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SOME REMARKS ON ASPIRATION

The content of this paper concerns the value of aspiration in English and some other languages. On the basis of the available literature and our own experience we attempt to present both phonetic and phonological aspects of aspiration in a way different from that so far used.

1. Nature of Aspiration

By aspiration is meant a strong puff of air which accompanies the production of stop consonants in some languages, e.g. Germanic, Hindi, Korean or some classic languages (Sanskrit, Latin, Greek). The material provided by these languages shows that both voiceless and voiced stops can be produced with or without aspiration, voiced aspirate stops being much less frequent than voiceless ones.

According to Gleason (1967 : 246f) "a voiceless aspirated stop is one in which the air pressure needed to bring forward voice for the following vowel produces a strong puff of air in the interval between the opening of the stop and the closing of the vocal cords". In the case of a voiced aspirated stop "there must be voice at the moment of opening, followed by a puff of air".

Hockett (1967 : 80f) defines aspirated stops in a similar way. In his opinion "English /p t k/ are closely followed by a puff of breath, which means that the onset of voicing for the vowels which follow is delayed for a perceptible length of time after the release of the stop closure, and one can clearly hear a brief phase of voicelessness, sometimes involving some local turbulance of the air at the point of the articulation of the stop" (cf. this with Gleason who also points out that the puff of air is usually accompanied by glottal friction and hence may be represented by [h], Gleason 1967 : 247).

2. Origin of Aspiration

Most linguists hold that aspiration is related to the energy of articulation. This refers at least to Germanic languages in which the voiceless plosives /p t k/ are said to be articulated with greater muscular effort and/or stronger air breath. For example, Gleason states that "English voiceless stops usually have a rather strong release of breath between the opening and the beginning of voicing for the following vowel" (Gleason 1967 : 22).

This opinion is also shared by Morciniec (1973 : 33) who when describing German (p t k) occurring initially and finally in an accented syllable writes as follows: "The muscles of the speech organs are tensed, the air compressed behind the closure has high pressure, in the consequence of which at the moment of the release there occurs strong, clearly heard aspiration" (my translation, M.M.).

The laboratory investigations made by Jassem on Polish stop consonants seem to confirm this view. The results of these investigations have been published in the article 'A spectrographic study of Polish sounds'. The author has found that in order to perceive aspiration as an auditory sensation, the duration of the aperiodic segment which follows the pulse segment cannot be shorter than 50 msec. The higher the pulse level the longer the duration of the aperiodic segment (Jassem 1964a : 346).

3. Phonological Value of Aspiration

In phonological literature, both taxonomic and generative (see e.g. Gimson 1964 : 146; Schane 1973 : 21f), Germanic aspirated stops are usually treated as positional variants of simple (unaspirated) stops [1]. The reason for this is the fact that aspiration of initial consonants in those languages is perfectly regular, i.e. it occurs under certain well defined conditions. Since it is regular and predictable, it is not contrastive, that is it cannot serve to distinguish one word from another. This is not the case with Hindi or Korean where aspiration is utilized for phonemic distinctions.

4. Aspiration as a Phenomenon Independent of Plosion

The data provided by Jassem in the above mentioned paper seem, moreover, to suggest that aspiration might be treated not as a property of stop consonants in certain contexts but as a separate phenomenon

[1] However, some linguists (e.g. Morciniec, Prędota, 1973: 60f) classify aspirated stops as the main variants of /p t k/.

accompanying the articulation of stops in some positions. We mean here mainly the fact that the articulation of /p t k/ and /b d g/ is registered on the spectrogram as a pulse segment (vertical line). If /p t k/ are aspirated, then there appears on the spectrogram an aperiodic segment which is an extension of the pulse segment. The obvious conclusion from this is that plosion and aspiration are not simultaneous phenomena but result from two subsequent activities: closure and a narrowing at some point of the vocal tract. We should like to call here on a paper by P. Delattre (1964) in which the author states on the basis of some laboratory experiments that aspiration has its source at the tongue constriction and not as suggested by other phoneticians, at the glottis. This is very important since it shows that the air-stream passes freely through the glottis and it is only in the upper stages of the vocal tract that it encounters an obstacle, i.e. a narrowing which is formed after the plosion has been performed (Delattre 1964 : 50).

5. Aspiration as a Phenomenon Preceding Vowels and Resonants in Certain Contexts

Having distinguished aspiration as a separate phenomenon whose phonetic nature is friction we wish now to provide some facts which will allow us to identify it with the sound (h) such as occurs in the English words *head*, *hart*, *harm*. The most important of them is the phonetic similarity they exhibit. Gimson (1964 : 186), when describing the English consonant (h) from the phonetic point of view, writes among others: "The air is expelled from the lungs with considerable pressure, causing some friction throughout the vocal tract, the upper part of which is shaped in readiness for the articulation of the following vowel. Thus differing types of friction (patterns of resonance) will be heard for /h/ in the sequences /hiː/, /haː/, /huː/". He adds that "the friction is largely of the mouth cavity type associated with the nature of the following vowel".

According to Jassem (1964b : 79) the English /h/ is an aspirate which occurs only before vowels and (j) in the same syllable. If (h) is followed by a syllabic vowel, it has the same articulation as the vowel but is accompanied by glottal friction. In this position (h) functions as a voiceless vowel (*heel*, *hand*) [2].

[2] On p. 25 (§ 47) Jassem gives the following definition of the term 'voiceless vowel': "During a voiceless articulation a slight whisper caused by the air escaping through a narrowly constricted opening between the vocal cords is heard only when the articulating organs above the glottis are in the position for a vowel articulation. Such a voiceless vowel occurs, for instance, at the beginning of the words *head*, *heart*, *ham*" (my translation, M. M.).

Finally, we should like to mention the approach to the (h) sound made by J. R. Firth, and R. Jakobson, C. G. Fant and M. Halle. Firth points out that "any type of sound may have prosodic function". This particularly refers to (h) which, for example in Greek, was used as a *spiritus asper* as distinguished from the remaining consonants (Firth 1957 : 142). Likewise, Jakobson, Fant and Halle (1969) state that (h) functions in contemporary English as tense onset (spiritus asper) as opposed to lax onset (spiritus lenis), cf. e.g. *hill* and *ill* [3]. Both Firth and Jakobson et al. regard (h) in *heat*, *hill* as a separate phoneme on the ground of significant opposition between *heat* and *eat* or *hill* and *ill*.

Comparing this with what Gleason says about aspirated (p t k), namely that they are usually accompanied by glottal friction, the obvious conclusion is that there is practically no difference between aspiration as an attribute of stop consonants and the initial element in *head*, *heart*, *ham*.

So far we have tried to demonstrate that in present-day English the (h) sound may precede vowels in some contexts (hence it is regarded by some linguists as a strong, voiceless onset of the following vowel). Yet, in Old English it could occur before resonant consonants as well, e.g. *hring*, *hlaf*, *hnut*, *hwæt* [4]. Attempts have been made to show that the initial (h) was a diacritic marking the voicelessness of the following (r, l, n, w) (see Reszkiewicz 1971: 20—21). A convincing argument speaking for combining aspiration with vocalic sounds rather than with stop consonants is provided by the Polish language. It is true that in Polish aspiration is an irrelevant factor the voiceless plosives in initial positions

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[3] On p. 39 Jakobson, Fant and Halle write: "The prevocalic or postvocalic aspiration /h/ is opposed to the even, unaspirated onset or decay of a vowel. The former is a tense glide (*spiritus asper*), and the latter, a lax glide (*spiritus lenis*), which properly speaking is a *zero* phoneme. This opposition (/h/ — /#/) occurs in English in initial prevocalic position: *hill* : *ill*⌒*pill* ; *bill*; *hue* /hi'uu/ : *you* /i'uu/⌒ *tune* /ti'uun/ : *dune* /di'uun/. The lax counterpart of /h/ present an optional variant: in cases of emphasis a glottal catch may be substituted for the even onset: *an aim* can appear in the form [ənΓ'eim] in order to be clearly distinguished from *a name* ən'eim]. Ordinarily languages which possess an opposition of tense and lax consonants have an /h/ phoneme too". However, the authors do not identify the aspiration such as occurs after (p t k) with the /h/ sound of *hill*. When discussing the distinctive features of the English consonants they point out that "the distinctions between *bill* and *pill*, or *bill* and *vill* or *bill* and *ill* are minimal distinctions since they cannot be resolved into simpler discriminations, which are, in turn, capable of distinguishing English words" (Jakobson, Fant and Halle 1969: 2).

[4] It should be noted that OE /h/ (which was an aspirate before vowels and consonants except in the combination (hw)) is derived from Germc (x) the latter being developed as the result of the First Consonant Shift from IE (k), cf. Lat *çanis*, Germc *hundaz*, Goth *hunds*, OE *hund* (see Wright 1948: 62, 90).

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being unaspirated. There are, however, a number of words which differ in the presence or absence of (h), e.g. *pchnąć* : *pnąć*, *tchu* : *tu*, *pchali* : *pali*, *tchórze* : *chórze*. These examples seem to confirm the view that the occurrence of (h) is not necessitated by the preceding consonant (since the two p-sounds in *pchali* and *pali* are equal with respect to the force of articulation but is an independent sound which due to its differentiating value is phonologically significant).

There are some obvious differences between the Polish and English examples which we have cited. In the Polish word *pchali* the (h) sound is recorded in spelling and undoubtedly has a differentiating value (cf. *pchali* : *pali*) [5]. In the English word *pin* the (h) sound is not evidenced by spelling and is said to have no significant function since unaspirated (p t k) do not occur in this position. However, the structure of words in both languages reveals that the sequence consonant plus (h) rarely occurs in these languages (the only examples in Polish being *pchnąć*, *tchu*, *tchawica*, *wchodzić*, *schab*, *schron* and some others; in English the (h) sound may follow only (p t k) as in *pin*, *tin*, *kin*). A search through the vocabulary of English will fail to reveal any more clusters of this sort (which might suggest their sporadic occurrence only). This scarcity of examples of consonant clusters whose second element is (h) provides an additional evidence that (h) might be joined with the next element and not with the one which precedes it. The sequence of the type (h) plus vowel or consonant turns out to be more widespread in both languages, e.g. Pol. *hala*, *herbata*, *chować*, *chmiel*, *pachnie*, *chcieć*, *chcesz*, *chłód*, *chluba*, *chwalić*; Eng. *hill*, *heart*, *ham*, *human*, *what* (OE *hnut*, *hring*, *hlaf*, *hwæt*). A closer look at the structure of the syllable in English and Polish can provide further striking similarities in the use of aspiration in languages under discussion. Compare, for instance, Eng. *hill* : *ill* and Pol. *hala* : *Ala* or Eng. *two* : *do* and Pol. *tchu* : *tu*. In all these examples the (h) sound appears to stand in the same sort of relationship with the following vowel. The difference between Eng. *two* : *do* and Pol. *tchu* : *tu* is rather superfluous since (d) in *do* is only partially voiced so that the opposition voiceless/voiced is not strongly operative here and consequently aspiration associated with (t) in *two* helps to differentiate the words in meaning. This is stressed among others by Gimson who claims that "if word such as *pin* is pronounced [pin], instead of [phin], there is a danger that the English listener may understand *bin*, since he interprets lack of aspiration as a mark of the lenis /b/ (Gimson 1964 : 148).

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[5] Although the main variant of the sound occurring in such Polish words as *chata*, *pchali* is a voiceless velar consonant (x), it is often replaced by a sound very similar to the English aspirate; hence we use the symbol (h) (see Jassem 1964b: 96).

There remains the problem of orthography of such English words as *pin, tin, kin* in which aspiration is not represented by any symbol. We think that this can be accounted for by the fact that we are dealing here with a sound which is not fully developed, a kind of glide whose phonological value is not so obvious as in Polish words *pchali* or *tchu* (which contrast with *pali* and *tu*) but which plays a significant role when /p t k/ are opposed to /b d g/. Contrary to what we have just said it should be noted that (h) in present-day English seems to lose its significant function even in those situations where it is represented by the letter ⟨h⟩. This happens in many types of regional speech where /h/ is lost, so that no distinction is made between such RP pairs as *hair* v. *air*. Such loss of /h/ is usually considered characteristic of uneducated speech, but certain form words (especially *have, has*, pronouns and pronominal adjectives) regularly lose /h/ in RP in connected speech. This is, however, restricted to unaccented, noninitial situations and, in our opinion, does not undermine the statement put forward earlier about the significant value of aspiration in English (note that we have identified aspiration with the (h) sound).

A different view is represented by Vachek (1968) who believes that English (h) is a vanishing sound which functions rather as a diacritic modifying the quality of the following vowel. In his article Vachek writes that "in the case of ModE (h) its classification as a glide (the term used by Jakobson, Fant and Halle) overlooks the most essential fact that /h/, for both qualitative and quantitative reasons, cannot be placed on the same level as other phonemes of ModE, on account of the only too obvious trend of the language to abolish its phonemic status and to re-evaluate it into a signal of emotive approach. Here again, the supposed glide status of that sound is apt to obscure its place in the functional hierarchy of the phonic values of English, the hierarchy which is undoubtedly very essential for a reliable description of the phonological system of the language" (Vachek 1968 : 199). The facts that have been provided by us above seem to contradict this. Furthermore, the frequent loss of (h) in unstressed positions is a phenomenon characteristic not only of this sound. Most English vowels and some consonants regularly tend to be either lost or obscured when occurring in unstressed positions.

CONCLUSIONS

1. We have attempted to show that what goes by the name of aspiration and is generally treated as a constitutive part of stop consonants in certain positions of some languages (e.g. English) is a separate phonetic phenomenon independent of the sounds in question.

2. The value of this phenomenon is fricative and its source is, as ascertained by experiment, at the tongue constriction.

3. The phonetic similarity it shares with the sound occurring in initial position of such English words as *head, heart, ham* allows us to identify it as the (h) sound and consequently to combine it with the following vowel or (j) or (w). The fact that it is not recorded in English orthography can be explained by the role it plays in speech differentiation, namely that of distinguishing words (cf. e.g. *two* and *do* ([thu] : [ddu:]) but it is not the only differentiating factor, unless (d) in *do* is realized as a voiceless consonant. This, in turn, may account for its not fully developed character as a sound. Comparing the English (h) in *two* with the corresponding sound in the Polish word *tchu* we can easily find that the Polish consonant (h) is much stronger, as is its function as a unit of signification.

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ENGLISH VERB MORPHOLOGY

I

Apart from the verb *to be* and the defective modal verbs, we can distinguish in the English verb paradigm five inflectional forms, viz.

1) the base form (infinitive), e.g. *take*,
2) the *-s* form (present tense), e.g. *takes*,
3) the preterite form (past tense), e.g. *took*,
4) the preterite (past) participle form, e.g. *taken*,
5) the present participle form, e.g. *taking*.

Out of these five, the present participle form is always regular, and so is the *-s* form, except for only three verbs: *have, do, say*. In view of this, irregularities are restricted to the remaining three forms only, i.e. the base form (= I), the past tense (= II) and the past participle (= III).

The overwhelming majority of English verbs, however, are regular, meaning that their form II equals III, both forms displaying an alveolar plosive suffix: /d/, /t/, or /id/, with no other changes. The distribution of the suffixes is well known to be automatic, depending on the rules of English phonotactics which require consonant clusters to be either all voiced or voiceless, and also preclude double consonants: hence /t/ after voiceless consonants except /t/, and /id/ after /t/ or /d/.

The number of irregular verb bases is about 200 (cf. Bloch 1947). It is difficult to give an exact figure, since many verbs oscillate between the regular and irregular types, having alternate forms, e.g. verbs like *burn* whose form II = III is either irregular (*burnt*) or regular (*burned*), or *mow*, where form II is *mowed*, while III is either irregular (*mown*) or regular (*mowed*). Also, many bases can be used with prefixes (some-

times only so, e.g. *bereave, beseech, forsake*), or be compounded, e.g. *broadcast gainsay, partake, sunburn, typewrite,* etc.

The conjugation types which may be distinguished among the irregular verbs also differ greatly in number depending on the criteria of classification. Irregularities of voicing of the alveolar suffixes, combined with occasional loss of a consonant, together with changes of the root vowels of different nature, and the above mentioned alternative forms contribute to an enormous variety of classes. Some of these classes contain whole series of verbs whose forms follow exactly the same pattern, often making perfect rhymes; others include verbs of rather pronounced differences; many verbs have forms which are quite unique.

That is probably the reason why no two sources (see Bibliography) agree in their classification of irregular verbs, and very many end up with an alphabetical list enumerating the verbs with their principal forms. Such a treatment is lexical, not grammatical: its advantage is that it enables one to find the necessary verb quickly, but it gives no information about the system. On the other hand, minute differentiation of types, down to individual verbs, where each single case is treated on a par with others, also fails to produce a clear picture.

In the earlier stages of the history of English (and other Germanic languages) the problem was much simpler: verbs belonged to either the strong or the weak conjugation, with their respective subclasses: there was also a class of "mixed" verbs. But from a purely descriptive point of view of present-day English, as rightly observed by Sweet as early as the end of the last century, this traditional distinction can no longer be maintained. Sweet therefore proposed a division of English verbs into *consonantal* and *vocalic*: "Consonantal verbs are those which form their preterites and preterite participles by adding *d* or *t*. Vocalic verbs are those which form their preterites or preterite participles by vowel--change without the addition of any consonant, except that the preterite participle of some of verbs adds *-en*." (Sweet 1891 : 391) Under the vocalic verbs he also included *invariable* verbs (e.g. *cut*), while verbs showing a mixture of consonantal and vocalic inflection (e.g. *show*) were referred to as *mixed*. (The small class of particularly irregular *anomalous* verbs, some of which are defective, will be omitted in the present discussion.)

It seems, however, that the vocalic : consonantal division, supplanting the traditional repartition of strong vs. weak verbs, though well motivated in view of the non-preservation of the original conjugation classes, is not quite consistent. The invariable verbs, for example, as already mentioned, are included in the vocalic class, the reason being that they lack an alveolar stop suffix. But they also lack vowel change (not to

mention the alveolar nasal suffix) so essential to the vocalic verbs; on the other hand, their base final consonant, as rightly noticed by Sweet, is always *t* or *d*, thus identical with the consonantal suffix, which fact may offer an explanation of the reasons of irregularity.

We suggest that the surest criterion on which to base a primary division of irregular verbs in present-day English would be the most general feature of *identity* vs. *non-identity* of some of the principal forms of the verb paradigm, irrespective of their specific morphology. In this sense it appears most elegant to divide the irregular verbs into two primary divisions, which differ both from the traditional division into strong and weak, and from Sweet's vocalic vs. consonantal, though they doubtless have much in common with both.

One of these divisions is characterised by the *identity* of forms II and III (as with the regular verbs). Most of these forms end in *-t*, but some end in *-d*, and some have no alveolar suffix at all (vocalic strong verbs, e.g. *stick stuck stuck*), but all have identical forms II = III. As a special case in this division may be regarded the invariable verbs, where form II equals III, but on top of that it equals I (e.g. *cut cut cut*): it is worth noting, as already mentioned, that all of these verbs end in *t* or *d*.

