ANGLICA WRATISLAVIENSIA XVIII

WROCŁAW 1990
WYDAWNICTWO UNIWERSYTETU WROCŁAWSKIEGO

SERIE UNIWERSYTETU WROCŁAWSKIEGO

WYDZIAŁ FILOLOGICZNY

Anglica Wratislaviensia
Bibliotekoznawstwo
Classica Wratislaviensia
Germanica Wratislaviensia
Literatura i Kultura Popularna
Neerlandica Wratislaviensia
Onomastica Slavogermanica
Prace Literackie
Romanica Wratislaviensia
Slavica Wratislaviensia
Studia Linguistica

WYDZIAŁ NAUK HISTORYCZNYCH I PEDAGOGICZNYCH

Antiquitas
Historia
Historia Sztuki
Prace Kulturoznawcze
Prace Pedagogiczne
Prace Psychologiczne
Studia Archeologiczne

WYDZIAŁ NAUK SPOŁECZNYCH

Nauki Polityczne
Prace Filozoficzne

WYDZIAŁ PRAWA I ADMINISTRACJI

Ekonomia
Prawo
Przegląd Prawa i Administracji
Studia nad Faszyzmem i Zbrodniami Hitlerowskimi

WYDZIAŁ NAUK PRZYRODNICZYCH

Biuletyn Meteorologiczny
Prace Botaniczne
Prace Geologiczno-Mineralogiczne
Prace Instytutu Geograficznego. Seria A. Geografia Fizyczna
Prace Instytutu Geograficznego. Seria B. Geografia Społeczna i Ekonomiczna
Prace Obserwatorium Meteorologii i Klimatologii Uniwersytetu Wrocławskiego
Prace Zoologiczne
Results of Investigations of the Polish Scientific Spitsbergen Expeditions
Studia Geograficzne

WYDZIAŁ MATEMATYKI, FIZYKI I CHEMII

Dielektryczne i Optyczne Aspekty Oddziaływań Międzycząsteczkowych
Matematyka, Fizyka, Astronomia
Probability and Mathematical Statistics

ANGLICA WRATISLAVIENSIA XVIII

WROCŁAW 1990
WYDAWNICTWO UNIWERSYTETU WROCŁAWSKIEGO

Acta Universitatis Wratislaviensis No 1104

ISSN 0301-7966 ISSN 0239-6661

WYDAWNICTWO UNIWERSYTETU WROCŁAWSKIEGO

Nakład 250+60 egz. Ark. wyd. 4,25, ark. druk. 4,00. Papier offsetowy kl III, 70 g. Oddano do produkcji w sierpniu 1988 r. Podpisano do druku w lipcu 1990 r. Druk ukończono w listopadzie 1990 r. Z. 1335.

DRUKARNIA UNIWERSYTETU WROCŁAWSKIEGO

CONTENTS

ACTA UNIVERSITATIS WRATISLAVIENSIS
No 1104

Anglica Wratislaviensia XVIII Wrocław 1990

EWA KĘBŁOWSKA-ŁAWNICZAK

THE RHETORIC OF AMBIVALENCE IN *ENDIMION* AND *THE WOMAN IN THE MOONE*

"[...] myths are not stories told just for fun: they are stories told to explain certain features in the society to which they belong. They explain why rituals are performed; they account for the origin of law, of totems, of clans, of the ascendant social class, of the social structure resulting from earlier evolutions [...] They chronicle the dealings of gods with man, [...]" (Frye 1967:27). And so the interpretation of *Endimion* as an "elaborate transcript of certain events" (Bond 1967:81) in Court history only appears to be incomplete, if not inadequate. According to Bond the classical myth afforded Lyly with a beautiful picture which he further supported by a physical allegory. Though the critic accepts the existence of the latter kind of allegory he refuses to recognize any links between its application in *Endimion* and the still-surviving Moral Plays as well as with the treatment of the Seven Planets in *The Woman in the Moone* (Bond 1967:82).

In the present paper it is assumed that, firstly, the political allegory is not the optimum point of view for the discussion of any of the above plays. Yet, naturally, it does not exclude such general allusions, especially in *Endimion*. Secondly, the mythico-physical allegory which determines the choice of other materials, as well as the ways in which they are arranged, will be considered as an underlying idea—both in *Endimion* and *The Woman in the Moone*. Thus the two plays will be analysed within a broader context, as realizing the ambivalence of moon symbolism.

The idea of contrasting diverse sets of values which is offered by the ambivalence of moon symbolism was not, on Lyly's part, an original invention. A notable example of such a juxtaposition is the medieval triptych *The Garden of Delights* by Hieronimus Bosch[1] the left and right panels of which are organized according to the contradictory hierarchies. Here, the moon symbolism permeats through the elements of an earthly paradise as well as through its negative counterpart of a "civilized" existence. Within the medieval tradition the opposite panels, subordinated to diverse hierarchies,

[1] *The Garden of Delights* by Hieronimus Bosch is exhibited in Prado, Madrid.

represent the constant struggle between good and evil forces, i. e. Christ and the Antichrist. Later on, in the Renaissance, they might have also been associated with Platonic or Neoplatonic concepts and divorced from their direct religious associations.

The negative aspect of Luna's influence can be more widely perceived both in literature and fine arts, and perhaps therefore it also appears in Ripa's collection of emblems as an attribute of *Inconstantia* (Ripa 1971:153). Its personification is a woman dressed in a turquoise-coloured robe holding up a crescent moon in one hand and a bulrush in the other. She has one foot resting on a crab. (Other characteristics of the image, as not pertinent to the forms occurring in Lyly's plays, will not be considered in the present paper). And it is already Pliny who referred to Luna as the ancient source of eternal waters out of which all the oceans, seas and rivers originated and to which the colour of *Inconstantia's* robe alludes. Incidentally, Pliny's works also became one of the most important sources of Lyly's puzzling images. However, it is not the regenerative but the destructive power of water that the image is supposed to emphasize: "ever-changing", "ever in a state of motion" (Ripa 1971:152). At the same time the "waxing and waning" of the moon was thought to have been responsible for the tides and thus the planet was considered as watery and misty. Similarily, the meaning of the crab, with another attribute of Inconstancy and an element of moon symbolism, can be interpreted in at least two ways. Here it stands for an irresolute animal which moves both forwards and backwards depending on the external pressure it is not able to hold up. This widely known emblematic presentation comprises the most frequent qualities found in numerous poetic clichès. Still, going back into the history of religion and astrology (Boczkowska 1980:18) the Moon has been usually defined as a protective planet separating the Earth from Cosmos (or chaos), which was preserved even in the idea of the sublunary sphere in the medival chain of being. Hance, the archetype of Great Mother (Boczkowska 1980:25) and Virgin (Diana) became the mythological counterparts of Luna. Evidently, in this chain of meanings, the water images, so far associated with floods and other disasters, now signify fertility and the irresolute crab in the painting by Bosch is transformed into the fountain of life with the outflowing four rivers. Besides, Cancer provides a permanent astrological home for the Moon and only a temporal summer home for the Sun. The summer solistice takes place within the sphere of Cancer where it is furthest north of the equator and after its culmination returns, like a crab, to its prior position. Considering the time when it occurs — nature being in full bloom, the images of fertility, ripeness and passionate love (also related to christological symbolism) become more obvious.

Another set of values is attributed to the third goddess associated with Luna, however in a less direct manner, i. e. to Athene. Thus, apart from the water symbolism with its wide range of meanings, the Moon was thought to be in charge of certain intellectual qualities, namely of intuitive and rational cognition as well as of the emergence of consciousness itself (Boczkowska 1980:37). It was Gorgon's head, or more precisely, Medusa's head that was placed on Athene's shield to symbolise her perspicacity. And not incidentally Ripa's emblematic image of Perspicacitas (Ripa

1971:36-38) is also Pallas Athene in armour with the image of the most terrifying Gorgon. At the same time, among the images "seen" by people on the Moon there was also Medusa's head (other versions being, for example, the man in the Moon or the Japanese ape). Hieronimus Bosch, in the already mentioned triptych, transforms Medusa's head into an eye and adds another symbol attributed to Athene — the owl. Both the Gorgon and the owl are subjected to the ambiguities of moon symbolism. On the one hand as representing some intellectual qualities, such as acuteness, perspicacity or just wisdom, they belong to the positive aspect of the ambivalence. On the other hand as a monster capable of petrifying people and a bird of night they represent evil forces.

Thus in the following part of the present paper it will be argued that in the two plays: *Endimion, The Man in the Moone* and *The Woman in the Moone*, the moon symbolism, applied in two different ways respectively can prove an essential guide to their understanding.

* * *

The vertical axis, presumably dominating in *Endimion's* construction, is formed by the crucial opposition between Cynthia and Tellus, i. e. the Moon goddess and the Earth goddess. Therefore from the very beginning, the polarity of this spatial relation had to be clearly defined. Although Tellus becomes, at least formally, the protagonist and the leading figure on the level of intrigue, the character of Cynthia is felt to be present throughout the whole play as a point of reference, a symbol of the finally victorious hierarchy of values. Already the initial dialogue between Endimion and Eumenides elucidates which line of images, and hence, which part of the moon symbolism should be attributed to Cynthia. At the very beginning Eumenides introduces the popular, conventional version:

> "Eumenides. There was neuer any so peeuish to imagine the Moone eyther capable of affection, or shape of a Mistris: for as impossible it is to make loue fit to her humor which no man knoweth, as a coate to her forme, which continueth not in one bignesse whilst measuring. [...] That melancholy bloud must be purged..."[2]
>
> I, i, 19-24

> "Eumenides. [...] Without doubt Endimion is bewitched, otherwise in a man of such rare vertues there could not harbour a mind of such extreme madness".
>
> I, i, 76-78

emphasizing the negative aspects of Moon's influence resulting in moral and mental disintegration. It is Endimion's monologue which presents the contrary interpretation, valid for this play:

> "Endimion. O fayre Cynthia, why do others terme thee unconstant whom I haue founde vnmoueavable? Inirious tyme, corrupt manners, unkind men, who finding a constancy not to be matched in my sweee Mistris, have christened her

[2] All the quotations from *Endimion* and *The Woman in the Moone* are according to Bond's edition.

with the name of wauering, waxing and waning. Is shee inconstant
that keepeth a setled course, [...]"

I, i, 30-35

Similarily, here the "ebbing and flowing" of the sea is not considered as a symptom of destructive changeability but a constant, eternal quality. Further on, in the form of a quasi-analogical amplification, a new idea of Neoplatonic origin is introduced (I, i, 41-45). It is the spiritual growth towards perfection which, though a movement (change), cannot be thought of as a weakness resulting from "inconstancy". Though Endimion appears among these of Lyly's works which have a smaller number of direct references to Euphues and euphuism, the first scene, very skillfully, combines the duplicity of moon symbolism with the euphuistic manner of relating two heterogeneous objects or qualities.

