics. Mary came from a well-to-do and respectable middle-class family with some

culture and education. Her youth was happy, protected, and without financial worries. She was spoiled by her generous father who sent her to a fine convent school where she spent some of the happiest times of her life. She was well-adjusted and felt at ease with the nuns and friends of the same social level. This sheltered environment reinforced her romantic and sensitive disposition, and she dreamed of becoming a nun or a famous concert pianist. But these dreams were soon forgotten when she met the actor, James Tyrone, at the peak of his artistic career, and fell in love with him. To marry this idealized hero and actor became the new dream of the inexperienced, and impulsive young Mary. Here is how she describes the experience:

> And he was handsomer than my wildest dreams, in his make-up and his nobleman's costume that was so becoming to him. He was different from all ordinary men, like someone from another word... I fell in love right then. So did he, he told me afterwards. I forgot all about becoming a nun or a concert pianist. All I wanted was to be his wife. (p. 105)

Her idea of love was romantic although she believed her love had been real enough, because in the play she says it has lasted the thirty-five years of her marriage. Mary had envisioned a glamorous and happy life with the romantic hero whom she believed to have no faults. She had good reasons to dream so happily about Tyrone since he met her idealistic expectations. Her decision to marry was immediate and evolved from her naive, sentimentalized, and immature perception of life and of herself. She did not weigh or foresee the unaccustomed and hard conditions of an actor's life on the road. Her sheltered childhood had not equipped her to cope with such a life remote from the respectability and refinement she had formerly enjoyed. The socially inferior and rough world of theatre and the travelling life brought loneliness and alienation. Tyrone's drinking and stinginess brought frustration.

At the beginning of the marriage she seems to

have managed the situation. But her inability to accept and adjust to this new homeless and insecure life became prominent when the children arrived. She was faced by the conflict to choose between them and her husband. She decided to follow him on the road. While the children were healthy and young, they went along with their parents. Later, they had to be left behind. In one of Mary's absences, Jamie caused the death of his younger brother, Eugene, by carrying the contagion of measles into the baby's room which he had been forbidden to enter. The unfortunate event proved disastrous to Mary's self-regard as mother because she had failed to concentrate her attention on her children. Having been brought up in the world of the moral absolutes of Irish Catholicism, she couldn't avoid feeling responsible for Eugene's death, and she began to blame herself and the lack of a real home. She admits in the play: "I let him die through my neglect" (p. 109). Her dismay at the child's death grew into intolerable guilt; and she felt great despair in having the third son, Edmund, because she viewed herself as unworthy and feared being a failure as a mother again and perhaps losing another child. The contrast between what she fancied marriage would be and what it had turned out to be at this point became unbearable to this fragile woman.

One dose of morphine after Edmund's birth was enough to make her a drug-addict because it provided her with a desired escape from her own inadequacies and disillusionment.[12] The addiction surely was no solution. It prevented her even more from being a good mother to Jamie and Edmund. It only added to her already severe feelings of guilt. Her life became then a vicious circle. As the drama opens, after being cured from a new period of addiction, she has again to face a reality wihich had become a wasteland: her family's homelessness and social isolation, Tyrone's compulsive miserliness, his drinking and his insensitivity, the general lack of understanding and trust among themselves, the sons' dissipation and failure, and especially her own failure as mother and wife. The anguish, guilt, alienation, and inner corruption of her present was impossible to bear. She then would return to drugs. Under their influence, she would seek for her

former innocence and happiness. Mary almost admits why she drugs herself, "It hides you from the world and the world from you. You feel that everything has changed,and that nothing is what it seemed to be. No one can find or touch you anymore"(p.98).However,her escape was temporarily interrupted again and again by the call of the present reality symbolized by the foghorn:"It's the foghorn I hate," she says, "It won't let you alone.It keeps reminding you, and warning you, and calling you back" (p. 99). So she wakes up, only to feel more guilty and again to need drugs.

Throughout, she tends to be unable to see clearly how things or people really are. From her early youth she began to idealize all around her and herself as someone quite talented, pure, and worthy. But the marriage shattered the myth of her adequate self as well as of the hero she married. Things utterly changed in the course of time, including herself. Instead of facing the new reality,she tried to ignore it. Her escapist behavior became then her usual reaction and defense.

When we first meet Mary in the play, she is an aging person marked by the tragic events of her life. Her experience has not led her to wisdom, though. Her main problem remains her adolescent idealism; she still tries to change or escape from the facts that do not conform with her wishes. In the first three acts of the play, we watch Mary again relapsing into drug addiction while her husband and sons try to stop her. In Act 1, there is an outward aura of innocence and gaiety in the casual manner Mary and Tyrone act and talk. However, an undercurrent of concern for Mary's health is shown by Tyrone. And, when the conversation turns to Edmund's "summer cold," Mary becomes tense and nervous, but quickly denies her anxiety. Throughout the play Mary insists on referring to the son's health problem as a simple cold and refuses to admit that he has any serious illness. She flatly denies it and even tries to prevent Edmund from going to the doctor. Later in Act 3, when Edmund insists on telling her the truth about his consumption and need to go to a sanatorium, she avoids facing this truth by saying he is making a "scene out of nothing" to attract her attention. Edmund is bitterly

hurt. Mary is finally overcome by shame for her behavior and confesses to Tyrone her fear that the son will die:

> I know he's going to die!... And it will be my fault. I should never have borne him... I would never hurt him. He wouldn't have had to know his mother was a dope fiend - and hate her! (p. 122)

The truth of her son's illness reminds Mary of former occasions - the deaths of her father and of the son, Eugene, for which she feels responsible. She cruelly refuses to face Edmund's illness because the danger of losing another son seems to justify her previous fears about having another baby after her neglect of Eugene:

> I was afraid all the time I carried Edmund... I knew I'd proved by the way I'd left Eugene that I wasn't worthy to have another baby... He was born nervous and too sensitive, and that's my fault.And now, ever since he's been so sick I've kept remembering Eugene and my father and I've been so frightened and guilty. (p.88)

She cannot help feeling responsible for Edmund. She knows she has been a bad mother because of her addiction, too. His illness and dissipation are a constant reminder of the guilt she does not wish to confront.

Thus, Mary continues trying to deny the fact of Edmund's illness and her share of guilt in it; although now she is quite aware of it. She even comes, for a moment, to admit the truth by confessing her fear of Edmund's impending death to Tyrone. Yet, she also tries to blame others for the deplorable situation of the family and makes us very aware of the men's share of guilt, too. It is Tyrone's miserliness that prevented them from having a home and that led Edmund to an adventurous life and the resulting illness. It is his drinking that made the sons drunkards. It is Jamie's responsibility, too, because he tried to lead Edmund astray with his bad examples. Besides, it is, supposedly, Edmund's fault she takes morphine because the doctor prescribed it when he was born. And it is Tyrone's fault

the doctor prescribed it because he hired a cheap quack. Since the men show no willingness to change their behavior - as Tyrone, for example, who grasps his drink as soon as he learns of her relapse - Mary concludes that they cannot change. She then becomes a fatalist exempting them of any responsibility. She also tries to convince herself of freedom from her share of guilt. Asked by Tyrone to stop taking drugs, she is confused for a moment. Then she reacts as if she didn't know what he was talking about. Finally she utters a deterministic belief that aims to cover the deeper reason for her refusal to accept reality - her stubborn attitude of idealism:

> James! We've loved each other! We always will! Let's remember only that, and not try to understand what we cannot understand, or help things that cannot be helped—The things life has done to us we cannot excuse or explain. (p. 85)

But despite all the excuses and explanations, her disregard here for reality is deliberate, although it is inevitable. The burden of her own guilt is so heavy that she is unable to realize that each mistaken attempt to escape her responsibility for Edmund only leads to increase this guilt, and, ironically, to separate her even more from that idealized vision of herself in the past.

However, impelled by her idealistic nature, Mary is also attempting throughout the play to change the reality of her own self. Her existence since her convent-school years has made for a figurative death of her better self. She cannot reconcile what she has become now with the image of her gay, happy past self. She senses that there has been a sort of spiritual amputation from an essential core of herself - the innocence of her soul. Now she desperately longs to restore it as the main condition to regain the happiness she has lost. And this ultimately becomes her main quest in the play. Mary presently believes that her guilt is so great an obstacle to happiness that she can hardly believe she has

any chance of finding her lost soul again. One day when she sees her two sons recovered, she feels that maybe she will be able to forgive herself and regain her lost innocent self:

> I've never understood anything about it, except that one day long ago I found I could no longer call my soul my own. (She pauses-then lowering her voice to a strange tone of whispered confidence) But some day, dear, I will find it again-some day when you're all well, and I see you healthy and happy and successful, and I don't have to feel guilty any more-some day when the Blessed Virgin Mary forgives me. (p. 93/94)

It is clear that Mary has her very own definite notion of what her lost innocence consists of: it is mainly a former state of moral guiltlessness which she thinks she possessed as a child and to which she thinks she possessed as a child and to which she attributes her past happiness and faith. She says once to herself in reference to Tyrone, "You were much happier before you knew he existed, in the convent when you used to pray to the Blessed Virgin" (p. 107). She then tries to pray as she did in the past but her guilty conscience prevents her, "You expect the Blessed Virgin to be fooled by a lying dope fiend reciting words! You can't hide from her" (p. 107). Therefore, her lost innocence is, in her eyes, primarily connected with the loss of her moral integrity. The result is an incurable spiritual disintegration, externally symbolized by the present deformity of her once beautiful hands.

Mary comes to equate innocence and happiness with her youth and her convent days. Consequently, she starts making desperate attemps to recapture the past where she now believes she could have been happier, if it weren't for her dream of marrying Tyrone. When the present becomes too overwhelming, as now with the news of Edmund's illness, she begins a nostalgic drifting toward her happy past which more and more possesses her.

Finally she comes to think that "Only the past when you were happy is real" (p. 104). Remembrances of her father her music, the convent, her dreams of becoming a nun or a pianist, her meeting with Tyrone, her wedding gown, and her marriage almost seal her off from reality. All these elements now become symbols of the inner world of innocence she is questing for.

However, she cannot forget or obliterate the guilty memories of her more recent past, no matter how hard she may try through drugs, mutual accusations, or fatalistic attitudes. She admits, "That's what makes it so hard - for all of us. We can't forget" (p. 48). Among these memories are her suicide attempt, and the abandonment of religious faith. Since her guilt cannot be effaced and the presence of her sons constantly reminds her of it, she has to lie to herself and to others: "I've become such a liar. I never lied about anything once upon a time. Now I have to lie, especially to myself" (p. 93). Despite everything she ultimately wants to believe that she has retained her "innate unworldly innocence." So she attempts to re-establish her former self before her family, thus indicating what she would really like to be, trying to prove to others and herself that she is still the innocent girl of old and the mother and wife she should have been. This is her way to deny that she is corrupted now and to conceal the fact that she has again relapsed into drug addiction.

Her attempt to re-establish her former self is already evident in Act. 1. She does this by displaying her old self in appearance, in actions and words. The family, at first, does not realize that it is a pose and that she is already under the influence of morphine. Tyrone observes, "I can't tell you the deep happiness it gives me, darling, to see you as you've been since you come back to us, your deal old self again" (p. 17). By scene 1 of Act 2, they all know that she had relapsed and had been pretending. Yet she continues her attempt to conceal the relapse until Act 3, although she keeps constantly betraying herself through her agitation, self-consciousness, flashes of hostility when the past

is mentioned, her strange detachment, and the nervousness of her hands. In evoking her former self, youthfulness in appearance and behaviour becomes of course her ideal. Whenever she receives a compliment, or whenever she is reminded of her youth, "her face lights up with a charming, shy embarrassment... one sees in her face the girl she had once been." The best example is the passage in Act 1 when Tyrone kisses her while reassuring that her hair and eyes are still beautiful:

> Mary (laughs and an Irish lilt comes into her voice). Go along with both of you! (Then she speaks with a girlish gravity) But I did truly have beautiful hair once, didn't I, James?
> Tyrone. The most beautiful in the world!
> Mary. It was a rare shade of reddish brown and so long it came down below my knees. You ought to remember it, too, Jamie. It wasn't until after Edmund was born that I had a single grey hair. Then it began to turn white. (The girlishness fades from her face.) (p. 28)

This passage also shows the contrast of youth and age, and Mary's inner conflicts. When trying to perpetuate her illusory ideal self, her girlish quality, although appealing, seems then rather out of place. This duplicitous appearance and behaviour become marked throughout the play. In Act 3, while she reminisces over her past with the maid, Cathleen, the contrast of youth and age is visible again; however, we are more aware of her addiction, age, and bittenness.

Other poses that Mary assumes are those of a good, caring mother and wife. Mary's worry is to prevent the men from discovering her relapse and trying to stop her from escaping reality. She hopes that her gestures and words will have the desired effect. In the Shaughnessy episode in Act 1, we see her trying to appear good by being the peace-maker when there is animosity among the men. When Tyrone loses his temper

with Jamie, she quickly defends the son, "There's no reason to scold Jamie" (p. 26). This action seems an attempt to compensate for the animosity she feels toward him. In scene 1 of Act 2, Mary enters the living room and "one becomes aware that her eyes are brighter, and there is a peculiar detachment in her voice and manner" caused by the drug. Edmund has a fit of coughing and Mary "goes worriedly to him and puts her arm around him, "You mustn't cough like that. It's bad for your throat. You don't want to get a sore throat on top of your cold." She kisses him and "her tenderness makes him renounce" his suspicions. She goes on, "But I seemed to be always picking on you... Forgive me, dear. It's just that I want to take care of you" (p. 58). But almost immediately she betrays her false motherly concern and exposes her real intention to go on with the drug no matter what the family says: "Yes, the only way is to make yourself not care" (p. 60).