The other division is characterised by *non-identity* of forms II and III. In most cases form III is made by adding a nasal suffix /n/ to II or I; at the same time there is usually vowel-change with respect to form I, so there normally are three different forms (e.g. *drive drove driven*). A characteristic case is that of three different forms without a nasal suffix in III, and with the typical vowel alternation *i : a : u* (e.g. *drink drank drunk*): all of these bases end in a nasal consonant, or a nasal consonant plus a homorganic plosive (Palmer 1965 : 49). A special and rather exceptional case is the one where form III differs from II (and II differs from I), but where III happens to equal I (e.g. *run ran run*).

The above division is enough to present in outline the primary system. For, because of the analytical nature of present-day English, the most essential problem seems to be the problem of the total number of forms available in the verb paradigm, and their distribution, both these factors bearing directly on the structure of the verbal groups functioning as various tense forms. Peculiarities of vowel change and suffixes seem to be of secondary importance, to be studied against the background of this primary dichotomy.

Thus the irregular verbs of the last mentioned non-identity division normally have 5, and only exceptionally 4 different forms (when III = I), while those of the identity division usually have 4 forms, i.e. the same as regular verbs (since III = II), and exceptionally 3 (when I = II = III), cf. the table below.

finite forms		non-finite forms		
Present	Past	Past Part.	Infin.	Pres. Part.
break(s)	broke	broken	break	breaking
come(s)	came	come		coming
bend(s)	bent		bend	bending
cut(s)	cut			cutting
	II	III	I	

There is only one verb with 4 forms and a still different distribution, viz. *beat* (where II = I, but III is different).

Thus we have all the theoretical possibilities of combination of identity in a set of three elements (I, II, III), namely
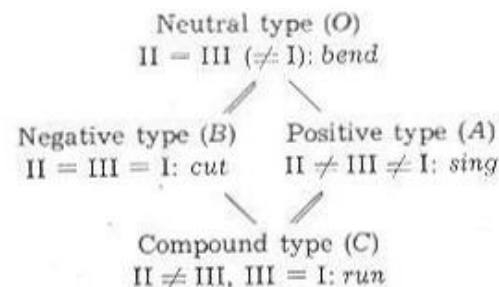
1) I = II = III (invariable verbs, e.g. *cut*),
2) I = II (e.g. *beat*),
3) I = III (e.g. *come*, *run*),
4) II = III (most consonantal and all regular verbs),
5) no identity (most vocalic verbs).

But the case of *beat* is quite isolated, comprising only this one base, hence not sufficient to establish a morphological rule (cf. Kuryłowicz 1960 : 273 n. 10).

The remaining four kinds of distribution of the principal parts of the verb which represent the two general divisions with their two specific subtypes, may be arranged in a complete system, on the lines suggested by Kuryłowicz (especially Kuryłowicz 1964). The system includes, beside the main opposition of a positive and a negative member, also a neutral member as well as a compound one.

The *neutral* (unmarked) member is represented by verbs where form II equals III, but differs from I: here belong, of course, also all *regular* verbs. It is just the identity with the regular pattern distribution that makes this type neutral. It is also the commonest type. The *positive* member is represented by the irregular verbs where all three forms are different: this is the maximum differentiation of form, typical of the vocalic strong verbs. Diametrically opposed (the *negative* member) are the irregular verbs with all three forms equal: this is regularity carried to the extreme: no change at all (negation of any change). Finally, such verbs as *come* or *run* constitute the *compound* member, partaking as they do, in the nature of both the positive and the negative members: on the one hand their form II differs from III (as in the positive member), on the other their form I equals III (as in the negative member). Being thus doubly marked, this is at the same time the rarest type.

The system is represented in the following diagram.

Neutral type (O)
II = III (≠ I): *bend*

Negative type (B)   Positive type (A)
II = III = I: *cut*   II ≠ III ≠ I: *sing*

Compound type (C)
II ≠ III, III = I: *run*

The fundamental opposition is the axis $O : A$: this is the opposition of the typical weak, consonantal (including regular) verbs of 4 forms and the vocalic (strong) verbs of 5 forms. The relation $O : B$ (neutral: negative) is always closer than that between neutral and positive: in our system both O and B represent weak (consonantal) verbs (O including the regular ones). Similarly the relation $A : C$, both members representing strong vocalic verbs, is closer than $B : C$. That is the reason why O and B on the one hand, and A and C on the other, representing the two primary divisions respectively, have been connected by "double bonds" in our structural diagram.

II

It is on the basis of our fundamental dichotomy that smaller classes of verbs can be identified, depending on other criteria, such as suffixes and vowel change. In each division, it will be recalled, there is also a subgroup of verbs with alternate forms (half-regular), viz. in the identity division — the type *burn burnt/burned*, in the non-identity division — the type *mow mowed mown/mowed*.

The main characteristic of the non-identity division is the vowel-change; in addition there is the nasal suffix in form III. The latter offers a convenient basis for a subdivision in two classes: it appears in most of the verbs, except for a rather small group of bases which happen to end in a nasal or a nasal followed by a homorganic plosive. We thus have again a dichotomy into classes of verbs with and without the nasal suffix respectively. Within each of the two classes the verbs can be grouped secondarily according to the identity or non-identity of the vowels in their principal parts. The classification follows.

Division I. "Non-identity" verbs (II ≠ III)

Class A. Nasal suffix in form III

Type 1. All three vowels different: *drive drove driven*
drive, strive, ride, rise, smite, write

Type 2. Vowel of III = I: *blow blew blown*
blow, grow, know, throw; forsake, shake, take

Type 3. Vowel of III = II: *break broke broken*
break, (a)wake; choose, freeze, speak, steal, weave;
bear, swear, tear, wear; bite, chide, hide

Type 4. All vowels equal, alveolar plosive suffix in II, and alveolar plosive suffix alternating with alveolar nasal suffix in III (half-regular):
mow mowed mown/mowed.
mow, sew, show, sow, hew, saw, strew, shear, swell.

Class B. No nasal suffix in III

Type 5. All three vowels different: *begin began begun*
begin, swim, drink, shrink, sink, stink, ring, sing, spring

Type 6. Vowel of III = I (special group): *come came come*
come, run.

There are no more types in this division, since without a nasal suffix in III identity of vowels in III and II, or identity of vowels in all three forms shifts the type to the "identity" division which will be described below.

It has been mentioned already that the verbs without the nasal suffix (which are in minority) all end in a nasal or a nasal plus homorganic plosive (cf. Palmer 1965 : 49). This peculiarity is, however, not exclusive to verbs of this class, cf. such verbs as *bind, bend,* etc. But it is worth noting that *none* of the verbs *with* the nasal suffix end in a nasal or nasal plus homorganic plosive. This invites the supposition that it is the base nasal that is responsible for the dropping of the nasal suffix in such verbs, the nasal suffix still being preserved in such attributive (adjectival) forms as e.g. *drunken, shrunken, sunken.* (The corresponding German verbs have also preserved a nasal suffix in the past participle, cf. *begonnen, geschwommen, getrunken, gesungen, gesprungen, gekommen, geronnen,* etc.)

Compared with the relatively neat picture of the subtypes of the non-identity division, the identity division is more complicated. Main complications seem to be due primarily to two factors:

a) the clash of the (mostly voiceless) alveolar suffix with the base final consonant,

b) the shortening of the stem vowel.

The most systematic attempt at a classification in this area has been offered by Kingdon (1951). His Division II (comprising verbs with Past Participle in *t* or *d*) is subdivided into three classes:

A. Verbs in which the Past is formed by the *substitution* of /t/ or /d/ for the final consonant of the root.

B. Verbs in which the Past is formed with the *retention* of the /t/ or /d/ which is already the final consonant of the root in the Present.

C. Verbs in which the Past is formed by the *addition* of /t/ or /d/ to the full root.

Inside these classes he distinguishes two types of root vowel change:

1. in which the Past has a root vowel differing from that of the Present.

2. in which the root vowel is the same in all parts of the verb.

This is a very neat classification, yielding in all six types:

A 1. e.g. *catch caught caught*

A 2. e.g. *bend bent bent*

B 1. e.g. *meet met met, sit sat sat, bind bound bound*

B 2. e.g. *hit hit hit* (the invariable verbs)

C 1. e.g. *creep crept crept, mean meant meant, sell sold sold*

C 2. e.g. *burn burnt burnt* (the half-regular type)

Neat as it is, the classification does not, however, account for the following problems:

(a) the voiced or voiceless nature of the alveolar suffix,

(b) the peculiarity of vowel change (shortening mostly). Besides, while types A 1, A 2, B 2 and C 2 are pretty uniform, both types B 1 and C 1 present a variety of vowel alternations, coupled with variations of the suffix in type C 1.

Let us have a closer look at this classification.

Type C 2 represents the already familiar half-regular verbs with the voiced and voiceless suffixes alternating (freely?) after a base final nasal or lateral. The explanation for the alternation may be the phonologically neutral nature of the resonants which, though voiced phonetically, have no voiceless counterpart phonemes. Consequently, clusters of resonant + voiceless obstruent are tolerated in English phonotactics and contrast *as a whole* with clusters of resonant + voiced obstruent. Such clusters are a very regular phenomenon in English morpheme structure (cf. e.g. *hump, hunt, help, halt, milk, honk,* etc.), but those with a voiceless homorganic plosive following the nasal are more common, cf.

/-mp/ *pomp*, but no **/-mb/: bomb* is /bom/,
/-nk/ *sink*, but no **/-ng/: sing* is /sin/.

Consequently, out of the parallel clusters /-nt/ and /-nd/, the former may be regarded, on distributional grounds, as the more natural one, contrasted with the (artificially?) regularised pattern of clusters in /-d/.

The variation observed in type C 2 is not a free variation in type A 2. Here the phonological opposition of the voice feature in the base final obstruent is exploited to distinguish between form I (voiced) vs. II and III (voiceless). If it is assumed that the underlying suffix was naturally voiceless (cf. Palmer 1965 : 48), the process would be that of addition of *t* and simplification of the cluster, as follows:

*bend → *bendt → bent*   (cf. Jespersen VI: 39)

The strong (fortis) *t* of the past is here functionally loaded, opposed to the weak (lenis) *d* of the present.

Similarly in type A 1 including the verbs with root vowel change *and* suffix addition (cf. German "mixed" verbs), the suffix is mostly *t* accompanied by a simplification of the consonant cluster resulting in a lengthening of the preceding vowel (if it was short), e.g. *bring brought*.

In type C 1 the suffix is also generally *t* rather than *d*. This is not deviant (except for the spelling) from the regular usage in verb bases ending in -p, e.g. *creep*. In the light of what has been said above, it is also understandable in the case of bases ending in resonants, e.g. *dream*, *mean*, *feel*, etc. Taking into account the fact that /v/ and /z/ were originally only intervoiced allophones of the phonemes /f/ and /s/ respectively (see e.g. Kurath 1964 : 54, 61), forms like *left* and *lost* immediately join the pattern.

The change of vowel occurring in all these types is also different from the changes encountered in Division I: it is a regular *shortening* of the root vowel before a consonant cluster. (The shortening dates, of course, from before the Great Vowel Shift which affected English long vowels, but is still clearly visible from the spelling in some cases, e.g. *keep kept*, double letters having denoted length of the vowel).

The same type of shortening occurs in type B 1, however, here it cannot be motivated in the same way as above. It occurs without any suffix, unless we postulate *underlying* suffixed forms II and III, with subsequent simplification of the final double consonant, e.g.

*meet → *meett → met, shoot → *shoott → shot*

Conditions of shortening in bases ending in voiced /d/ may be explained on similar lines, assuming the doubling of the alveolar consonant in the underlying representation of the past forms, the suffix being voiced after a voiced base final as opposed to the voiceless suffix after neutral resonants, e.g.

*bleed → *bleedd → bled.*

In type B 2 the rules of shortening would apply *vacuously*, since all of these bases are short phonologically, including such verbs as *cast, hurt* and *burst* (with clusters of two or three consonants originally following the root vowel; reflexes of long vowels in these cases would have to be (/ei/ and /auə/ respectively).

However, types C 1 and B 1 include clear cases of vowel gradation (apophony), e.g. (C 1) *sell sold sold*, (B 1) *bind bound bound, sit sat sat*. The reason why Kingdon included them in his Division II rather than I was that they happen to end in *t* or *d* in their past participles: the fact of forms II and III being identical was not decisive, since verbs like *spin* were included in Division I, despite the identity of forms II and III. (Note that in this way *get* and *forget* fell into different divisions in his classification.)

The main difference between Kingdon's classification and ours results from the difference in principles of classification. Kingdon based his two divisions on the fact of the Past Participle ending in a consonant other than *t* or *d* (Division I) or in *t* or *d* (Division II). Our first dichotomy was based on the fact of non-identity (Division I) or identity (Division II) of the forms of the Past and Past Participle. As a result the two classifications are in agreement in Division I, except for the type with no nasal suffix and identity of vowels in II and III (e.g. *spin*), which we classify with Division II, similarly as *bind* and *sit*.

This type, by the way, constitutes also the main difference between our classification and that into consonantal vs. vocalic verbs, since some vocalic verbs have forms II and III identical, and thus formally belong to the identity division. The fact of a nasal and/or velar ending in this class may be responsible for the lack of a nasal suffix in III, the suffix occurring occasionally in certain circumstances (e.g. *stricken*).

Affinity of this type with Division I is also seen in alternation of vowels which tend to align themselves with the characteristic *i/a/u* series, cf. e.g. such past forms (II) as *overhang, span* (Quirk et al. 1972 : 115). Some of these verbs still have alternate forms pointing to their originally strong nature, thus oscillating between two and three form verbs (cf. *strike* in metaphorical use). On the other hand, in Division I we encounter occasionally past participle forms (III) of verbs in *t, d*, e.g. *bit, chid, hid, strid* (Quirk et al. 1972 : 117).

Our subdivision of Division II will be similar to that of Division I, but in reverse order. In Division I, which comprised *vocalic* verbs, the secondary dichotomy into classes was based on the occurrence vs. non-occurrence of a consonantal *suffix*; within either class types were identified on the basis of *vowel change*. In Division II, comprising mostly *consonantal* verbs, the secondary dichotomy into classes will be based on

the occurrence vs. non-occurrence of *vowel gradation* (apophony) further types within either class being identified on the basis of the *suffixes*. It should be emphasised that apophony, which is a purely *morphological*, phonologically unconditioned vowel alternation, must not be mixed up with mere shortening, conditioned by *phonological* context. Vowel shortening occurs regularly in consonantal verbs, except where the root vowel is short (e.g. in invariable and half-regular verbs), in which case the shortenings may be said to apply *vacuously*. The classification follows.

Division II: "Identity" verbs (II = III)

Class C. Verbs with apophony

Type 7. Without suffix (vocalic verbs): *cling clung* *cling, fling, sling, sting, string, swing, wring, hang, slink, dig, stick, strike, pin, win; bind, find, grind, wind; sit, spit*

Type 8. With suffix (mixed verbs): *bring brought* *bring, think, beseech, catch, teach, seek, buy; sell, tell*

Class D. Verbs without apophony (consonantal)

Type 9. Suffix added with shortening: *creep crept* *creep, keep, leap, sleep, sweep, weep, deal, feel, kneel; dream, lean, mean, bereave, cleave, leave; lose*

Type 10. No visible suffix, but shortening: *bleed bled* *bleed, breed, feed, lead, read, speed, meet, shoot, light, slide*

Type 11. No visible suffix and no (void) shortening (invariable verbs): *bet bet* *bet, let, set, sweat, wet, spread, wed,* *hit, knit, quit, slit, split, bid, rid,* *cut, shut, put; cast, thrust, cost, hurt, burst*

Type 12. Suffix substitution, void shortening: *bend bent* *bend, lend, rend, send, spend, build*

Type 13. Voiceless suffix alternating with voiced, no shortening (half--regular verbs): *burn burnt/burned* *burn, learn, dwell, smell, spell, spill, spoil.*

In many of the above types alternate forms of a regular kind sometimes occur, e.g.

(type 9) *bereaved, dreamed, kneeled, leaned, leaped* (Quirk et al. 1972 : 113)

(type 10) *speeded, lighted* (Quirk et al. 1972 : 115)

(type 11) *betted, quitted, ridded, sweated, wedded, wetted, broadcasted, forecasted* (Quirk et al. 1972 : 114).

The total number of types in the two divisions is the same as in King-

don, i.e. 13. But the divisions are by no means water-tight, since many verbs oscillate between the two divisions, e.g.

bid bid bid (div. II) vs. *bid bade bidden* (div. I)

cleave cleft cleft (div. II) vs. *cleave clove cloven* (div. I)

or combine the features of regular and irregular conjugation in one paradigm, e.g.

dive dove dived, thrive throve thrived.

There are also complications due to dialectal and stylistic usage, etc. (cf. such participial forms as *proved/proven, broken/broke*).

The diversity is understandable in view of the fact that there is nothing in the form of the verb base itself that would point to (or else preclude) its regular or irregular character, or the type of irregularity, cf. the following examples of perfectly rhyming pairs of irregular and regular verbs: *blow : glow, speak : leak, feel : peel, cast : last, bend : mend, burn : turn*, or various kinds of irregularity: *ride : hide, swell : spell, bet : get : forget, spring : string : bring*, etc.

The general conclusion that may be drawn from the analysis is that the division into vocalic and consonantal verbs is no more valid than the historical division into strong and weak verbs that it was supposed to replace. This is because vowel alternation and suffixation are *not mutually exclusive* processes in verb morphology: *vocalic* verbs, for the most part, also take a (nasal) *suffix* — in form III, while in *consonantal* verbs there is also regularly a *vowel change* (namely shortening) — wherever phonologically possible. Both the nasal and the alveolar suffixes are bound to be neutralised if the base final consonant is a nasal or an alveolar plosive respectively; similarly, vowel shortening is neutralised if the base vowel is already short. Yet the general tendency is quite transparent: the irregular consonantal verbs (i.e. those without vowel apophony) tend to mark their common morphological form II = III phonologically by a short root vowel.

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MICHAŁ POST

TOWARDS A SEMANTIC DESCRIPTION OF COMPARATIVE CONSTRUCTIONS IN ENGLISH

We shall be concerned in this paper with establishing a) the semantic relational structure underlying comparative construction (CCs) and b) the property distinguishing CCs from other syntactic constructions in English.

The fundamental assumption of the previous analyses is that even the simplest CCs are derived from two Base strings of the type *N is A* (Chomsky 1965 : 178), the constituent sentence being a modifier of degree, manner, extent on adjective. To derive a simple two-place CC as exemplified by

(1) John is more clever than Bill

a deep structure containing

(2) John is clever

(3) Bill is clever

is presupposed. However, in the light of the developments in linguistic theory it has become evident that the twin-sentence analysis cannot be upheld without considerable re-investigation. The objections raised centre upon several issues [1].

There has been a considerable disagreement as to what should be the structure of the constituent sentence. Smith (1961) and Chomsky

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[1] Our survey of objections is meant to signal rather than exhaust the problems pertaining to the analyses of comparative constructions. For an excellent critical survey of earlier approaches to the problem of comparison, and a proposal for a unified treatment of comparative structures within the framework of the so called natural generative grammar see Bartsch, R., T. Vennemann (1973). Unfortunately, this study was not available to us at the time of writing the present paper,

(1965) opt for *N — is — Adj*, where *Adj* is identical to the *Adj* in the matrix sentence. Lees (1961) and Huddlestone (1971) suggest *N — is —* $\left.\begin{array}{l} THAT \\ DEGREE \end{array}\right\}$ *Adj*. Doherty (1967) argues for *N — is — wh — Adj*.