And so Cynthia is defined as constant, perfect and divine "whom tyme cannot touch" (I, i, 57). A further elucidation of her meaning is prompted by the self--characterization of Tellus in the second scene. Tellus-Earth[3] presents herself as a goddess of fertility and crops whose beauty relies entirely on the physical, nourishing qualities: her "body is decked with faire flowers, and vaines are Vines, yeelding sweet liquor to the dullest spirit, whose eares are Corne, to bring strength, and whose heares are grasse, to bring abundance" (I, ii, 21-23). Consequently, both the form and the content of the respective characterizing passages (I, i, 30-65) versus (I, ii, 19-26) differs considerably. The former, resembling a pastoral complaint, emphasizes the uniqueness of the relation thus tending towards a deification of Cynthia and her removal above and beyond the world of intrigue. Contrarily, Tellus' self-praise verging on a low comedy sense of humour places her at the lowest end of the vertical axis. And indeed, later on, it is confirmed by her being related with Corsites, an evidently low character. Simultaneously, in the course of this description Tellus becomes a part of, or even the actual semi-pastoral setting with "vaines", i. e. rivers being "Vines" etc. The above boastful statement is contradicted by Floscula's answer which relates to the less frequent form of moon symbolism. Apparently, Cynthia emerges as the "misty planet" and it is she who secures fertility and the abundance of crops: "Your grapes would be but dry husks, your Corne but chaffe, [...] were it not Cynthia that preserveth the one in the bud, and norishes the other [...]" (I, ii, 28-30). This life-securing or life-giving aspect (not only in purely physical terms) becomes more and more significant in the following part of the play suggesting a certain interpretation both of the further crucial events and of some details.

Endimion's sleep is one of the elements which can be elucidated due to the above established polarity. In Lyly's play, a witch called Dipsas inflicts sleep upon Endimion. As in many fairy-tales the sleep seems to be eternal. Later on, in the course

[3] Tellus-Earth (or Tellus-Mother) and her relation to Ceres is roughly explained in *Mitologia* by J. Parandowski, Warszawa: Czytelnik 1959, pp. 335-337. The group of fertility goddesses is also characterized by Elizabeth Frenzel in *Stoffe der Weltliteratur*, Stuttgard: Alfred Kröner Verlag, 1976, pp. 588-593. The latter publication includes the medieval reception of the meaning of the goddesses which supports the puzzling duplicity assumed in the present thesis.

of the play, it turns out that the real agent (according to what can be predicted in terms of the above polarity) is Tellus-Earth who provides "simples to maintain [...] sorceries" (II, iii, 39) and thus generally encourages witchcraft. Overtly, the punishment should erase Endimion's affection: "This I can, — breede slacknes in loue", and thus overcome his changeability. It proves that, for Tellus, the only way of avoiding change, or of stopping time leads toward death, symbolically represented as sleep. The Earth appears to have lost its regenerating and life-giving qualities. As a consequence Tellus is banished from Cynthia's Court to lead a solitary, futile life in the castle located in a Desert (III, i, 40), which, if not for the underlying symbolism would appear as another absurd element of the heterogeneous setting. Within the same dialogue, Tellus' endeavours to subject time are contrasted with merely an allusion (anticipation, I, iv, 45-47) to Cynthia's qualities. However, it suggests a different possibility of entering the sphere of timelessness (in a positive sense) by following the idea of Truth. It is not exceptional in Endimion that the Moon's constancy is associated with Plato's sphere of perfect ideas supplementing and strengthening the otherwise unusual image.

Another moment pertinent both to this particular sequence of images and to the main plot as such, is the fountain which Eumenides encounters during his journey (III, iv). Eumenides chooses "the friendshippe of man to man, infinite and immortal" and due to his sacrifice the fountain reveals how Endimion can be saved. The fountain itself does not possess the regenerative powers with which it is readily associated. Rather, its prophetic abilities are reminiscent of Pythias while the conventional fountain symbolism is ascribed to Cynthia who finally awakes Endimion to life and even reverses time by restoring his former beauty. However, indirectly, the water may be thought to have retained some of the expected meaning of which the prior statements referring to the value of Truth, may be indicative. Eumenides' quest, as well as Endimion's experience, can be conceived to participate in a process of purification in which Truth is the utmost end.

Apart from the main series of images and events which follow the positive line of moon symbolism, its traces can be found in some minor, episodic scenes. For example, in the character of Bagoa (II, iii, 50-57) there converge the two aspects of Luna's ambivalence as ascribed to the respective sides of the essential dramatic conflict. Frightened by the actions of Dipsas and Tellus: "I dare not repine, least she make me pine, and rocke me into such a deepe sleepe, that I shall not awake to my marriage" (II, iii, 50-52), Bagoa characterizes the evil forces in terms of sterility. Further on the threat reappears in a rather puzzling form: "I will turne thy haires to Adders, and all thy teeth in thy heade to tongues" which, as it occurs, is a combination of two different images, namely of the personification of *Malediction* (Ripa 1971 : 166) and the already mentioned Medusa. This juxtaposition corresponds to Bagoa's anticipatory thoughts (II, iii, 46-50) as well as to Dipsas' fear of being discovered.

To support the peculiar aspects of moon symbolism and to enable the identification of Cynthia with Queen Elizabeth I there appears a whole range of Neoplatonic statements referring, though not exclusively, to the relation of Endimion to Cynthia as opposed to the imagery grouped around Tellus, especially concerning

her futile sensuality. Contrary to Tellus, from the very beginning, Cynthia is placed beyond Endimion's reach (I, i, 4-6) becoming an ideal or a fancy (I, i, 23), and thus, his thoughts and affections always induce a sense of upward movement — toward perfection (I, i, 40-43; I, ii, 14). Even the romantic echo (II, i, 6-8) recalls an idealized relationship between the knight and his lady, rendered in a contemplative mood, as a spiritual experience. An analogical evaluation appears in Geron's words (the conventional Old Man) (III, iv, 122-128) where love is "an eye-worme", "Beautie", "bodie" and "colour" while friendship, a relationship offered by Cynthia, appears as "Vertue", "shadow" and "life". In brief, what helps to restore Endimion's life and youth is the transcending idea of Truth: firstly, it permeats Eumenides' true love (Faithfulness) for Semele (a Moon-goddess as well) and Endimion, secondly, Endimion's "true hart", which is not to be taken for sterile chastity (V, iii, 181-182). The fusion of moon symbolism and Neoplatonic elements forms a substantially coherent set of references allowing both for the development of the plot and for embracing the complex symbolism used of Queen Elizabeth, notably her deification.

Dallying with symbols, emblems and ideas Lyly seems to rely on still another duplicity, the deepest and farthest-reaching cleavage separating philosophical and religious systems, i. e. on the ideas of this-worldliness and otherworldliness (Lovejoy 1982:24-39). The latter idea, essentially compatible with the positive aspect of moon symbolism, incontrovertibly dominates over *Endimion* both as drama and dramatis persona. To an otherworldly mind this world, devoid of substance, appears as a perpetual flux of states and an evershifting phantasmagoria. It is the human will that is capable of finding some final, self-contained and self-explanatory object of contemplation in a "higher" realm of being, above Nature and its processes. Thus, to contemplate it means, after all, to enjoy a "moral holiday": "From this sweet contemplation if I be not driven, I shall live of all men the most content, taking more pleasure in my aged thought, than ever I did in my youthful actions". (V, iii, 175-178). This "higher" realm is undoubtedly Cynthia herself: "eternal, immutable", a polar opposite of "this" world, an indescribable beauty that draws all the souls to itself (Lovejoy 1982: 40-41).

Approximately ten years after *Endimion's* performance on Candlemas day 1586 Lyly presented the audience with its "sequel", i. e. *The Woman in the Moone*. Despite the obvious similarity of their titles the two plays have been only sporadically associated, owing it probably both to the time distance and different critical approaches they generated. The former has most frequently been conceived of as a courtly allegory while the latter preserved, in this respect, a relatively independent status ignoring the fact that Queen Elizabeth I had been also referred to as Pandora (Bond 1967: vol. III, 554-555). This approach might have been encouraged by the more obviously fantastic premises of the play (Prologue 12) including the possible reciprocal influence of Shakespeare, especially of the *Midsummer Night's Dream* with its emphasis on dream, or the Author's creative imagination rather than mimesis.

Nevertheless, following the assumption of the present paper, an attempt will be made at bringing the two plays together by eliciting and analyzing their moon symbolism. And thus already the prologue initiates the series of moon images by

stating the relation between Pandora, or "a Woman", and Cynthia: "And fayre Pandora sits in Cynthia's orbe" (Prologue: 11). It does not seem to be a mere invertive statement referring to the denouement by short-circuit but rather an idea pertinent to the play as a whole. A confirmation of this hypothesis appears at the beginning of the first act. Nature descends from "farre above the spheres" assuming the guise of God-Creator: "Thou Soueraigne Queen and Author of the world" (I, i, 31) surveying her "shop", the firmament. Still, from all the heavenly bodies only the Moon and the Earth are mentioned. The image of the former evidently dominates but, contrarily to its counterpart in *Endimion*, the focus is on the opposite aspect. Luna is "The liquid substance of the welkins waste, Where moystures treasurie is clouded up" (I, i, 7-8), "the Ioynter of all swelling seas" (I, i, 9) etc. Emphasizing the aspect of fertility and mutability the fragment contains no reference to constancy or rationality.

Analogically to the myth of creation Pandora-Eve is to enter the world of Utopia--Eden as the last and most perfect (comprising all the best qualities of the 7 planets) creature: "of a purer moulde" (I, i, 94-101). Yet, the borrowings are not systematic and already augur the impinging chaos, the sources of which can be traced back to the original image of inconstancy and mutability. Considering the selection of attributes alloted to the planets in the course of the play, the purpose of their introduction is not a mere demonstration of a series of tablaux. They provide a dramatic material capable of generating a proper amount of tension and facts for constructing the relatively dynamic plot. The subsequent influences are juxtaposed in a way which permits for their subjection to the initially defined motivation imposed by the moon symbolism.

Consequently, the following discussion assumes that the moon influence, basically present as inconstancy and mutability, pervades all the subsequent scenes emerging, especially in the crucial moments, in the form of an evident moon symbol. Hence the entrances of the particular planets mark only the twists and turns of the plot. They are not independent episodes. The moonbeams penetrate also other spheres of the play, mainly the pastoral setting and the myth of the Golden Age.