From the point in the play when Jamie's suspicion of her relapse are confirmed at the end of Act 2, scene 1, Mary becomes totally incapable of maintaining a coherent behavior, keeping up her poses, or admitting that she has failed to keep away from drugs. She gives flat denials to Jamie's insinuations, "I don't know what you are talking about" (p. 63). In nervous excitement, she turns on him with accusations and resentment. But the next moment she forgives him with a "strange detachment" because "he can't help being what the past has made him" (p. 64). She finally flees from her son's accusing look in panic.
Mary's behavior becomes then characterized by contradictions between words and actions and by fluctuations between the reality and her world of defensive detachment caused bay the drug. Jamie explains this: "You can't talk to her now. She'll listen but she won't listen. She'll be here but she won't be here" (p. 78).

Sensing that she can't hide her relapse and regain the qualities she has lost by merely imitating them, Mary becomes increasingly revengeful and tyrannical so that she can defend her determination to achieve her dream-world and to ignore the family's

warnings that keep penetrating the wall she is trying to create around her. Signs of revengefulness appear early in the play when she insists that the men should stop suspecting her:

> Oh, I can't bear it, Edmund, when even you - ! (...Suddenly a strange undercurrent of revengefulness comes into her voice). It would serve all of you right if it was true! (p. 47)

Or later, when stubbornly insisting that the medicine she had Catheleen bring is for her rheumatism, she "turns on Edmund with a hard, accusing antagonism-almost revengeful enmity: I never knew what rheumatism was before you were born!" (p. 116). The more they insist that she recognizes the seriousness of Edmund's illness, the more obviously selfish and tyrannical she becomes. At the end of Act 3, Edmund is in desperate need that she acknowledge his illness and show love for him in concrete actions. Her reaction to a fact that does not conform with her wishes is first a violent denial, "No, I won't have it" (p. 119). Upon Edmund's complaints that she never really seemed to care for him, she responds with a "detached bullying motherliness: 'Now, now. That's enough! I don't care to hear because I know it's nothing but Hardy's ignorant lies'" (p. 120).

More important than her resentful and tyrannical remarks throughout Acts 1 to 3 are those which indicate her general dissatisfaction with her present life, the lack of an appropriate home, Tyrone's miserliness, her loneliness, and her failure as mother and wife. This dissatisfaction, when she is under the influence of drugs, makes her yearn all the more for her youthful years. In between her fluctuations, recollections of the past began to play an ever increasing role in her quest. These appear mostly in Act 3 when she evokes her family, her convent years, and the contradictory dreams she used to have. Through her romantic eyes, her home had been wonderful, her father noble, the convent days the happiest, her piano playing outstanding, her desire to be a nun truly sincere. But we may regard with reservation

her interpretation of that past as Tyrone warns Emund in Act 4: "You must take her tales of the past with a grain of salt" (p. 138). Her vision of the past is set against the background of a dark present: illusions she needs to make her life tolerable. The dreams are mere images of a time she was happy and adjusted, because she does not seriously believe in their true validity. That's why she interchanges them and says she "might" have become a nun or a pianist if she hadn't fallen in love. Mother Elizabeth already suspected Mary's true nature and the questionable sincerity of her religious vocation when she advised the girl to live a normal life to make sure that her desire to be a nun was not simply a work of her imagination. We realize that this dream of "innocence" she longs for is not in terms of "moral guiltlessness" as she supposes now. It has to do with the happy, carefree immaturity of youth. Tyrone gives the right focus to it when he remarks:

> And the idea she might have become a nun. That's the worst. Your mother was one of the most beautiful girls you could ever see. She knew it, too. She was a bit of a rogue and a coquette, God bless her, behind all her shyness and blushing. She was never made to renounce the world. She was bursting with health and high spirits and the love of loving. (p. 138)

Mary's dream of past innocence sharply contrasts with the cruelty of her present actions. The more tyrannical she becomes, the more she distances herself from her professed desirable aim and betrays her defeat in wanting to make reality conform with her wishes. Her recurring feeling of guilt for having become a "dope fiend" indicates that she is aware of the discrepancy between her intention and deeds. But the longing to return to her past has gained such power over her that she is close to madness. Then she decides to immerse herself completely in a narcotic dream, "I must go upstairs. I haven't taken enough" (p. 121). She will

make a last attempt to find her lost self and she is even prepared to sacrifice her family for its sake.

When Mary returns to the stage at the end of Act 4, she no longer attempts to hide her relapse because she is apparently cut off and protected from reality by the drug-induced illusions of her lost girlhood. Her face looks youthful with a shy smile: a "marble mask of girlish innocence" (p. 170). And she has with her the symbols she has kept of her vanished well-being and innocence: her piano-playing and her wedding gown. Also with her is her dream of becoming a nun. She identifies them as the source of her past happiness. Therefore, we understand that her drugged mentality fancies that, if she can re-create the outward conditions of that past world, its innocence and happiness should return. However, the delusion has given no cure to her longing. She is still in quest of what she has lost but she cannot bear the thought of such loss: "I can't have lost it forever, I would die if I thought that. Because then there would be no hope" (p. 173).

She has not found total immunity from reality, either.[13] Edmund's abrupt revelation that he has consumption breaks through the wall of her fog. She is terrified for a moment and has to give a command to herself to ignore it. Her last speech expresses her sudden awareness that she cannot forget that it is her marriage which separates her from what she longs for: "This was in the winter of senior year. Then in the spring something happened to me. Yes, I remember. I fell in love with James Tyrone and was so hape for a time" (p.176).

So in this final scene O'Neill dramatizes as irreconcilable the contrast between the youthful mementoes externally presented and the figure of the aging drugged mother who has failed to be what she should to her family. The whole picture shows the fatal disintegration: the young and the aging Mary are irremediably lost. The innocence of the young Mary can only be lamented over: "Look in my face. My name is Might-Have-Been; I am also called No More, Too Late, Farewell" (p.168). And the old Mary has found no comfort or redemption in the world of imagination she

6 - Edd Winfield Parks, "Eugene O'Neill's Quest," *Tulane Drama Review*, 4 (March 1960), p. 104.

7 - Chester C.Long, *The Role of Nemesis in the Structure of Selected Plays by Eugene O'Neill* (The Hague: Mouton & (o. N.V., Publishers,1968), p. 206).

8 - Eric Bentley, "A Touch of the Adolescent", in *What is Theatre?* (New York: Atheneum, 1968), p. 397.

9 - Jordan Y. Miller, "Myth and The American Dream: O'Neill to Albee," *Modern Drama*, 7 (September 1964), p. 190.

10- Lionel Trilling, "The Genius of)'Neill", in *O'Neill and His Plays: Four Decades of Criticism*, ed. Oscar Cargill, N. Bryllion Fagin and William J. Fisher (New York University Press, 1961), p. 296.

11- Falk, p. 185.

12 - Long, p. 208. Long stresses the point that Mary's escape into drug is "merely an extension of her prior retreat from the responsibility of maintaining her role of establishing the proper sort of matrix for the rearing of her children."

13- Long, p. 211. A different opinion is given by C.C. Long as to Mary's immunity in this scene: "It is Mary... throught the aid of the drug, who has something comparable to an aesthetic distance in relation to the discovery about herself... She is safe from the awful force of this knowledge, the effect of the drug having given sufficient insulation from the tragic fact of existence."

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THE HERO AND THE SOCIAL IN SAUL BELLOW'S WORK

Carmen Gago Alvarez

1 - INTRODUCTION

Our purpose is to analyse Saul Bellow's fictional world by researching the social in some of his works and through his heroes examine the problems that devastate modern man taking, for example, a middle-aged man displaced in a society that only values youth and success like Moses Herzog (1964) who escapes from a life of luxuries to find himself in the African wilderness, as Henderson the Rain King (1959), an experienced man who faces life coldly, as Arthur Sammler in *Mr. Sammler's Planet* (1969) and especially Joseph, the *Dangling Man* (1944) a man divided, who hides within himself trying — through his introspection— to find a possible solution for himself, who is too timid and sensitive to live in an absorbing and massifying society. Through the quartet family-religion-city-nature, much focused in Bellow's work we propose to find possible answers to a question:

"Which way or ways will modern man take?"

II- A glimpse of Bellow's thought through his heroes

Saul Bellow sees the problems of modern man by means of antithesis, as if the struggle for individuality were taking place in an arena, in which his heroes are entangled among feelings, so powerful and conflicting that makes them fight to the end, in the middle of ironies and complexities.

Bellow, in *Mr. Sammler's Planet,* watches the New York disordered humanity, the ugliness, the crime, the despair of a big city, hostile and gray. His main character, Arthur Sammler, does not move or gets angry, but is totally indifferent because he has already seen and known much about life, reflecting about the eventual destiny of his own species, with a brutified melancholy and also with a certain piety.

At the end, Sammler has to face the fact that neither death nor interplanetary flights, not even an holocaust, or the passion that assaults us daily can liberate him from a certainty: that human actions are pregnant of consequences....
Standing by his nephew's corpse, a man whose life has been considered as "normal" - a blend or mixture of acts of kindness and selfish purposes - Sammler pronounces an encomium:

> "He was aware that he must meet, and he did meet - through all the confusion and degraded clowning of this life through which we are speeding —he did meet the terms of his contract. The terms which, in his inmost heart each man knows. As I know mine. As all know. For that is the truth of it — that all know God, that we know, that we know, we know, we know."

Thus Sammler admits there is a covenant involved in human existence and a knowledge of the manner in which it must be kept. Sammler affirms and ennobles the attempts of the Herzogs and Hendersons to reconcile this awareness of human purpose with the errant, disconnected data of their personal lives.

> "Nobody truly occupies a station in life anymore. They are mostly people who feel they occupy the place that belongs to another by rights. There are displaced persons everywhere."

It seemes doubtless that Eugene Henderson's observation (*Henderson and the Rain King, 1959*) is a valid one in order to express a truth generally accepted in our epoch.

III - Man as an individual

Our history has been a constant succession of displacements on the level of our traditional social patterns: our unceasing complaining is the feeling of an anxious insecurity inside this same history.
Man as an individual, in Saul Bellow's work is a comic

victim of our society. If we focus Man through a sociological or psychological point of view, the problems created people and misplaced characters, grow more and more and press him down.
We may also say that last years events placed the burden of an unlimited liberty without the necessary and corresponding equilibrium for a possible option.
The average citizen has been liberated of his daily task of physical exercise: an abundant flux of traditionally accepted conveniences were prodigally thrown on him but even so, he finds himself displaced in the middle of them without having a reason or even a right to possessing it.
In a truly ironical way, man's new facilities and unlimited liberation increased the strain of his responsibilities, without adding almost anything to his scarce limits of control and strength.
Man feels pressed by an enervating sense of disarrangement, a continuous frustration that grows little by little, mixed now and then with sudden outbursts of violence.
Modern man's tensions are becoming almost irrational; it is a deep feeling of maladjustment that emerges as a stigma of our era, and not the historical events that had preceded it.
We suppose that Bellow has as a constant worry, the definition of what is viably human in modern life: what is creatively and morally possible for the displaced person that the man of our century feels to be.
The search for what is *exactly human* is like a diving into the depths of our contemporary "mysteries".

> "Who can be the earnest huntsman of himself when he knows that he is, in turn, a quarry?" asks Joseph, in *Dangling Man*.

Man is conscious of his limitations as human being through religious censorship, society or belief in an order that is independent, discovered in the natural processes. When the censorship or censor works in an effective way man may not feel happy but, at least, he has no difficulty in recognizing the subtle equilibrium between his rights and liberties. However, this does not happen in Saul Bellow's work.

IV - Religion and Family

Religion and family perform an important and ambiguous role in Bellow's work. In his first novel, *Dangling Man*, Joseph, the main character, who is waiting-to-be-drafted, is the spokesman for his author's rejection of any active adherence to a religious faith:

> "I did not want to catch any contrivance in panic", Joseph says." In my eyes that was a great crime... Out of my own strength it was necessary for me to return the verdict for reason in its partial inadequacy, and against the advantage of its surrender."

Twenty years later, Moses Herzog reluctantly confesses:

> "Evidently I continue to believe in God. Though never admitting it."

But this belief in God is merely an additional burden for Herzog and Joseph because it increases their suffering of shame or guilt, without giving even a feeling of comfort. Family and its constant presence is also an ambiguous factor in Bellow's fiction: his heroes are products of fairly sizable families and frequently one parent is dead or receives a pension from the government.

Bellow's heroes — when they reach maturity — tend to live apart from their brothers and sisters, to marry one or more times, and what is more interesting is that they are the ones who give an immense value to what a family really is.

These same heroes accept the obligations of marriage and fatherhood with reluctance but even so they worry about their children, struggling to understand them and improve their relationship with their wives; they search in the faces of relatives for family likenesses, giving vent to once-in-a-while seizures of emotion for those who are kin to them. Even so, they manage to evade attachment to their relatives and most intimate friends. They isolate themselves as Joseph, who spends most of his days alone while his wife, Iva, works at the Chicago Public Library.

Joseph recalls his youth in Montreal, in his St. Dominique Street with such intensity, to conclude that there was "the only place where I was ever allowed to encounter reality."