The identity condition so crucial for the deletion transformation has also been questioned. Chomsky (1965 : 182) maintains that nondistinctness rather than strict identity is what is involved in erasure operation. McCawley (1968 : 126-127 questions this claim and points out that the transformation which demands the identity of a pair of lexical items demands not merely the identity of the dictionary entries involved but the identity of their specific readings.

The existence of ambiguous sentences such as

(4) I like Peter more than Bill

constitutes a strong argument for the proposal that some CCs should be derived from complex bases.

Two other points may be made in criticism of the formal syntactic approach to analysis of CCs. It is difficult to see how semantic analysis of CCs can proceed from the twin-type of syntactic base. Namely, the assertion (1) does not entail either (2) or (3). What (1) means is that John exceeds Bill in cleverness but both may be stupid.

In the case of CCs involving *too* and *Adj* matters are even worse. In sentence (5)

(5) I am too ill to eat anything

the constituent sentence is not entailed by the surface sentence but in fact contradicts one of the entailments of (5). There is no question of two symmetric sentences underlying (5), either [2].

In view of the apparent limitations of the analysis in terms of the Standard Theory, we suggest to consider comparison as a semantic notion rather than a formal syntactic one, and propose to examine CCs within the framework of a semantically based grammar.

Linguistic utterance is usually ascribed three, systematically inter-

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[2] It has been generally assumed that TOO sentences are derived from two underlying positive sentences. (cf. Lees 1960, Huddlestone 1971.) Thus (5), in this approach, would have the following source:

$$\left.\begin{array}{l} \text{I am too ill} \\ \text{I eat} \end{array}\right\} \Rightarrow$$

This proposal, however, must be rejected on semantic grounds. (5) entails that *I can not eat*, which means that a negative transformation should be implied in one of the source sentences underlying (5). To reflect this, the following alternative deep source is suggested:

$$\left.\begin{array}{l} \text{I am ill} \\ \text{I can not eat} \end{array}\right\} \Rightarrow$$

One of the transformations here would delete NOT and add TOO plus infinitive.

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related structural levels: the semantic (content) level, the syntactic level and the phonological level, which in themselves permit further subdivision. Theoretically, it is possible on each of these levels to distinguish specific functioning units and relations between these units viz. particular relational patterns. Since we have chosen the semantic level as the descriptive base, we find it appropriate to establish what is common at *this* level to sentences which differ radically in appearence but can be considered CCs. In order to arrive at a standard form for CCs we propose to view CCs as EXPLANATIONS viz. complex utterance types, about an event or a state of affairs formed by the conjunction of two different kinds of statement (cf. Dakin 1970).

As the first step to establishing the deep paradigm for EXPLANATIONS Dakin postulates the formula *X explains Y*, from which it follows that the combination of two different types of assertion represented by *X* and *Y* constitute an EXPLANATION. To relate all EXPLANATION he sets up a standard form in a way similar to that which Austin (1962) has suggested. He symbolizes the description of the state of affairs he wants to explain as S_2, the assertion of the state which explains S_2 — as S_1. The full standard form conjoins these two assertions yielding

$$\left\{\begin{array}{l} \text{I state } S_2 \\ \text{I state } S_1 \text{ explains } S_2 \end{array}\right.$$

The standard form consists of two sentential elements: the first, represented by *I state*, might be termed the *performative complex*, and its function is to specify the illocutionary potential of the sentence: the other, represented by S_1 *explains* S_2 might be termed its *propositional core*. The constituent *explain* stands for the relation obtaining between S_1 and S_2.

To demonstrate that we are right in our claim to regard CCs as a class of EXPLANATIONS we suggest to consider a simple statement

(6) I state John is more clever.

Suppose we try to explain (6), since it has no clear meaning as it stands. Obviously we cannot explain (6) in terms of itself. To say, for instance, *John is more clever because he is clever* is no explanation: besides, (6) does not imply that John is clever at all. It follows from what was said about EXPLANATIONS that we must explain the state denoted by (6) by relating it to something else. As stands, (6) only says that John exceeds some point along the continuum of cleverness [3]. We shall term this point the STANDARD of COMPARISON (S). Chafe (1970) suggests

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[3] CONCEPTUAL CONTINUUM is inherently a nominal concept which constitutes the underlying representation for the surface property (P).

that the position of S can be established in two ways: either through context or an explicit statement [4]. If, however, the context does not make clear the location of S on the continuum, it is necessary to state explicitly where S is located and this is done in English by addition of another sentence to the semantic structure. The last statement brings us back to our standard form in which the function of S_1 is to explain S_2. To make this explicit let us consider the following sentences. We could say

(7) John is more clever than Bill
(8) John is more clever than his two brothers
(9) John is more clever than he used to be
(10) John is more clever than we expected him to be
(11) John is too clever for Bill to catch up with him
(12) John is so clever that Bill wont be able to catch up with him

Sentences 7 - 10 explain John's cleverness by relating it to an antecedent state of affairs, 11 - 12 by relating it to a process.

In passing we remarked that the constituent *explain* of our standard form stands for the relation which obtains between S_1 and S_2. A brief examination of the following two sentences

(13) John is more clever than Bill

(14) John's brakes jammed, so he stopped

allows to conclude that *explain* is a cover term for various relations which may obtain between S_1 and S_2. That the relations holding between the S's in (13) and (14) are of different kind becomes evident when they are explicitly stated in the appropriate standard forms for (13) and (14) respectively.

(13a) I state S_1 different S_2

(14a) I state S_1 cause S_2

In (14a) it is the relation of cause and result that is obtaining between S_1 and S_2 : in (13a) the RELATION of COMPARISON. We suggest that

[4] It seems plausible that there exist two situations regarding S, cf. Huddlestone 1967: 92.

  (1) Implicitly defined S
    (a) S is based on context specific average,
      e.g. *The road is wide*
    (b) S is based on individuals,
      e.g. *John has more records than Mary*
    (c) S is based on some function,
      e.g. *He is too ill to eat anything*
  (2) Explicitly defined S
    (a) S is represented numerically,
      e.g. *It is faster than 100 mph*
    (b) S is overt though not specified numerically,
      e.g. *The strike was nothing less than a national catastrophe*

there are two primitive relations involved in comparison: relation of *difference* and relation of *similarity*, on which other specific relations of comparison are founded [5]. Having established this, we are in a position to provide the full standard form for CCs:

(15) I state $\left[\left[\ X \left\{ \begin{array}{c} \text{DIFFRENT} \\ \text{SIMILAR} \end{array} \right\} Y \ \right] \text{ in CONTINUUM Z} \right]$

It follows from (15) that CCs involve assertion of similarity or difference between two entities (X, Y) in some conceptual continuum (Z), which might be represented in the form of the tree as a two-place predicate of assertion holding between an individual and a state of affairs described by a two-place predicate of *similarity/difference* holding between the entities in question. Accordingly, the relevant semantic structure underlying *John is more clever than Bill* can be represented as in (16).

(16)
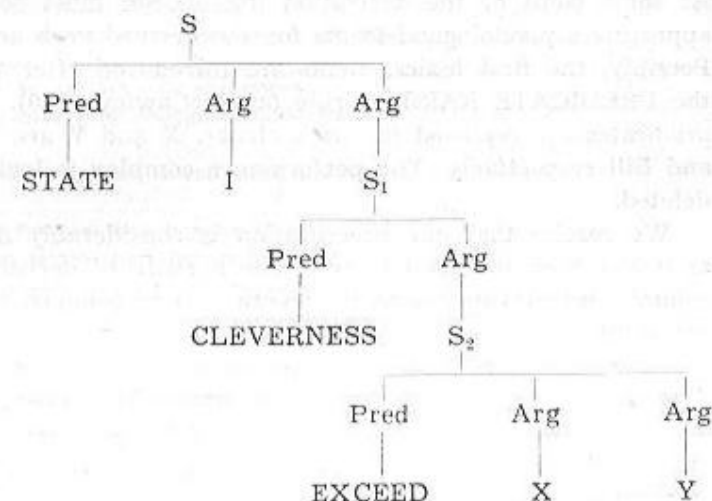
(16) may undergo several changes as the result of application of the following transformations [6]. The SUBJECT RAISING rule has the effect

[5] Sentences like *John is different from Bill* and *He is not like me* seem to indicate that it is possible to make an assertion of *difference* between two entities without specifying either (a) the continuum within which the entities are perceived to be different, or (b) comparing their values within this continuum. In a particular sentence, however, DIFFERENCE can be realized as one of the two specific relations of comparison, i.e. superiority (>), or inferiority (<).

[6] EXCEED, in our diagram, represents meaning rather than a particular lexical item. It corresponds, roughly, to the relation of superiority (>).

of lifting X under the domination of S_1. The PREDICATE RAISING rule, which applies next, collects the predicate of S_2 and attaches it to the predicate of S_1, yielding a compound verb, as in (17).

(17)
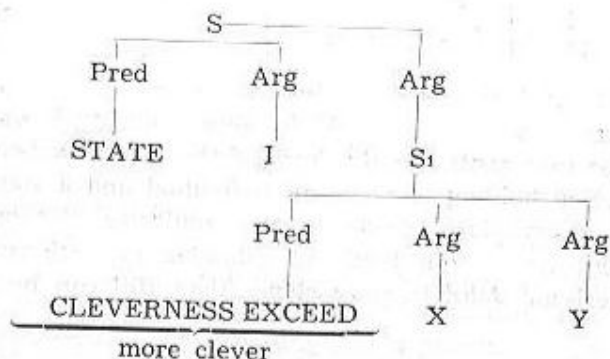
At some point of the derivation the lexicon must be used to provide appropriate phonological forms for the derived verb and the arguments. Possibly, the first lexical items are introduced after the application of the PREDICATE RAISING rule (cf. McCawley 1970). The two leftmost predicates are replaced by *more clever*. X and Y are replaced by *John* and *Bill* respectively. The performance complex is lexicalized or can be deleted.

We realize that our presentation is considerably oversimplified but as it has been intended to postulate a route of derivation of CCs from common underlying semantic structure, it is believed to have illustrated the point.

Now we embark upon the problem of establishing the property distinguishing CCs from other constructions in English. For this purpose, we propose to take some sentences which are commonly recognized as comparative and see how they behave with respect to what is involved in comparison.

A common assumption among the grammarians is that comparison and CCs involve objects compared (Ts) and property (P) with respect to which they are compared [7]. In the course of our considerations we

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[7] "... when two persons or things are compared as bears of a certain quality..." (Zandvoort 1969: 188).

"... the essential feature of a comparative construction, in broad grammatical terms, is that two propositions [...] are compared with respect to something they have in common..." (Quirk et al. 1972: 766)

"... comparison may be said to involve two or more terms with some comparative items..." (Huddlestone 1971: 263).

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have indirectly suggested that there are also two other concepts involved in comparison, namely, standard of comparison (S) and relation of comparison (R). In table I all four criteria, Ts, P, S and R will be analysed in the same order: viz. the negative sign (—) means that the respective criterion is not realized in the surface structure, the positive sign (+) means that the criterion is realized in the surface structure. It is assumed that the best criterion will be the one that applies uniformly to all sentences listed below [8].

Table

	R	Ts	P	S
(1) Mary is more talkative than Peter	+	+	+	—
(2) Mary bought more records than Peter	+	+	+	—
(3) Mary achieved more than Peter	+	+	+	—
(4) Mary bought more records than 10	+	+	+	+
(5) The car was travelling faster than 90 mph	+	+	+	+
(6) The attacks came as frequently as once a day	+	+	+	+
(7) I weigh more than 200 pounds	+	+	+	+
(8) The strike was nothing less than a national catastrophe	+	+	+	+
(9) She may be as lucky as she hopes	+	+	+	—
(10) I've been alive long enough to understand that	+	—	+	—
(11) It flies so fast that it can beat the speed record	+	—	+	—
(12) He went further than beyond Chicago	+	+	+	—
(13) The grass is too short for us to cut it	+	—	+	—
(14) It's such a good chance that we must not miss it	+	—	+	—
(15) Sally was a more enthusiastic student	+	—	+	—
(16) Bob was by far the best	+	—	+	—
(17) Dick receives a similar ammount	+	—	—	—
(18) He asked to see a different one	+	—	—	—
(19) The river is wide	+	—	+	—
(20) John is tall for a pigmy	+	+	+	+

Table I shows that (a) TERMS are not always accessible (10, 11, 13 - 19). When accessible, the second of them functions either as overt STANDARD as in (4 - 8, 20) or implies S as in (1 - 3, 9 - 14). (b) PROPERTY need not be overtly expressed, (17 - 19). (c) It is only the concept of RELATION that applies uniformly to all our examples. In view of the above, it becomes evident that none of the concepts postulated by grammarians can be considered distinctive for CCs; clearly it is the RELATION that distinguishes CCs from other constructions in English.

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[8] Sentences 1 - 8 are due to Huddlestone (1967), 9 - 18 are due to Quirk et al. (1972), 19 and 20 are mine.

CLOSING REMARKS

This brief paper has been motivated by the shortcomings of the formal-syntactic approach to the problem of CCs. Our goal has been to outline a framework within which a descriptively adequate analysis of CCs could be carried out. To obtain this, we have assumed the theory that we consider superior to the Standard Theory, namely the recent proposal postulating universality of semantic structure underlying natural languages.

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LITERATURE

MARIA GOTTWALD

B. JONSON'S IDEA OF IMITATION

To a Renaissance student the term "imitation" (obviously derived from the Latin word *imitatio*, the latter being a translation of Greek *mimesis*) suggests at least three basic meanings.

The first, that of copying or counterfeiting the external reality in its sensuous aspects owes its existence to Plato's *Republic* (Bks. III, X) where poetry is being excluded from the syllabus of the ruling elite on the ground that it deals only with the appearance of things, and not with the world of timeless ideas. This understanding of *mimesis*, vindicating the uselessness of poetry served as a staple argument in attacks on poetry and poets.

The second usage, in the sense of creative imitation, derives from Aristotle who, at the beginning of *Poetics* (Chap. IV), stated that mimesis is the principle of all fine arts and of poetry in particular, ranging from simplest mimicry to creation (Baldwin 1959: 139 - 141). To Aristotle poetic imitation means a representation or a suggestion of characters and actions embodying universal patterns of human nature and behaviour according to the laws to necessity or probability (*Poetics*, IX). The insistence on the generalized, universal character of the represented reality defies Plato's earlier strictures.

It is the Aristotelian understanding of imitation that appealed to the Renaissance authors both in Italy and in England, maintaining that the writer's primary task is to imitate universal Nature and Truth. Thus, e.g., Sidney expressly refers to Aristotle when he defines "poesie" as "an arte of *imitation*, for so A r i s t o t l e termeth it in his word M i m e s i s, that is to say, a representing, counterfetting, or figuring foorth" (Smith 1971: 158).

The third meaning of the term imitation apparently originated with the rhetoricians, from Isocrates and the Hellenic school down to Cicero and Quintilian, who advocated following the examples of the classical models as an important element of stylistic training (Atkins 1961: 127 – 129). This sense of imitation, i.e., chiefly as a method of studying style, was also current in the Middle Ages, as seen in St. Augustine's writings on preaching, and in the recommendations of Bernard of Chartres and his school; in the words of John of Salisbury, Bernard "set poets and orators and prescribed close imitation...; and his own practice was such that in imitating his predecessors he became a model for his successors" (*Metalogicus* 855 B. After Baldwin 1959b: 163) [1]. With the Humanists, the practice of looking for guidance to ancient Greece and Rome became a norm. Ascham argues in his *Schoolmaster* that since Greek and Latin are "the two onelie learned tonges", and the works of the ancient authors are full of "wisdome and eloquence" they naturally provide the most suitable models to be imitated (II. v. in Smith 1971: I, 5).

Jonson's use of the term imitation follows both the Aristotelian and the rhetorical traditions. For the former, may it suffice to recall his definition of comedy as "*imitatio vitae, speculum consuetudinis, imago veritatis*" [2]. It is the latter sense of imitation, which has so far attracted little critical attention, that will become our present concern.

Jonson himself borrowed boldly from other writers and was never ashamed to admit it. Dryden observes that "he has done his robberies so openly, that one may see he fears not to be taxed by any law" (*An Essay of Dramatick Poesie*, 365). On the contrary, he took pride in his dependence on classical and modern masters; witness the burden of learning in *Poetaster*, in the two Roman tragedies, *Sejanus* and *Catiline*, in the commentaries on the masques, especially *The Masque of Queens* and *Hymenaei*, and in *Discoveries*. When he discusses the five requisites of a poet in *Discoveries* (2409 – 2496), imitation is mentioned side by side with nature (or natural endowment), exercise (training), study and art. Study, which seems to imply mainly the acquiring of exact knowledge of other authors, though mentioned after imitation, is really a prerequi-

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[1] A modern version of the same kind of approach, though in an exaggerated form, is found in Gabriel Harvey's polemic with Thomas Nashe, where he condemns his opponent's "wild Phantasie" and prescribes for the writer "an apprentishood of some nine or ten yeares in the shop of curious Imitation ... before he will be able to performe the twentith or fortith part of that sufficiency, whereunto... his Imagination already aspireth" (*Pierce's Superrogation*, 25 – 31, in Smith 1971: II, 276).

[2] Jonson's definition of comedy has been thoroughly discussed both by his editors and critics. For bibliographic reference see Gottwald 1966: 52 – 53.

site of the latter: "But, that, which wee specially require in him is an exactesse of Studie, and multiplicity of reading" (2482 – 2484). Study, in Jonson's view, ought to be supplemented and checked by the actual observation of life:

> I know nothing can conduce more to the letters then to examine the writings of the A n c i e n t s, and not to rest in their sole Authority, or to take all upon trust from them; ... For to all the observations of the A n c i e n t s, we have our own experience; which if wee will use, and apply, we have better meanes to pronounce. [*Disc.* 129 – 137]

Thus imitation presupposes extensive reading as well as critical judgment to guide this reading. It is essential that the model to be imitated should be selected from "the choicest and the best". As soon as the poetic apprentice has made his choice of "one excellent man above the rest", he is recommended "so to follow him, till he grow very H e e: or, like him, as the Copie may be mistaken for the Principall" (*Disc.* 2767 – 2770). Imitation, obviously, is a school of artistry; in striving to equal his master the imitator learns the poetic craft. Yet a warning against indiscriminate, uncritical imitation is added; the young writer must use discernment, "not to imitate servilely, and catch at vices, for vertue" (*Disc.* 2475 – 2476).

Another pitfall into which the young adept of poetical art is liable to fall is that of mechanical or eclectic borrowing. The simile of an omnivorous animal that bolts its food, "as a creature that swallowes what it takes in, crude, raw, indigested" (*Disc.* 2472 – 2473), is imaginatively used to describe such blunt imitators. They are contrasted with a discerning writer who "feedes with an Appetite, and hath a Stomacke to concoct, divide, and turne all into nourishment" (*Disc.* 2473 – 2475). Another image from the animal kingdom, that of the bee collecting nectar and turning it into honey, emphasizes both the excellency of the models and the importance of the process of artistic assimilation. Jonson's advice runs as follows: "Draw forth out of the best, and choicest flowers, with the Bee, and turne all into Honey, worke it into one relish, and savour: make your imitation sweet" (*Disc.* 2476 – 2479). For Jonson, like Quintilian, will not rest satisfied with imitation alone: "*Imitatio per se ipsa non sufficit*" (Atkins 1961: II, 280). He will claim with Horace, whose *Ars Poetica* he had translated, that the poet can freely borrow from other authors as long as he is able to transform his material artistically and thus make it his own. For imitation is essentially an art, or, as Jonson puts it, an ability "to convert the substance, or the riches of another P o e t, to his own use" (*Disc.* 2468 – 2469). These two aspects of imitation, training and the artistic use of poetic material, seem to be equally important. It is necessary that the writer should "master the matter, and Stile, as to shew,

hee knowes how to handle, place, or dispose of either, with e l e g a n-
c i e" (*Disc.* 2486 - 2488).