The first symptoms of the moon's influence upon the protagonist are introduced by Saturnus' entrance establishing a melancholy mood characterized, again, in terms of inconstancy and unpredictable behaviour:

> "I shall instill such melancholy moode,
> As by corrupting of her purest bloud,
> Shall first with sullen sorrowes clowde her braine,
> And then surround her heart with froward care:
> She shalbe sick with passions of the hart,
> Selfwiled, and toungtide, but full fraught with teares".
> I, i, 144-149

Pandora's introduction into the Arcadian reality (I, i, 177-230) is carefully staged. To the humble shepherds she appears as a saintly figure to be worshipped and this contemplative-nostalgic mood is certainly inherent in the pastoral idea. However, the innocent image soon disappears due to Pandora's aggressiveness which, according to the convention, is usually ascribed to fauns and satyrs roaming on the verges of Arcadia and personifying the threatening wilderness (Toliver 1971:25).

From melancholy and aggressiveness Pandora is plunged into a mixture of more socially oriented moods ruled by *Ambition* and *Disdain*. The shepherdess becomes "Fayre and dread Soueraigne! Lady of the world" (II, i, 92). As a result the world of the court and the world of the country which form an essential contrast within the pastoral convention (cf. Shakespeare's *As You Like It, A Midsummer Night's Dream, The Tempest* or Sidney's *Arcadia*) merge, or rather, the courtly hierarchies penetrate the land where gods and mortals should live in the same dimension. Finally, the "courtly ideas" culminate in a contest: "the triall of faith" (II, i, 145 ff.) — a peculiar fusion of ancient ritual and romance. The object of the contest is a "sauage Boare" (again a symbol of wilderness and evil). Its blood stains all the shepherds who from now on actively participate, by dissembling and intriguing, in the gradual destruction of the pastoral world as if they were drawn into the sphere of lunar influences now associated with blood (Boczkowska 1980:65). The "bloudy" metaphors continue throughout Mars' reign as well (cf. II, i, 176; II, i, 184 ff.) and the series is completed by a seemingly unrelated closing image: "Detested falsor! that to Stesias eyes Art more infestious then the Basiliske" (IV, i, 73-74). The image of Basiliske parallels that of Medusa in Endimion thus constituting a pair which belongs to the opposite parts of the moon ambivalence. The destructive power of Gorgon's eye appears as the eye of the Basiliske to which Paracelsus refers (Boczkowska 1980:65) as the eye of the firmament, i. e. the Moon.He also explains the origin of the beast as born from woman's menstrual blood thus relating the moon symbolism to women. A positive counterpart of this myth is present in the archetype of Medusa, namely in the form of pegasus (Hume 1984:186-191) born fron the Gorgon's blood after she had been beheaded by Perseus. Accordingly, the impinging chaos finds its justification in an appropriate symbolism. Similarily as in Bosch's triptych the positive attributes of, e. g. love are transformed into symbols of hostility or even death. Here, the contest for the lady's glove evolves into a bloody ritual and confusion, where a speare is no longer a dart but a weapon capable of wounding (II, i, 195-204).

The superseding Sol temporarily restores the proper pastoral mood but only to retrieve the long forgotten point of reference and to provide further dramatic material (cf. III, i, 65-70 and 78-81).

And so the idyllic atmosphere is interrupted already in the first scene of the third act by Pandora's prophetic mood. The equivocal statements look forward to the following scene (III, ii) in which both the shepherds, tainted by the sacrifice and Pandora are involved in organizing intrigues, and inevitably drift towards confusion. There is no trace of "pastoral contemplation" or "gentle sorrow" as reason surrenders to passion.

All of Shakespeare's pastoral comedies contain the vital opposition of active versus contemplative life as having their respective loci. In *As You Like It* the banished ruler returns to his court, the lovers in *A Midsummer Night's Dream* go back to Athenes after the wood and the Moon had performed their miracles, and even Prospero reclaims his kingdom. This allows for the scheme of exile and return or of quest and return. In this respect Lyly's drama differs substantially, manifesting a much less optimistic vision. Instead of the two loci there is only the supposed *locus amoenus*.

Hence, all the departures from this sphere evoke negative associations generated by any escape into void, nothingness or an attempt at reversing time and thus avoiding responsibility. For example, Pandora's final escape is anticipated by Iphicles' proposition (III, ii, 159-164) which allows to gague how substantially remote the actual reality is from the lost ideal.

The domination of Venus and Mercury, both resulting in intrigues and further dissembling, culminates in Stesias' curses: the first, "By all the sestreames that interlaced these floodes, Which may be venom to her thirstie soule, Ile be revenged as neuer shepherd was!" (IV, i, 66-68) and the second one already mentioned in reference to Medusa (IV, i, 73-74). The former curse reintroduces the aquatic symbolism also associated with the Moon: the fountain of life and the four outflowing streams. These images proliferate towards the end of the play although, as in the above example, not in their positive sense. The mercurial fragment contains also blood images which may have their origin in the above mentioned Basilisk symbolism (IV, i, 124-128).

Contrary to the earlier comedies, *The Woman in the Moone* appears to be stricter as regards time. This statement, however, relies chiefly on Pandora's allusion to the approach of evening in act IV (l. 103: "ere the sunne go downe [...]") and several following statements towards the end of act IV (ll. 248, 252-254, 293, 299), disregarding another fragment in act II (i, 8-9): "By day I thinke of nothing but of rule, By night my dreams are all of Empery — " which then has to be considered as a mere inconsistency. On the other hand, it has to be noticed that all the allusions, except for the inconsistent one, occur in the fourth act and most of them towards the end of it, preceding the accession of Luna, i. e. the Moon-rise. Therefore their function may be only to anticipate and to contribute to the building up of scenic and plot tension, especially if moon symbolism is accepted as the underlying principle.

Luna's accession is preceded by still another peculiarity, namely Pandora's and Gunophilus', otherwise inexplicable, escape towards the ocean: "but tell me which way shall we go? Pan. Vnto the sea side, and the shipping streight." (IV, i, 269-270) and "We are almost at the sea side I pray thee ryse. Pan. O I am faynt and weary, let me sleepe" (V, i, 10-11). On the level of plot Pandora's flight becomes just another element of her foolish or unpredictable behaviour; as it is reflected in Gounophilus' opinions. In terms of moon-symbolism it is only a part of her continuous flight, fall and escape from responsibility. As the prelapsarian state cannot be restored in Arcadia, her flight is directed towards another safe locus, to the waters: "Ile wade into the water, water is fayre, And stroke the fishes vnder neath the gilles" (V, i, 29-30). Thus the moist of the Moon and the waters of the ocean unite into a "prenatal" locus amoenus which, paradoxically enough, Arcadia itself does not offer.

As it is argued by Kathryn Hume in *Fantasy and Mimesis* (1984:55-67) the impulse toward pastoral simplicity takes two main forms and emphasizes two concerns. The concerns are sensory experience and escape from reality. The two forms display Arcadia either from outside or from inside. Lyly's play seems to have avoided this classification. Though, essentially, in the type of an inside-pastoral, rooted in the myth of paradise and the Golden Age it offers no passive pleasures of bucolic perfection or of intellectual retreat. On the other hand, the outside-pastoral usually takes the

romance form and the pastoral landscape becomes a world in which the hero tests himself and his ideas, after which he usually returns to his own active world. Our play contains only some elements of the romance form and the convention as a whole seems to have been cast into the frame of a primitive ritual subordinated to the penetrating moon symbolism. Though it is possible to consider Pandora as, to a certain extent, alien to the pastoral reality — her creation being inherent both in the Greek myth of Pandora and in the Christian version of Eden with its first people — she does not come to Arcadia to undergo a test; still she *is* tested and as a result banished. It seems as if the pastoral convention were not able to cope with this version of moon symbolism. Hence, the expulsion of Pandora, compared to a black Goat (V, i, 200), equals not only the purification of the pastoral world presented as such but it also disengages the two incompatible aspects of the play. Another paradoxical aspect of Lyly's attitude to the convention is related to the idea of the pastoral as a retreat from society, or as an escape back into a childlike state. The element of escape has already been mentioned in reference to the "watery" images. It reappears in Pandora's madness: "Give me a running streame in both my hands / A blue king fisher and a pible stone, And Ile catch butter flies upon the sand" (V, i, 100-103), which evokes the fairy-like language and imagination of childhood. Here, it marks Pandora's withdrawal from the Arcadian reality towards Great Mother Moon. Quite unexpectedly, in the above example the moon symbolism and the pastoral convention merge. Summing up, in *The Woman in the Moone* the pastoral, employed in a striking, non-conventional manner, is cast into the scheme of the binary Moon ambivalence which accounts for most of the „deformations" and apparent inconsistencies.

Finally, while the preceding discussion placed Endimion within the sequence of ideas related to the concept of otherwordliness, the present play, reflecting consequently opposite ideas, is closer to the concept of this-worldliness (Lovejoy 1982:24 ff). And so the future life of Pandora is conceived of in terms of a prolongation of the present mode of being, in the world of change (V, i, 320-326). Hence, Pandora chooses the lunary existence differing only in the omission of the painful features of the terrestial existence, but otherwise reflecting her life in Arcadia.

* * *

In conclusion it has to be asserted that both *Endimion* and *The Woman in the Moone* are subjected to what I am inclined to call the rhetoric of ambivalence, i. e. a rhetoric of duplicity[4], here, inherent in moon symbolism. Both of the comedies, being at the heart of a Lyly play, demonstrate all the philosophical, ethical and artistic consequences resulting from the acceptance of one of the two possible chains of moon references. For *Endimion* it is mainly the image of rationality and will while for *The Woman in the Moone* of the irrational and illusory. Hence, the former emphasizes in its Prologue a certain "method" of the "fiction" it presents while for the latter "dream" becomes a method.

[4] The duplicity of moon symbolism is not an exceptional phenomenon as it has its counterpart in the general polarity of cultural patterns, cf. Gilbert Durrand, *Wyobraźnia symboliczna*, Warszawa: PWN, 1986; cf. especially pp. 115-122 and 135-137.

The loci in *Endimion* cannot be characterized in terms of pastoral concepts as the play avoids creating a paradise on the earth. Here, the relations between microcosm and macrocosm are precisely stated, as well as the distance between man and deity, which allows for the introduction of High Renaissance, still humanistic, concepts including the belief in man's spiritual growth (in *Endimion* paralelled by social grace). Despite the unattainability of perfection, symbolised by Endimion's virginity, the combination of pantheism and the tendency toward deification (Empson 1974:77), with Cynthia as Logos, accounts for the essentially optimistic vision, still within the ranges of Tudor aesthetics (Cousins 1979:91 ff.).