In the same way, Moses Herzog discovers that his "heart was attached with great power," to the Napoleon Street of his boyhood. In other words, the idea of family has the same force as that of religion in Bellow's work. This idea penetrates in the hero's present even though it belongs to the past. The idea of family brings to memory a way of life in which personality did not seem to be fragmented and isolated; in which men were integrated parts of a whole, able to share their griefs and joys spontaneously and directly, instead of carrying them as if they were burdens on their backs.

But more than a memory, family also represents an unattainable pattern of moral obligations. Yesterday's "adjusted child" has become the father of the displaced man of today and this same child finds this man responsible. Joseph, in *Dangling Man* with other Bellow heroes aims at a dignity but, when he is almost reaching it, he rushes to mock at his own effort to reach this same dignity. Joseph is a victim of his own moral sense of right and wrong. This self-evaluation will find him lacking in the values he has established as worthwhile standards. For this reason, all Bellow's heroes are like Joseph, "apprentices in suffering and humiliation." This does not mean that he, or any other hero of this novelist actually resigns himself to suffering because Joseph tries on and on to ascend, to find a way out. His heroes ridicule their defeats with irony and are always ready to face the next combat with all their possible might.

We may also feel a difference in quality between Man and the other creatures of nature; man is man: a blend of docility and animality. Man is the creature who creates himself and his vision is historical and self-conscious.

V - The City versus Nature factor

Joseph, in *Dangling Man* "possesses the breeding and orientation" of a great metropolis citizen. This is common to other Bellow's heroes. In the city, they feel

totally at ease, but visit zoos and aquariums, know trees and flowers, read about marine life and insect life feeling an almost sensuous pleasure in this return to nature. But nature remains always distanced — a show— for the Bellow hero, and as Herzog confesses: "I am a prisioner of perception, a compulsory witness". And the most appreciative witness can never entirely participate in what he is witnessing, for in order to do that, he would have to possess "pure, original eyes" to reach this level.
Nature, therefore, proportionates a sensation, not a "truth" to the urban man.

VI - Dangling Man as pattern

Joseph - because we have concentrated ourselves more on this character - is a mixture of modern man and comical sufferer. He is Jewish, an avid reader with an erratic memory for passages of moral exhortation, as Rovit says, always oscillating between "seizures of narcotic dullness" and an enormous yearning inside:" I want!"
Joseph is terribly alone and afraid; he strives incessantly for dignity and to impose a moral attitude to his living. Joseph is hyper-conscious of the limitations of reason but will not subdue to unreasoning. He lives in a conscious introspection, selfish by avoiding everything that may interfere with his attitude in face of life and society.
Joseph does not want to get involved in what does not concern him and his mind transmits us a conflicting and tortured sensation of suffocation.
In *Dangling Man* we find - to emphasize the hero and his restricted world - Mr. Vanaker a character who, every time he goes to the toilet, leaves the door wide open, who steals Joseph's socks, Iva's perfumes, who throws bottles out of his window. Vanaker is grotesque, and as static as Mr. Almstadt, Joseph's father-in-law.
Why is it so? We logically assume that it is to increase the impact of the tedious common place in which Joseph exists: the same words, the same acts, always the SAME.

The thing which leads Bellow's hero to despair is the knowledge that, being the way he is with his intellectual self-awareness what is left is only self-ridiculing, his main means of expression. Joseph finds himself in the discovery that he had believed in his own docility, piously believed in it. He vaccilates and fears, imprisoned in this fear and this vaccilation as a means of self-protection. To dangle uncommitted seems to be the only alternative for Joseph, Herzog, Henderson, Leventhal.

VII - Conclusion

Saul Bellow's hero lives in an eternal contemplation — he is a theoretikos — uncompromising, an almost rejection to religion, society, family and love. The hero is impotently turned to himself, to his bitter verifying that people can be free now but his freedom does not have any "content".
Joseph thinks of a limited possibility of finding a escape, a seeming alienation." The real world is the world of art and thought", writes a friend to Joseph." There is only one wortwhile sort of work, that of imagination."
Having accepted the premise of a "world made of art and thought", he would have belied a deeper truth; that man is a "throb-hearted character", a "strange organization", that will eventually die, a "most interesting animal" who sometimes feels an "idiot joy", with an immense integrity to escape the systems of thought or fantasying that would deny his position in this world.
Joseph, like Bellow's other heroes, accepts despair as a basic reality of human existence, maybe the sole reality; he deviates it through laughter, transforming despair into something that becomes a semi-equivalent of hope. He does not conform to the kind of life that is offered to him, a colourless life squeezed between birth and the fatality of death, in a constant and exhausting self-analyzing, counting drop by drop the happiness that is given to him, always counting with the reversal.
We think that Bellow, when creating his heroes, managed to focus the condition of modern man more through the

pathetic than the tragic, because of the writer's immense humanity, we suppose...
The man of our century carries a BEING ready to collapse, dangling between the world of art and thought and the dehumanizing, the robotizing, dragged by a brutal animality which menaces to suppress the very concept of humanity in his path.
This is — in our opinion — what Bellow tries to convey in his work.

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ROBERT LOWELL'S "DROPPING SOUTH BRAZIL": AN ANALYSIS

Maria Helena de Souza

Walking and walking in a mothy robe, 1
one finger pushing through the pocket-hole, 2
I crossed the reading room and met my soul, 3
hunched, spinning downward on the colored globe. 4
The ocean was the old Atlantic still, 5
always the swell greened in, rushed white, and fell, 6
now warmer than the air. However, there 7
red flags forbade our swimming. No one swam. 8
A lawless gentleness. The Latin blonde, 9
two strips of ribbon, ripened in the sun, 10
sleeping alone and pillowed on one arm. 11
No competition. Only rings of boys 12
butted a ball to keep it in the air, 13
in the inland, people starved, and truck, and died 14
unhappy Americas, ah tristes tropiques! 15
and nightly in the gouges by the tide, 16
macumba candles courted Yemanjá, 17
tall, white; the fish-tailed Virgin of the sea, 18
corpse like with calla lillies, walking 19
the water in her white night gown. "I am falling. 20
Santa Maria, pray for me, I want to stop, 21
but I have lost my foothold on the map, 22
now falling, falling, bent, intense, my feet 23
breaking my clap of thunder on the street."[1] 24

In order to achieve its specific objectives, literary criticism operates according to a process of interaction involving both that which the material itself reveals and the devices of a system of literary criticism. In spite of the system's comprehensiveness, there is always a methodological delimitation imposed by the work itself and by the critic's knowledge, intuition and reaction to the work.

The first function of criticism is to serve as "mediator between the work and the reader"[2] and for this

purpose, the critic is one who finds in literature the principal material of work. This involves not only reading for pleasure but also the repeated reading, the use of a methodology and regular discipline in order to achieve his goal.

Since it is in the practical work that the critic improves himself, we shall use the poem "Dropping South: Brazil "as material for our present analysis. But before getting involved in it we will begin with some general comments on Lowell's poetry.

Robert Lowell's poems are varied in technique as well as in theme; nevertheless, there is a common aspect central to all of them. Even he himself expresses this in an interview to Frederick Seidel: "... what made the earlier poems valuable seems to be some recording of experience and that seems to be what makes the later ones."[3]

Lowell has always shown a great concern for the past and, to a certain extent, this past interpenetrates the present through historical and biblical references or through ordinary personal experiences. Tradition and experimentation appear in his poems illustrating his view of the world - a world where there are conventions to be adhered to and to be broken.

Louis Untermeyer places Lowell among Karl Shapiro, Elizabeth Bishop, Stanley Kunitz, Randall Jarrell, Theodore Roethke, Richard Wilbur, Anne Sexton, S.D.Snodgrass and Ruth Stone as forming the group of Neo-Stylists, revealing some common characteristics such as: "... formal but rich in imagination, strictly disciplined but never discarding passion and the magic which lifts poetry above the most painstaking and thoughtful verse."[4]

The poem "Dropping South: Brazil" seems to result from recollections of the poet's visit to Rio de Janeiro. In this poem, Robert Lowell succeeds in capturing features as well as something of the spirit of the country. Here his experience is transmuted by an imagination that creates with formal exactness. We intend to examine the poem in detail, beginning from its general structure, then analyzing each part observing

the distinct aspects of each and its relation to the whole. By this method we will discover the devices used by the poet in the elaboration of the poem.

"Dropping South: Brazil" appears to be a monoblock. However, three main sections can be easily distinguinshed, corresponding to moments of introspection (the first and the third) and extroversion (the second): the first, from the first to the fourth line; the second, from the fifth to the twentieth line; the third, from the twenty-first to the twenty-fourth line. Throughout the poem form and content are combined in a very expressive way.

The first section is formed by a quatrain, presenting alliterations and images, marked by the rhyme scheme "abba" and separated from the second part by punctuation.The subject of enunciation communicates to the reader great anxiety and depression, made evident by the repetition of "walking". The way the subject is dressed reveals his carelessness for worldly things: "a mothy robe/ one finger pushing through the pocket-hole." His exterior matches his interior in an inquiring posture of one who searches for meaning in life:

> Walking and walking in a mothy robe
> one finger pushing through the pocket-hole
> I crossed the reading room and met my soul,
> hunched, spinning downward on the colored globe.

The necessity the subject has of freeing himself and of perceiving an interior disposition is accomplished by the exteriorization of himself, making the subject of enunciation a lyric subject.[5] The images suggested both by the action and appearance of the subject are combined symbolically in man's body and soul. These images reach a metaphorical dimension in the last line of the first section of the poem, when the subject - a "globetrotter" (?) - leaves his secluded room to enter the world. However, it is significant that his act is less motivated by the pleasure of a visit than by the dejected state in which he finds himself. This is made explicit by his way of dressing and by the ambiguity found in "hunched, spinning downward on the colored

globe". Such ambiguity serves to emphasize the existing conflict for "hunched" and "spinning downward" may refer to "I" and to "soul" individually as well as to the unity of these two. When the word "globe" appears, ambiguity increases, for we have the exteriorization of the interior movement.

The poet uses the technique of juxtaposition or montage in connecting the three sections of the poem, as well as several times within the second section. There is a shift from the personal and subjective point of view of the first part to an objective one in the second. There is also a transition from the "colored globe" to a specific location, that is, the transference from an imaginary place to a real one. The title reveals that place, a country: "Dropping South: Brazil".

The second section starts in a narrative tone and is followed by the juxtaposition of a series of visual images. What does the subject present? First, the Atlantic, by which the beach is reached. In fact, in an objective perspective the lyric subject sees himself on a Brazilian beach where the waves break violently and beautifully, transmitting a cinetic and visual image:

> The ocean was the old Atlantic still,
> always the swell greened in, rushed white,
> and fell, now warmer than the air.

The next image containing the "red flag" suggests something of the culture of the country which, on one hand, broadens its social limits, and, on the other hand, restricts them, in an absorption of the subject who spontaneously lets himself be absorbed by the conventions of a public place of leisure.

> However, there
> red flags forbade our swimming. No one swam.
> A lawless gentleness.

The subject is attracted by a blonde on the beach, who suggests a world of artificiality as well as of surprise, for many foreigners think of Brazil as being a country of brunettes and mullatoes. The scene

of the blonde lying down on the beach near where the boys are playing ball provides images of ordinary facts which reflect an unconcerned world. However, the ambiguity of "No competition", inserted between the elements in the scene, seems to extend its meaning into the next scene, which is simultaneous and reveals a diverse world of "people who fight and starve". The images convey on the whole a chaotic and sad situation which is not unique to any one country, but rather common throughout the "Americas" as reflected when the poet quotes the expression used by Lévi-Strauss: "unhappy Americas, ah tristes tropiques!"[6]

> A Latin blonde,
> two stripes of ribbon, ripened in the sun,
> sleeping alone and pillowed on one arm.
> No competition. Only rings of boys
> butted a ball to keep it in the air,
> while inland, people starved, and struck and died—
> unhappy Americas, ah tristes tropiques!

Now the subject is back to the beach; however, the time has changed: it is night and lighted candles can be seen in praise of Yemanjá. The catholic-fetishism-syncrestism present in Brazil in all levels of society evidenced in music, literature and art in general appears here as a significant cultural element. The figure of Yemanjá is enveloped in mystery, legend, romanticism and, according to folklore, she is connected with the cult to the "Virgin Mary" of the Catholics.

> and nightly in the gouges by the tide,
> macumba candles courted Yemanjá.
> tall, white, the fish-tailed Virgin of the sea,
> corpselike with calla lillies, walking,
> the water in her white night gown. I am falling.

This part of the poem is of great imagistic effect: alliterations and cumulative vowels and consonants as in "nightly", "tide", "white", "macumba candles courted Yemanjá" and "corpselike with calla

lillies, walking", along with the rhythm produce an onomatopoeic effect - the beating of the drums in "macumba" and, in the last lines the gliding of the virgin of the sea on the water. Besides the acoustic-visual effect transmitted, these lines serve as a preparation for the last section of the poem: all the mysticism that envelops the virgin, suggested here, is used as a transition to a religious awakening which is expressed by the subject's invocation to "Santa Maria".

> Santa Maria, pray for me, I want to stop,
> but I have lost my foothold on the map,
> now falling, falling, bent, intense, my feet
> breaking my clap of thunder on the street.

These lines form a quatrain which completes the structure of the poem. The reader who has been following the "I" of the poet in his recollections, finds him now praying. The relation of this section with the first one gives unity to the poem. Besides the similarity between their general structure, there are other common elements which serve to emphasize their relationship. The reader finds "walking and walking", "hunched" and "globe" in the first section; and "falling, falling, bent" and "map" in the third one. Various elements contribute to the metaphorical force of this last section: the tone of prayer ("Santa Maria, pray for me..."); the selection of words ("foothold", "falling", "map", "feet", "street") and the expression "clap of thunder", as well as the enjambment formed by the last two lines ("... my feet/ breaking my clap of thunder"). All of these reinforce and broaden the meaning of the initial section. The anxiety the subject feels transcends his individual limits and becomes external with his prayer to "Santa Maria" which is proclaimed in Society with the "thunder" of his "clap".