It is needless to say that Jonson would never approve of random or
literal "borrowings". In this respect he was a true Elizabethan, to whom
"to imitate was to interpret and not to reproduce" (Bradbrook 1955: 108).

Jonson was most impatient with the plays that were careless patch-
works of stolen fragments. In *Every Man in his Humour* he deplored
that "such leane, ignorant, and blasted wits, / Such brainless guls should
utter their stolen wares" (Q. V. iii. 335 - 336). In the Induction to *Cyn-
thia's Revels* he mocked the playwrights who "way-lay all the stale
A p o t h e g m e s or olde bookes they can hear of" (178 - 179). As for
Jonson himself, the Prologue to *Volpone* assured the audience that the
author would not

> hale in.. a gull, old ends reciting,
> to stop gaps in his loose writing. [Prol. 23 - 24]

Jonson kept aloof from plagiarists[3] of all kinds, those "seruile imitating
spirits" (*Every Man out of his Humour*, Induction, 67), "promoters of
other mens iests" (*Cynthia's Revels*, Induction 177). He most
strongly condemned the practice of re-writing or reviving earlier English
plays. In the Induction to *Cynthia's Revels* the second child, who is the
author's "attorney", mocks the "umbrae, or Ghosts of some three or
foure playes, departed a dozen yeeres since, [which] haue bin seen
walking on your stage" (194 - 196). He is equally contemptuous of the
"poet ape" who "makes each man's wit his owne" (*Epigrams*, LVI, 8)
and of the dramatists who feed the audience with "nothing of their
owne, but what they haue twice or thrice cook'd" (*Cynthia's Revels*,
Induction, 185 - 186).

On the other hand, translations from, or extensive reliance upon, the
classics were, to Jonson's mind, as good as original and creative work.
A plausible explanation of Jonson's different attitude to borrowing from
the classics and from native writers has been suggested by C. R. Basker-
vill (1911 : 6). Jonson would appreciate an apt translation of a fine
classical phrase while he scorned to borrow phrases from *the Arcadia,*
for the one enriched the language while the other did not. Perhaps one
could extend this criterion to translations and adaptations of the major
works of antiquity, either as a whole or in part: Chapman's translation
of Homer or Jonson's rendering into English of Horace's *Ars Poetica* did

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[3] In *The Conversations with William Drummond* Jonson censured Sir Walter
Raleigh for using materials from different authors in his *History of the World,*
saying that Raleigh "esteemed more of fame than conscience" since "the best
wits of England were Employed for making of his historie" (197 - 201).

enrich the native literature. At the same time, Jonson seems to be of
opinion that little, if anything, was gained by re-writing second-rate
works in the vernacular.

Jonson's concept of imitation is elastic enough to leave room both
for "invention" and independence. Independence, here, is not so much
descriptive of the moral standard of the dramatist[4] as of his basic right
to choose his own means of artistic expression:

> I am not of that opinion to conclude a *Poets* liberty within the narrow
> limits of lawes, which either the *Grammarians*, or Philosophers prescribe. For,
> before they found out these Lawes, there were many excellent poets, that
> fulfill'd them. [*Disc.* 2555 - 2559].

There is in this statement both the proper understanding of poetic rules,
which are but generalization derived from successful practice, and the
respect for the individual who discovers the rules. For "truth lyes open
to all; it is no man's s e v e r a l" (*Disc.* 139 - 140). And for all his admi-
ration of the masters of Antiquity, Jonson points to the danger of letting
them become tyrants. They ought to be regarded as guides who "not
only found out the way not to erre, but the short way we should take
not to erre" (*Disc.* 2571 - 2572). Significantly enough, Jonson's brief syn-
opsis of the development of classical comedy is concluded with the
vindication of the dramatist's right to work out the forms that are best
suited to the time in which they live: "I see not then", he writes in the
Induction to *Every Man out of his Humour,*

> but we should enioy the same licence, or free power, to illustrate and highten
> our invention as they [the Ancients] did; and not to be tyed to those strict
> and regular formes, which the nicenesse of a few (who are nothing but forme)
> would thrust upon us. [Induction, 266 - 270]

Thus, e.g., the discussion on the observance of the "laws of Comedy"
in the same play (Induction, 236 - 245) makes it plain that the canon of
the unity of time is being regarded as unessential, one of those "too nice
observations" which the dramatist need not follow.

Jonson's attitude to "poetic laws" and "rules" is not, however, une-
quivocal. It is somehow disconcerting to find that only seven years
later, in *Volpone*, Jonson takes pride in adhering to the very same rules
which he has treated slightingly in *Every Man out of his Humour*; for
it is asserted of the author of *Volpone* that

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[4] Jonson frequently asserted that he would not stoop to court the lowest
tastes of the audience. Thus, e.g., in *The Magnetic Lady* he declares he "will not
woo the gentle ignorance... But careless of all vulgar censure, as not depending
on common approbation, hee is confident it shall super-please judicious spectators"
(Chorus, 121 - 134). Also cf. the Induction to *Every Man out of his Humour,*
57 - 62.

The laws of time, place, and persons he observeth,
From no needful rule he swerueth. [Prologue, 31 - 32]

Another instance of this deferential attitude to the "rules" is provid-
ed in the address "To the Readers", prefixed to the 1607 Quarto of *Se-
janus*, where Jonson apologetically imparts that his play neither observes
the unity of time nor has a "proper chorus", and proceeds to justify
his departure from the classical forms of tragedy in a fashion remi-
niscent of his discussion of comedy in *Every Man out of his Humour*:

> Nor is it needful, or almost possible, in these our times, such Auditors, as
> commonly Things are presented, to obserue ould state, and splendour of *Dra-
> matick Poems*, with preseruation of any popular delight. [11 - 15].

The tone of the explanation is, however, markedly different: the
defiant buoyancy of *Every Man out of his Humour* is gone. Instead of
the challenge there is a promise that the author will give a fuller account
of his reasons for not observing all the classical rules, in his "Obserua-
tions vpon H o r a c e his *Art of Poetry*" which he intended "shortly to
publish" (16 - 18). Furthermore, Jonson insists that in *Sejanus* he has
respected other laws of tragedy, and that the violation of the unity of
time and the omission of the chorus should not discredit him as a writer
of tragedy:

> If in truth of Argument, dignity of Persons, grauity and height of Elo-
> cution, fulnesse and frequencie of Sentence, I haue discharg'd the other offices
> of a Tragick writer, let not the absence of these F o r m e s be imputed to me,
> wherein I shall giue you occasion hereafter (and without my boast) to thinke
> that I could better prescribe, than omit the due use, for want of a conuenient
> knowledge. [To the Readers, 18 - 25]

What appears to follow from the whole argument in *Sejanus* is that
Jonson would not be hampered by the "rules", if they interfered with
his purpose. On the other hand, he makes it plain that he holds classical
conventions in great esteem and thinks that there is more honour in
observing than in neglecting them. He would not go as far as Webster
did in *The White Devil*, in sacrificing, because of the ignorance of the
audience, other "criticall lawes", such as "height of stile" and "gravety
of person", as well as the chorus (Preface to *The White Devil*, 13 - 22).

In conclusion let us sum up the most salient features of Jonson's notion
of imitation.

Its function he described as a part of a writer's training, and not
an end in itself. The ultimate object to be achieved through imitation
is creative, original expression.

As a method, imitation is not merely copying or reproducing the
subject-matter and style of the model, but an assimilation and imagi-

native transformation with a view of achieving something new. Hence
Jonson's condemnation of literal or indiscriminate borrowings, his con-
tempt for plagiarism.

As for the latter, a modern reader is baffled by Jonson's sanction-
ing, and himself practicing extensive "borrowings" from the ancient
authorities. It is difficult to reconcile such practices with Jonson's re-
current gibes at poets-apes or with his adverse criticism of Raleigh's
work. It must be admitted though that Jonson's "tolerance" conformed
to the standards of the age.

Similarly inconsistent, or at least ambivalent is Jonson's attitude to
the "rules". His theoretical pronouncements in *Discoveries* as well as
his earlier work vindicate the poet's independence and his right to
dispense with the "rules". On the other hand, his dramatic practice
seems to have forced on him a more deferential attitude towards the
established canons of good writing.

It is worth observing that Jonson's ideas on imitation appear to
have been influential with Dryden: a number of interesting parallels
can be indicated in the discussion of the controversy between the an-
cients and the moderns in Dryden's *Essay of Dramatick Poesie*, e.g.,
the poet's solicitude for preserving "the dignity of masters and giving
honour to their memories" (343), his warning against "dull imitation
of the ancients" (333), his blaming the practice of "servile observations
of the unities" and recognizing the legitimacy of "swerving from the
rules" (338) can be traced back to Jonson's views. The congeniality of the
attitudes can conveniently be epitomized in referring to Senecan formula
which Jonson jotted down in *Discoveries* (139): "*Non Domini nostri,
sed Duces fuere*".

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ANNA SPITTAL

THE USE OF SUMMARY AND SCENE IN JANE AUSTEN'S NOVELS

Many critics agree that "Jane Austen is an uncommon sort of novelist" whose mastery lies not only in "a brilliant ironic wit, an affectionate understanding of the ordinariness of human life, [...] a lively and often subtle sense of character, and a moral universe within which to set and pattern all her novels" (Daiches 1963 : 765) but first of all in the mastery of plot structure and the narrative techniques.

Scene and summary, although opposite, seem to be the most important and the most often employed narrative techniques in a novel. In his essay C. Wayne Booth notices that "all narrators and observers whether first or third person, can relate their tales to us primarily as s c e n e, primarily as s u m m a r y or as a combination of the two" (Booth 1967: 95).

Percy Lubbock, although employing different and perhaps more general terminology, expresses the viewpoint similar to Booth's. He distinguishes between "picture and drama — [...] an antithesis which continually appears in a novel" (Lubbock 1972: 110). According to him the term *picture* covers such narrative techniques as description and summary while *drama* for him is what the other critics call scene and dialogue.

Many writers seem to reveal a preference for one method or the other, but in order to make their novels both readable and interesting for the reader they should consciously mix the two methods. In the following pages I shall analyze the way in which Jane Austen employs summary and scene in her six major novels.

I

The first in English literature to give the definition and to state the functions of summary in the work of fiction was probably Henry Fiel-

ding who in the following way justifies his method of writing *Tom Jones*:

> We intend in it [the novel] rather to pursue the method of those writers, who profess to disclose the revolutions of countries, than to imitate the painful and voluminous historian, who, to preserve the regularity of his series, thinks himself obliged to fill up as much paper with the detail of months and years in which nothing remarkable happened, as he employs upon those notable areas when the greatest scenes have been transacted on the human stage. Such histories as these do, in reality, very much resemble a newspaper, which consists of just the same number of words, whether there be any news in it or not [...] Now it is our purpose, in the ensuing pages, to pursue a contrary method. When an extraordinary scene presents itself (as we trust will often be the case), we shall spare no pains nor paper to open it at large to our reader; but if whole years should pass without producing anything worthy his notice, we shall not be afraid of a chasm in our history; but shall hasten on to matters of consequence, and leave such periods of time totally unobserved. [...] Good writers will, indeed, do well to imitate the ingenious traveller in this instance, who always proportions his stay at any place to the beauties, elegancies, and curiosities which it affords. [Fielding 1955: 38 – 39, 94]

Norman Friedman's definition of summary is perhaps not so picturesque and illustrative as that of Fielding but it is strictly to the point. He says:

> Summary narrative is a generalized account or report of a series of events covering some extended period and a variety of locales, and seems to be the normal untutored mode of story-telling. [Friedman 1967: 119 – 120]

Again, the same may be said about Phyllis Bentley's definition.

> When the novelist requires to traverse rapidly large tracts of the world of the novel which are necessary to the story, but not worth dwelling long upon — not worth narrating in the specific detail of a scene — the summary is what he uses. [Bentley 1967: 47 – 48]

Summary, besides scene and description, is the most commonly used narrative technique and, as Phyllis Bentley has already noticed, "the proper use, the right mingling of scene, description and summary is the art of fictitious narrative" [Bentley 1967: 54].

The quoted definitions, in a way, enumerate some functions of summary but D. H. Wright (1964: 47) offers a more comprehensive account of the reasons for the usage of summary:

> to abbreviate what would otherwise be a tedious and unnecessary dialogue; to achieve a distance from which the reader can see more clearly the significance of certain incidents; and (from a purely technical standpoint) to avoid the inaccuracy of reporting on an area of human intercourse with which the author is not familiar.

Having stated the definition and functions of summary let us now proceed to the analysis of Jane Austen's ways of employing summary in her six novels.

The reader may notice that except *Pride and Prejudice* (hereafter PP) each of the remaining novels starts with a summary. In *Sense and Sensibility* (= SS) the opening sentence: "The family of Dashwood had long been settled in Sussex" (SS: 39) begins a short history of the Dashwoods. The reader is acquainted with the Dashwoods' financial status and prospects for the future. All this takes no more than two pages and prepares the reader to plunge *in medias res* or rather into the beginning of the story, that is, the moment when Mrs. Dashwood and her daughters decide to leave Norland.

In *Mansfield Park* (= MP) Jane Austen has to cover "about thirty years" before she introduces the present moment. Again this is done by means of summary narrative. We learn about Miss Frances who had married "to disoblige her family" (MP: 41), the result being a complete breach between the sisters. Nine years pass, Mrs. Price (the former Miss Frances) writes a letter to her sisters and is reconciled to the family. Still "a twelvemonth" — and we have an instance of the present moment when the Bertrams and Mrs. Norris discuss little Fanny's future. The summary of this takes less than one chapter. But we are not *in medias res* yet. The next chapter covers five years, starting at the moment of Fanny's coming to Mansfield Park till the "first event of any importance in the family" (MP: 58) — that is Mr. Norris's death. And only then we are in "the heart of the matter".

The same may be said about *Emma* (= E), *Northanger Abbey* (= NA), and, to a certain extant, *Persuasion* (= P) where the summary of the family history is contained in the Baronetage, "improved" by Sir Walter Elliot's own handwriting.

From this review we can see that it was necessary for Jane Austen to begin the majority of her novels with a short informational summary before introducing the reader to the details of her heroines' and their relations' problems.

The summary also proved very successful as a method of closing the novel. As the reader may notice, at the end of all Jane Austen's novels the heroine, or heroines, after many complications, are happily married to their beloved heroes. In *Persuasion* after listening to the conversation between Anne and Captain Wentworth the reader is prepared for a not very distant wedding ceremony. In *Emma* the last paragraph starts: "The wedding was very much like other weddings..." (E: 464) and nothing more is added.

It is perhaps due to what I would call fictional convention (for this happens to be a conventional ending of most fairy tales) not to speak about the married life in detail that Jane Austen stops her narration at, or soon after the wedding ceremony of her heroes and heroines. Besides, the description of the married life would not be in agreement with the eighteenth century principle of decorum which Jane Austen professed and obeyed. Traditionally, the married life could be a proper subject for didactic literature and Jane Austen's novels, although teaching the young readers entering the adult world how to get along with one another, are not strictly didactic. Still another, but perhaps not so convincing reason for using summary in order to finish the story was probably the fact that Jane Austen remained single all her life and the minutiae of married life lay outside her personal experience.

Summary at the end of the novel is also used to satisfy the reader's curiosity about the future of her characters. The reader is not given the freedom to imagine the future events, yet he is not left in suspense. After presenting the marriage ceremony Jane Austen continues her narration by summarizing the immediate future of her characters so the reader does not part with them abruptly.

After that "happy for all her maternal feelings" day "on which Mrs. Bennet got rid of her two most deserving daughters" (PP: 393) the reader is informed that Mr. Bingley and Jane left Netherfield and moved to their new estate in the neighbourhood of Darcy and Elizabeth; Kitty "spent the chief of her time with her two elder sisters" and thanks to their society improved very much; Mary remained at home but changed only a little; Wickham and Lydia "suffered no revolution from their marriage" yet were not rejected by the rest of the family. The reader also learns about the minor characters: Georgiana found her home at Pemberley and soon became Elizabeth's close friend; Miss Bingley, although "deeply mortified by Darcy's marriage", tried to behave as politely as possible in order "to retain the right of visiting at Pemberley" (PP: 395). Even Lady Catherine's "resentment gave way, either to her affection for him, or her curiosity to see how his wife conducted herself". The Gardiners visited Pemberley quite often and were always remembered as "the means of uniting" Darcy and Elizabeth (PP: 396).

Similarly in *Sense and Sensibility*. After her marriage Elinor continues the family contacts. Mrs. Dashwood's wish to bring Marianne and Colonel Brandon together soon comes true. After discovering "the falshood of her own opinions" Marianne's "whole heart became, in time, as much devoted to her husband, as it had once been to Willoughby" (SS: 367) and the latter "could not hear of her marriage without a pang"

but after some time started to live "to exert, and frequently to enjoy himself" although "he always retained that decided regard which interested him in everything that befell her, and made her his secret standard of perfection in woman" (SS: 376).

D. H. Wright (1964: 47) says that "the dramatist always faces the problem of passing over action which is necessary to the development of his piece, but which for one reason or another — for instance, the impossibility of staging it, or the fact it reiterates what has already been made clear — must be omitted from the action actually represented. The novelist is not thus limited, he can summarize".

The examples of Jane Austen's use of summary for this purpose are the following: in *Sense and Sensibility* after Lucy Steele has revealed and finally convinced Elinor Dashwood of her four-year long engagement to Edward, Elinor, who does not see him for some time, finally meets him:

> She forced herself, after a moment's recollection, to welcome him, with a look and manner that were almost easy, and almost open; and another struggle, another effort still improved them. She would not allow the presence of Lucy, nor the consciousness of some injustice towards herself, to deter her from saying that she was happy to see him, and that she had very much regretted being from home, when he called before in Berkeley-street. [SS: 245]

This summary serves, as D. H. Wright has noticed (1964: 48), "in the first place" to spare the reader "a dialogue which could hardly be interesting; in the second, the author presents this paragraph from Elinor's viewpoint, so that the heroine's reaction can be detailed in all its ramifications".