The Woman in the Moone consistently employs the opposite pattern, logically determined by the other aspect of moon symbolism. And therefore the pastoral setting, though finally annihilated, provides the only suitable context, a mental — or rather — intellectual landscape. Pandora, as it was already suggested, appears as perfection itself guised in a human shape. Analogically, Arcadia by assumption, is a place where gods and mortals live within the same dimension (the pastoral concept of space does not allow for an Olympus). Thus, both in the protagonist and in the world presented the distance between man and deity disappears introducing the irrational and the subconscious. It also excludes the possibility of experiencing the consequences of one's actions which, in ethical terms, equal death[5].

In the latter play, contrarily to *Endimion*, the ironic vision prevails affecting the particular conventions and, as a result, the foundations of Tudor aesthetics. This is reflected in the dissolution of romance, in the destruction of the paradisiac pastoral concept as well as in the crumbling down of the hierarchical order — the organizing force personified by Cynthia, which is here reduced to a mere protagonist — Pandora: "Now rule, Pandora, in fayre Cynthias steede, And make the moone inconstant like thy selfe;" (V, i, 320-321).

The above presented approach to *Endimion* and *The Woman in the Moone*, as opposed to the discussion in terms of political allusions, seems to reveal more of the potentialities inherent in the two comedies. At least, it attempts at suggesting some hypotheses concerning the explanation of both the general symbolic frame of the plays and of the several details otherwise classified as redundant or absurd.

REFERENCES

Boczkowska A. (1980) *Tryumf Luny i Wenus*, Kraków: Wyd. Literackie.

Bond R.W. (1967) *The Complete Works of John Lyly*, Oxford: At the Clarendon Press, vol. III (first published in 1902).

Bond R.W. (1967) "On the Allegory in Endimion", [in:] *The Complete Works of John Lyly*, vol. III, pp. 81-103.

Cousins A.D. (1979) "The Comming of Mannerism": The Later Relegh and the Early Donne, *English Literary Renaissance* 9 (1979), pp. 86-107.

Empson W. (1974) *Some Versions of Pastoral*, New York: New Direction Publishing Corporation (first published in 1935).

[5] Hence Panofsky's famous discussion on death within the boundaries of pastoral convention in "Et in Arcadia Ego", [in:] *Studia z historii sztuki*, Warszawa: PIW, pp. 324-343.

Fry N. (1967) "Literature and Myth", [in:] *Relations of Literary Study*, ed. J.T. Mcnasha: George Banta Company.
Hume K. (1984) *Fantasy and Mimesis*. Responses to Reality in Western Literature, New York and London: Methuen.
Lovejoy A.O. (1982) *The Great Chain of Being*, Cambridge, Massachusets and London: University of California Press.
Ripa C. (1971) *Baroque and Roccoco Pictorial Imagery. The 1758-60 Hertel Edition of Ripa's Iconologia with 200 Engraved Illustrations*, ed. E.A. Maser, New York: Dover Publications.
Toliver H.E. (1971) *Pastoral Forms and Attitudes*, Berkeley, Los Angeles, London: University of California Press.

ACTA UNIVERSITATIS WRATISLAVIENSIS
No 1104
Anglica Wratislaviensia XVIII Wrocław 1990

DANUTA PIESTRZYŃSKA

W.E. HENLEY'S *IN HOSPITAL*: A CASE OF DETACHMENT

Henley's poetry, together with that of Kipling and Davidson, belongs to the trend that established itself as counter-decadence of the late 19 th century — the time best remembered for the aesthetic and decadent poetry of Dowson, Symons and others. As is frequently the case, however, the prevalent trend had its counter trend, which, though less distinctly heard at the time, was nevertheless deeply there, leading finally to a point about which David Perkins has observed, "English poetry from 1900 to the First World War was dominated by a massive, many-sided repudiation of the avant-garde of the generation before." (1979:61).

Henley was not a prolific poet, and today he is chiefly remembered for two collections of poems: *London Voluntaries*, written in free verse, impressionistic in character, and *In Hospital*, a sequence of poems written after his stay in an Edinburgh hospital.

Among the poems written in the "Nineties" of the 19 th century, *In Hospital* also represents a remarkable and shocking departure from the hallowed canons of the Victorian poetry, but for different reasons than the poetry of the Aesthetic Movement: it is a collection of portraits and sketches, as the author called it, depicting the sordid reality and people of a hospital. The choice of the subject matter is revolutionary enough, almost as revolutionary as the emergence of the city in some of the poetry written before, or at about the same time, including Henley's own *London Voluntaries*, and together with the latter represents an attempt to break away with the more comon notions of a poetic subject typical of Victorian poetry in general, and derived mainly from Arnold's theories. At the same time, it is an attempt to bring reality back into the mainstream of Victorian poetry.

The poem is rooted in a purely personal experience, but, as often happens with the Victorian verse, it endeavours to encompass a more universal dimension at the same time. Thus, although it depicts Henley's own stay in hospital, it becomes simultaneously a portrayal of an experience in hospital, just as *In Memoriam*, while being Tennyson's own personal in memoriam of A.H. Hallam, encompasses at

the same time a more universal experience of loss, faith and doubt, and Thomson's (B.V.) own city of dreadful night becomes *The City of Dreadful Night*.

But personal experience comes first. From the early childhood. Henley was crippled by tubercular arthritis which resulted in his losing one foot prior to his deciding to place himself under Joseph Lister in Edinburgh. The latter was a noted surgeon with revolutionary ideas about antiseptic treatment. It is through his faith in this treatment that he was finally able, in spite of numerous difficulties, to revolutionize the concept of "hospitalism". He found his theories of antisepic surgery nowhere more valid than in the treatment of the large abscesses that originate in the tuberculous caries of the joints. Henley's case was thus one to which he brought both a lively interest and a tried experience. The treatment he offered, however, was inevitably a long and painful process, at time testing human endurance to its limits.

Henley passed twenty months under Lister's care in the Edinburgh Infirmary. It is towards the end of this long stay that he began to record his own reactions to the hospital environment, both physical and psychological, involving himself and other patients, as well as the staff.

Yet, the record of an experience so intensely personal and so intensely painful, manages to transcend its limitations to include a vision of a hospital experience in general. What is even more remarkable, however, is that this intensely subjective experience is handled in such a way as to present an objective record, free from all personal involvement. Henley's skilful treatment of his material results in the creation of a mini drama of human existence presented in most realistic terms and viewed with complete detachment.

In Hospital strikes the reader in exhibiting an entirely modern method of presentation in that the whole experience is related without a trace of sentimentality or self-pity, indeed without any emotion on the part of the I-speaker. It is an I who speaks throughout and through whose mind the whole experience has been filtered, yet, consciously, it has been deprived of any emotional involvement. Even the opening lines betray some of this matter-of-factness that is so characteristic of the way the experience is told:

> The morning mists still haunt the stony street;
> The northern summer air is shrill and cold;
> [...]
> I limp behind, my confidence all gone,
> The gray-haired soldier-porter waves me on,
> And on I crawl, and still my spirits fail:
> A tragic meanness seems so to environ
> These corridors and stairs of stone and iron,
> Cold, naked, clean — half-workhouse and half-jail.
> (I, 11. 1-14)

While the story involves the I-speaker himself, it has been transformed into a dramatic sequence (Buckley 1945:46) with the I-speaker playing the part of the

protagonist and of a spectator at the same time, both of them emotionally detached from what is being acted aut.

In Hospital becomes thus a stage on which unfolds itself a single human drama enclosed between these two extremes: Enter Patient, and what might be called Exit Patient (Discharged). It has its Act One, its climax, which is the operation itself, and its dénouement, long hours and days of recuperation, leading at long last to leaving the hospital. This single human drama involves unheroic circumstances, an unheroic protagonist, and unheroic participants. It is the I-speaker who comes to the fore, but he is accompanied by a group of assorted strangers who take part in acting out his life, as well as their own. The choice of the hospital is remarkable enough: it is here that human existence is reduced to its most essential, almost rudimentary aspect:

> And lo, the Hospital, gray, quiet, old
> Where Life and Death like friendly chafferers meet.
> (I, 11. 3-4)

It is also here, in hospital, that human expectations and dreams are modified by a reality of pain and suffering. Thus, while in hospital, the I-speaker becomes more aware of the drama of existence. His vision of life, as a result, becomes distinctly different from the Victorian note of optimism and progress, for it is here, under the influence of the reality of pain that doubts beset his mind as to the value and meaning of life in general. With a characteristic dispassionateness he observes:

> One has a probe — it feels to me a crowbar,
> A small boy sniffs and shudders after bluestone.
> A poor old tramp explains his poor old ulcers.
> Life is (I think) a blunder and a shame.
> (II, 11. 9-13)

While confined to bed for innumerable hours, he becomes aware of his fellow men, other patients as bedridden as himself, and of their individual dramas. One might venture to say that precisely because he views his own case with detachment that he finds time to observe other cases, other lives. His eyes become open to the various dramas of life that surround him, and he becomes more sensitive to, and more aware of other people and their respective suffering. But there is more to it than that, for he is able to go beyond their individual suffering and grasp larger causes of some misfortunes. Thus, it is from his hospital bed that he sees the more sordid outcome of the Victorian industrialization. The image again has very little in common with the official, complacent and confident attitude so frequently expressed throughout the 19th century, but is perhaps more real:

> Lack of work and lack of victuals,
> A debauch of smuggled whisky,
> And his children in the workhouse
> Made the world so black a riddle

That he plunged for a solution,
And, although his knife was edgeless
He was sinking fast toward one
When they came, and found, and saved him.
(XXIV, 11. 5-13)

And again,

He had fallen from an engine,
And had been dragged along the metals.
It was hopeless, and they knew it;
So they covered him, and left him.
(XIII, 11. 5-8)

Hence a gallery of portraits. While it has frequently been noticed how minute in detail, pictorial detail, they are, being reminiscent of Rembrandt's art or other old masters with their love for minutiae, it must also be noted that these portraits are drawn with a view to making them personal in their individual suffering, when, at the same time, they could objectify human existence and suffering. The extreme case is his own which is referred to as:

Case Number One
Sits (rather pale) with his bedclothes
Stripped up, and showing his foot
(Alas for God's image!)
Swaddled in wet white lint
Brilliantly hideous with red.
(XI, 11. 42-47)

Just as he calls himself Case No. 1, so does he call others Visitor, Casualty etc. The same impersonality and objectivity is retained in portraying the staff members, who are spoken of as Staff-Nurse: Old Style, Staff-Nurse: New Style, the Chief, Scrubber etc. There is no particular order or hierarchy in which they are all presented. It is mostly haphazard, suggestive thus of ordinary situation, the background against which, and with which, this single human drama is enacted.