In this exercise of criticism both the devices from a system of literary criticism as well as the intuition, knowledge and personal reaction of the critic to the work "Dropping South: Brazil" have been used. The critic does not claim this analysis to be final nor exhaustive but desires it to serve as a

mediation between the poem and the reader influencing him to do further analysis of and meditation on this and other poems.

NOTES

[1]LOWELL, Robert. "Dropping South: Brazil." in: _____. *Life Studies & For the Union Dead*. New York, Noonday, 1971. p. 62.

[2]SANTOS, Wendel. "A situação da Crítica". In:_____: *Crítica Sistemática*, Goiânia, Oriente, 1917. p. 21.

[3]SEIDEL, Frederick. "Robert Lowell. In: PARKINSON,Thomas. Ed. *Robert Lowell*. Englewwod Cliffs, Prentice-Hall, 1968. p. 24.

[4]UNTERMEYER, Louis. *Modern American Poetry*. New York, Harcourt, Brace & Word, 1969. p. 32.

[5]See HEGEL, Vorlesungen uber die Aesthetik III, Apud. HAMBURGER, Kate. *A Lógica da criação literária*. São Paulo, Perspectiva, 1975. p. 168-169. Original in German.

[6]LÉVI-STRAUSS, Claude. *Tristes Tropiques*. Paris, Plon, 1955.

[7]SELJAN, Zora A.O. *Iemanjá e suas lendas*. Pref. Jorge Amado. S. l. Record, 1967.

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AN EXCURSION IN THE VINEYARD OF LETTERS: THE VALUE OF USING MASTERWORKS OF ENGLISH LITERATURE IN THE TEACHING OF STUDENTS FOR WHOM ENGLISH IS A SECOND LANGUAGE

Michael Harold Smith

Abstract

Acting on the principle that literary masterworks represent treasures of an enduring beauty, I share with the reader some of the fruits of my work as a teacher of English at a university in the northeast of Brazil. To all my students, I offer literature as an excellent means of increasing their facility in the use of written English; but especially I stress the value of literature in itself, saying that by reading and contemplating the works of great writers, we increase our knowledge and strengthen our appreciation of beauty, while at the same time we increase our knowledge of human nature in breadth and depth. I further advocate the study of literature as a medium of international understanding, since such a study, by revealing the many qualities--both noble and base--held in common by people of differing cultural, social, religious, and political backgrounds, increases that sense of brotherhood in a shared humanity so desperately needed today. I comment particularly on experiences I have had in teaching three masterworks of English literature, each in its own way concerned with the wonder that is man. Oliver Goldsmith, in *The Deserted Village*, urges us not to lose sight of human values in the pursuit of material wealth; Lord Byron, in Canto I of *Don Juan*, depicts humorously, but nonetheless surely, the sorrowful wages of hypocrisy; and William Makepeace Thackeray, in *Vanity Fair*, portrays the emptiness of a life lived only for the sake of gaining higher and higher status and cut off from the special human concerns of home and family.

John Keats, that great poet whose life and works so eloquently proclain that youth can be a time of fulfillment and promise as well as of apprenticeship,has left us a particularly apt and concise comment on the value of beauty, which I feel justified in applying to masterworks of literature:

> A thing of beauty is a joy forever:
> Its loveliness increases; it will never
> Pass into nothingness; but still will keep
> A bower quiet for us, and a sleep
> Full of sweet dreams, and health, and quiet
> breathing.[1]

Having acted on the principle that literary masterworks represent treasures of an enduring beauty such as keats describes, I am satisfied with the fruits of my work during the years (since January, 1977) that I have been teaching at the Universidade Federal da Paraíba, located in the coastal city of João Pessoa, capital of the northeastern Brazilian state of Paraíba. My students, both at the undergraduate and graduate levels are themselves teachers; and I have been gratifield by the results of my teaching English literature, even to those students whose chief interests are language and linguistics. To all my students, I offer literature as an excellent means of increasing their facility in the use of written English; but especially I stress the value of literature in itself, saying that by reading and contemplating the works of great writers, we increase our knowledge and strengthen our appreciation of beauty, while at the same time we increase our knowledge of human nature in breadth and depth. I further add that literary masterworks, as well as the truly great products of all arts, demonstrate in the first place a profoundly strong and sensitive appreciation of the beauty, nobility, and magnificence of mankind, combined with a powerful, broad, and deep imaginative vision and a skillful command of the means by which that vision can be most precisely expressed. My position as a teacher of English in Brazil provides me with yet another reason for advocating the study of

literature: such a study, by revealing the many qualities —both noble and base—held in common by people of differing cultural, social, religious, and political backgrounds, increases that sense of brotherhood in a shared humanity so desperately needed today.

These reasons just offered for the teaching of English literature to students whose first language is not English may seem rather weighty, but, in fact, my experience has amply justified Sir Philip Sidney's remark in his *An Apology for Poetry*:

> Now therein of all sciences (I speak still of human and according to the humane conceits) is our poet the monarch. For he doth not only show the way, but giveth so sweet a prospect into the way, as will entice any man to enter into it. Nay, he doth, as if your journey should lie through a fair vineyard, at the first give you a cluster of grapes, that, full of that taste, you may long to pass further.[2]

Great literature, in other words, is fun; and those teachers who keep the study of literature from becoming an onerous chore do good service in the cause of letters. Continuing his discussion of the pleasurable aspects of the work of the poet (by which term he refers to creative writers in general), Sidney further elaborates:

> He beginneth not with obscure definitions, which must blur the margent with interpretations, and load the memory with doubtfulness; but he cometh to you with words set in delightful proportion, either accompanied with, or prepared for, the well-enchanting skill of music; and with a tale forsooth he cometh unto you, with a tale which holdeth children from play, and old men from the chimney corner.[3]

This pleasurable part of literature, however, important though it be and something which the teacher does well never to forget, is not the whole story. Great literature

will indeed always please; but it also teaches, and, as Sidney adds, "doth intend the winning of the mind from wickedness to virtue."[4]

What success I have achieved in teaching English literature to other teachers whose first language is not English is chiefly due to my adherence to the ideas just described. My firmest belief on the matter is that great literature is both pleasurable and instructive; this idea is at least as old as Horace, but that is no reason that it should be ignored. Although I have taught quite a few works of English literature, I would like to limit my subsequent remarks to three which I have taught with particular success: Oliver Goldsmith's *The Deserted Village* (1770); Lord Byron's *Don Juan* Canto I (1819); and William Makepeace Thackeray's *Vanity Fair* (1847).

Goldsmith's *The Deserted Village* is not an especially easy poem to teach to students whose first language is not English; it is written in the neo-classic tradition in heroic couplets, in a markedly "poetic" language, and with some obscure allusions which make necessary the use of an annotated text. These difficulties, however, though real, are by no means insuperable; and once they are overcome, the poem appears as a surpassingly beautiful description of a vanished rural scene combined with a strong warning against the dangers of a materialism which is all too eager to sacrifice the simple joys of the many for the superfluous luxuries of the few. In teaching this work, I do not neglect the prosody; it is important that students know about the neo-classic tradition and that they know about such mechanical aspects of poetry as rhythm and meter. Such instruction, however, need not be a dry exercise; and a poem as beautiful as *The Deserted Village*, with its graceful rhymed couplets of iambic pentameter, provides a happy occasion for the teaching of prosody. I might add here that my observation has been tath prosody — rhythm, meter, feet, etc. — is not much taught

today, and I think this a shame because it deprives the students of an important dimension of poetic appreciation —the musical: Edgar Allan Poe, in fact, has defined "the Poetry of words as *The Rhythmical Creation of Beauty*."[5]

After considering the prosody of *The Deserted Village*, I turn to Goldsmith's use of similes. Two especially beautiful examples of the simile occur in the poet's reminiscence of the village preacher. In the first of these, the preacher's work of exhorting his flock to be worthy of their higher nature is likened to the efforts made by a parent bird teaching its little nestling to fly:

> And, as a bird each fond endearment tries,
> To tempt its new-fledged offspring to the skies,
> He tried each art, reproved each dull delay,
> Allured to brighter worlds, and led the way.[6]

In the second of these similes, the great spiritual strength of the preacher is compared to the majesty of a high mountain, whose peak basks in radiant sunlight regardless of the storms that may occur near its base:

> To them [his parishioners] his heart, his love, his griefs were given,
> But all his serious thoughts had rest in Heaven.
> As some tall cliff that lifts its awful form,
> Swells from the vale, and midway leaves the storm,
> Though round its breast the rolling clouds are spread,
> Eternal sunshine settles on its head.[7]

These beautiful similes provide excellent examples of a poetic device happily wedded to content.

Turning from the poet's reminiscence of happier times to his anguished criticism of a present that is too forgetful of its real wealth, we find another simile so intricate that it might be better termed a conceit, yet generated so naturally from the poet's thought that there seems nothing of the artificial about it:

> As some fair female unadorned and plain,
> Secure to please while youth confirms her reign,
> Slights every borrowed charm that dress supplies,
> Nor shares with art the triumph of her eyes:
> But when those charms are past, for charms are frail,
> When time advances, and when lovers fail,
> She then shines forth, solicitous to bless,
> In all the glaring impotence of dress.
> Thus fares the land, by luxury betrayed;
> In nature's simplest charms at first arrayed;
> But verging to decline, its splendors rise,
> Its vistas strike, its palaces surprise;
> While scourged by famine from the smiling land,
> The mournful peasant leads his humble band;
> And while he sinks without one arm to save,
> The country blooms— a garden and a grave.[8]

This simile, touching as it does so directly on the poem's central theme, provides a fine opportunity for the teacher to show how the various mechanical aspects of poetry can work harmoniously with the poet's meaning. I might further remark that my students in the northeast of Brazil find *The Deserted Village* in general, and the passage just cited in particular, especially timely, since the problems attendant upon Brazil's present rapid industrialization—with the consequent moving of many people cities—are foreshadowed in the scenes sketched in Goldsmith's poem.

Canto I of Byron's *Don Juan* has also been very well received by my students. As with my treatment of *The Deserted Village*, so too in the study of *Don Juan* the prosody of the work is not neglected, and the students are led to appreciate the charm and liveliness of the *ottava rima* stanza. The *joie de vivre* manifest in Byron's style and the humor of his story are always enjoyed, and in Brazil's Latin culture, the Spanish customs of the setting of Byron's masterpiece add to the students' appreciation of the work.

There is, of course, a serious edge in Byron's masterpiece. Byron detested cant and hypocrisy, and much of Canto I details the sad consequences of hypocritical actions; Byron is especially severe in sketching the unhappy outcome of loveless marriages. We have two such unions in Canto I: that of Juan's own parents, Don Jose with Donna Inez; and that of Juan's lover, Donna Julia, with her husband, Don Alfonso. The whole story, however, is told with such grace and humor that we are scarcely aware of the serious side. Brazilians especially can appreciate the humor in such lines as these:

'Tis a sad thing, I cannot choose but say,
And all the fault of that indecent sun,
Who cannot leave alone our helpless clay,
But will keep baking,broiling,burning on,
That howsoever people fast and pray
The flesh is frail and so the soul undone.[9]

As the story progresses, Donna Julia falls in love with the sixteen-year-old Juan, and the two become lovers; but not before Donna Julia puts up a brave spiritual struggle to remain true to Don Alfonso:

Poor Julia's heart was in an awkward state;
She felt it going and resolved to make
The noblest efforts for herself and mate,
For honour's, pride's, religion's, virtue's
sake. sake.
Her resolutions were most truly great
And almost might have made a Tarquin quake.
She prayed the Virgin Mary for her grace,
As being the best judge of a lady's case.[10]

Donna Julia's prayers, however, seem not to reflect her own desires:

She vowed she never would see Juan more
And next day paid a visit to his mother
And looked extremely at the opening door,
Which by the Virgin's grace,let in another.
Grateful she was and yet a little sore.
Again it opens, it can be no other.

'Tis surely Juan now. No, I'm afraid
That night the Virgin was no further prayed.[11]

Even after this visit, which one would think would have forced her to face up to her feelings, Donna Julia continues to deceive herself by thinking that her love for Juan is only spiritual:

And then there are such things as love divine,
Bright and immaculate, unmixed and pure,
Such as the angels think so very fine,
And matrons who would be no less secure,
Platonic, perfect, 'just such love as mine'.
Thus Julia said and thought so,to be sure.
And so I'd have her think, were I the man
On whom her reveries celestial ran.[12]

This struggle within Donna Julia is beautifully depicted by a Byron who thought that if one were not true to one's instincts, then those instincts would take revenge. Indeed, Donna Julia's fight against her love for Juan is a losing battle. The story is well known. Julia and Juan become lovers, are discovered by Don Alfonso in a magnificently comic scene; and the outcome is that Juan is sent on his travels, while the divorced and disgraced Julia is sent to a convent, where, presumably, she will have a lifetime of that spiritual love, "Such as the angels think so very fine."