Again we are spared the boredom of the detailed repetition of what has already been said during the meeting of Elinor and Willoughby at Cleveland at the time of Marianne's illness. Elinor's task is to relate his visit and humble words to Marianne. She is conscious that much depends on the way in which she is going to do it. She knows that "resolution must do all" (SS: 338). We are not witnessing the conversation but are given a summary of it, or rather of the way Elinor did it:

> She managed the recital, as she hoped, with address; prepared her anxious listener with caution; related simply and honestly the chief points on which Willoughby grounded his apology; did justice to his repentance, and softened only his protestations of present regard. Marianne said not a word. — She trembled, her eyes were fixed on the ground, and her lips became whiter than even sickness had left them. A thousand inquiries sprung up from her heart, but she dared not urge one. [SS: 338 - 339]

In *Persuasion*, chapter 17 starts in the following way: "While Sir Walter and Elizabeth were assiduously pushing their good fortune in

Laura-place, Anne was renewing an acquaintance of a very different description" (P: 165). After saying this Jane Austen shortly relates Miss Hamilton's, now Mrs. Smith's miserable life, the detailed narration of which is not necessary for the development of the plot at the moment. Yet Mrs. Smith has quite a significant role to play in the story so Jane Austen makes Anne renew her acquaintance with Mrs. Smith:

> The visit was paid, their acquaintance re-established, their interest in each other more than re-kindled. The first ten minutes had its akwardness and its emotion [...] but all that was uncomfortable in the meeting had soon passed away, and left only the interesting charm of remembering former partialities and talking over old times. [P: 166]

Then there follow other visits at Mrs. Smith's, during which the latter provides Anne with information about Mr. Elliot and his character, and as this is rather important for the development of the plot (Mr. Elliot's behaviour towards Anne induces Captain Wentworth to reveal his feelings and propose to her for the second time) the form of the summary is still kept but Jane Austen employs it in a slightly different way. She summarizes the story from the point of view of Mrs. Smith, therefore she mixes third person narrative with the first, that is indirect speech with the direct. Many of Mrs. Smith's personal remarks are inserted into the narration and all these make the summary seem more detailed.

In all the hitherto given examples the summary proved to be rather extensive, yet we know that Jane Austen could also be very concise and throughout her six novels the reader may encounter instances of summary that would prove the economy of her language where necessary. For instance in *Northanger Abbey* the reader is allowed to hear all the anxious warnings Mrs. Morland gives her daughter before the latter leaves for Bath, but he is left at the mercy of his own imagination as far as the journey itself is concerned. Yet, he is warned not to stretch it too far for, from the way Jane Austen summarizes the journey, it becomes obvious that there is no need for over-imagining. Jane Austen says:

> Under these unpromising auspices, the parting took place, and the journey began. It was performed with suitable quietness and uneventful safety. Neither robbers nor tempests befriended them, nor one lucky overturn to introduce them to the hero. Nothing more alarming occurred than a fear on Mrs. Allen's side, of having once left her clogs behind her at an inn, and that fortunately proved to be groundless. They arrived at Bath. [NA: 42]

Almost the same situation we find in *Pride and Prejudice* when after learning about Lydia's elopement the Gardiners and Elizabeth decide to return immediately to Longbourn: "They travelled as ex-

pediously as possible; and sleeping one night on the road, reached Longbourn by dinner-time the next day" [PP: 256].

It is not only in *Northanger Abbey* or *Pride and Prejudice* that the characters travel. In the remaining novels the characters also travel and often more than once. In all these instances the journey itself is not important, therefore only summarized. Let us now analyze the summary of one more journey, this time in *Sense and Sensibility*. After Willoughby's sudden departure Marianne seems very much depressed. Mrs. Jennings invites both sisters to London. Marianne hopes to meet Willoughby in town, and is very eager to go there. The opening and closing sentences of the paragraph summarize the journey:

> They were three days on their journey [...] They reached town by three o'clock the third day, glad to be released, after such a journey, from the confinement of a carriage, and ready to enjoy all the luxury of good fire. [SS: 175 - 176]

What is in between does not concern the journey but Marianne's (for whose sake mainly the journey was undertaken) behaviour. And as this cannot be expressed by mere summary Jane Austen mixes summary with description.

Jane Austen does not use summary "to traverse rapidly" in space only. She also employs summary in order to move in time. I have already mentioned the opening chapter of *Mansfield Park* where Jane Austen covers thirty years in two pages. In other novels the reader may find instances of traversing a few months or merely few weeks. For example, chapter 41 of *Emma* opens like this: "In this state of schemes and hopes, and connivance, June opened upon Hartfield. To Highbury in general it brought no material change" [E: 340].

Perhaps an even better example of time-traversing can be found in *Pride and Prejudice*. At the opening of chapter 41 we are informed that, "the first week of their return", i.e. Elizabeth's and Maria's return from Hunsford, "was soon gone. The second began" [PP: 256]. Then we learn that the regiment moved to Brighton and not long afterwards Lydia also left for Brighton. In the following chapter we again pass over the period of a "fortnight or three weeks" until "the time fixed for the beginning of their Northern tour" approached "and a fortnight only was wanting of it, when a letter arrived from Mrs. Gardiner, which at once delayed its commencement and curtailled its extent". Yet, although

> the period of expectation was now doubled. Four weeks were to pass away before her uncle and aunt's arrival. But they did pass away, and Mr. and Mrs. Gardiner, with their four children, did at length appear at Longbourn. [PP: 264 - 265]

II

For Percy Lubbock *scene* "comes first in importance" in a novel. A novelist, he says,

> Instinctively sees the chief turns and phases of his story expressed in the form of a thing acted, where narrative ceases and a direct light falls upon his people and their doings. It must be so, for this is the sharpest effect within his range; and the story must naturally have the benefit of it, wherever the emphasis is to fall most strongly. To the scene, therefore, all other effects will appear to be subordinated in general; and the placing of the scenes of the story will be the prime concern [...] In the scene [...] there can be no foreshortening of time or space; [...] as it appears to the eye of the reader, it displays the whole of the time and space it occupies. It cannot cover more of either than it actually renders. And therefore it is, for its length, expensive in the matter of time and space; an oblique narrative will give the effect of further distances and longer periods with much greater economy. A few phrases, casting backwards over an incident, will yield the sense of its mere dimensions, where the dramatized scene might cover many pages [...] though the scene acts vividly, it acts slowly, in relation to its length [...] He [the novelist] will use the scene for the purpose which it fulfils supremely — to clinch a matter already pending, to demonstrate a result, to crown an effect half-made by other means [...] the scene exhibits its value without drawback; it becomes a power in a story that is entirely satisfying, and a thing of beauty that holds the mind of the reader like nothing else. [Lubbock 1972: 267 - 269]

Phyllis Bentley represents a similar point of view. "The scene", she says, "is undoubtedly the most important, the most significant and the most entertaining of the novelist's available types of narrative" (Bentley 1967: 54). She also enumerates some more functions of scene: it

> gives the reader a feeling of participating in the action very intensely, for he is hearing about it contemporaneously, exactly as it occurs and the moment it has occurred; the only interval between its occurring and the reader hearing about it is that occupied by the novelist's voice telling it. The scene is therefore used for intense moments. The crisis, the climax, of a sequence of actions is always (by novelists who know their craft) narrated in scenes. [Bentley 1967: 53]

Norman Friedman provides us with the following definition:

> Immediate scene emerges as soon as the specific, continuous, and successive details of time, place, action, character and dialogue begin to appear. Not dialogue alone but concrete detail within a specific time-place frame is the *sine qua non* of scene [Friedman 1967: 120].

From the quotations cited above we may draw the conclusion that the difference between scene and the summary, for instance, is that between showing and telling, therefore scene is always dramatic, that is, it is a kind of theatre performance in which "the characters see,

speak, strike, smile, think, kneel, read, push, wind wool; a card is handed, scissors flash" (Stevick 1967: 53).

Sometimes it is rather difficult to draw a clear line between scene and other techniques (description, for instance). Yet Lubbock, while analyzing Maupassant's drama, found the feature that enables us to distinguish scene immediately. He says:

> The scene he [Maupassant] evokes is contemporaneous, and there it is, we can see it as well as he can. Certainly he is "telling" us things, but they are things so immediate, so perceptible, that the machinery of his telling, by which they reach us, is unnoticed; the story appears to tell itself. [Lubbock 1972: 113]

In Jane Austen's six major novels there are numerous and various scenes interwoven into other narrative techniques. When considering them more thoroughly one cán notice that in each novel there appear, among many others, scenes that may generally be divided into three groups, that would be analogous to the theatre play's division into three acts. I would classify these scenes into: (1) the heroine's first meeting her hero, (2) the climax, and (3) the proposal scenes. It can clearly be seen from the above division that these are the scenes concerned mainly with love and marriage plots. As they are of crucial importance in Jane Austen's novels I shall concentrate on these scenes only, and I shall examine their impact on the development on the plot.

In *Pride and Prejudice* and *Northanger Abbey* the heroines meet their future husbands for the first time at a ball. Let us look at the scenes:

> Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to overhear a conversation between him and Mr. Bingley, who came from the dance for a few minutes, to press his friend to join it. [PP: 59]

Then the conversation is quoted and Darcy asked to look at Elizabeth and "turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, She is tolerable; then Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings towards him" (PP: 59). After presenting this scene Jane Austen slowly prepares the reader for other scenes during which the animosity between Elizabeth and Mr. Darcy will grow more and more tense till his famous letter reverses the situation completely.

Catherine Morland also meets her future husband at a ball:

> The master of the ceremonies introduced to her a very gentleman-like young man as a partner [...] There was little leisure for speaking while they danced; but when they were seated at tea, she found him as agreeable as she had already given him credit for being. [NA: 47]

Their conversation from the very first moment is very friendly and the reader is not mistaken presuming that Catherine and Henry Tilney have fallen in love at first sight. Both these scenes point out a definite direction of plot development.

Marianne Dashwood meets Willoughby in quite different circumstances. The scene is as follows:

> They set off. Marianne had at first the advantage, but a false step brought her suddenly to the ground, and Margaret, unable to stop herself to assist her, was involuntarily hurried along, and reached the bottom in safety. A gentleman carrying a gun, with two pointers playing round him, was passing up the hill and within a few yards of Marianne, when her accident happened. He put down his gun and ran to her assistance. She had raised herself from the ground, but her foot had been twisted in the fall, and she was scarcely able to stand. The gentleman offered his services, and perceiving that her modesty declined what her situation rendered necessary, took her up in his arms without farther delay, and carried her down the hill. Then passing through the garden, the gate of which had been left open by Margaret, he bore her directly into the house, whither Margaret was just arrived, and quitted not his hold till he had seated her in a chair in the parlour. Elinor and her mother rose up in amazement at their entrance, and while the eyes of both were fixed on him with an evident wonder and a secret admiration which equally sprung from his appearance, he apologized for his intrusion by relating its cause, in a manner so frank and so graceful, that his person, which was uncommonly handsome, received additional charms from his voice and expression. [SS: 75]

Here, the reader may be mistaken, for having read Jane Austen's other novels he is fairly justified in presuming that the scene quoted above is still one more typical scene leading to the marriage ceremony in the not too distant future. Yet, he is right presuming that this very scene, although bringing no marriage ceremony at the end of the novel, evoked a feeling of love in Marianne.

Emma Woodhouse (*Emma*) and Fanny Price (*Mansfield Park*) do not experience the first meeting scene with their heroes. They have long been acquainted with their heroes, and their love is not a love at first sight; they are not fully aware of their feelings till almost towards the end of the novel. On the other hand, Anne Elliot (*Persuasion*) had known Captain Wentworth for eight years. This period was a test for her feelings towards him. Jane Austen arranges the scene of their first meeting after eight years in the following way:

> Mary, very much gratified by this attention, was delighted to receive him; while a thousand feelings rushed on Anne, of which this was the most consoling, that it would soon be over. And it was soon over. In two minutes after Charles's preparation, the others appeared; they were in the drawing-room. Her eye half met Captain Wentworth's; a bow, a curtsey passed; she heard his voice — he talked to Mary, said all that was right; said something to the

> Miss Musgroves, enough to mark an easy footing: the room seemed full of persons and voices — but a few minutes ended it. Charles shewed himself at the window, all was ready, their visitor had bowed and was gone; the Miss Musgroves were gone, too, suddenly resolving to walk to the end of the village with the sportsmen: the room was cleared, and Anne might finish her breakfast as she could. [P: 84 - 85]

This scene does not take more than five minutes, but it is an example of Jane Austen's mastery in creating not a mere scene only, but the whole atmosphere of it. The reader observes the scene from Anne's point of view and the feelings that come to him are the same as "a thousand feelings" that rush one Anne. Jane Austen does not waste too much time describing the behaviour of the people present. She uses almost telegraphic style, "a bow, a curtsey passed", in order to stress the anxiety of Anne's feelings. The sentence, "Anne might finish her breakfast as she could" finishes the scene; but Jane Austen was fully aware that after such a scene her heroine would not be able to finish her breakfast, and for the following half-page she presents Anne's inner struggle, her analyzing the past eight years, and her question "how were his sentiments to be read?" The reader is given the opportunity not only to participate in the scene but also to share the emotions that the scene has evoked.

Analyzing the climactic, as well as other, scenes in Jane Austen's novels it is not difficult to notice that the particular sentences "setting" the scene are scattered here and there among summary, dialogue, author's commentary, insights into the character's mind and other narrative techniques. Mere scene, like the stage directions in a play, is necessary to create the background for dialogues; but mere scene and dialogues are not enough to make the novel fully true to life. In a theatre — performance the actors create a realistic atmosphere through their acting. The timbre of their voices, intonation, gestures are enough. In a novel, depending on the author's choice of plot and intrigue, the desired atmosphere must be created through properly mixed and employed narrative techniques.

The techniques preceding the above quoted scene show how skillful in this respect Jane Austen was. We have a dialogue between Anne and her sister from which we learn about Mary being unable to visit her parents-in-law and see Captain Wentworth. Then we can witness the scene of her "tapping at her husband's dressing-room door", then their conversation; still some lines later we peep inside Charles's mind. From the next sentence we learn that both Mary and Charles "were gone". Before their visit is summarized to us, Jane Austen reveals Anne's thoughts concerning Captain Wentworth. After the summary we are

again able to peep into her thoughts. We still have a general description of "the morning hours of the Cottage", one more insight into Anne's thoughts, and at last we come to the very scene mentioned above.

In *Sense and Sensibility* there are two main heroines and therefore we may notice double climax-scenes there. One climactic scene for Marianne who represents sensibility, the other for Elinor who is the embodiment of sense.

At Lady Middleton's party Marianne sees Willoughby for the first time since his sudden and unexpected departure some months ago:

> They had not remained in this manner long, before Elinor perceived Willoughby, standing within a few yards of them, in earnest conversation with a very fashionable looking young woman. She soon caught his eye, and he immediately bowed, but without attempting to speak to her; and then continued his discourse with the same lady. Elinor turned involuntarily to Marianne, to see whether it could be unobserved by her. At that moment she first perceived him, and her whole countenance glowing with sudden delight, she would have moved towards him instantly, had not her sister caught hold of her. [SS: 189 - 190]

Then the conversation between Elinor and Marianne follows. The former tries to calm her sister down; but Marianne

> sat in an agony of impatience, which affected every feature. At last he turned round again, and regarded them both; she started up, and pronouncing his name in a tone of affection, held out her hand to him. He approached, and addressing himself to Elinor rather than Marianne, as if wishing to avoid her eye, and determined not to observe her attitude, inquired in a hurried manner after Mrs. Dashwood, and asked how long they had been in town. [SS: 190]

Again the heroine's feelings are described and the conversation between Willoughby and Marianne follows. Marianne is anxious to learn "what can be the meaning of" his behaviour but:

> He made no reply; his complexion changed and all his embarrassment returned; but as if, on catching the eye of the young lady with whom he had been previously talking, he felt the necessity of instant exertion, he recovered himself again, and after saying, "Yes, I had the pleasure of receiving the information of your arrival in town, which you were so good as to send me", turned hastily away with a slight bow and joined his friend. [SS: 191]

Till this moment Marianne maintained some hope of Willoughby's still loving her, but now everything turns to tragedy for her. After the shock she had gone through she could not recover for a very long time. Eventually the marriage with Colonel Brandon makes her happy. For Elinor the situation after the climax scene is quite reverse. After she had learned that Edward was free she "could sit it no longer. She almost ran out of the room, and as soon as the door was closed, burst into tears

of joy, which at first she thought would never cease" (SS: 350). The reader observing this scene and then Edward's reaction to it may undoubtedly wait for the happy ending of the novel.

D. H. Wright writes:

> The subject of marriage proposals in Jane Austen's novels is an interesting one: never does she present dramatically the conversation in which the betrothal is made. In *Sense and Sensibility* both proposals of marriage are related quasiobjectively by the author, as is Henry's proposal to Catherine in *Northanger Abbey*. In *Pride and Prejudice*, most of Darcy's first proposal is presented by means of indirect discourse; the second is presented by directly reported conversation, but the mutual declarations themselves are simply narrated. Emma Woodhouse's two offers of marriage follow exactly the same pattern as that set by *Pride and Prejudice*, while in *Mansfield Park* both proposals occur very much offstage; and in *Persuasion* Captain Wentworth declares himself in a letter. [Wright 1964: 75 - 76]

Wright is right here, but I would add that although the proposals are not presented directly, the atmosphere preceding or following them is created by scene.

Captain Wentworth declared himself in a letter, but he was writing this letter in the presence of other people, among them Anne carefully observing him. When he had finished he "passed out of the room without a look". And here the scene begins:

> She [Anne] had only time, however, to move closer to the table where he had been writing, when footsteps were heard returning; the door opened; it was himself. He begged their pardon, but he had forgotten his gloves, and instantly crossing the room to the writing table, and standing with his back towards Mrs. Musgrove, he drew out a letter from under the scattered paper, placed it before Anne with eyes of glowing entreaty fixed on her for a moment, and hastily collecting his gloves, was again out of the room, almost before Mrs. Musgrove was aware of his being in it — the work of an instant! [P: 239]

The scene is presented in such a way that both the reader and the heroine herself know at once that "on the contents of that letter depended all which this world could do for her!" (P: 239). The scene in this case is not only the mere proposal scene, it is also the climax scene. After it everything turns to the heroine's profit.

Similarly Elizabeth Bennet "was roused by the sound of the door bell..." and:

> to her utter amazement, she saw Mr. Darcy walk into the room [...] He sat down for a few moments, and then getting up walked about the room [...] After a silence, of several minutes he came towards her in an agitated manner, and thus began, „In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you". Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. [PP: 221]

This was Darcy's first proposal, and except the "prelude" sentences already quoted, the rest is presented by means of indirect discourse. Yet the scene is obvious here. It may seem a climax scene again, for it is rather unexpected, but it is unexpected for Elizabeth only, as till then she was prejudiced against him, and she continues to be prejudiced until the real climax occurs — that is she reads Darcy's letter and learns the truth about his character.

In the case of Bingley's proposal to Jane the scene is set by Mrs. Bennet who does everything to leave Bingley and Jane alone. We do not hear the proposal words, but through Elizabeth's eyes we observe the scene after the proposal:

> On opening the door, she perceived her sister and Bingley standing together over the hearth, as if engaged in earnest conversation; and had this led to no suspicion, the faces of both as they hastily turned round, and moved away from each other, would have told it all. Their situation was awkward enough; but h e r's she thought was still worse. Not a syllable was uttered by either and Elizabeth was on the point of going away again, when Bingley, who as well as the other had sat down, suddenly rose, and whispering a few words to her sister, ran out of the room. [PP 356]

Seeing such a scene the reader need not be too intelligent to guess what had happened before.

Jane, in turn, arranges the walking-scene (notice its similarity to *Northanger Abbey*) during which Darcy proposes to Elizabeth for the second time and is accepted. Similarly another walking-scene is quite unconsciously arranged by Mrs. Bennet who seeing "that disagreeable Mr. Darcy" coming to them with Bingley says, "Lizzy, you must walk out with him again, that he may not be in Bingley's way", and now, of course, Elizabeth "could hardly help laughing at so convenient a proposal" (PP: 383).