Thus although plenty of space is being devoted to individualizing detail in their descriptions, it is rather as types that they emerge, not individuals:

Staff-Nurse: New Style
...
Kindly and calm, patrician to the last
Superbly falls her gown of sober gray,
And on her chignon's elegant array
The plainest cap is somehow touched with caste.
She talks Beethoven; frowns disapprobation
At Balzac's name, sighs it at "poor George Sand's";
Knows that she has exceeding pretty hands;
Speaks Latin with the right accentuation,

And gives at need (as one who understands)
Draught, counsel, diagnosis, exhortation.
(X, 11. 5-14)

An attempt at individuality thus seems to be consciously dropped in favour of typicality and impersonality. For it is as the impersonation of the type characteristic of the new times that the nurse emerges.

The climactic experience, which is the operation, is likewise dealt with in terms consciously impersonal and detached, the pronoun "you" employed by the poet being the epitome of this detachment, emphasizing thus the objectivity of the experience at the same time. Surprisingly enough, the experience is related with a certain amount of both the sense of humour and mild irony,

You are carried in a basket,
Like a carcase from the shambles,
To the theatre, a cockpit
Where they stretch you on a table.

Then they bid you close your eyelids,
And they mask you with a napkin,
And the anaesthetic reaches
Hot and subtle through your being.
(V, 11. 1-8)

Here comes the basket? Thank you. I am ready.
But gentlemen my porters, life is brittle:
You carry Caesar and his fortunes — steady!
(IV, 11. 12-15)

Viewed from a hospital bed, life acquires a completely new dimension; it strikes the poet as a „nightmare" which has only sordid colours. It is in hospital that his confidence — Victorian — begins to crumble, and the world, too, becomes sick. It is this that led Vivian de Sola Pinto to regard *In Hospital* as one of the starting points of the English poetry of the modern crisis. "It is highly significant that the subject of these poems is a hospital, the symbol both of the sickness of the modern world and its preoccupation with science." (1972:26).

But the modernity of *In Hospital* lies not only in its taking up a highly unpoetic subject matter. Even more so it lies in the method with which the experience is told: no soliciting of the reader's sympathy, no emotional involvement on the part of the I-speaker but a dispassionate record of a case.

REFERENCES

Buckley J.H. (1945) *William Ernest Henley. A Study in the "Counter-Decadence" of the "Nineties"*, Princeton, New Jersey: Princeton University Press.
Henley W.E. (1974) *In Hospital*, [in:], N.P. Messenger and J.R. Watson *Victorian Poetry: The City of Dreadful Night and Other Poems*, London: Dent and Sons Ltd.
Perkins D. (1979) *A History of Modern Poetry. From the 1890 to the High Modernist Mode*, Cambridge, Mass. and London, England: The Belknap Press of Harvard University Press.
Sola Pinto de V. (1972) *Crisis in English Poetry 1880-1940*, London: Hutchinson University Library.

ACTA UNIVERSITATIS WRATISLAVIENSIS
No 1104

Anglica Wratislaviensia XVIII Wrocław 1990

ZBIGNIEW BIAŁAS

FUNDAMENTALS OF LIFE AS ARCHETYPES IN HOMER'S *ODYSSEY* AND JOYCE'S *ULYSSES*

Notwithstanding the fact that mythological way of reasoning unites the individual with Nature, it is possible — the logic of primitive Man being not strict — to point to a set of myths which are primarily related to sheer human existence, i.e. to tribal and family affairs, consequently leaving omnipresent Nature in the background. Thus, these tribal and family relations compose a framework of mythological structures[1]. They focus on the fundamentals of life which comprise the most crucial events between birth and death of the protagonists. Lives are filled with some iterative problems that are reflected in different myths and the subsequent narrative unities forming a group of archetypes which render the fundamental facts of human existence (the scheme).

The above rough diagrams (or rather two aspects of the same structure, split into separate circles for reasons of clarity) are relatively arbitrary and obviously enough, there exist different formulations of the categories[2]. Additionally, the diagrams require several important reservations. Firstly, the period between birth and death could be filled with more archetypal facts. Secondly, the labels of the phenomena are inclusive. For instance, the term „rivalry for love" could have an independent subcategory of „fraternal rivalry", as justified by the myths of Cain and Abel or Osirith and Seth. It should also be noted that the set of fundamentals-of-life archetypes corresponds very closely to both thematic and personal categories[3]. The circle on the right refers to those facets of human existence that can be traced back to a

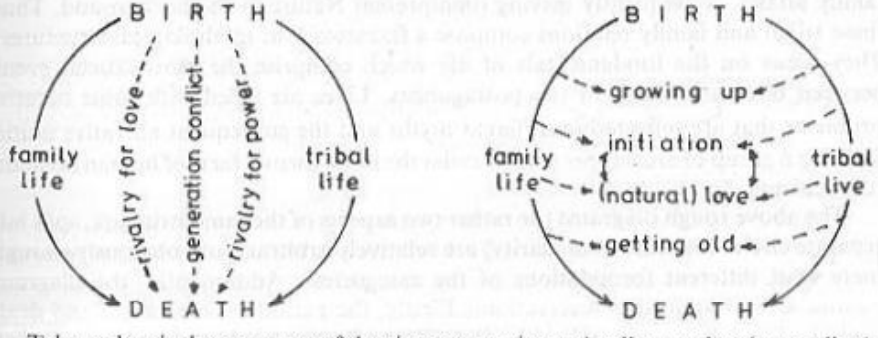
[1] This dependence was noticed by Lévi - Strauss. Cf. E. Mieletinski, *Poetyka mitu*, Warszawa 1981, p. 249.

[2] The choice and the ordering of such categories depend on the overall philosophical approach of particular scholars. The most influential are perhaps the works of Eliade, Girard, Lévi-Strauss etc.

[3] For instance Cain's case is not only a specimen of rivalry archetype, but also of personality patterns of filial myths and thematic pattern of hunt. Cf. Z. Białas, *Archetypes in Homer's »Odyssey« and Joyce's »Ulysses«. An Attempt at Analysis* (unpublished thesis), chapters I and III, The University of Silesia, Katowice 1984.

more or less definable moment in life, while the circle on the left reflects relations and continuous processes which form the space between particular categories from the right hand-side circle. Thus, the notions in the left hand-side part are not temporally dependent separate categories but „markings" which manifest themselves when the categories proper are being shaped and revealed, especially in the medial part of the outline.

The present paper is devoted to a brief presentation of this set of archetypes with reference to the protagonists of *The Odyssey* and *Ulysses*. The aim of the analysis is to reveal the fundamentals-of-life patterns incarnated in the figures of Telemachus, Stephen Dedalus, Ulysses, Leopold Bloom, Penelope and Molly Bloom. The reason for such an attempt is not to acknowledge the obvious concurrence of both works but to broaden the manner of critical perception of *The Odyssey* and *Ulysses*. However, due to the limited scope of this paper, it is impossible to present even a brief report on what numerous scholars have already ascertained as to universal problems of Homer's and Joyce's works and their close cerrespondences. Therefore two central issues will be taken for granted here: that there is a very strict parallelism of characters in the works in question and that *Ulysses* is a parodistic transposition of *The Odyssey*[4].



Telemachus is the youngest of the six protagonists to be discussed and accordingly, the range of his experiences is limited chiefly to growing up and love on the one hand and rivalry on the other. Apparently, a generation conflict motif could also be justified in the personality of an adolescent hero. However, there is no satisfactory evidence of this archetype; firstly because his father, whom Telemachus could oppose, is absent and secondly, because his mother, as a woman, belongs to a decidedly inferior group, according to Greek mythological ideology. Therefore, there is no ground for conflict, since there is no attempt at establishing superiority as far as Penelope is concerned. Telemachus is a boy on the verge of initiation and *The Odyssey* presents the process of his growing up into the world of adults.

[4] Also C. Hart and D. Hayman when editing the famous collection of critical essays on *Ulysses* stated in the preface: "Certain assumptions were shared at least tacitly [...] the parallel with *The Odyssey* is not only present but ironic". And the critics who share this conviction are very numerous, to mention only the most influential: B. Benstock, A. Glasheen, H. Kenner, R. Kellogg and F.R. Boyle, S.J. Cf.C. Hart, D. Hayman(eds), *James Joyce's »Ulysses«; Critical Essays*, Berkeley 1974, p. VIII.

The ceremony of initiation was one the most important rites of ancient communities[5]. A solemn set of actions separated a male youth who had achieved sexual maturity from his mother and sisters or from any group of women and children. The mystical ceremony transforms a boy into a hunter and a warrior. Initiation is the ritualised termination of growing up[6]. When the due time comes, the youth is summoned by the group of elders to be prepared for a series of difficult tasks. It is evident from *The Odyssey* that Telemachus undergoes his initiation in the epos. When Pallas appears in Book I, she appeals to the miserable boy to start his quest for Ulysses and to slaughter the impudent suitors:

> Then let revenge your daring mind employ,
> By fraud or force the suitor-train destroy,
> And, starting into manhood, scorn the boy.
> (*The Odyssey*. Book I, p. 10)

From that moment onwards, Telemachus, through a series of ordeals set by the circumstances, becomes the archetype of a maturing hero. His passage to manhood is depicted. He duly leaves his mother and nanny and sets out to the sea in order to seek manly advice from Nestor and Menelaus. These two figures represent the group of male elders or mythological shamans who are in possession of complete knowledge. As it happens, Nestor and Menelaus correspond to Jung's archetypal Old Wise Men. The voyage separates Telemachus from the females, which is an indispensable element of the rite. At the close of the epos Telemachus fights by his father's side, ultimately becoming a grown-up warrior.

The specific situation of the hero has an impact on the treatment of the pattern of love. Telemachus achieves full maturity at the very end of the epos and therefore it is only then that he can experience natural love for a woman. Up till this moment, throughout *The Odyssey*, his love has been a deep feeling towards Ulysses, which does not go beyond strong filial attachment:

> And I his heir in misery alone.
> Nor for a dear, lost father only flow
> The filial tears, but wo succeeds to wo:
> To tempt the spouseless queen with amorous wiles
> Resort the nobles from the neighbouring isles.
> (*The Odyssey*, Book I, p. 8)

Incidentally, it could be added that among the fundamentals of existence connected with growing up and love a wedding archetype often appears. In the normal course of events parents prepare their child for the ceremony. Strikingly, a paradoxical reversal of the theme occurs in *The Odyssey*, although only as a remote possibility. Telemachus, the son, considers a case in which he would arrange his mother's future marriage, if only he were sure Ulysses had died:

[5] Cf. M. Eliade, *Initiation, rites, sociétés secrètes*, Paris 1976, chapter VI.