The chief objection that might, with some justice, be raised against teaching Thackeray's *Vanity Fair* to students for whom English is a second language is the book's length—approximately eight hundred pages. The work's richness in character and incident, however, is so great that the objection of length should be overborne. Indeed, *Vanity Fair*, once begun, is a difficult book to stop reading, so interesting are the characters and so steadily moving is the action of the plot. As Byron hated hypocrisy, so Thackeray hated snobbishness, and *Vanity Fair* offers a multifaceted

treatment of how a worship of high social standing undermines all nobler values. The most fascinating aspect of the book, to be sure, is the character of Becky Sharp, and only slightly less interesting is the question of Thackeray's attitude toward Becky.

Becky Sharp and Amelia Sedley and Thackeray's attitude toward them as the novel progresses have provided my students with much material for comment. My usual practice is to assign successive chapters to different students who are asked to report to the class on the material. These reports have consistently been of high quality and have generated good discussions.

Much of the richness of the book comes from Thackeray's ambiguous attitude toward Becky. Nominally, Becky is the "bad" character, while the devoted Amelia Sedley is the heroine--if a work subtitled "A Novel without a Hero" may be allowed to have a heroine. Yet, in spite of this supposed polarity, the reader's sympathies lie largely with Becky from the moment she throws the dictionary out the carriage window with the remark, "So much for the Dixonary; and, thank God, I'm out of Chiswick."[13] She is a poor girl who must make her own way in the world, and she makes the most of her opportunities, moving geographically through Europe, and socially up to an audience with King George IV, though this progress is at the expense of husband and son. Thackeray's satirical comments on Becky's movements, sincere though they obviously be, cannot altogether hide what the reader feels to be the author's lurking admiration for what, after all, is one of the great characters in literature.

I earlier remarked that the study of literature can increase that sense of brotherhood in a shared humanity by showing how similar people are in spite of accidental differences. These three works just discussed each in its own way concerns itself with the wonder that is man. Goldsmith, in *The Deserted Village*, urges us not to lose sight of human values in the pursuit of material wealth; Byron, in Canto I of *Don Juan*, depicts humorously, but nonetheless surely, the sorrowful wages

of hypocrisy; and Thackeray, in *Vanity Fair*, sketching his characters and scenes on a vast canvas, portrays the ultimate emptiness of a life lived only for the sake of gaining higher and higher status and cut off from the special human concerns of home and family. Through these and other masterworks of literature, we can come to that realization so eloquently expressed by another great writer, Herman Melville, in *Moby-Dick*:

> Men may seem detestable as joint stock-companies and nations; knaves, fools, and murderers there may be; men may have mean and meagre faces; but man, in the ideal, is so noble and so sparkling, such a grand and glowing creature, that over any ignominious blemish in him all his fellows should run to throw their costliest robes. That immaculate manliness we feel within ourselves, so far within us, that it remains intact though all the outer character seem gone; bleeds with keenest anguish at the undraped spectacle of a valor-ruined man.[14]

NOTES

1 - John Keats, *Endymion*, I, 1-5, in *The Norton Anthology of English Literature*, ed. M.H. Abrams et al., 3rd ed. (New York: W. W. Norton and Co., Inc. 1974), II,640-641.

2 - Sir Philip Sidney, *An Apology for Poetry* in *The Golden Hind: An Anthology of Elizabethan Prose and Poetry*, ed. Roy Lamson and Hallett Smith, rev. ed. (New York: W.W. Norton and Co., Ins., 1956), p. 285. This particular passage gave the suggestion for the title of this essay.

3 - Sidney, p. 285.

4 - Sidney, p. 285.

5 - Edgar Allan Poe, *The Poetic Principle*, in *Selected Poetry and Prose of Poe*, ed. and introd. T.O. Mabbott (New York: The Modern Library, 1951), p. 389.

6 - Oliver Goldsmith, *The Deserted Village*, in *The Norton Antology of English Literature*, ed. M.H. Abrams et al., 3rd ed. (New York: W. W. Norton and Co., Inc., 1974), I, 2409, ll. 167-170.

7 - Goldsmith, p. 2409, ll. 187-192.

8 - Goldsmith, pp. 2411-2412, ll. 287-302

9 - Lord Byron, *Don Juan*, ed. T. G. Steffan et al. (Harmondsworth, Middlesex: Penguin Books, 1973), Canto I, Stanza 63.

10- Byron, Canto I, Stanza 75.

11- Byron, Canto I, Stanza 76.

12- Byron, Canto I, Stanza 79.

13- William Makepeace Thackeray, *Vanity Fair: A Novel without a Hero*, ed. and introd. J. I. M. Stewart (1968; rpt. Harmondsworth, Middlesex: Penguin Books, 1977), Ch. ii (p. 46).

14- Herman Melville, *Moby-Dick; or, The Whale*, ed. and introd. Harold Beaver (1972; rpt. Harmondsworth, Middlesex: Penguin Books, 1977), Ch.xxvi (p. 211).

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THE COHERENCE OF THE ORACLE OF DELPHI IN *THE WINTER'S TALE*

Fredric M. Litto

Despite the apparently artificial insertion of the Oracle of Delphi in *The Winter's Tale*, I believe an excellent case can be made for its probability, its cynosure in the plot, and its ultimate importance in the poet's imagery.

In the nineteenth century, the critic Heinrich Bulthampt raised doubts about the effectiveness of the Oracle because it did not to his satisfaction escape becoming a *deus ex machina*:

> The speed with which Leontes, one of the most disagreeable men on God's earth, talks himself into a jealous madness, is certainly in the worst sense 'more than human!' ...Shakespeare reveals his boundless art in portraying elemental passion, then of a sudden he betrays the weakness peculiar to him in the dénouement. The mental conversion of Leontes, who has just called the Delphic Oracle a lie and a fraud, is accomplished in two lines! This is intolerable. A man who has been raving mad through three Acts cannot become sane in the twinkling of an eye; we do not believe it.[1]

The twentieth century critic Derek Traversi also finds this scene "scarcely convincing in any realistic sense."[2] The difficulty here seems to be one of defining that which is "realistic" in drama, and how it differs from that which is "realistic" in life.

Since all art objects (literature and drama included) are artificial, not natural, things, with parts put together by a maker, all that is necessary for a playwright to do to satisfy his audience's reasoning mind is to so arrange those parts as to make them convincing, or believable, or credible, if you will. The

test, then, of effective scenes cannot be one of "realism" as it is in life (i. e., based on common sense and ordinary or average experience), but rather one of "probability" — that within the realm of the possible is most likely to happen. And Shakespeare has taken great pains to assure that the audience will be convinced by the Oracle's message.

In the *Historie of Dorastus and Fawnia* (in earlier editions called Pandosto, the Triumph of time), by Robert Greene, the acknowledged source of Shakespeare's play, the King, after hearing the Oracle's message read aloud

> was so ashamed of his rashe folly, that he entreated his nobles to perswade Bellaria (Hermione) to forgive, and forget these injuries: promising not only to shew himself a loyall and loving husband, but also reconcile himself to Egistus, and Franion (Polixenes and Camillo)....[3]

And only while apologizing and abjecting himself does he receive the news that his young son has suddenly died, and further that his wife also has died as a result of the shock of her son's death. The change that Shakespeare has made here is a significant one: Leontes hears the Oracle's judgment, sweeps it aside as a falsehood, and in the very next line is repaid for his rashness by the news that his son has died. This overwhelming blow comes only *after* he has questioned the verity of Apollo's Oracle, and thus the power and might of the god in the play is reinforced and the Oracle validated. There is further confirmation of the Oracle's believability in another of Shakespeare's deliberate changes from his source in order to effect his coherency and probability. In Greene's works, the priest at the Temple of Apollo commands the representatives of the king not to presume to read the parchment until they come into the presence of the king, "unlesse they would incurre the displeasure of Apollo."[4] There is no mention made of seals or binding on the parchment. And yet Shakespeare, wishing to drive home the sacredness and strength of the god and his oracle, increases the convincingness of the message by stressing such specificity as the seals on the

message. His messengers are sworn to an oath:

> You have not dared to break the holy seal
> Nor read the secrets in't.
>
> *Cleo., Dion.* All this we swear.
>
> *Leontes.* Break up the seals and read.[5]

The most overt act on Shakespeare's part in creating a sense of believability about the Oracle is the episodic scene between the two nobles who are carrying the Oracle's decree back to Leontes (III, i). The scene at first appears superfluous and all too brief; but dramatically it is essential in that it meets the requirements of being itself probable and necessary to the action of the play, and, even more, it prepares probability and inevitability for the important trial scene to follow. Both the subject matter and the diction corroborate this function of the short scene. Cleomenes and Dion speak of the delicate climate, the sweet air, the beautiful temple of the Delphic Oracle, the place they have just visited, even though their trip there was one we might call in the nature of business rather than pleasure. And why does Shakespeare include this seemingly irrelevant discussion of climate and architecture? It is for no other reason than convincingness; it is proof to the audience that these men have indeed just been to the Oracle, that they are honest and sincere, and that, by consequence, the message they bring is none other than that true one given in judgment by the Oracle herself. The celestial and unearthly nature of the setting at Delphi is still with them (it "caught" them, as Dion says--III, i, 4) as we can see in their language: it is "cool and pellucid" as opposed to the "hot and twisted language of the paranoic world of Leontes" that had been seen immediately before.[6] Here is the soft and quiet scene following upon a climax for a change of emotional pitch and other reasons that Bradley tells us is so frequent in the structure of Shakespeare's plays.[7]

This contemplative diction not only reveals that the conversants have been to Delphi, but just as

well that "positive spiritual forces... are already in charge of the action."[8]

> "The climate's delicate..." reminds one of Banquo's description of Macbeth's castle--it is also a contrast to the growing darkness of the surrounding action. Then too the air was delicate, and an impression of holiness was associated with the king's arrival (here it is Hermione).[9]

Pressing this point further, we might note that there is a need for respect and seriousness in relation to the Oracle not only for reasons of probability, but as well for artistic unity in the Act.

> The oracle of Apollo is the axle on which this plays turns. Here too stage presentation is needed, for in the acting the oracle must be treated with all the marks of reverence and religious awe. When the sealed judgment of the oracle has been brought back, Hermione is indicted. It is an excellent trial scene, and full of excitement. Once Hermione is allowed to defend herself,she answers the charge with such impressive dignity that Leontes quickly becomes the defendant in his own action. She too appeals to the oracle. The judgment of the oracle is opened, and Hermione is decisively vindicated. Leontes has appealed to Divine judgment. Now he spurns the verdict, and is at once the victim of Divine wrath.[10]

To be sure, Cleomenes says that Delphi is an island--and this certainly is an error in geography. But as the matter is irrelevant to the action of the play, and as there are more serious geographical errors (Sicily...Bohemia) in the play, the problem is one of negligible worth.

As we have already seen, the power of Apollo has put Cleomenes and Dion in a "heavenly" spirit. Likewise, Apollo has punished Leontes after he denounced

his own child as a "bastard"--thereby committing the supreme offence against his paternity and the unity of the family.[11] The entire first half of the play is marked by the direct control over affairs by Apollo, and it is important to grasp the idea that it is he at work here, because in the second half his control is no less direct while references to him are more numerous but are veiled by associating events with the sun, his symbol. The dénouement of the play's first half may be explained, according to what has been said above, by the observation that

> ...Leontes is under the wrath of Apolo and divine justice is his enemy. The opposite of wrath is grace, and Hermione is associated throughout the play with the word grace.[12]

Apollo leads Leontes "first to the depth of degradation, through the public manifestation of his surrender to 'blood-impelled jealousy' (and) brings him finally to an understanding of his error, and so to repentance and the establishment of at least the preliminary conditions of reconciliation."[13] Since Apollo had to be the instrument to effect the dénouement of the first part--the punishment of Leontes and the proof of Hermione's innocence--Shakespeare had to build into his version of the tale sufficient belief in the Oracle, his communicator on earth.

This emphasis on Apollo is carried over into the second part of the play, most frequently in the imagery of the sum in Perdita's diction, in the fulfilling of the Oracle's prophesy that Leonte's daughter would be found, and in the assuagement of Polixenes overgreat anger (much as Leontes was calmed in the first part--though in Polixenes' case he is not punished because his sin against his family and against right reason is nowhere near as serious as was his friend's). Let it not be thought, however, that Apollo's influence is only one of retribution.

> The gods of Greece and Rome occur very frequently in the last plays of Shakespeare and are certainly more than mere embroidery. Apollo is the dominant god in *The Winter's Tale*, and his appearance in Perdita's speech is meant to quicken the reader to apprehend some unusual significance. He appears as the bridegroom, whom the pale primroses never know, but who visits the other flowers. Not to take the fertility symbolism as intendend would be a perverse act of caution. Perdita should be associated with them, as symbol of the creative powers of nature, physical fertility, and of healing and re-creation of the mind.[14]

Caroline Spurgeon's study of the imagery of the play in isolation from the other dramatic elements leads her to observe that though no one symbol occurs clearly and repeatedly, one is conscious of something more direct and subtle--not a picture, but an idea in the imagery. "The common flow of life through all things, in nature and man alike..."[15] and "The likeness between human and natural processes and characteristics, and on the oneness of rhythmical movement and law",[16] are some of the ideas she claims to find in the imagery of the play.