There are many more scenes in Jane Austen's novels — scenes that in drama would be called stage directions, and Jane Austen employs them as such. Perhaps some of the scenes fail to be completely convincing but as H. Ten Harmsel notices they "attest the author's skill" and prove to have a double function, as for instance in the case of the Willoughby — Elinor scene (when he reveals his feelings towards Marianne), where "a change of character in both the repenting Willoughby and the softening Elinor" is revealed (Harmsel 1964: 51). The majority of the scenes Jane Austen employs in her novels have more than one function. Her scenes serve to set the atmosphere, to enliven the dialogues, to move the plot forward, and to make the reflection of the life she describes more impressive.

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DANUTA PIESTRZYŃSKA

THE RIME OF THE ANCIENT MARINER — A CONTEMPORARY VIEW

No se puede vivir sin amar
(M. Lowry, *Under the Volcano*)

This is an age which is not enthusiastic about the romantic achievement, but as the following will show the romantics are not so far from us as we would think. For it is a romantic ballad that provides an excellent illustration of the problem that the modern Western world has faced — the threat of moral and cultural disintegration.

It is customary to read the *Rime* as a tale of crime and punishment, which in a symbolic way presents the soul's revival after a crime. In this article I propose to leave aside, for the time being, the question of guilt and punishment and try to interpret the ballad in modern terms, to look at this poem from the point of view of our contemporary problems.

It is by no means accidental that I have started with a sentence taken out of one of the greatest modern novels which voices the problem that has become so acute in the 20th century. For the 20th century man lives in a time of moral unrest and uncertainty. Good, old values have been smashed to pieces; we witness a complete breakdown of solid rules and customs. But it is not certain whether they have been replaced by some better ones. In fact, one cannot but feel a growing anxiety at so much violence and emotional emptiness that seem to prevail in our world.

Many artists, among them writers, devote so much space to these problems, warning mankind of the danger of destruction unless people find something that will rescue our civilization, our culture, ourselves.

Some essential value that will hold things together and will not let the world of men perish.

Is there any such value? In the works of the ambitious writers whose aim is to give a synthetic picture of the contemporary world with its moral issues love is looked upon as t h e essential value, as the only resort to the world threatened with destruction. Without love, which has acquired a new significance and a new meaning, the existence of the world is impossible. Such writers as Thomas Mann or Julio Cortazar or Lowry think that the rejection of love is equal to spiritual and physical disintegration of the modern civilization.

Since love is to play such a crucial role it will be useful to explain first how it is understood here. The first distinction to make is that it should not be confined to any of the three well known types of love as they are recognized in the Western culture (cf. Starczewska 1975). Though it comes closest to the kind represented by Jesus and his teaching.

The basic thing is to understand love (as it is meant here) in a most general way. It may be a feeling that exists between man and woman, or two human beings, or going even further it means a positive feeling or attitude towards the living world.

The latter characterizes one of the heroines of Cortazar's novel *La Rayuela*. She comes from Latin America and thus her cultural background is utterly different from that of the hero of the novel who is a European. Being brought up in a different culture she has none of the limitations that characterize the European — Oliveira. Her notion of love, in consequence, is far from what we take it for. Maga's (this is her name) attitude toward the surrounding world is marked by utter simplicity and sincerity of feeling. A plain tree leaf is likely to arouse admiration in her. She can experience utmost happiness just because she has found an oddly shaped stone. Hers is the world of sound and shape, her logic is the logic of feeling, her grasp of things is almost intuitive. There is not a grain of hostility or mistrust in her approach to the world, to other human beings.

In other words, then, what is meant here by love is a kind of an all-embracing feeling which can accept the autonomy of another human being, animal, bird or leaf, of Nature in general.

If we now approach the *Rime of the Ancient Mariner* and place it in this context we find that the poem concerns the very matter. In fact, the story of the Mariner serves to illustrate the two conditions or the two alternatives that are open to the world of men. The two crucial deeds of the Mariner resulting from two completely different attitudes toward other living creatures symbolize the two roads the world can take. And the Mariner's case is virtually an illustration of the conse-

quences that accompany each of them. Coleridge's choice, is made clear as the ballad proceeds towards its emphatic end. However different is the method he employs to arrive at it, Coleridge offers a solution strikingly similar to that which is advocated in the contemporary writings.

Before we come to the heart of the matter we have to recall the basic points in the story. The ballad tells of a man who set off on a long voyage and found himself far from his native land in the seas where he and the crew of the ship were the only living creatures, except for an albatross which used to come "to the mariner's hollo" every day. Then, the Mariner suddenly shot the bird, apparently for no reason. What followed this deed is usually interpreted as the just punishment for his act, or as the curse that fell on him. In the images that follow his act a sudden hostility of Nature toward the Mariner can be observed. The turning point comes when the Mariner blesses some water snakes — the dead albatross falls off his neck and drops "like lead into the sea." The "curse" seems to be removed, there follows another change in Nature, and a change within the Mariner himself. Thanks to some spirits the Mariner escapes death, he is given life once again, as it were, but now and then the time comes when the Mariner must tell his story to other people.

The beginning of the voyage is joyful enough with no signs of the future disaster;

> The ship was cheered, the harbour cleared,
> Merrily did we drop
> Below the kirk, below the hill,
> Below the lighthouse top.

> The Sun came up upon the left,
> Out of the sea came he!
> And he shone bright, and on the right
> Went down into the sea.

The dominant atmosphere of this passage is that of joy and happiness; Nature represented here by the Sun seems to participate in the joy of people. But this state of harmony does not last long since it is unexpectedly broken by the Mariner's gratuitous killing of the albatross.

Why did he do it? The bird was kind, friendly towards the mariners. It did not attack the Mariner so the deed cannot be interpreted as an act of self defence. Nor was the Mariner in need of food which might, in some way, justify his action in these circumstances. His deed seems to be inexplicable unless we accept what has been said before about love.

Though there is no reason for the Mariner to kill he does so because he fails to recognize the autonomy of the bird. His act of aggression results then from lack of love in his attitude towards the living creatures.

Awkwardly enough, it is the bird that manifests love towards people. The bird loved the man, but the man failed to respond in the same way.

> He loved *the bird that loved the man*
> Who shot him with his bow.

Obviously if the Mariner had shared the bird's feeling the act of destruction would not have taken place. Since, however, it was not love that the Mariner felt toward the world, killing was easy. The Mariner's deed proves there can be no life when man's approach to the living creatures is that of hostility or indifference. Love alone can breed life. If it does not guide man's behaviour he is liable to destroy and cause death. That no life is possible in these conditions is clear from the lines that follow the act of shooting the albatross.

First of all, there is a dramatic change in the way Nature behaves.

> Down dropped the breeze, the sails dropped down,
> 'Twas sad as sad could be;
> And we did speak only to break
> The silence of the sea!
>
> All in a hot and copper sky,
> The bloody Sun, at noon,
> Right up above the mast did stand,
> No bigger than the Moon.

Attention should be paid to such words as "sad", "silence" and "bloody" for they at once set the mood of sadness, isolation and ominousness. These external conditions are in close keeping with how the Mariner feels,

> Day after day, day after day,
> We stuck, nor breath nor motion;
> [...]
> Water, water, everywhere,
> Nor any drop to drink
> [...]
> And every tongue, through utter drought,
> Was withered at the root;
> We could not speak, no more than if
> We had been choked with soot.

All this, I believe, can be interpreted symbolically as representing death. There is no movement, there is no sound, there is complete stillness — all the qualities that are alien to life. Furthermore, there follows a complete isolation of the Mariner (the crew soon die) resulting from his deed. This is the first moment in which Coleridge comes very near to those 20th century writers who think that unless man loves the world,

he finds himself in complete isolation both physical and spiritual. This is actually what the Mariner himself experiences:

> Alone, alone, all, all, alone,
> Alone on a wide wide sea!
> And never a saint took pity on
> *My soul in agony.*
>
> I looked to heaven, and tried to pray,
> But or ever a prayer had gushed,
> A wicked whisper came, and made
> *My heart as dry as dust.*

As G. Hough has expressed it, "The Mariner has broken the bond between himself and the life of Nature and in consequence becomes spiritually dead" (Hough 1970: 63). Although Hough is not explicit about what kind of bond he means it is clear that it can only be love.

But the act of aggression or violence is not the only one that the Mariner commits during his long voyage. His next deed (that of blessing the water snakes) resulting from an entirely new approach to the world is, however, in marked contrast to the previous one. This deed also brings about remarkable changes in the Mariner himself and the world around him. The image of sterility and dryness which depicted the condition of the Mariner after his first action is replaced by one of life and joy after his second act. The Mariner, being struck with the beauty of the water snakes which he sees in the sea, suddenly blesses them,

> Beyond the shadow of the ship
> I watched the water snakes:
> [...]
> Within the shadow of the ship
> I watched their rich attire:
> Blue, glossy green, and velvet black,
> They coiled and swam; and every track
> Was a flash of golden fire.

This is a surprising thing for the Mariner to do if we remember his previous act. From these words it is clear that a new sensitivity is born in him. He is close to Cortazar's heroine now in the way he looks at those snakes — a recognition of the beauty and happiness of the living creatures. Further recognition of the oneness of creation results in his exclaiming,

> O happy living things! no tongue
> Their beauty might declare:
> *A spring of love gushed from my heart,*
> And I blessed them unaware
> [...]
> The self-same moment *I could pray.*

Once the Mariner blesses the living things because he feels love for them his spiritual death is gone. There is no longer spiritual emptiness and dryness in the Mariner: he can pray. Of course praying here need not be understood only in its literal meaning. It may simply mean a spiritual rebirth that follows an act of love.

Moreover, a new peace enters his heart and the Mariner is able to sleep again. The wretchedness and sterility after his killing the albatross have been symbolized by drought, and now it rains:

> And when I awoke, it rained.
> My lips were wet, my throat was cold

The rain comes and the roaring wind comes, and the ship can move, and the Mariner comes back to life.

> The upper air burst into life!
> [...]
> And the coming wind did roar more loud
> And the sails did sigh like sedge;
> And the rain poured down from one black cloud
> The Moon was at its edge.

The coming of rain and of the roaring wind signifies the change in the attitude of Nature to the Mariner. The bond of love between Man and Nature represented here by the Sun seems to participate in the joy of beginning of the voyage. The rain and the wind symbolically represent the restoration of life. Before, the Mariner suffered from thirst and dryness, his tongue was withered, his throat was parched. Complete stillness of the air prevented the ship from moving. Now the ship can move, and the Mariner's lips are wet — a symbol of physical life being restored, as praying was a symbol of spiritual rebirth. The bloody Sun, which caused so much misfortune before, disappears and the Moon and the night come bringing coolness, peace and rest.

As the ballad proceeds, it is obvious that the Mariner's approach to the world of living creatures is changed for good. A new awareness being born in the Mariner, he is no longer deaf and blind to the surrounding world. The following stanza depicts the change in the Mariner.

> Sometimes a-dropping from the sky
> I heard the sky-lark sing
> Sometimes all little birds that are
> How they seemed to fill the sea and air
> With their sweet jargoning.

The good spirits guide the Mariner back home, but he must wander about the earth and teach all people what he has found through his experience: without love life is impossible.

> He prayeth well, who loveth well
> Both man and bird and beast.
>
> He prayeth best, who loveth best
> All things both great and small.

Thus Coleridge discovers the same truth that M. Lowry discovered in his novel *Under the Volcano* a century and a half later.

To love is to aim at the oneness with oneself, with others and with the world. To hate means to separate oneself from others and from the world, which leads to the spiritual destruction of one's self. People unable to love are bound to die innerly. The same fate seems to await the world which is devoid of love. The Consul's (the hero of Lowry's novel) words "no se puede vivir sin amar" constitute in Lowry's opinion the most profound truth about life. This is the truth that the Mariner has found through his experience.

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JULIUSZ K. PALCZEWSKI

ON THE TOPICALITY OF WELLSIAN HISTORY

> No man is an island, entire of itself; every
> man is a piece of the continent, a part of the
> main; if a clod be washed away by the sea,
> Europe is the less, as well as if a promontory
> were, as well as if a manor of thy friends or
> thine own were; any man's death diminishes
> me, because I am involved in mankind...
>
> *John Donne*

"Among scholars of Edwardian literature", Kenneth B. Newell writes, "H. G. Wells is undergoing a boom" (Newell 1968: 7). It would however, seem proper to stretch the statement somewhat and to add that it applies not merely to the literary Wells, but also to Wells the encyclopaedist, in the present particular case — the writer of history.

A contemporary French critic described *The Outline of History* as "le dernier roman de M. Wells" (Raknem 1962: 201). Wells himself was inclined to agree, quite un-ironically on his part:

This *Short History of the World* is meant to be read straightforwardly as a novel is read. It gives in the most general way an account of our present knowledge of history, shorn of elaborations and complications. From it the reader should be able to get that general view of history which is so necessary a framework for the study of a particular period or the history of a particular country. It may be found useful as a preparatory excursion before the reading of the author's much fuller and more explicit *Outline of History* is undertaken. But its especial end is to meet the needs of the busy general reader, too driven to study the maps and time charts of that *Outline* in detail, who wishes to refresh and repair his faded or fragmentary conceptions of the great adventure of mankind. [Wells 1929: 5]

But why, precisely, do we turn back to the writer's historical works, with their manifestly obsolete apparatus and data, their nineteenth century rhetoric, their narrative cut short by Armistice Day at the end of World War I?

True enough, the rhetoric is there [1], occasionally to adorn an optimistic bravado which sounds strained, to say the least, to the modern ear — but there is much more to it than that. In fact, we do turn back to them because history thus conceived culminates in actuality and topicality, alive with what is currently of interest, because of its strictly contemporary overtones and the striking manner in which it incorporates and anticipates the essential realities of our modern era.

The first consideration must be the wide ramifications of Wellsian history.

One has to take in a long breath to keep pace with Wells when he offers his panoramic view of the world in its elemental dimensions, in time and in space, while cosmic distances, at his touch, become perceptible, tangible, and palpable. Do we have to add that this is not merely a feat of scientific reconstruction, but a vision of an artist — our spinning planet in the earlier stage of its history, with boiling seas of molten rock, fiery clouds overhead, the sun and the moon swiftly hurrying past, compared with which Gothic terrors appear shadowy and flat and insignificant.

And then, when we consider our living past and try to answer the question — what was the first great revolution in history in its widest sense, the first fundamentally significant transformation in the story of life, a narrow reply could perhaps tempt us: it may have been the turn from nomadic wanderings to settled life on the land and the first plant cultures; or from paleolithic to neolithic use of tools; or further back, with Arnold Toynbee, the change from primitive man to *homo sapiens*. To Wells, even this range will not suffice, and he will consequently turn to that area of transition between the mesozoic and kainosoic periods, the age of reptiles and the age of mammals, there to find the first essential instances of difference between the individualistic and the communal mode of existence.

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[1] "We have dreams; we have at present undisciplined but ever increasing power. Can we doubt that presently our race will more than realize our boldest imaginations, that it will achieve unity and peace, that it will live, the children of our blood and lives will live, in a world made more splendid and lovely than any palace or garden that we know, going from strength to strength in an ever widening circle of adventure and achievement? What man has done, the little triumphs of his present state, all this history we have told, form but the prelude to the things that man has yet to do." (Wells 1929: 259).

The reptile had been, and remains, an individualist; it laid its eggs and left them to hatch by themselves, taking neither heed nor care of them. From its very beginning the young reptile had no knowledge of either parent or kin. It had to fare and to manage by itself.

With birds and, especially, with mammals, it was different. Immediately after birth a more or less intimate relationship would develop between parent and offspring and, to a certain extent, even among the young themselves. They would learn to be careful, to look after themselves, to fend off danger by imitation and by joint effort. A new type of existence, collectively controlled, instructive and teachable, would therefore arise.

The mammals are made up of a great variety of families, genera and species; yet here is a distinctive feature common to all.

This single standpoint and attitude has profound repercussions and a fundamental significance for the Wellsian view of history as a whole, since it lays stress on traits and characteristics common to various broad phenomena and processes.

Essentially, the view of history thus shaping up is that of a biologist, a geologist and an archaeologist, and Wells had had a thorough training in all these fields.

When he was beginning to conceive his *Outline of History*, however, Wells was closely involved in the activities of the League of Nations. It was there that he became aware of a profoundly fragmented human consciousness resulting from a distorted historical perspective due to exaggerated divisions, divergences, variations and differentiations.

He understood the essential need for unity to replace the mosaical diversity he was witnessing. In 1919 he published a pamphlet under the significant title *History is One*. A year later *The Outline of History* followed, three years later — *A Short History of the World*. The latter is no mere adaptation or condensation of the former. It is a broader and more generalized history, more what the French call "l'histoire à thèse". Besides, written as it was, single-handedly, with no need to enter into detailed consultations and discussions with the several experts, it reads like a novel indeed, and for the same reason is more satisfactory from the artistic point of view.

Now what is the shape of Wellsian unity the way it is conceived within the historical process?

It is moulded by factors of economic, social and political integration which are neither organized, systematized or even formalized, but which clearly and unequivocally emerge from the writer's very treatment of his subject.

Scientific and technological development — from primitive paleolithic

tools to the steam engine and the electric motor — are the key factor of economic integration; education, its ideas and institutions, make for social integration; the impulse towards a larger framework whose ultimate embodiment must be the World State is the basic factor of political integration.

Associated with these are the people — people with a vision — initiators, organizers, executors — those who design, promote, carry into effect and apply ideas in practice: inventors, discoverers, researchers, seekers; prophets, preachers, educators, encyclopaedists; broad-minded, statesmanlike minds alive and open to common interests and concerns; in short — forerunners and harbingers of the Wellsian ruling élite — the New Republicans in *Anticipations*, the Samurai in *A Modern Utopia*, members of the Modern State Movement in *The Shape of Things to Come*.

Here belong Aristotle, Plato, Duns Scotus, William Occam, Roger Bacon, Leonardo da Vinci, Copernicus, Galileo; Buddha, Francis of Assisi; Philip of Macedon with his magnanimity and enlightened view of government (but *not* Alexander of Macedon — self-centred, vain, devoid of deeper political insight; *not* Julius Caesar, Charlemagne, or Napoleon). And here belong also hosts of minor, anonymous figures.

Does Wells's relentless insistence and reiteration of global considerations, of broad links and universal interdependence, applying to our origins and affecting our future — do these represent a strictly modern viewpoint and outlook? A few quotations might help us to an answer.

> One of the distinctive facts about contemporary history is that it is world history and that the forces shaping it cannot be understood unless we are prepared to adopt world-wide perspectives [...] the civilization of the future [...] is taking shape as a world civilization in which all the continents will play their part [Barraclough 1964: 2, 264].

> Increasing stress is being laid on universally planned action [...] on a universal framework of human affairs [...] so that [...] the human community should be able to face the great problems of the world [...] in order to promote rationality on a global scale [...] and, finally, that [...] seeing the world as a whole must be insisted upon among our intellectuals. [Pajestka, 1974, my translation J.K.P.]

This language, I would maintain, has an unmistakably Wellsian ring.