[6] Accidentally, it sometimes happens that girls undergo initiation. In Kunda-Nsenga tribe in Zambia girls undergo this rite (chisungu) till today. Cf. A. Śliwa, „Dojrzałość przy chibuku", *Kontynenty* (1983) 6 and also „Gikuyu women in Kenya", cf. J. Ngugi, *The River Between*, London 1965.

[...] I measure back the man,
Plant the fair column o'er the mighty dead,
And yield his consort to the nuptial bed.
(*The Odyssey*, Book II, p. 21)

Moreover, Telemachus considers this possibility long before his initiation proper and thus, during the period when he should still be submissive to Penelope. This trait shows again somewhat chauvinistic approaches of many traditional mythologies, where women were treated as inferior beings even by male youngsters. All in all, there is no realisation of this variant of the wedding pattern, yet, even this remote possibility seems worth mentioning.

Finally, the third archetype is noticeable in the life of Telemachus through the rivalry motif. The hero is ill-disposed towards the suitors who are dangerous claimants to the throne after Ulysses. Telemachus sincerely admits to Antinous that he would like to be the ruler of Ithaca himself. This admission established direct rivalry for power between the usurpers and the heir apparent:

[Antinous:] "May Jove delay thy reign, and cumber late
So bright a genius with the toils of state"
[Telemachus replies:] "Those toils [...]
Have charms, with all their weight, t'allure the wise,
Fast by the throne obsequious fame resides"
(*The Odyssey*, Book II, p. 12)

The childhood of a mythological hero terminates when, after the ceremony of initiation he stands by the side of the elderos, prepared to fight and to hunt (*natalem sacrum*[7]). The last scene of *The Odyssey* presents Telemachus as a worthy companion of his father and consequently, as a fully grown-up male:

„Bless'd, thrice bless'd, this happy day!" he (Laertes) cries,
„The day that shows me, ere I close my eyes,
A son and grandson of the Arcesian name
Strive for fair virtue, and contest for fame!"
(*The Odyssey*, Book XXIV, p. 343)

It is sufficient to compare this image of Telemachus with the initial one, that of an idle, helpless boy, to conclude that the portion of the hero's life throughout *The Odyssey* concentrates mainly on the "mystical birth" due to the initation rite. The two remaining archetypes appear to be subordinated to this prevailing motif.

Unlike Telemachus, Stephen Dedalus does not seem to undergo his initiation in *Ulysses*. His ritual ordeals had been completed in *A Portrait of the Artist as a Young Man*. This education terminated in Dedalus' total alienation. The precarious state of affairs is conveyed into *Ulysses*, the epic of a single post-initation day in the life of a modern mythological hero. As a result of this situation Stephen reveals mainly the ubiquitous rivalry pattern and the motif of generation conflict. Both archetypes are inseparably connected with his being a disinherited rebel.

[7] M. Eliade, „Tematy inicjacyjne w wielkich religiach", tr. by J. Reczek, *Znak* (1984) 11-12, p. 1548.

The tribal life of the hero is subordinated to several instances of rivalry. It is significant that while the protagonists of *The Odyssey* usually extricate themselves from difficulties, Stephen is unable to overcome his enemies. Initially, he intends to oppose Mulligan who tries to capture Martello Tower. However, Stephen's resistance does not endure the trial and he almost immediately surrenders the key to Buck. It seems that Dedalus — the artist — cannot fight for material goods. He is much more concerned with his position as a poet and an erudite (this is by the way an indication of post-initiation *gnosis* and *palingenesia*). He ventures to give a controversial lecture on Shakespeare in front of his adversaries. Nevertheless, his esteem suffers because, much as they admire the lecture, they still take Stephen as an eccentric not to be taken seriously. The final instance of Dedalus' attempt at a challenge is no more successful. He opposes two drunk soldiers and cannot stand their mockeries directed at his intelligence. Therefore, Stephen will not withdraw:

Bloom: (To Stephen) Come home. You'll get into trouble.
Stephen: (Swaying) I don't avoid it. He provokes my intelligence.
(*Ulysses*, p. 523)

Of course, this bravery is futile. Dedalus is badly beaten up. Stephen's family is also a failure. It is overshadowed by a tremendous generation conflict. This recurrent traditional archetype derives from the primaeval myths of disobedient or mischevious children who are convinced they know better than their parents. The Prodigal Son in the Bible and the children in Chinese Lei Kung myth belong to this group[8]. The primordial origin of this myth is transparent because the pattern directly reflects the general opposition of up/low. It is known that the relations revealing the elementary oppositions connected with human external orientation are primary constituents of "symbolical classifications of myths"[9]. The opposition up/low, for instance, is realised in a juxtaposition of sky/earth or upper/lower in a family and social hierarchy. It frequently occurs that "the upper" becomes sacred or deified. This binary logic leads to a juxtaposition of parents and children and hence to the archetype of the generation conflict, which becomes an archetype of human existence.

There is not a shadow of doubt that Stephen incarnates this basic pattern. It is illustrated by his violent rebellion against his parents. He detests his father and turns his back on the dying mother. The father is unaware of Stephen's doings and vice versa, Stephen does not care about Simon Dedalus. Any relationship between them is sham and artificial. They even do not recognize each other in the street:

— There's a friend of yours gone by, Dedalus, he said.
— Who is that?
— Your son and heir.
— Where is he? Mr Dedalus said, stretching over across [...]
Mr Dedalus fell back saying:
— Was that Mulligan cad with him? His fidus Achates?
— No, Mr Bloom said. He was alone.
(*Ulysses*, p. 89)

[8] For Lei Kung myth see M.J. Künstler, *Mitologia chińska*, Warszawa 1981, pp. 86-92.
[9] Cf. E. Mieletinski, *op. cit.*, p. 287.

Stephen's rebellion against his father is evident to the acquaintances of Simon Dedalus. Bloom — the archetypal Wise Man — is aware of it more than others:

so grieved he also in no less measure for young Stephen for that he lived riotously with those wastrels and murdered his goods with whores.

(*Ulysses*, p. 388)

It should be stressed here that Stephen's failures within the realms of rivalry and family life can be rightly interpreted as a parodistic, meaningful distortion of the pattern from *The Odyssey*, where Telemachus was ultimately successful as a son and as a rival. Hectic activities of both protagonists (yielding to the label of Frye's "quest") result in a totally different outcome.

There are also apparently passive characters in both works. For instance, Penelope's life does not abound in eventful experiences. Her existence is principally limited to a prolonging, ardent anticipation of her husband's homecoming. Accordingly, the only traces of archetypes depicting fundamentals of life are to be found in the instances of love and rivalry. There are hardly any landmarks in Penelope's life until the final return of victorious Ulysses. During his absence her family life is almost suspended. Tribal affairs, on the other hand, seem to be a set of miserable events from which the heroine wants to exclude herself entirely. A loving wife, she is constantly molested by the suitors.

A protagonist can be the aim of rivalry, being at the same time a participant in another act of rivalry [10]. Such is the case of Penelope. The suitors contest her, whereas she is a contestant for Ulysses' love, althought she is completely unaware of the latter situation. It is in her husband's mind that she undergoes a comparison to Circe, Calypso and Nausicaae. It should be noted that Penelope is engaged in these two acts unwillingly. She is passive, yet, rivalry is inevitably imposed upon her life [11]. The accumulation of the contestants and the fact that patterns of rivalry are recurrent in *The Odyssey* prove the suitability of this archetype in the group of existential motifs in mythologies.

Another passive protagonist is Joyce's Molly Bloom, the parody of Penelope. Though in Molly's case the essential patterns of living remain somehow at a remote background, since she is detached from every day human affairs, it could be proved that the problems of love, rivalry and getting old impress the protagonist's existence. Molly Bloom embodies flesh; she stands for the Anima or a primaeval goddess of fertility. Therefore, it follows rather naturally that she should be interpreted in hyperbolic terms. This approach has been advocated by M. French who claims:

[10] Ubiquity of competition in tribal societies was also noticed by Malinowski. The anthropologist stressed the importance of rivalry in great voyages of Kula (New Guinea). Cf.B. Malinowski, *Argonauci Zachodniego Pacyfiku: Relacje o poczynaniach i przygodach krajowców z Nowej Gwinei*, tr. by B. Olszewska-Dyoniziak and S. Szynkiewicz, Warszawa 1981, p. 284.

[11] A similar archetypal variant appears for instance in Lope de Vega's *Fuenteovejuna*, where passive Laurentia, the object of rivalry, in the course of time contests Frondoso. Rivalry becomes a major motif of the play.

The character of Molly seems to invite, even demand, hyperbole, as only archetypes do. The way a reader interprets this archetype depends on how he interprets the novel as a whole [12].

Tribal and family affairs constitute an indispensable basis for the group of archetypal patterns analysed in this paper. In Molly's case the family and tribal concerns are ridiculed. She rarely talks to people and so she cannot boast friendly neighbours or acquaintances. She talks only to her husband, her daughter, Mrs. Fleming and Blazes Boylan. Such a volitional separation from Dublin community brings about more than Penelopian alienation. According to M. French it is due to Molly's self-love:

She is isolated as well within her own sexuality because sexuality is the only thing she is aware of [...] She thinks only about being, feeling like the person she is, and seeing what she is reflected in the world around her [13].

Mrs. Bloom admires herself, she loves everybody and therefore loves nobody in particular. Were we to analyse the true fundamentals of her existence, it could appear that sex is the basis of her life. Her sensitivity is limited to sex and she contemplates it continually [14]. She is gratified and satisfied because she is sensually attractive. M. French concludes:

her deepest commitment, of course, is to sexuality itself, to hearing the voice of her own body and merging it with the voices of nature [15].

Molly Bloom, as a symbolical and clearly parodistic character, demands a very careful approach, since she has become a very controversial figure indeed. Yet, in the heated discussions on this protagonist (one of the most painful issues is the question of the notorious list of her lovers — real or hypothetical?) the validity of the hyperbolical approach seems to be unquestionable.

From what has been stated in this paper till now it seems that rivalry is the key to all protagonists. This remains in accordance with the anthropological philosophy of Rene Girard, especially in the aspect of „usurpation mimesis" leading to mimetic conflicts and dynamic mimetic rivalry. The whole mechanism leads spontaneous victimisation of the scapegoat (*Le Bouc Emissaire*) and this supposedly is a traumatic, collective experience bringing about peace to the community [16].

Relevance of the statement suggesting omnipresence of the rivalry pattern is additionally confirmed by analogy with the figure of Ulysses. He frequently takes part in the games and participates in different disciplines. Already in *The Iliad* he wins the races and the wrestling (Book XXIII). Similarily in *The Odyssey* a large part of Book VIII is devoted to the entertainments given to Ulysses, during which the hero is challenged by boisterous Euryalus who seeks for direct rivalry, mocking Ulysses provokingly:

[12] M. French, *The Book as World: James Joyce's »Ulysses«*, Cambridge, Mass., London 1976, p. 244.