Not only is the imagery relating to Apollo significantly abundant in the second half of the play (after his strength, powers and interest in the affair have been demonstrated in the first half), but it is frequently significant in its own right. When, for example, Polixenes attempts to bully Perdita, he impresses her no more than Leontes had impressed Hermione. Perdita merely says:

> I was not much afeared; for once or twice
> I was about to speak and tell him plainly
> the selfsame sum that shines upon his court
> Hides not his visage from our cottage but
> Looks on alike. (IV, iv, 435-39)

Critic Northrop Frye finds in the above passage "a faint New Testament echo... but of course to Perdita the god of the sun would be Apollo, who does see to it that Polixenes is outwitted, though only by the fact that Perdita is really a princess."[17]

Again, consider the significant description of Perdita given by a servant to King Leontes before her entrance into his court:

> ...the most peerless piece of earth, I think,
> That e'er the sun shone bright on. (V, i, 94)

Perdita's patron at last receives recognition for his efforts. But a list of such allusions to Apollo in this play would be enormous, and it is not our purpose here to do more than establish the importance of the god as proof of the verity of the Oracle. For a more extended discussion of the fertility symbols connected with Apollo in this play the reader should consult Edith Sitwell's delightful collection of notes on the subject.[18] And an interesting exposition on the sun and nature symbolism is G.Wilson Knight's essay "Great Creating Nature."[19] Finally, Miss Spurgeon's discourse on Shakespeare's general use of the sun in his imagery is also enlightening.[20]

G.B. Harrison has extended the influence of Apollo even to the reason of Hermione's sixteen year concealment:

> How or why did (Paulina) keep Hermione concealed for sixteen years? "How" is not easily explained,but after all this is a "winter's tale." "Why" is clear. Paulina and all have seen that the god Apollo is now controlling the fate of Sicilia. He has vindicated Hermione, but he has also said that the King shall live without an heir until that which is lost is found. Leontes must therefore be kept away from Hermione at all costs. Paulina acts for the best as she sees it.[21]

The last evidence of an interpretative kind is the provoking observation by Harold Goddard that:

> It is appropriate that a play whose crisis involves Apollo and the Delphic Oracle should have its climactic scene take place in a chapel and sound a religious note.[22]

I think, then, that it is safe to conclude that the Oracle is an authentic and serious element in the construction of the play. Shakespeare obviously went to some lengths to provide probability for its convincingness, and he extended its influence into his imagery; and he thereby insured that the actions of its patron god, Apollo, in determining much of the course of the play's action would seem neither improbable nor ludicrous.

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2 - Derek Traversi, *Shakespeare: The Last Phase*, Stanford: Stanford University Press, 1954,p.133.

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4 - *Variorum*, p. 333.

5 - III, ii, 128-30.

6 - E.M.W. Tillyard, *Shakespeare's Last Plays*, London: Chatto and Windus, 1968, p. 76.

7 - A.C. Bradley, *Shakespearean Tragedy*, Cleveland and New York: Meridian Books, The Word Publishing Company, 1955 (first edition, 104) pp. 48ff. and 54ff.

8 - Traversi, p. 130.

9 - Traverso, p. 130.

10- G.B. Harrison, ed. *Shakespeare, The Cpmplete Works*, New York: Harcourt, Brace and Company, 1948, p. 1431

11- Traversi, p. 129

12. Northrop Frye, "Recongnition in *The Winter's Tale*", in *Essays on Shakespeare and Elizabethan Drama in Honor of Hardin Craig*, Richard Hosley, ed., Columbia, Mo.: University of Missouri Press, 1962, p. 239.

13- Traversi, p. 131.

14- Tillyard, p. 46.

15- Caroline F.E. Spurgeon, *Shakespeare's Imagery and What It Tells Us*, Combridge: at the University Press, 1961, p. 305

16- Spurgeon, p. 306.

17- Frye. p. 244.

18- Edith Sitwell, *A Notebook on William Shakespeare*, Boston: Beacon Press, 1948, pp. 204-7.

19- Leonard F. Dean, *Shakespeare: Modern Essays in Criticism*, New York: A Galaxy Book, Oxford University Press, 1961. Knight's essay: pp. 378-410. Or see the original in *The Crown of Like* (1947).

20- Spurgeon, p. 63

21- Harrison, p. 1432

22- Harold Goddard, *The Meaning of Shakespeare*, 2 vols. Chicago: Phoenix Books, The University of Chicago Press, 1951, II, p. 275.

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A MIDSUMMER NIGHT'S DREAM AS A FORESHADOWING OF SHAKESPEARE'S VISION OF REALITY

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INTRODUCTION

To regard *A Midsummer Night's Dream* as a mere lyric fantasy or to group it with the so-called "comedies of love," as though it presented the same structural and conceptual treatment of this theme as those plays, is to miss the particular kind of excellence which makes it one of the most important of Shakespeare's comic dramas.

More than any other play by Shakespeare, *A Midsummer Night's Dream* is a unique organism. It is not merely a romantic divertissement or a comedy about "love madness" (1). Rather, it embodies the peculiar vision of reality which is central to Shakespeare's work,

As Northrop Frye says, "what Shakespeare has that Jonson neither has nor wants is the sense of nature as comprising not merely an order but also a power, at once supernatural and connatural, expressed most eloquently in the dance and controlled either by benevolent magic or by a divine will"(2).

This essay is an attempt to demonstrate that *A Midsummer Night's Dream*, with all its elements of romance and "incredibility," is an illustration of this assumption. It consists of a brief analysis of the various "worlds" presented in the play. Also, it points toward the idea that in *A Midsummer Night's Dream* -- as in *The Tempest* a play it prefigures in many ways -- Shakespeare tries to eliminate the line of demarcation that separates "fancy" from "fact", thus suggesting that a total vision of reality must include both the world of "history" and the world of dreams.

Its ultimate purpose, then, is to throw some emphasis upon the peculiar characteristic which sets *A Midsummer Night's Dream* apart from both the earlier and the earlier and later comedies. This characteristic is

precisely the vision of reality which it shares with the "romances" and which accounts for its greatness and uniqueness.

I

A Midsummer Night's Dream is a set of complementary visions, each of them representing a self-contained world and a specific attitude towards love and reality in general. The first vision to be considered here is the one manifested in the portraiture of Theseus and Hippolyta.

The story of Theseus and Hippolyta, their courtship and union can be regarded as representing the victory of the Hellenic ideal of beauty and balance over the barbaric code of sensuality and extravagance, or, in other words, the supremacy of "harmonious control over brute impulse," as G.K. Hunter puts it (3).

In the world of Theseus and Hippolyta, everything is under the control of reason. Theseus has not only tamed the queen of the wilderness; he has also killed the Minotaurs of the unnatural passions (4). The present love relationship of the royal pair is then a "settled and rational state of loving" (5), which does not have to confront the hardships of passion and whose progress accompanies the most perfect and smooth of orders, that of nature itself:

> The. Now, fair Hippolyta, our nuptial hour
> Draws on apace; four happy days bring in
> Another moon: but, O, methinks, how slow
> This old moon wanes! she lingers my desires,
> Like to a step-dame or a dowager
> Long withering out of a young man's revenue.
>
> Hip. Four days will quickly dream away the time;
> And then the moon, like to a silver bow
> New bent in heaven, shall behold the night
> Of our solemnities.
>
> (*A Midsummer Night's Dream*, I, i, 1-11).

This attitude towards love--which may be regarded as a rational and judicial one--reflects the particular vision of reality one reaches only after overcoming the appeals and risks of romantic escapade(6). In fact, the world of Theseus, as C.L. Barber puts it, is a world where "the whole community is to observe a decorum of the passions" (7).

Looking at all these details, one might think that Shakespeare's intention is to present Theseus and Hippolyta's orderly world as the ideal reality. This, however, does not seem to be the case.

The statemental directness of Theseus' speeches in act I reveals both his dogmatism and the rigidity of the ideal of classical decorum he embodies. His composure and inflexibility in face of Hermia's disregard for his marriage law suggest a "godlike, almost inhuman freedom to do as one pleases in such creation"(8).

Theseus' attitudes, however, seem to be in perfect accordance with the atmosphere of the world in which he and Hippolyta live and move. If their world is the rational and judicial world of "Age (sic) standing in the way of Athenian youth" (9), it is also the supernatural world of Classical Antiquity, with monsters and demi-gods. The grandiloquent tone of Hippolita's and Theseus' speeches in the hunting scene in act IV brings home to us a world of extraordinary but unreal dimensions -- mixture of chivalry and mythology -- with its unique atmosphere:

Hip. I was with Hercules and Cadmus once
When in a wood of Crete they bay'd the bear
With hounds of Sparta...

The. My hounds are bred out of Spartan kind,
So flew'd, so sanded, and their heads are hung
With ears that sweep away the morning dew;
Crook-knee'd, and dew lapp'd like Thessalian bulls;...

(Cf. A *Midsummer Night's Dream*, IV, i, 116-130)

In brief, Theseus and Hippolyta are placed in a royal world of immeasurable scope, and there they stay "in graceful posture of power at rest, like antique statuary, larger than life size" (10), larger than reality itself.

II

Like Theseus and Hippolyta, Oberon and Titania are often regarded as allegorical characters, also representing Reason and Passion, respectively. However, it is not themselves, but their world, and particularly its "locale" and atmosphere, that stands in striking opposition to Theseus and Hippolyta's.

As it has already been demonstrated Theseus and Hippolyta live in the rational daylight world of Athens, where "things have to be defined before they can be accepted" (11). Oberon and Titania's province, however, is the romantic moonlight world of the woods, where things happen which cannot be comprehended by "cool reason." This world is also a self-contained world and, within its own framework, it is as orderly as Theseus'. Its order, however, is not the rational order which characterizes Theseus' Athens, with its coldness and objectivity as evidenced in the authoritative exactness of his sentences. Rather, it is poetic order, whose vagueness and fluidity cannot be expressed except through the metaphoric language of poetry:

Puck. How now spirit! whither wander you?

Fai. Over hill, over dale,
Through bush, through brier
Over park, over pale
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moon's sphere;
And I serve the fairy queen,
I dew her orbs upon the green.

(A *Midsummer Night's Dream*, II, i, 1-9)

Since the fairy world is one of mystery and dreams, its precise nature should necessarily remain shadowed. This is one reason why Shakespeare does not dwell on defining his invisible world and its creatures. What he emphasizes most is not so much their nature, as their role in the course of human affairs.

Although Shakespeare attributes to his fairies human emotions and limitations, he does not let them act like humans. If it were not so, Puck could never have exclaimed:

Lord, what fools these mortals be!

(*A Midsummer Night's Dream*, III, ii, 115)

This particular detail shows that *A Midsummer Night's Dream* foreshadows the scheme of Shakespearean tragedy, where fate has the full control of human destinies.

It could also be said that, however romantic, mysterious and benevolent the world of the fairies may be, its atmosphere is as extraordinary and unusual as that which surrounds Theseus' world. According to P.G. Phialas, "the world which romantic lovers in Shakespeare's earlier comedies had created through their fancy, the spirituality which they had attributed to their loved ones, the otherworldliness which they had seen in the angelic features of their ladies -- all these *A Midsummer Night's Dream* presents in the persons of the fairies in the enchanted woodland beyond Athens" (12). And as C.L. Barber puts it, "one might summarize their (the fairies') role by saying that they represent the power of imagination," or "the passionate mind's elated sense of its own omnipotence." (13)

III

The Pyramus and Thisbe playet, which is also a constituent part of *A Midsummer Night's Dream*, may be taken to represent a parody or satire of the excessively romantic and sentimental approach to love which earlier versions of the story had expressed. If considered as such, it provides a kind of counterpart to the Hermia-Lysander love story.

However, the incongruity of the actors

presenting it on the stage is even more important than the playet itself. Peter Quince's mechanicals, and particularly Bottom, represent a vision of reality which is as relevant to the total design of *A Midsummer Night's Dream* as both Theseus & Hippolyta's and Oberon & Titania's.

Theseus and Hippolyta's "aristocratic" attitude towards love and life in general illustrate the Apollonian world of balance and reason. Oberon and Titania, in their omniscience and invisibility, are symbolic of the Dionysian world of fancy and imagination. Bottom, on the other hand, may be taken to represent "immediate fact" (14). "In dealing with dramatic illusion, he and the other mechanicals are invincibly literalminded, carrying to absurdity the tendency to treat the imaginary as though it were real. They exhibit just be all-or-nothing attitude towards fancy...they do not discriminate between imaginary and real events, they are literal about fiction..."(15).

The most impressive illustration of Bottom's literalmindedness is presented in his adventure with Titania. By bringing together Bottom and Titania, Shakespeare succeeds in emphasizing the difference between the world of nature, in its most immediate and "realistic" aspects, and the world of romance and dreams. Far from being mere mechanical devices, the dialogues between Bottom and Titania (III, i, 132-206; IV, i, 1-48) as well as Bottom's monologue which closes the first scene of act IV (IV, I, 204-222), occupy a pivotal position in the structure of the play. They have most likely been contrived to present, lively and humorously, in the character of Bottom, the matter-of-fact world which stands in clear opposition to that of Titania and the fairies. For C.L. Barber, "Titania and he (Bottom) are fancy against fact"(16).

IV

The world of Shakespeare's Athenian lovers is the romantic world of emotion and imagination, to which the presence of the fairies, the jests of Puck and the atmosphere of May Day or Midsummer Eve give body and

background.

The first thing one is struck by in the young lovers' plot is their complete submission to the spells of the romantic world to which they have escaped. At the hands of Puck, they lose all capacity of distingulshing reason from infatuation (cf.II, ii, 111-122), and become mere puppets caught in a web of emotions.

Seen from the omniscient perspective of Oberon and Puck, the lovers cannot be anything but "fool mortals;" measured against the rational and mature standards of Theseus and Hippolyta, their emotions stop short only of madness. However, if one places them side by side with Bottom and the other mechanicals, they will appear to be in full control of their destinies. If the lovers' "innocence" is reduced to madness when compared to the maturity of Theseus, and to foolishness when viewed from the omniscient perspective of Oberon and Puck, it is raised to the status of virtue when contrasted to the mechanicals' complete ignorance of what their play is and of how it should be performed.