For it was Wells who never ceased to speak about problems affecting the whole world; whose ultimate pessimism was rooted in the awareness that reasons for a possible collapse will lie in the failure of multiple human nature to become one humanity capable of adapting itself to conditions which human beings, with their science and technology, have themselves produced.

Throughout history, according to Wells, the comparative failure of every human generation has been that of the inability of those living to think of life as a single consciousness of which each individual is a miniature extension, and not a world unto himself or herself.

Primarily responsible for this is the condition of isolation into which we allow ourselves to be born and that we further allow to develop as we grow, the pressure of alienation and loneliness compelling us to take up more and more harshly defensive attitudes.

We invent petty group loyalties and hide behind all kinds of mental barriers, made up of what Wells calls "aggregatory ideas", which to illustrate I shall quote from *A Modern Utopia* (the passage, by the way, is a fine specimen of Wellsian humour):

> For example, all sorts of aggregatory ideas come and go across the chameleon surfaces of my botanist's mind. He has a strong feeling for systematic botanists as against plant physiologists, whom he regards as lewd and evil scoundrels in this relation; but he has a strong feeling for all botanists, and, indeed, all biologists, as against physicists, and those who profess the exact sciences, all of whom he regards as dull, mechanical, ugly-minded scoundrels in this relation; but he has a strong feeling for all who profess what is called science as against psychologists, sociologists, philosophers, and literary men, whom he regards as wild, foolish, immoral scoundrels in this relation; but he has a strong feeling for all educated men as against the working man, whom he regards as a cheating, lying, loafing, drunken, thievish dirty scoundrel in this relation... etc... [Wells 1905: 223 - 224]

History he wrote: "History is becoming more and more a race between between two principles, the collective and the particular, or, as Wells puts it towards the end of his *Modern Utopia*, between "great and individual" that underlie the incongruity, the incompatibility he was unable to resolve.

But now that the world is effectively, for purposes of construction or destruction, a whole, individuals have to think of themselves as functions of the world if they are to solve its problems.

The failure of the human race to adapt to a world in which everyone has everything to gain or everything to lose, would be the result of the innate egocentricity of each individual born into his separate body, belonging to his separate family and part of his separate community.

Wells the educationist did feel that what was required was some kind of mutation of the human consciousness. At the end of his *Outline of History* thus becomes a struggle between two aspects of human life, education and catastrophe". In a more avowedly pessimistic mood, however, as in *Mind at the End of its Tether*, his last published work, a similar enunciation takes on a distinctly ominous ring:

Man must go steply up or down and the odds seem to be all in favour of his going down and out. If he goes up, then so great is the adaptation demanded of him that he must cease to be a man. Ordinary man is at the end of his tether. [Wells 1945: 30]

To Wells the prophet history mattered primarily as a prelude and pointer towards the future. Whether his judgement was sounder in this respect in his early and hopeful *Anticipations*, or later, in the despairing *Fate of Homo Sapiens* — the destinies themselves will have to vouch for that.

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EWA BYCZKOWSKA

PINTER'S TREATMENT OF TIME IN *OLD TIMES*

The subject of the present paper is the problem of time in Harold Pinter's latest play *Old Times* which was first performed on the 1st of June, 1971 in London [1].

The objective of this study is to find out whether and, if so, how the theme of reminiscences, which in *Old Times*, is for the first time placed in the centre of Pinter's full-length play, is related to the typical themes of Pinter's earlier plays, and in what way it contributes to the vision of man and life expressed in his creation. I shall also attempt to outline the place of *Old Times* in contemporary drama.

The theme of reminiscences and the influence of the past upon the present have already appeared in Pinter's earlier plays, yet they were never brought into great prominence. In *The Room* the blind Negro entering Rose's room at the end of the play may be treated as a figure from her past coming to make some claims upon her (Ganz 1972: 124, 170). In *The Brithday Party* Goldberg and McCann, two cruel intruders from the outside world, may symbolize some aspects of Stanley's active life in the past which he had rejected before he withdrew from the world and moved to his quiet shelter at the sea-side. In *The Homecoming* it is possible to interpret Ruth's behaviour in terms of the attraction of the past which is drawing her back in spite of all respectability of her present life (Ganz 1972: 169). Still, what all those plays have in common is the preoccupation with rooms and closed areas which are invaded from the outside and are to be defended. The central theme of these "comedies of menace", as they are sometimes called, is that of peaceful, seemingly

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[1] Since the time this paper was written Pinter's new play *No Man's Land* had its premiere at the Old Vic, London, 23 April 1975.

safe existence in an isolated place which is intruded and violated by
some, usually malevolent, force, from the unknown, dangerous, and much
feared outside. The intruder may symbolize an impulse of the character's
own self (Ganz 1972: 169), may become the embodiment of danger and
fear of the unknown as such or, as already suggested, he may be re-
garded as coming from the character's past. The theme of the past, how-
ever, was merely in the background in those plays; Pinter's characters
had no past in fact, at least nothing clear was said about it and it
was rarely referred to.

The theme of time and the problem of importance of the past in
shaping the present is first put into greater prominence in Pinter's short
play *Landscape* (1968). The play consists of two interlocked monologues:
one is a simple, even primitive, account of the events of the day delivered
by the husband Duff and addressed to his wife Beth; the other, by Beth
contains her memories of past love. Beth chose to remain in a room and
in her world of memories; she rejected the surrounding world and the
present. The fear of the outside resulting in the withdrawal from the
world and/or from active life is accompanied here by the withdrawal
from all that can be associated with the present, by choosing the life of
memories and recollections of past emotions.

In his next short play *Silence* (1969) Pinter's experiments with time
go even further. Three characters are placed apart, each in his own area,
as Pinter calls it in the stage directions (Pinter 1975: 32): Ellen is a girl
in her twenties, Rumsey a man of forty and Bates a man in his middle
thirties. Chronology is not followed, the play moves freely through their
lives. The most important moments in their relationships are presented.
Rejected by Rumsey and repelled by Bates Ellen retreats into the world
of memories and loneliness, confined to her area and to her recollections
of the past.

In Pinter's latest, this time full-length, play *Old Times* the problem
of memory is further developed. The dramatic situation is built upon the
familiar pattern of quiet existence invaded by an intruder.

The actual analysis of Pinter's treatment of the problem of time in
Old Times will be preceded by a short summary of the play.

Deeley and his wife Kate, both in their early forties, live in a con-
verted farmhouse in a remote place by the sea. They rarely go to London,
they do not seem to have any friends. Deeley is, or appears to be, a film-
-maker, his work, as he says, takes him away quite often. But Kate stays
in the house. The play opens on an autumn evening with Kate and
Deeley discussing the forthcoming arrival of Kate's friend Anna with
whom she used to share a room in London twenty years ago and whom
Deeley has never met. As it turns out from the opening dialogue Anna

was Kate's only friend but she was a thief, she used to borrow Kate's
underwear. From the very beginning of the play Anna is physically
present on the stage though Deeley and Kate seem to be unaware of it.
Anna is standing at the window, looking out while Deeley is wondering
why she is not bringing her husband with her and whether she is a ve-
getarian. Unexpectedly Anna turns from the window and enters the
conversation. Kate and Deeley show no sign of surprise. There is no
clue, so far, as to how Anna's presence in the shadow by the window
and her sudden inclusion in the conversation is to be treated. Anna de-
scribes their (i.e. Kate's and hers) life in London of the early fifties when
they worked as secretaries, did their shopping in the afternoon, cooked
their meals in the evenings, went to a concert, the opera, or the ballet at
night.

The action develops with Anna and Deeley talking about Kate, about
her lonely walks and quietness. She is referred to as a dreamer, as a per-
son who does not know anything about the present. During this conver-
sation Deeley notices Anna's predilection for rare and old fashioned
words. Then, they start to recollect old tunes, old popular songs. The
conversation develops into a verbal duel between Deeley and Anna,
whose memories and reminiscences contradict each other. Using coarse
expressions Deeley describes how he first met Kate in some small cinema
during a performance of an old film Odd Man Out; he stresses the
fact that they were the only spectators in the whole cinema.

Then Anna comes with her own, completely different, version of the
same incident. But still earlier, she plunges into a story of the period
when she and Kate lived together. One night she returned late and
found a man crying in the room and Kate sitting on the bed. The man
was still sobbing when she (Anna) undressed and went to bed. Later he
came over to her. As she says to Deeley and Kate she would not have
anything to do with him. After a while she heard him go out but some
time later in the night she woke up and saw him lying across Kate's lap
on her bed. In retrospect, after the whole scene is re-enacted in a dumb-
-show at the end of the play we accept the man as Deeley. Kate, although
present all the time while the story is told neither confirms nor denies
it. She remains completely indifferent, yet aware that Deeley and Anna
are talking about her as if she were not alive any more. And then Anna
gives an account of seeing the Odd Man Out together with Kate in
some unfamiliar district and hardly anybody in the audience. Thus Anna
claims that she was present when Deeley and Kate met for the first
time, which stands in clear contradiction with what Deeley has said
before. These two different accounts cannot both be true on the realstic
level but perhaps Anna was symbolically present in Kate.

At the end of Act One both women drift into the past re-enacting their life in the old times while Deeley remains aware of the present. Anna and Kate discuss whether they should go out or stay in and invite some friends. Kate says she will think about whom to invite in her bath. She actually leaves to have a bath and Act One ends with this fusion of past and present.

In Act Two which takes place in the bedroom Deeley tells Anna that he remembers having met her in a London pub The Wayfarers, where she was well known in the saloon bar. He recalls how he bought her drinks and took her to the party where he sat at her feet gazing up her skirt. Kate, apparently, was also present at this party. In turn it is Anna who neither rejects nor confirms the story although she said she had never been to that pub. The conversation shifts to Kate who is still in her bath (Deeley and Anna discuss who would dry her). When Kate is back from the bathroom the two women return to their game of pretending that they live twenty years back. When Deeley manages to drag them back to the present Anna recollects how she used to borrow pieces of Kate's underwear and tells how she had once met a man at a party who sat gazing up her skirt. And since that time, as Anna says, Kate would insist that Anna sometimes borrow her underwear and then tell her, in dark the details of what happened while she was wearing it. Deeley once more returns to the story of taking Anna to a party but this time he relates it in a trendy language of the nineteen seventies. Deeley is no longer sure which of them he took to a café that night. It could be Anna pretending, or thinking, that she was Kate, it could be Kate herself. Thus both women become identified again. Kate replies telling Deeley what Anna could have seen in him: his sensitive face which she wanted to comfort. She also says that Anna fell in love with Deeley. It clearly seems to be what Kate herself found attractive in Deeley as she refers to her own emotions.

This time it is Anna who is certain that the story concerned her, she remembers Deeley looking up her skirt. But Kate has a power to deny Anna's existence, she describes how she found Anna dead, her face covered with dirt. And then Kate brought a man into the room and Anna's body had disappeared. One night when the man thought that she was going to respond to his sexual ardour she attempted to blacken his face with dirt.

The stage directions at the end of the play indicate a series of simple movements and gestures. Anna stands, walks towards the door. Deeley starts to sob. Anna turns, switches off the lamp, lies down on her divan. Deeley stops sobbing. Deeley goes to Anna's divan, looks down at her, moves toward the door, stops with his back to them. He goes towards

Kate's divan, sits on it, finally lies across her lap. In long silence Deeley very slowly sits up, walks slowly to the armchair, sits, slumped. Lights are brought to a sudden blaze the characters remain as if paralyzed: Deeley in his armchair, Anna lying on her divan, Kate sitting on hers. The scene described in the First Act is thus re-enacted by the character; once more Deeley is rejected by Kate and Anna, an odd man out, always off centre.

In the play Anna and Kate are constantly identified. When Anna claims to have been present when Deeley and Kate met for the first time she seems to suggest that she was always present in Kate. According to Deeley's account

> there was only one person in the cinema, one other person in the whole of the whole cinema, and there she is. And there she was very dim, very still, placed more or less I would say at the dead centre of the auditorium. I was off centre and have remained so. [p. 29, 30][2]

Anna contradicts this story saying:

> I remember one Sunday she said to me, looking up from the paper, come quick, come with me quickly, and we seized our handbags and went, on a bus, to some totally unfamiliar district and, almost alone, saw a wonderful film called Odd Man Out. [p. 38]

Also Deeley says at the beginning of the play that he is going to find out about Anna through Kate, by watching her.

> DEELEY: ...I'll be watching you.
> KATE: Me? Why?
> DEELEY: To see if she is the same person.
> KATE: You thing you'll find that out through me?
> DEELEY: Definitely '. [p. 11, 12]

His description of his first meeting with Kate, their talk over a cup of coffee soon re-emerges in his account of having coffee with Anna.

> On the way to the party I took her into a café, bought her a cup of coffee, beards with faces. She thought she was you, said little, so little, Maybe she was you. Maybe it was you having coffee with me, saying little, so little". [p. 69]

All seems to point out that Anna can be treated as Kate's identity in the past, as Kate herself twenty years before. Anna's insistence on using the old fashioned words cannot be accidental. Deeley points it out twice:

> ANNA: No one who lived here would want to go far. I would not want to go far. I would be afraid of going far, lest when I returned the house would be gone.

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[2] Pages in brackets refer to the text of Old Times as published by Eyre Methuen Ltd, London 1973.

DEELEY: L e s t ?
ANNA: What?
DEELEY: The word l e s t. Haven't heard it for a long time. [p. 19, emphasis added]

And again:

ANNA: Sometimes I'd look at her face, but was quite unaware of my g a z e.
DEELEY: G a z e?
ANNA: What?
DEELEY: The word g a z e. Don't hear it very often. [p. 26, emphasis added]

The opening scene with Anna stading by the window, as if unnoticed by Kate and Deeley, and them suddenly, without any warning entering the conversation confirms this interpretation. As Anna is present on the stage, she has been always present in Kate's life, in her thoughts and deeds though sometimes this old self seemed to be buried and forgotten. Kate says about Anna: "I hardly remember her. I have almost totally forgotten her" (p. 12). The transformation from the passive presence into an active character reflects the reawakening of Kate's old identity, the identity which was buried deep in her consciousness. Old Kate (i.e. Anna) died symbolically when Kate brought a man into the room. She died when Kate's life was to change, when she was to withdraw from active, perhaps even passionate, life; when she was to retreat from London to the countryside. Deeley "suggested a wedding instead, and a change of environment. *Slight pause*. Neither mattered" (p. 73). Kate's account of Anna's death is a description of the death of her own self. There was nothing tragic about it, it simply had to happen: "Last rites I did not feel necessary. Or any celebration. I felt the time and season appropriate and that by dying alone and dirty you had acted with proper decorum" (p. 72). Kate's rebirth, the birth of her new self is described in terms of purification. The face of dead Anna was dirty which seems to suggest moral impurity, she had men gaze up her skirt, she was "the darling of the saloon bar". Kate's new identity becomes associated with purity: "It was time for my bath. I had quite a lengthy bath, got out, walked about the room, glistening, drew up a chair, sat naked beside you and watched you" (p. 72). Kate has remained pure ever since. Her bath in the middle of the play is the only real action in Old Times, the only event which actually happens and it is strongly emphasized.

The last words of the play "He asked me once, at about that time, who had slept in that bed [Anna's bed] before him. I told him no one. No one at all" (p. 73) are another proof that Anna is to be treated as Kate herself in the past, that she tried to forget about her old identity, that she denied it had ever existed.

Yet the past exists, it can never be denied or rejected and it returns incarnate in the character of Anna, it is present even if the characters are not aware of it. And here another important problem of the play emerges. The past is uncertain, ambiguous; memories contradict one another, they bring confusion rather than understanding. Two versions of the same incident from the past often exclude each other. Anna denies having ever met Deeley et the Wayfarers Tavern:

DEELEY: ... Yes, I remember you quite clearly from The Wayfarers.
ANNA: The what?
DEELEY: The Wayfarers Tavern, just off the Brompton Road.
ANNA: When was that?
DEELEY: Years ago.
ANNA: I don't think so. [p. 48]

DEELEY: You had escorts. You didn't have to pay. You were looked after. I bought you a few drinks myself.
ANNA: You?
DEELEY: Sure.
ANNA: Never. [p. 50]

After a while, however, when Deeley stars to hesitate whether it was really her she states: "Oh, it was my skirt. It was me. I remember your look... very well. I remember you well (p. 71).

When the characters retreat to the world of reminiscences they are bound to be deceived more than enlightened because memories cannot be relied upon. In *Landscape* memories are compared to shadows, and sometimes in human consciousness there are memories of events which had never happened. Beth in *Landscape* says:

I remembered always, in drawing, the basic principles of shadow and light. Objects intercepting the light cast shadows. Shadow is deprivation of light. The shape of shadow is determined by that of the object. But not always. Not always directly. Sometimes the cause of the shadow cannot be found". [Pinter 1975: 27, 28]

The same theme is made even more explicit in the *Old Times* when Anna speaks about memories: "There are things I remember which may never have happened but as I recall them they take place" (p. 32). Human memories are fragmentary and they cannot be combined into any coherent whole: "And then often it is only half things I remember, half things, beginning of things" (Pinter 1975: 46).

Past exists not as it really was but as it lives in the characters' memory and their experience of it. Therefore two apparently contradictory accounts of the same event can subjectively be true as they were shaped by human experience and survived in human memory. The effect is confusion and uncertainty. Memories are like intruders:

their arrival threatness the characters' present existence. While Beth in
Landscape and Ellen in *Silence* choose to live in the past, Kate tries to
reject it, believing that her past is dead. Both solutions are equally
illusory. Past is bound to return in contradictory memories to those who
deny it (Kate, Deeley) and it is too confused, vague, and indefinite to
make up for any real existence of those who choose it (Beth in *Lands-
cape*).

The structure of *Old Times* is also based upon the manipulation of
past and present. From the point of view of time there exist three planes
in the play: present, past (memories, past tense used), and the re-enact-
ment of the past in the present (present tense used). There are no clear
distinctions between these planes which is clearly seen at the beginning
of the play when in the scene set in the present the past reemerges
without any warning or explanation in Anna's memories of the girls'
life in London. So far, the past is merely recollected, memories are intro-
duced into the dialogue concerning the present. Later in the play the
past is re-enacted, the farmhouse becomes the flat in London yet there
is nothing in the dialogue to indicate the passage of time (or perhaps
a game played by the women) e.g. Anna describes her life in Sicily and
Kate asks:

(To Anna): — Do you like the Sicilian people?
Stage directions: "Anna stares at her".
"Silence"

ANNA (quietly): Don't let's go out tonight, don't let's go anywhere tonight.
Let's stay in. I'll cook something, you can wash your hair, you can relax, we'll
put on some records.
KATE: Oh, I don't know. We could go out. [p. 43]

With his remark "Hungry? After that casserole? (p. 44). Deeley tries to
reintroduce the present but he is ignored. At the end of the scene the
past and the present become completely intermingled. Kate is still talking
as if in the past:

I'll think about it in the bath.
ANNA: Shall I run your bath for you?
KATE (Standing): No, I'll run it myself tonight".
Stage directions: "Kate slowly walks to the bedroom door, goes out, closes it".
[p. 46]

The action mentioned as if in the past is performed in the present.
These movements, backward and forward, in time without any pre-
paration, the coexistence of different time-planes in the play, and the
lack of any clear distinctions and boundaries between these planes cor-
respond to the fusion of past and present on the thematic level.