[13] *Ibid.*, p. 250.

[14] This unusual stress on sexuality/fertility suggests that Molly could be a figure rooted in a different set of myths than the remaining protagonists who fit the category of fundamentals of life more directly.

[15] M. French, *op. cit.*, p. 260.

[16] Cf.R. Girard, *Le Bouc Emissaire*, Éditions Grasset et Fasquelle, Paris 1982, see also Polish translation: R. Girrard, *Kozioł ofiarny*, tr. by M. Goszczyńska, Łódź 1987. Though Girard's views are on the whole controversial, they are valid in some aspects and here their usefulness seems obvious.

"Vouchsafes the reverend stranger to display
His manly worth, and share the glorious day?
Father, arise! [...]
To fame arise! for what more fame can yield
Than the swift race, or conflict in the field?"
(*The Odyssey*, Book VIII, p. 108)

It is perfectly clear that rivalry is inescapable, although Ulysses, like Penelope, shuns it, if possible:

"Ah! why th' ill-suiting pastime must I try?
To gloomy care my thoughts alone and free:
Ill the gay sports with troubled hearts agree"
(*The Odyssey*, Book VIII, p. 108)

Since Ulysses does not have any intention to compete, Euryalus takes him for a wandering merchant or a mean vagabond in pursuit of riches, too cowardly to take part in athletic exploits. To such a provocation Ulysses has to respond. He casts a fragment of rock achieving a prodigious result. The situation of rivalry being thus established, it is the hero's turn to challenge the Phaeacians — adding in this way an additional link to the chain of rivalries:

"Rise, ye Phaeacians! try your force", he cried,
"If with this throw the strongest caster vie,
Still, further still, I bid the discus fly.
Stand forth, ye champions, who the gauntlet wield,
Or ye, the swiftest racers of the field!
Stand forth, ye wrestlers, who these pastimes grace!
I wield the gauntlet, and I run the race.
In such heroic games I yield to none
Or yield to brave Laodamas alone:
Shall I with brave Laodamas contend?"
(*The Odyssey*, Book VIII, p. 109)

Apart from the instances of competition presented above, Ulysses' life is filled with rivalry for love and for power (Books XIV — XXIV). Of course, Ulysses' existence is not restricted to a simple sequence of competitions and fights. The hero embodies archetypal patterns of marital love, of getting old and of dying. The decline of his life is presented owing to Tiresias' clairvoyance:

When late stern Neptune points the shaft with death:
To the dark grave retiring as to rest,
Thy people blessing, by thy people bless'd!
Unerring truths, oh man! my lips relate;
This is thy life to come, and this is fate.
(*The Odyssey*, Book XI, p. 156)

Joycean counterpart of Ulysses — Leopold Bloom — seems to be the more peaceful side of Homer's hero. Bloom's attitude towards reality results from his affirmation of life as it is. Despite Molly's imaginary and real infidelities Bloom makes her the person of supreme significance for him. His thoughts return to her constantly and usually with humble affection, passion, deep respect, even reverence, to the point

where he considers publishing a collection of her sayings. He is very tolerant of her limitations and repeatedly contrives means of pleasing her, means that almost always involve the purchase of clothes and especially underclothes. For Bloom she is everything — the womb to which he reverts:

the childman weary, the manchild in the womb.
Womb? Weary?
He rests. He has travelled.
(*Ulysses*, p. 658)

Admiration and love towards Molly situate Bloom in the archetypal position of multifarious rivalries. Bloom is obsessed with the thought of the rivals and he keeps a tentative list of them in his mind. Even when he enters the marital bed at the close of his travels, he recites the list which commences with Mulvey and ends with Blazes Boylan:

Assuming Mulvey to be the first term of his series, Penrose, Bartell d'Arcy, professor Goodwin, Julius Mastianski, John Henry Menton [...] Hugh E. (Blazes) Boylan and so each and so on to no last term.
(*Ulysses*, p. 652)

Bloom's musings result in jealousy and not until he kisses Molly's buttocks is he able to achieve some satisfaction. This passionate kiss reassesses his rights to possess his wife and lets Bloom overpower the strongest rival — Boylan:

The visible sings of postsatisfaction?
A silent contemplation: a tentative velation:
a gradual abasement: a solicitous aversion:
a proximate erection
(*Ulysses*, p. 656)

Bloom, frequently attacked with violence or hatred, escapes into love. Besides his attachment to Molly, he gives vent to his paternal love towards his adolescent daughter Milly and his long-dead son Rudy. Both emotions, like the feeling towards his wife, are marked with strong jealousy (if not rivalry proper):

Noisy selfwilled man (Dedalus — Z.B.) Full of his son. He is right [...] If little Rudy had lived. See him grow up. Hear his voice in the house [...] My son. Me in his eyes[17].
(*Ulysses*, p. 90)

O, Milly Bloom, you are my darling.
You are my looking glass from night to morning.
(*Ulysses*, p. 65)

Milly [...] Still she's a dear girl. Soon be a woman. Mullingar. Dearest Papli. Young student. Yes, yes: a woman too. Life. Life.
(*Ulysses*, p. 91)

. . .

In view of the above analyses one conspicuous regularity should not go unnoticed. It can be claimed that in the archetypal formulations of the existences of the three

[17] This is a very significant passage of the novel, as it sheds light also on the conspicuous attempts on Bloom's side at replacing Simon Dedalus as a surrogate father for Stephen. Stephen's breach of the bond with the natural father has already been mentioned in this paper.

protagonists of *The Odyssey* some motifs appear which doubtless may be satisfactorily related to the notion of the *rites de passage*, coined by Van Gennep[18]. This specific group of rites includes initiation as a transition into the world of adults (Telemachus), marriage as a beginning of a relationship with a new family (marital union of Penelope and Ulysses) and death as a passage into the other state of existence (prophesy of Ulysses' death, the hero's visit into the underworld as an anticipation of dying)[19]. The protagonists of *The Odyssey* fulfill the demands of the *rites de passage* and this is further confirmed by the fact that these rites require the accomplishment of perilous tasks and a symbolic, temporal seclusion from the tribal community[20]. Both Ulysses and Telemachus are isolated from the people of Ithaca for a long period of time, and Penelope lives in seclusion, shunning her suitors. The recurrent motifs of rivalry, to which the protagonists are exposed, serve the function of dangerous tasks. In addition, the rites of passage require the hero's contact with supernatural forces. Again Ulysses, Penelope and Telemachus encounter divine agents in the respective periods of their isolation. Because the protagonists undergo rites of passage, they undergo the mythological change from Chaos to Cosmos, i.e. they achieve a higher level of self-awareness.

Joyce, in a way, also lets his protagonists undergo some crucial changes in *Ulysses*, though in a considerably less heroic manner. After the day full of toils Stephen finds a spiritual father, Bloom achieves fulfilment in the marital bed, and Molly is satisfied, although as Anima she will never be satisfied completely. Yet, it would be a far-fetched statement to claim that these protagonists fit the standard rites of passage. The rite exists but is distorted and ridiculed; in fact there is no Cosmos that can be attained from the prevalent Chaos of Joycean universe.

The considerations submitted in this paper lead to a table gathering the results of the above analyses and presenting the occurences of governing fundamentals-of-life archetypes in *The Odyssey* and *Ulysses*.

	THE ODYSSEY			ULYSSES		
	Telemachus	Penelope	Ulysses	Stephen	Molly	Bloom
rivalry	+	+	+	+	+	+
generation conflict						
growing up	+					
inititation	+					
love	+	+	+		+	+
getting old		—	—		—	—
dying/death		—	—		—	—

\+ themes fully developed
— themes hinted at

[18] Cf.E. Mieletinski, *op. cit.*, pp. 280-281.

[19] Unity of rites of passage is confirmed by the observation of ceremonies in various tribes. Mpongwa tribe in Gabon, for instance, uses the same white masks during initiations and funerals. In both cases a passage to another form of life is symbolised. Cf.M.A. Kowalski, „Bogowie jak ludzie", *Poznaj Świat* (1975) 2, p. 17, see also W. Golding, *Rites of Passage*, London 1985.

[20] It could be interesting to analyse the functions of the motif of isolation or the role of the opposition "isolation vs. social/tribal existence" both in *The Odyssey* and *Ulysses*. Structural models suggested by Lévi-Strauss or Propp would be of use here (and also in the phases of contacts with supernatural powers or overcoming difficult tasks etc.). However, due to the limited scope of this paper, these possibilities can be only hinted at.

The most general observation concerning the frequency of occurence of the patterns confirms the view that the rivalry archetype is most evident in both myths. The question — why? — is rhetorical here, since it is rather the task of philosophers and visionaries to answer why human existence is haunted by the same astonishingly omnipresent motif. The fact that *Ulysses* is a distorted mirror-image of *The Odyssey* does not explain everything. Perhaps T.S. Eliot's commentary could help to find the truth, if the world were, like *Ulysses*, "an immense panorama of futility and anarchy"[21].

The universality of love pattern (family love in this particular case) is evident in *The Odyssey*. The epos becomes a paean to honor marital and filial attachment. In *Ulysses* love does not occupy the position of the prevailing feeling. Though Bloom and Molly satisfactorily incarnate this archetype, Stephen appears to be deprived of this emotion — it is substituted by his hostile rebellion marking generation conflict. This diminished role of family love is a distress signal in *Ulysses*. Additionally, it uncovers a serious dissimilarity of both myths.

There is one more feature characteristic of *The Odyssey*. When Telemachus is juxtaposed with Ulysses, each of them realizes a different rite of passage. The son grows up and is about to undergo initation, whereas, at the other extreme of the chart, the father is getting old and there even exist some indications of his death. In Joyce's myth these extremes are not so evident. It may well be the result of the temporal limitations — less than twenty four hours of the novel do not allow a full presentation of existential patterns. Incidentally, it is probably one of the chief reasons why these archetypes are less frequent and less developed than in Homer's epos. But although the fact remains that on the evidence we have, Joyce's work is structurally less pliant, it is also clear that general existential patterns can fit accurately both *Ulysses* and its traditional counterpart, *The Odyssey*, shedding more light on the question of their intricate correspondencies.

[21] T.S. Eliot's words are quoted after: H. Kenner, *Joyce's Voices*, London 1978, p. 2.

REFERENCES

Białas Z. (1984) *Archetypes in Homer's »Odyssey« and Joyce's »Ulysses«. An Attempt at Analysis* (unpublished thesis), Katowice: The University of Silesia.