Furthermore, it could also be said that it is the Athenian lovers' plot which establishes the "comic structure" of *A Midsummer Night's Dream*. This structure is summarized by Frye as follows: "The action of comedy begins in a world represented as the normal world, moves into the green world, goes into a metamorphosis there in which the comic resolution is achieved and returns to the normal world"(17). The lovers' plot fits perfectly into this scheme, since they escape from the "normal" world of Theseus, go into the woods where they are reunited, and return to Theseus' Athens again.

The role of the forest here does not differ from that of Portia's castle in *The Merchant of Venice*, the forest of Arden in *As You Like It* and Prospero's island in *The Tempest*. It is a "region of metamorphosis, where in the liquid moonlight or glimmering starlinght, things can change, merge and melt into each other"(18), a place where some sort of resurrection occurs. Demetrius, for example, as soon as he awakes, becomes aware that there was something strange in his affection for Hermia and his rejection os Helena (cf. IV, I, 164-180). This simple awareness is sufficient to prove that the

emotional experiences he had during the strange night in the woods cannot be regarded as inconsequential extravagances or pure madness...

CONCLUSION

In *A Midsummer Night's Dream*, Shakespeare makes use of the juxtaposition of extremes, the structural device he often utilizes, both early and late in his career, for the purpose of indicating what critics call a "golden mean".

Before taking for granted that Shakespeare's "golden mean," in this play, coincides with the rational position of Theseus, as expressed in his famous speech in act V (cf. Act V, i, 2-22), one should but remember that it is Hippolyta, and not Theseus, who is given the final substantial remark in the first part of the first scene of Act V:

> Hip. But all the story of the night told over,
> And all their minds transfigured so together,
> *More witnesseth than fancy's images*
> *And grows to something of great constancy;*
> But, howsoever, *strange and admirable.*
>
> (*A Midsummer Night's Dream*, V, i, 23-27)

By placing Hippolyta's remark right after Theseus' speech, Shakespeare is most likely suggesting that Theseus' rational position does not represent the ultimate truth, and that the wanderings through the shapeless realm of imagination, which only "seething brains" can perform may be as significant as those in the realm of objective reality, which "cool reason" can easily "comprehend." This suggestion is reinforced in the closing lines of the play, in which Oberon, Titania and the fairies come into the palace to bring the blessings of fertility to the union of Theseus and Hippolyta, thus supplying it with the romantic flavour it lacks.

If one is taken aback by the fact that it is Hippolyta who is led to question the world of "cool reason," to which she herself belongs, he should but remember that she is also the one who ruled the "regne of Femenye..."

According to Horthrop Frye,"Shakespeare is moving toward a synthesis of the two worlds... This world of fairies, dreams, disembodied souls and pastoral lovers may not be a 'real' world, but, if not, there is something equally illusory in the stumbling and blinded follies of the 'normal' world of Theseus' Athens and its marriage law... Shakespeare endows both worlds with equal imaginative power, brings them opposite one another, and makes each seem unreal when seen by the light of the other" (19).

In fact, knowing that men live both in a world called "normal" and in an imaginary world they create out of their desires, Shakespeare affirms that "the world of dreams, the world poets and lovers create, is an aspect of our world in that it is a world wherein men long to be" (20), and that, therefore, it is as real as the so-called "normal" world. It seems that Shakespeare's world encompasses both dreams and actuality. It is a world in which reason and imagination are brought into some kind of unity.

If this particular world is not precisely defined in *A Midsummer Night's Dream*, it emerges from the total structure of the play. There is no profound "comic resolution" at the end. The comic resolution of *A Midsummer Night's Dream* -- if it has one -- is not a festive conclusion consisting in the establishment of a new "social order" through the integrative agency of love, as it is the case in *As You Like It*. It is a "detachment of the spirit, born of the reciprocal reflection of two illusory realities"(21).

This "detachment" may be taken to represent the creative process itself, the activity which leads man to the verbal universe of poetry, the "fictional reality," or, as Wallace Stevens calls it, the "supreme fiction," where his imaginative drives and rational potentials are finally unified in a satisfactory and indissoluble cohesiveness.

NOTES

1 - Ernest Schanzer, "A Midsummer Night's Dream," *Shakespeare: The Comedies: A Collection of Critical Essays*, p. 27.

2 - Northrop Frye, *A Natural Perspective: The Development of Shakespearean Comedy and Romance*, p.71.

3 - G.K. Hunter, "A Midsummer Night's Dream", *Shakespeare: Modern Essays in Criticism*, p.100

4 - Leon Emery, *La Vision Shakespearienne du Monde et de L'Homme*, p. 54.

5 - G.H. Hunter, *op.cit.*,p.100.

6 - Peter G. Phialas, *Shakespeare's Romantic Comedies: The Development of their Form and Meaning*, p.108.

7 - C.L.Barber, *Shakespeare's Festive Comedy*, p. 125.

8 - Idem, *ibid.*, p. 133.

9 - Idem, ibid., p. 102

10- G.K. Hunter, *op.cit.*, p.100.

11- Idem, ibid., p. 102

12- Peter G. Phialas, *op. cit.*, p.114.

13- C.L. Barber, *op.cit.* , pp. 140 and 132.

14- Idem, *ibid.*, p. 115

15- Idem, *ibid.*, p. 148-149, 150-151.

16- Idem, *ibid.*, p. 155

17- Northrop Frye, "The Argument of Comedy," *Shakespeare: Modern Essays in Criticism*. p. 85.

18- C.L. Barber, *op.cit.*, p. 133.

19- Northrop Frye, "The Argument of Comedy," p.88-89

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21- Frye, "The Argument of Comedy," p. 89.

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CONSIDERAÇÕES SOBRE A SÁTIRA ELIZABETANA

Sonia Zyngier

[1]"Penitent

> An itching scab, that is your harlot; a sore scab, your usurer; a running, your promoter; a broad scab, your intelligencer; but a white scab, that's a scald knave and a pander. But to speak truth, the only scabs we are nowadays troubled withal, are now officers."
> (III.ii.104-108)

"Mother

> Every part of the world shoots up daily into more subtlety. The very spider weaves her cauls with more art and cunning to entrap the fly."
> (I.i.140-141)

Críticas como estas são uma constante na obra de Thomas Middleton e na literatura jacobina em geral. Até o próprio título da peça de que fazem parte estas citações é um comentário mordaz sobre a época. Com o registro oficial de 4 de outubro de 1608, *A Mad World, My Masters* pertence ao gênero de comédia urbana que havia se tornado extremamente popular no começo do século 17. O teor realista e satírico destas comédias já podia ser evidenciado na poesia de Hall, Marston e Donne na década anterior. A temática gira em torno do oportunismo e das trapaças para obtenção de uma posição social "digna" através do dinheiro.

No fim do [2]reinado de Elizabeth I, passada a euforia do nacionalismo, do crescimento sócio-econômico, das grandes conquistas marítimas que marcaram este período áureo da história da Inglaterra, surgem inquietações quanto ao futuro do país. Quem sucederia a rainha idosa e sem her

deiros? Qual atitude seu sucessor tomaria nas questões internas (sobretudo nos conflitos religiosos) e na política de relacionamento com Espanha, França e Portugal? Esta tensão começa a refletir-se na literatura através do florescimento de obras satíricas.

A noção que os escritores elizabetanos tinham de sátira está ligada a uma confusão quanto a seu significado original. Etimologicamente, a palavra vem de *satura*, que significa tanto "cheio", "pleno", como também "uma mistura repleta de coisas diferentes". [3]Highet menciona *lanx satura*, "um prato repleto de primícias oferecidas aos deuses". Contudo, os elizabetanos soletravam a palavra com *y* (*satyre* ao invés de *satire*) partindo do conceito de sátiro (*satir*). Baseavam-se no teatro clássico, ou seja, na atitude que os atores tomavam ao vestir-se com peles para que, sob este disfarce, pudessem investir contra a sociedade e indivíduos sem sofrerem punições da censura. Portanto, os elizabetanos intitulavam-se *satyrists* e acreditavam que seu estilo deveria ser rude e áspero, como um "porco-espinho". [4]Puttenham explica a razão do disfarce:

> "... and besides to make their admonitions and reproofs seeme grauer and of more efficacie, they made wise as if the gods of the woods, whom they called *Satyres* or *Siluanes*, should appeare and recite those verses of rebuke, whereas in deede they were but disguised persons under the shape of *Sa-tyres* as who would say, these terrene and base gods being conuersant with mans affaires, and spiers out of all their secret faults: had some great care ouer man, & desired by good admonitions to reforme the evill of their life, and to bring the bad to amendment by those Kinde of preachings, whereupon the Poets Inuentors of the deuise were called *Satyristes*."

Outra origem nos é transmitida por [5]John Weever, em *Faunus and Melliflora or, the Original of our English Satyres*, onde explica como a ninfa Melliflora casou-se com Faunus, irritando desta forma Diana, que, como castigo, transformou o filho que Melliflora esperava em sátiro. Os descendentes deste teriam vindo da Itália para a Inglaterra com Brutus. Segundo Weever, estes sátiros elizabetanos atacavam tudo em volta soltando a cada verso gritos como porcos-espinho.

Na era elizabetana, considerada o Renascimento inglês, os clássicos foram estudados meticulosamente e suas obras consideradas modelos à serem não somente imitados como, se possível, suplantados em qualidade. Os versos satíricos de Lucílio, Pérsio, Juvenal e Horácio começaram a ser copiados. Por outro lado, os elizabetanos encaravam sátira em prosa como obra documentária, como, por exemplo, a obra de Nashe, representante da tendência popular de ridicularizar. Segundo êle, imitava um *tragicus Orator* baseando-se no estilo de Aretino.

Outra influência capital para o uso da sátira foi a Reforma da Igreja Anglicana e o surgimento das diversas seitas protestantes que levaram o indivíduo ao questionamento, obrigando-os a uma definição em relação às questões religiosas. Ao contrário do Anglicanismo, o Puritanismo (e principalmente as denominações Presbiteriana e Independente) rejeitava a posição de Elizabeth I como autoridade máxima da Igreja, preferindo um controle popular. Perseguições entre católicos e protestantes tornavam a situação religiosa bastante tumultuada. A grande maioria dos padres permanecia católica. [6]Lemonnier narra o que acontecia:

> "A religião pública tinha sido pervertida pelas alterações rápidas e sucessivas dos dois reinados precedentes... Por outro lado, a pequena minoria de clero protestante desagradava ao povo pela sua violência e sua avidez. Os

próprios cônegos tinham começado a pilhar os bens eclesiásticos, fazendo arrendamentos e cortando as madeiras. O casamento dos sacerdotes era un constante motivo de escândalo, acrescido ainda pelo fato de verem as esposas dos párocos utilizar os paramentos sacerdotais do antigo clero para fazer chapéus e vestidos. As cerimônias do novo culto descambavam em cenas de desordem nas paróquias em que os padres envergavam o traje que mais lhes agradava, enquanto os velhos altares eram escavados e a mesa da comunhão, muitas vezes, era uma tábua nua colocada sobre um cavalete. O povo, como é natural, não tinha muita religião e vinha à Igreja como quem ia a uma festa.[8]

Tudo era passível de crítica e isto levou os satiristas a assumirem o papel de pregadores, introduzindo na obra o propósito didático. A época é fértil em sermões, como os de Donne. Desta forma, a rima e o ritmo do verso satírico tornavam este o mais apropriado veículo.

Paralelamente, o renascimento da sátira coincide com a profissionalização da literatura. Quando a proteção dos senhores começou a escassear, os escritores perceberam a instabilidade de seu ofício e utilizaram a sátira como desabafo pessoal, por vezes caricato e violento. No decorrer do século 17 tornou-se mais sutil e elaborado.

Outro tipo de sátira empregada na época foi o epigrama. Ben Jonson não escreveu verso formal como Marston ou Donne. Sua veia satírica é encontrada nos epigramas e nas comédias urbanas, onde centraliza o ataque nos *humours* (obsessões, manias). Sua importância para o desenvolvimento da sátira inglesa é fundamental se considerarmos a influência que teve no período augustano, principalmente em Pope.

A forma epigramática era uma sátira curta, com a precisão de uma inscrição e a mordacidade de um dito espirituoso. Continha um tom moral mais leve e empregava um método de ataque menos impetuoso. Aquele que escrevia epigramas atacava desvios sociais menos graves.

No dizer da época, o satirista era o cirurgião que purgava a sociedade de suas doenças. Em *To Sir Voluptuous Beast*, Jonson critica a luxúria da vítima e o ataque já começa no nome atribuído. Marston vai mais além ao demonstrar a repugnância que sente por Grillus (epíteto dado por êle a Hall), que grunhe e cheira como um suíno[9].

Dentre os poetas satíricos, Marston é o mais pessimista.[10] Em A *Cynicke Satyre* (sátira VII, livro II), Diógenes, falando pelo poeta, demonstra profunda tristeza pelo homem ter perdido a razão. A dicotomia razão/sentido havia sido acentuada pela Reforma, que enfatizava a razão como traço distintivo da condição humana. Assumia ele próprio o papel do inconformado (*malcontent*), tipo encontrado em várias peças teatrais da época. Não apresentou em sua obra um posicionamento definido perante a problemática da época. Atacava de maneira indiscriminada. Jonson, ao contrário, tinha idéias formadas e definidas. Reconhecia os vícios da sociedade e assumia uma postura moralizante.