The characters of Pinter's earlier plays refused to learn the truth
about the surrounding world. Sometimes they even refused to acknow-

ledge the existence of this world. They chose to remain in the illusory
world of the room enclosed by the illusory walls and guarded by the
most treacherous barriers — the door. Rejecting the truth about the
external space and about their position in this space, about the inevita-
bility of facing this space sometime, the characters deceived themselves
believing in the protection the room could not assure [3]. Thus, they created
the artificial, compressed world, sticking to the closed universe of their
rooms (their consciousness), doomed by their own ignorance, threatend
by the mystery of all that was unknown to their minds.

Human notion of time is as illusory as that of space. The characters are
unable to learn the truth about their own past, about the events which
have shaped them. They deceive themselves with imaginary memories,
the result being their inability to face the present. Or they try to live
in the illusion of having no past. Pinter's rooms offer no real protection
from the dangers of the outside world and the retreat to those rooms
does not assure safety. The retreat to the world of reminiscences is not
safe either, recollections cannot be relied upon, they cannot defend
characters from the present. Rejection of the past is equally impossible
as it is bound to return and haunt people with contradictory memories.
There is no solution.

Pinter's treatment of the outside space is analogous to his treatment
of time in *Landscape*, *Silence* and *Old Times*. No matter whether the
characters limit themselves to live solely in the past or only in the
present they will find no calm and security. The present influences
human experience of the past, while the past always shapes the present.
Time and space are both unknown, mysterious yet executing strange
pressure upon characters (Esslin 1973: 35). The equilibrium of the limited
time is parallel to that of the enclosed space which becomes disturbed
and damaged by the intrusion of an element from the outside. The very
cosiness and quietness of both enclosures contain the nucleus of danger,
and isolation is by no means identified with safety. Thus, the characters
are trapped not only in space but also in time. The condition of a human
being is fear and even if the intruders had never appeared in Pinter's
plays the characters would have still lived in constant fear of their
arrival. Fear of the unknown was the primeval emotion in Pinter's
universe (Rose in *The Room*, Gus in *The Dumb Waiter*, Edward in *A
Slight Ache*, Davies in *The Caretaker*). To that the fear of time has now
been added.

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[3] The problem of space is dealt with by Martin Esslin (1973) in *Pinter:
A Study of his Plays* in chapter 2 and in his analyses of individual plays. Pinter's
own opinions expressed in his radio interview in 1960 and quoted by Esslin (p. 34,
35) are very enlightening.

Until 1968 human situation was presented in Pinter's plays in terms of the enclosure by space. In all that he has written since 1968 he has been preoccupied with the pressure of time, the fusion of past and present and human inability of judging past properly. It seems very significant that the two novels Pinter adapted for the screen in this period also deal with the problem of time. In 1969 Pinter wrote the screenplay for the film *The Go-Between* from the novel by L. P. Hartley. He made some alterations in the story and inserted the flashbacks of the ancient events which resulted in the complete fusion of past and present in the mind of the spectator. His work on adaptation of Proust's *Remembrance of Things Past* completed in 1972 is another proof of his interest in the subject. In 1969 Pinter wrote a short sketch *Night* for a programme of miniature plays about marriage. A man and a woman remember their first meeting years ago which led to their getting married. But her memories contradict his. Perhaps he remembered and incident with another woman, she with another man.

According to Lawrence Kitchin drama in the mineteen-sixties ranges between two dominant forms, epic and compressionist. Epic is mobile and outward looking, compressionism is introspective and static. The epic hero has to be given a meaningful background; reasons have to be found for keeping the compressionist hero caged in. A compressionist play, according to Kitchin, is one in which the characters are insulated from society in such a way as to encourage the maximum conflict of attitudes. Characters are imprisoned not only externally but within their own personalities. Kitchin traces the origin of the compressionist drama to modern man's prison complex, to the memories of the War. In the year 1966 Lawrence Kitchin saw the form as decadent but Pinter seems to have some new possibilities, by exploiting otherwise an old theme of the power of time. This sense of confinement which in compressionist drama became the primary aspect of human condition has found the new means of expression. The characters are enclosed not only by the space, not only by the language which does not communicate their true emotions and thoughts but also by the time they choose to live in, and the time they reject.

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ALINA NOWACKA

THE HYBRID STRUCTURE IN ALBEE'S PLAYS

The aim of the present paper is to discuss the hybrid structure of three plays by Edward Albee: *The Zoo Story*, *The American Dream* (= *Two Plays*, 1963 edition) and *Who's Afraid of Virginia Woolf?* The author of the paper aims at finding the connection between the plays in question and the grotesque.

The term *grotesque* has been differently understood by various generations. In the course of centuries it was generally approached as the principle of disharmony (Thomson 1972: 11) and "incongruity with the real or the normal" (Clayborough 1965: 1). However, the term has taken on, more recently, new connotations based on the notion of the absurd. Kayser, for instance, sees in the grotesque "a game with the absurd, in the sense that it is the expression of the absurdity of existence in the estranged and alienated world" (quoted after Thomson 1972: 18). According to Frances K. Barasch, the modern grotesque is a device to "shield man from the deep inner anguish of his human condition in a world turned upside down" (1971: 164). The common tendency of modern criticism is to view the grotesque as a "comprehensive structural principle" (Thomson 1972: 19). Thomson defines the grotesque as a fundamentally ambivalent "unresolved clash of incompatibles one of which is some form of the comic" (1972: 29). The grotesque, in fact, presents a dual vision of the world and appears in degenerate and decadent epochs (Piwińska 1967: 26).

However, within many possible connotations of the term one always finds a common aspect, that is, the notion of simultaneously laughable and horrifying or disgusting. Both our laughter and disgust are aroused by a strong affinity of the grotesque with the physically abnormal or

obscene (Thomson 1972: 9). Bergson, on the other hand, finds the source of laughter in the perception of living things as inanimate and the perception of inanimate objects as alive (quoted after Thomson 1972: 35). On the whole then, the ambivalent nature of the grotesque may result in either laughter (the comic grotesque) or disgust (the grim grotesque). The ambivalence of the grotesque is demonstrated through the coexistence of the comic and the tragic, the rational and the irrational, the normal and the abnormal, the real and the absurd. The total grotesque effect is thus a monstrous distortion, a hybrid.

The modern understanding of the term *grotesque*, as it has been mentioned above, is usually connected with the notion of the absurd. In fact, the Theatre of the Absurd is described by Karl S. Guthke as the theatre of the *grotesque-absurd* (1966: 74). Guthke finds out that the absurdity of human existence expresses itself in the modern Theatre of the Absurd through the distortion of reality which is grotesque. The absurd operates here on two levels: both in structure and theme of the work. The grotesque functions as a formal, structural device by which playwrights can communicate the absurdity of human condition. In this way the unity of the form and content in the *grotesque-absurd* is achieved. This unity is to be realized by "the open abandonment of rational devices and discursive thought" (Esslin 1974: 24).

However, it is necessary at this point to make a distinction between the two types of modern grotesque drama: the *absurd-grotesque* and the *tragicomic-grotesque* (Guthke 1966: 74). The Theatre of the Absurd represents the former, while the absurd in the latter operating only in the content is seen in plays of such playwrights like Mrożek, Sartre, Camus, Anouilh, Giraudoux and Albee. The form in the *tragicomic-grotesque* frequently rests on logic and real literary worlds which suggest absurd meanings (Barasch 1971: 161–163). This type of drama combines both the comic and the tragic which are two aspects of the same situation. Some of its effect stems from the fact that the grotesque visions are presented with a realistic framework, in a comic way (Thomson 1972: 8).

The *tragicomic-grotesque* is more popular in the United States, the *absurd-grotesque* in Europe (Barasch 1971: 162). This, to some extent, reflects the interest of American playwrights in the absurdity of American life. Realistic settings and situations serve better than the absurd ones as means of criticism of the American way of life.

The work of Edward Albee comes into the category of the *tragicomic-grotesque* rather than the *absurd-grotesque*. There are sound reasons to approach him as the dramatist of tragic comedies, though Esslin (1974: 302) classifies him together with the dramatists of the absurd. On the whole, Albee does not create absurd settings. His plays present real liter-

ary worlds but the message which the playwright wants to communicate is that of an absurd statement. In *Who's Afraid of Virginia Woolf?* and *The Zoo Story* realism operates on the surface, in the formal presentation of the content. Only *The American Dream* shows a strong affinity with the Theatre of the Absurd.

The action of *The Zoo Story* develops logically and is set in the American reality. However, the events are, in fact consistently realized according to Jerry's plan to commit suicide and, in this sense, the action as the product of Jerry's imagination is fantastic. Similarly, the plot in *Who's Afraid of Virginia Woolf?*, though set against a realistic background, reveals its fantastic aspect. Realism operates only on the surface of the structure of the play, while the products of Martha's and George's imagination put the action forward. Their 'real' lives exist merely as backgrounds of their lives in the world of fantasy to which they have escaped. The invented child symbolizes their inability to live actively in the real world. Furthermore, word games frequently seem to be an absurd exchange of words. Nevertheless, George and Martha understand these outwardly absurd words and sentences, created on the level of the imagined world, as they both live in the world of fantasy. Nick and Honey, on the contrary, cannot find anything comprehensible in these games for they stick firmly to the real.

While the ambivalent structures of *The Zoo Story* and *Who's Afraid of Virginia Woolf?* combine the real with the fantastic, the structure of *The American Dream* derives much of its grotesque effect from the combination of the real and the absurd. The former contribute to the *tragicomic-grotesque* pattern and the latter shows a very strong affinity with the *absurd-grotesque*.

The absurd in *The American Dream* operates on all possible planes, while, the real exists only in the American background of the play. The heap of essentially absurd situations intensifies the sense of absurdity and pointlessness. Daddy, for instance, cannot find Grandma's room, and, in a moment, Mommy cannot find water. Everythig that happens or is said has no logical meaning. Similarly, the motives of characters' behaviour are illogical as well as absurd. Grandma behaves in an absurd way when she wants to hide boxes; Mrs Barker does not know why she has come. Additionally, the conflict itself resides in absurdity. As the action of the play develops the absurd deepens more and more. By the end of the play it overwhelms all characters who cannot notice absurdity, even though they feel anxious because something is wrong.

The subject matter of the plays in question is that of an individual in the commercialized and highly civilized American society. The gro-

tesque presentation of this society emphasizes Albee's critical and bit-
terly ironical attitudes to the American progress. The playwright usu-
ally shows the society in miniature — a family consisting of three ge-
nerations: past, present and future (Baxandall 1967: 81). In *The Ameri-
can Dream* Young Man belongs to the future generation; Mommy, Daddy
and Mrs Barker form the present generation. Grandma and the dead
brother of Young Man (only mentioned in the play) are representatives
of the past generation. The fact that in *Who's Afraid of Virginia Woolf?*
Albee introduces directly merely two generations has its significance.
Martha and George stand for the present generation, while Honey and
Nick for the future one. Nevertheless, the representative of the past gen-
eration, Martha's father, although not appearing in the play, is very
often mentioned. Jerry and Peter from *The Zoo Story* despite being
nearly the same age do not belong to the same generation. Richard.
E. Amacher finds that "Peter, a man in his early forties, suggests a man
younger; Jerry in his later thirties looks older" (1969: 40). Moreover, their
life experience makes them belong to two different generations: Jerry
embodies the features of the past generation and Peter of the present
one. The vulgar owner of the dog is the representative of the present
generation.

The coexistence of the three generations which stand for the compo-
nents of the American society takes on grotesque features. The past gen-
eration with its human values is Albee's ideal. It is remarkable that
only two representatives of the past generation appear directly in the
plays in question. The seniors either have vanished (Martha's father and
the brother of Young Man), or are to vanish together with their values
(Grandma and Jerry). The brother of Young Man had to die because he
was too sensitive and active, that is, too different. At the end of *The
American Dream* Grandma disappears taking with her all the boxes
which symbolize the values of her generation. The old people are, in fact,
descriminated by the two other generations. The present, as Grandma
remarks, is distorted: "We live in an age of deformity" (p. 86). Jerry in
The Zoo Story decides to involve Peter into his affairs by impaling him-
self on a knife. But he fails, for even his death does not overcome his
alienation and Peter goes away thinking merely about escaping from the
park. The ultimate vision of the cruel and deformed world is tragic.
The sensitive ones, alienated from the society and unable to communicate
with anybody, are either destroyed/killed or vanish/die.

All the men from the present generation are deprived of masculine
features and become powerless, while women take the leading part in
families. Furthermore, men's impotence, symbolizing the grotesque ster-
ilization of the American way of life, results in their inability to have

children. Mommy and Daddy (*The American Dream*) have adopted a child,
and Martha with George (*Who's Afraid of Virginia Woolf?*) have invented
a child. Moreover, the future as suggested by the playwright is by no
means better. All the representatives of the future generation derive di-
rectly from the present generation and subsequently convey the contem-
porary ideals to their future world. Actually, they are even more gro-
tesque than their elders and tend to be machines or puppets as is shown
in *The American Dream*.

To express the deformed nature of the American world Albee has
based his technique on confronting the opposites which, when combined,
produce the final grotesque effect, a hybrid. The most essential method
in his technique rests on the combination of the comic with the tragic.
Jerry from *The Zoo Story* looking for anybody to communicate with is
a tragic character. Yet, at the same time, the external effect of his
efforts to overcome his isolation results in the comic as may be seen in
the scene with two middle aged men fighting for the bench in the park.
However, though the situation appears comic on the surface, its internal
nature is tragic, since it symbolizes the struggle for their ideas; Jerry
fights for overcoming his loneliness and making Peter active, Peter — for
his *status quo*.

> JERRY: Listen to me, Peter. I want this bench. You go sit on the bench
> over there...
> PETER: But... whatever for? What is the matter with you? Besides, I see
> no reasons why I should give up this bench. I sit on this bench almost every
> Sunday afternoon. [p. 41]
> JERRY: Tell me, Peter, is this bench, this iron and this wood, is this your
> honour? Is this the thing in the world you'd fight for? Can you thing of any-
> thing more absurd?[p. 44]

Similarly, Jerry's recursive phrase "I've been to the Zoo" may seem
comic. However, Jerry repeats it so frequently to attract Peter's attention
and thus the phrase suggests Jerry's efforts to overcome his loneliness.
Furthermore, it implies that human society is the Zoo. In this way the
phrase is both comic and tragic. The conversation about Peter's wife,
daughters, cats, and parakeets arouses laughter as well, since the way
Jerry forces Peter to answer all his questions makes Peter's life achieve-
ments comic.

> JERRY: But you look like an animal man. CATS? (Peter nods his head
> ruefully) Cats! But that can't be your idea. No, sir. Your wife and daughters?
> (Peter nods his head). Is there anything else I should know?
> PETER: (he has to clear his throat) There are... there are two parakeets.
> One... uh... one for each of my daughters. [p. 18]

On the other hand, Jerry does not intend to ridicule Peter, as he hides
his own tragedy and loneliness in his comic and ironic approach to

life while horror remains inside. Everything reveals its double nature. Therefore it may be inferred that Albee's plays are constructed according to the ambivalent pattern of life.

The last scene of *The Zoo Story* illustrates the combination of ridiculousness with horror very well. Essentially, it introduces terror as Jerry, trying to communicate with Peter, destroys himself. Yet, he cannot overcome his sense of alienation even by means of his death. Furthermore, Albee intends to affect the audience with horror when he shows Peter escaping. Peter leaves Jerry and goes home. He would act as if nothing happened, though he is, indeed, a murderer. Jerry does not commit suicide but the society of the Peters murders him. Despite the sinister meaning of the scene the playwright ridicules it by making the end of the play melodramatic.

> JERRY: Peter.... thank you. I came unto you (he laughs faintly) and you have comforted me. Dear Peter... [p. 48]
> JERRY: you'd better go now. Somebody might come by, and you don't want to be here when anyone comes. [p. 48]

Similarly, *The American Dream* combines horror with ridiculousness. Mommy was cruel to the adopted child when she took out his eyes, nose, tongue, hands, and genitals. However, after the child's death she was disappointed. Grandma's comment on the parents' attitude ridicules Mommy as well as Daddy:

> It finally up and died; and you can imagine how that made them feel, their having paid for it, and all. So they called up the lady who sold them the bumble in the first place and told her to come right over to their apartment. They wanted satisfaction, they wanted their money back. [p. 101]

The horrifying in both *The Zoo Story* and *The American Dream* operates merely on the physical level, while in *Who's Afraid of Virginia Woolf?* it involves, on the contrary, the level of psychology. The latter is according to Baxandall "an orgy of verbal sado-masochism" (1967: 90). Even the title *Who's Afraid of Virginia Woolf?* suggests menace coming from the mind and imagination, since Virginia Woolf is known for her powerful mind and inventive imagination. The title of the play could have been, subsequently, *Who's Afraid of Powerful Imagination?* In fact the products of Martha's and George's imagination are terrifying. When George asks Martha: "Who's afraid of Virginia Woolf?" and she answers: "I... am... George... I... am" (III: 242) the reader is ready to join her and say "So am I".

The mixture of ridiculousness with the horrifying, and the comic with the tragic leads to the subsequent combination, that is vulgarity and pathos. However, there is more vulgarity than pathos in Albee's plays.

The end of *The Zoo Story*, as mentioned above, is melodramatic as well as pathetic. Jerry's story about his relationship with the dog arouses a feeling of pity, though at the same time the implication about sexual relationships between the landlady and the dog takes on a vulgar meaning. Grandma from *The American Dream* is pathetic in her alienation and simultaneously vulgar when she refers to sex.

On the whole, the characters from the three plays in question approach sex from the sensual point of view. This attitude reminds us of first Greek comedies and farces where sexual problems have been expressed in a vulgar way. Albee, unlike the characters from his plays, approaches sexuality from the point of view of impotence or abnormality. Consequently, the game "Hump the Hostess" in *Who's Afraid of Virginia Woolf?* is abnormal in the assumptions according to which George sits passively downstairs when Nick is to make love to George's wife. Martha and Nick, dancing together, are shown as hardly higher than animals:

> GEORGE: It's a very old ritual, monkey-nipples... old as they come. [II: 131]

The fact that women from the present generation, dissatisfied with their husbands, try to make love with younger men results in the abnormality of sexual relationships. Thus the old landlady from *The Zoo Story* has chosen Jerry for the object of her vulgar lust:

> JERRY: She always stops me in the hall, and grabs ahold of my coat or my arm, and she presses her disgusting body up against me to keep in a corner so she can talk to me. The smell of her body and her breath... you can't imagine it... and somewhere, somewhere in the back of that pea-sized brain of hers, an organ developed just enough to let her eat, drink, and emit, she has some foul parody of sexual desire. And I, Peter I am the object of her sweaty lust. [p. 28]

Mommy and Martha, similarly, attempt to vamp young men: Young Man and Nick, respectively.

It is not accidental that the mixture of the four qualities in the plays: the horrifying, the ridiculous, the pathetic, and the vulgar produces consequently the fusion of four kinds of drama: tragedy, comedy, melodrama, and farce. As to melodrama and farce one can find only slight inclinations towards them, which can be deduced from the examples given above.

Although the discussed fusions influence the shape of Albee's grotesque structures they receive a complete expression only with the most powerful device: the change of proportions, and subsequently with the result of the latter, i.e. deformity. Furthermore, deformity results in hybrids — the final products of Albee's technique. The change of pro-