A intenção de Jonson é a de ridicularizar os tipos sociais e fazer rir a platéia. A sátira de Marston, por outro lado, leva, quando muito, a um sorriso irônico e amargo.

O caráter introspectivo da obra de Donne representa outra abordagem ao gênero, mas não deixa também de focalizar a vida quotidiana na época elizabetana.

[11]Axelrad critica a falta de sinceridade e maestria destes poetas. Num tom ferino diz que:

> "Seule l'inspiration de Gascolgne est purement anglaise; tous les autres à des degrés divers, s'inspirent de l'antiquité latine, et singulièrement de Juvénal. A cet égard, les satiriques élizabéthains font preuve d'un curieux manque d'imagination.

> De leur modèle, ils ont retenu certaines qualités et beaucoup de défauts; l'indignation qui, malgré quelques excés déclamatoires, parait sincère chez le poète latin, sera chez eux artificielle et outrée; le réalisme tournera, surtout chez Marston, à la scatologie, et produira un effet d'écoeurement; enfin, la volonté d'imiter à tout prix celui qui fut un rhéteur de génie les conduira, sous prétexte de rechercher la puissance verbale, à concevoir un style enflé, rocailleux, qui rend aujourd'hui pénible et presque impossible la lecture de moins doués d'entre eux."

Por que, então, foi adotada a sátira como forma literária? [12]Stein comenta que "como a febre é o remédio que o corpo usa para lutar contra a infecção, a sátira é o remédio da mente; ela tenta exteriorizar o descontentamento e, desta forma, proporcionar alívio". O satirista é um melancólico, na acepção elizabetana do termo, sofrendo por perceber sua sociedade imperfeita. A sátira é catártica.

A sátira não pretende de imediato uma mudança radical dos padrões tradicionais. Limita-se a denunciar os desvios ou, em alguns casos, a sugerir situações ideais. Devido a suas características iconoclásticas nunca deixou de estar em conflito com a censura[13]. Para evitar o corte, o satirista lança mão de uma série de recursos dentre os quais a ironia, o burlesco, as insinuações, a fábula e a alegoria.

Por vezes, a sátira pode derivar de vingança pessoal, como o duelo literário entre Hall e Marston. Quaisquer que sejam os motivos que levem o poeta a satirizar, o mérito de sua composição não deve ser diminuído.

Em outras palavras, a intenção primeira do satirista torna-se irrelevante quando da avaliação qualitativa de sua obra.

A sátira nunca deixou de existir devido à própria condição de insatisfação do homem, resultando em manifestações de crítica ou censura mais ou menos aparentes conforme o momento. Quanto à sátira elizabetana como obra de arte, foi criticada por não apresentar estrutura definida, por serem os versos soltos e o assunto sem limites. O que acreditamos trazer unidade e coerência a estas obras é o elemento intrínseco de descontentamento e reforma, através de uma convenção conscientemente adotada, que vem a transmitir a cultura de uma época.

NOTES

[1]MIDDLETON, Thomas. *A Mad World, My Masters*. London: Edward Arnold Ltd., 1965. Págs. 49 e 8.

[2]1558-1603.

[3]HIGHET, Gilbert. *The Anatomy of Satire*. U.S.A.: Princeton University Press, 1962.

[4]PUTTENHAM, G. *The Arte of English Poesie*. G.D.Willcock e A.Walker (ed.) Cambridge: University Press, 1936. Pág. 31.

[5]WEEVER, John. *Faunus and Melliflora*. A. Davenport (ed.) Liverpool: University Press, 1948. Págs.42-43.

[6]LEMONNIER, Léon. *A Vida Quotidiana em Inglaterra no Tempo de Isabel I*. Lisboa, Edição Livros do Brasil. Pág. 56.

[9]"... subtile-smelling swinish snout/ Must sent, and grunt, ..." in MARSTON, John. *The Scourge of Villainie*. G.B. Harrison (ed.). London, The Bodley Head Quartos, 1925. Pág. 59.

[10]É considerado, também, o mais violento dentre os satiristas elizabetanos. Uma anedota datada de 21 de novembro de 1602 diz que numa dança teria elogiado a beleza e inteligência de sua parceira. Esta, querendo retribuir o elogio, disse *pensar* ser êle um poeta. "É verdade", respondeu-lhe Marston, "pois poetas fingem e mentem e assim o fiz ao louvar-lhe a beleza. És simplesmente repugnante! "vide SPENCER, Theodore. "John Marston" in *The Criterion XIII*: 581, 1934.

[11]AXELRAD, A.J. *Un Malcontent Élizabéthain: John Marston (1576-1634)*. Paris: Didier, 1955. Pág. 38.

[12]Stein, A. "Donne and the Satiric Spirit" in *Journal of English Literary History XI*: 226, 1944.

[13]Em junho de 1599, Whitgift, Arcebispo da Cantuária, e Bancroft, Bispo de Londres, condenaram as sátiras de Marston, Hall e Gullpin a serem publicamente queimadas e uma sanção foi imposta: "noe Satyres or Epigrams be printed hereafter" in CAMPBELL, O. J. *Comicall Satyre and Shakespeare's Troilus and Cressida*. Califórnia: University Press, 1959. Pág. 1.

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RESENHA DE *GUIA PRÁTICO DE TRADUÇÃO INGLESA* COMPARAÇÃO SEMÂNTICA ENTRE OS COGNATOS DE SENTIDO DIFERENTE EM INGLÊS E PORTUGUÊS, POR AGENOR SOARES DOS SANTOS, EDITORAS CULTRIX E DA UNIVERSIDADE DE SÃO PAULO, S.P. 1981, 509 p.

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Embora uma 2a. edição de obra publicada originalmente em 1977, convém considerá-la um livro quase novo: além de aprimorar inteligentemente sua metodologia descritivo-explicativa, acrescentou o autor nada menos de 1.300 cognatos aos 1.600 da primeira edição, perfazendo um total de 1.900 entradas. Notavel o esforço de Soares dos Santos - a quem conheci como Consul Geral do Brasil em Montevidéu por ocasião de conferência pronunciada por minha pessoa no instituto Cultural Brasileiro - Uruguaio - e auspiciosa a iniciativa editorial de lançar um livro que, fruto de pesquisa individual, contribui para o desenvolvimento dos estudos de Linguística Contrastiva em nosso País. Em seu Prefácio a 1a. edição, afirma Paulo Ronai que "um trabalho como este pressupõe, além de dotes intelectuais particulares, uma vasta cultura, anos de observação e de registro pacientes, domínio total das duas línguas e capacidade inata de lexicógrafo..." Endosso o que diz o ilustre Prefaciador e destaco o magnífico exemplo de Soares dos Santos aos que, envolvidos em atividades administrativas, afastam-se de estudos humanísticos" por falta de tempo"... Demonstra o autor de GPTI que é perfeitamente possível conciliar-se uma ocupação absorvente - a carreira diplomática - com a produção intelectual complexa. Se a elaboração de um produto de lexicografia aplicada contrastiva constitui grande desafio para um pesquisador universitário, se-lo-á ainda mais para quem não tenha acesso imediato ou direto a recursos bibliográficos ou a feedback de colegas, quer professores, tradutores, lingüistas ou lexicógrafos.

Consta GPTI de 2 Prefácios, uma Introdução (37p) Notas sobre a organização do texto (15 p.). Lista das abreviaturas empregadas, Dicionário propriamente dito (499 p.), Bibliografia (7 p.) e Opiniões sobre a 1a. edição (3 p.).

Na abordagem metodológica, precisa e elucidativa, observa-se a positiva influência do manual já "clássico", *Stylistique Comparée du Français et de l'Anglais* (Paris, Didier; Montréal, Beauchemin, 1977). A promessa de Soares dos Santos de que este Guia "será completado com uma comparação estilística entre o inglês e o português" (viii) - tão necessária para a formação de tradutores e de professores de inglês! - faz deste primeiro volume uma preparação a um estudo mais abrangente e compreensivo. Dentre os aspectos metodológicos importantes de GPTI, destaco o ecletismo sensato no uso de insights oriundos de teorias sobre a tradução, a atenção (embora muito modesta) ao conceito sociolingüístico de registro (deverá ter papel mais significativo no segundo volume do Guia) e a preocupação em identificar uma variedade de problemas de traduzibilidade, a saber: palavras traiçoeiras, de tradução problemática, de tradução delicada, tendentes a tornar-se anglicismos, traduzidas literalmente por comodismo, enfim cognatos enganadores. A quem pretender fazer um teste - uma checagem! - da exatidão e da sabedoria com que Soares dos Santos resolve problemas de tradução do inglês ao português, sugiro estes verbetes como ponto de partida: assume (4), actually (10), claim (75), commit (83), comprehensive (89), contention (107), formidable (210), instrumental (257), suburbs (455), tentative (469). Descobrirá, quem checar as traduções propostas por Soares dos Santos, que a sabedoria e a competência do autor são atributos profissionais constantes. Omissões na obra: dissertation (que equivale na terminologia educacional brasileira a "tese de doutoramento" e não a "dissertação de mestrado"), stupid, similarly e subsume.

Você, leitor ou estudioso de inglês, saberia por que "to realize... já é anglicismo aceito e irrecusável?" ou por que "penalização" vem a ser um anglicismo já consagrado não apenas na linguagem jornalística? As respostas a essas e a muitas outras perguntas estão à sua espera na consulta (quantos dados valiosos para auto-aprendizagem!) deste valioso, indispensável Guia. Resta aguardar o segundo volume, certamente mais orientado para uma teoria-praxis da sociolingüística aplicada à tradução, em que as tomadas de decisão tradutórias levam em conta quem o quê a quem, quando, onde, como e por quê.

ESTATUTO DA ABRAPUI

CAPÍTULO I: ORGANIZAÇÃO, SEDE E FINS

Artigo 1º - A *Associação Brasileira de Professores Universitários de Inglês* (ABRAPUI), fundada em 15 de janeiro de 1970 na Universidade Federal do Rio de Janeiro sob o nome de Associação Brasileira de Professores Universitários de Literatura Americana, Língua e Literatura Inglesa, é uma associação civil de caráter cultural com sede e foro na cidade de São José do Rio Preto, Estado de São Paulo.

Artigo 2º - A ABRAPUI tem por objetivos:

a) a realização de seminários, simpósios e cursos destinados a professores universitários;

b) a divulgação de obras científicas e literárias;

c) o intercâmbio cultural.

CAPÍTULO II: CORPO SOCIAL

Artigo 3º - São as seguintes as categorias de sócios:

a) fundadores, os professores que assinaram a ata de fundação:

b) honorários, os que tiverem sido ou venham a ser aceitos nessa qualidade por decisão da maioria da Assembléia Geral;

c) contribuintes, os fundadores e os aceitos pela Diretoria por proposta de dois associados quites.

§ 1º - Pode ser sócio da ABRAPUI qualquer pessoa que seja ou tenha sido professor universitário de qualquer disciplina da área de Inglês (Língua Inglesa, Prática de Ensino, Literaturas de Língua Inglesa e disciplinas afins) no Brasil, bem como outras pessoas qualificadas, a critério da Diretoria.

§ 2º - Terão Direito a voto os sócios contribuintes que, estando quites com a Tesouraria, mantenham vínculo com a Associação.

Artigo 10 - Compete ao Presidente

a) representar a Associação em juízo e fora dele;

b) convocar e presidir as reuniões da Diretoria;

c) autorizar as despesas previstas no orçamento, ordenar pagamentos e assinar cheques com o Tesoureiro;

d) rubricar os livros da Secretaria e da Tesouraria;

e) convocar a Assembléia Geral e consultar os associados por carta.

Artigo 11 - Compete ao Vice-Presidente substituir o Presidente em sua ausência ou impedimento e auxiliá-lo em suas funções.

Artigo 12 - Compete ao Secretário

a) lavrar as atas das reuniões da Diretoria, das Assembléias e das apurações das consultas feitas por correspondência;

b) expedir avisos, convocações e tratar dos assuntos pertinentes à correspondência em geral, de acôrdo com as decisões da Diretoria.

Artigo 13 - Compete ao Tesoureiro

a) organizar e superintender os serviços da Tesouraria;

b) efetuar a cobrança das anuidades;

c) organizar os orçamentos da Associação e submetê-los à aprovação da Diretoria;

d) assinar, juntamente com o Presidente, cheques, recibos, ordens de pagamento e quaisquer documentos que envolvam responsabilidade financeira da Associação.

Artigo 14 - A Assembléia Geral constitui-se dos sócios contribuintes reunidos nos encontros nacionais promovidos pela Associação ou consultados por carta pela Diretoria, sempre que houver matéria de interesse geral a ser votada.

Artigo 15 - Cabe à Assembléia Geral, reunida nos encontros nacionais, a cada dois anos,

a) eleger a Diretoria para o biênio seguinte;

b) aprovar o relatório e as contas de cada Diretoria ao eleger-se sua sucessora.

§ único - A eleição da Diretoria para o biênio seguinte também poderá ser feita por carta.

CAPÍTULO IV: DISPOSIÇÕES GERAIS

Artigo 16 - Os sócios não respondem, nem mesmo subsidiariamente, pelas obrigações sociais.

Artigo 17 - Em caso de dissolução da Associação, seu patrimônio será entregue a instituições culturais e beneficentes, a juízo da Assembléia.

Artigo 18 - Este estatuto entrará em vigor imediatamente após a sua aprovação e só poderá ser alterado por Assembléia Geral especialmente convocada para este fim.

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