Bodkin M. (1977) *„Wzorce archetypowe w poezji tragicznej"*, tr. by P. Mroczkowski, *Studia z teorii literatury: archiwum przekładów „Pamiętnika literackiego"*, vol. 1, Wrocław: Zakład Narodowy im. Ossolińskich.

Daiches D. (1976) „Mit, metafora, poezja", [in:] *Krytyk i jego światy*, Warszawa: Państwowy Instytut Wydawniczy.

Eliade M. (1976) *Initiation, rites, sociétés secrètes*, Paris: Gallimard.

— (1984) „Tematy inicjacyjne w wielkich religiach", tr. by J. Reczek, *Znak* 11-12.

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

Frye N. (1975) *Anatomy of Criticism*, Princeton: Princeton University Press.
Girard R. (1982) *Le Bouc Emissaire*, Paris: Éditions Grasset et Frasquelle.
— (1987) „Kozioł ofiarny", tr. by M. Goszczyńska, Łódź: Wydawnictwo Łódzkie.
Golding W. (1985) *Rites of Passage*, London: Faber.
Hart C. (1968) *James Joyce's »Ulysses«*, Sydney: Sydney University Press.
— Hayman D. (eds) (1974) *James Joyce's »Ulysses«; Critical Essays*, Berkeley: University of California Press.
Homer *The Odyssey*, tr. by A.Pope, New York: Books Inc. Publishers, without date. (All quotations used in my paper come from this translations.)
— (1974) *The Odyssey*, tr. by E.V. Rieu, London: The Folio Society.
Joyce J. (1976) *Portrait of the Artist as a Young Man*, Harmondsworth: Penguin Books.
— (1976) *Ulysses*, Harmondsworth: Penguin Books.
Kenner H. (1978) *Joyce's Voices*, London: Faber and Faber.
Kowalski M.A. (1975) „Bogowie jak ludzie", *Poznaj Świat* 2.
Künstler M.J. (1981) *Mitologia chińska*, Warszawa: Wydawnictwa Artystyczne i Filmowe.
Lévi-Strauss C. (1985) *Drogi masek*, tr. by M. Dobrowolska, Łódź: Wydawnictwo Łódzkie.
Malinowski B. (1981) *Argonauci Zachodniego Pacyfiku: Relacje o poczynaniach i przygodach krajowców z Nowej Gwinei*, tr. by B. Olszewska-Dyoniziak and S. Szynkiewicz, Warszawa: Państwowe Wydawnictwo Naukowe.
Mieletinski E. (1981) *Poetyka mitu*, Warszawa: Państwowy Instytut Wydawniczy.
Ngugi J. (1965) *The River Between*, London: Heinemann.
Propp V. (1958) *Morphology of the Folktale*, Bloomington: Indiana University Press.
Śliwa A. (1983) „Dojrzałość przy chibuku", *Kontynenty* 6.

ACTA UNIVERSITATIS WRATISLAVIENSIS
No 1104
Anglica Wratislaviensia XVIII
Wrocław 1990

ANNA CICHOŃ

TWO BLUEPRINTS OF SOCIETY*

The aim of the present paper is to compare some aspects of Norman Mailer's *The Naked and The Dead* (1948) and George Orwell's *Nineteen Eighty-Four* (1949). The two novels represent different genres, conventions and traditions. *The Naked and The Dead* belongs to a broader stream of the realistic socio-political war novel. Like Richard Brooks in *The Brick Foxhole*, Stephen Heyn in *The Crusader* or Wesley Towner in *The Liberators*, Mailer sees the Army, its organization and the attitudes of the soldiers as largely determined by the American pre-war society (Kopcewicz:299). Like James Jones or Herman Wouk, Mailer deals with brutality and the gulf between the officers and the enlisted men (*From Here to Eternity*) and the incompetence and madness of the commanders (*The Caine Mutiny*). Finally *The Naked and The Dead* has affinity to *The Red Badge of Courage* where Stephen Crane presented an anti-romantic attitude to war as one of the first American writers.

Mailer's novel is dominated by military events and their impact upon individuals. Socio-political issues are suggested by the presentation of events and the attitudes of the characters. But Mailer's novel may be read as not only about the events of World War II, but as about a certain danger, "a psychic havoc" that lay behind the involvement in that great conflict (Brandy:30). It may be seen as a black prophecy against a new order which could have emerged from the brutality and cynicism of the war; a new world in which elementary human values would be threatened by Fascism. As Brandy put it, "the army, which in the name of historical necessity captures, rules and destroys common life of humanity, is modern society as Mailer sees it and the presentiment of worse to come" (Brandy:40). Mailer's black prophecy gains force from the fact that the main characters, Croft and Cummings, who are fighting Fascism are Fascists themselves.

While Mailer, through the analysis of it, made the army symbolic of the society to come, Orwell dealt directly with a future, totalitarian state. *Nineteen Eighty-Four* is a

* In parenthetical references to critical texts I shall use the author's name followed by the page; *The Naked and the Dead* will be abbreviated as ND *Nineteen Eighty-Four* as NEF. Original ellipses in the respective texts have been retained while the omissions of my own are enclosed in brackets.

speculative anti-Utopian novel whose action unfolds in an imaginary country, and deals with the presentation of a social system yet to come. Against this background are shown the hero's love and its consequences. Yet it seems that the plot serves as a pretext to express certain ideological concerns which dominate the novel.

The roots of Orwell's nightmarish vision lay in the contemporary world. John Atkins noticed that Orwell "wished to rouse people to the danger inherent in existing political tendencies" (Atkins: 252) and Julian Symons added that *Nineteen Eighty--Four* is „about a possible future, but through the fantasy we see always the outline of our own, real world" (Symons: 344).

Thus these two novels seem to exhibit similar concerns and express the anxieties that dominated the intellectual climate of the years both during and immediately following World War II. Both works lay bare a nightmarish feeling that Fascism had not been eradicated, that though the Germans had been defeated, Fascist and totalitarian tendencies might have been absorbed by the victors. E. Bevan commented on the atmosphere of that period: „the danger before us is anarchy [...] despotism, the loss spiritual freedom, the totalitarian state, perhaps a world totalitarian state" (Stromberg: 9).

Even though the two books reveal so many differences, nevertheless there seem to be reasons for comparing them. Anthony Burgess noticed it in *The Novel Now* when he wrote:

> The finest of the American war novels remains Norman Mailer's *The Naked and the Dead*, and yet what one chiefly remembers of this work is a theme which rises above war and which, in a totally different setting, George Orwell was working on independently at the same time as Mailer — namely, the emergence of a new doctrine of power [...]. General Cummings in *The Naked and the Dead* tells Lieutenant Hearn to see the Army as a "preview of the future", and it is a future very like Orwell's, its only morality „a power morality". (Burgess: 50)

Thus both novels are critical of totalitarism. In *The Naked and the Dead* the critique is pointed at military totalitarism and Fascism in particular; in *Nineteen Eighty-Four* at a peacetime totalitarism.

We are going to analyze the systems presented in both works — Mailer's Army and Orwell's society from the point of view of their structures, the mechanisms by which people can be manipulated and the characteristic human attitudes they portray. We will try to prove that there exist similarities between *Nineteen Eighty-Four* and *The Naked and the Dead* in these aspects.

The action of Mailer's novel takes place on the Pacific Island of Anapopei. In isolation from the wider context of the operations of the American Army and the war we are shown the troops led by General Cummings. This isolation allows to draw the attention of the reader to the structure of the military community. The Army at Anapopei has a traditionally hierarchical structure: at its base there are common soldiers, considered merely as material needed for war. As Roth put it, "all the Army wanted you for was cannon fodder" (ND: 42). The higher level consists of officers, but "a colonel was superior to a major regardless of their abilities" (ND: 63). The top of the ladder on the island belongs to one person — to General Cummings, but he in turn is constantly aware that his actions are watched by his superiors in Washington. The hierarchy is rigorously upheld and shapes the relations between the different ranks of

soldiers: "A captain might argue with a major, or a major with a Lieutenant colonel, but no Lieutenants had been correcting colonels" (ND: 55). The basic principle which rules the system and at the same time guarantees its effective functioning is the execution of power in one direction — from the top down. General Cummings explains this principle in the following way: "There's one thing about power. It can flow only from the top down. When there are little surges of resistance at the middle levels, it merely calls for more power to be directed downward, to burn it out" (ND: 255). Thus the Army is divided into those who control and those who are controlled, into those who command and those who have to submit.

Like Mailer's Army, Orwell's society is also hierarchically structured. The top of the society is also hierarchically structured. The top of the society of *Nineteen Eighty--Four* is thought to be Big Brother who turns out to be more of a puzzling concept than a real person. Though he seems to have had a real existence some time ago, he may now be identified with the ruling group of the Inner Party — he stands for an intellectual and political élite:

> Big Brother is the guise in which the Party chooses to exhibit itself to the world. His function is to act as a focusing point for love, fear, and reverence, emotions which are more easily felt towards an individual than towards an organization. (NEF: 167)

This is why:

> Every success, every achievement, every victory, every scientific discovery, all knowledge, all wisdom, all happiness, all virtue, are held to issue directly from his leadership and inspiration. (NEF: 166)

The ruler of the society is credited with divine attributes. He is all-powerful, infallible and immortal, assumes the dimension of a mythical being — a titular head of an oligarchy which subscribes to a philosophy called "Ingsoc". Next in the social hierarchy emerges the Inner Party, whose membership is less than two percent of the population of Oceania. As Goldstein's book explains:

> Below the Inner Party comes the Outer Party, which, if the Inner Party is described as the brain of the State, may be justly linked to the hands. Below that come the dumb masses... habitually referred to as „the proles". (NEF: 167)

The Inner Party is the actual ruler of Oceania. Its members exibit absolute control over society. Their sole objective is the preservation of power and every means that leads to this end is automatically justified. O'Brian explains this mechanism in cold blood to Winston in the following way: "Power is not a means, it is an end [...] The object of power is power" (NEF: 211/212).

The Outer Party is a homogeneous group as far as the social position of its members is concerned. They execute the orders of the Inner Party and maintain only such a measure of independence which enables them to accomplish their tasks efficiently. In turn, the only function of the proles is to produce and to breed. Membership of these three groups, at least theoretically, is not hereditary. A child of the Inner or Outer Party parents is not automatically born to the same group, and admission to the group is by examination taken at the age of sixteen. Later on, there is only such an amount of independence which allows, on the one hand, the exclusion of weaklings from the Inner Party and, on the other, enables ambitious members of the Outer Party to rise. Yet such changes hardly ever take place. The proles have practically no possibility of entering the Party.

In both communities, Mailer's Army and Orwell's society, there is an evident division between those who command and those who must obey orders coming from the top. Yet even though the leaders are given the highest position, it seems that this privilege results from different assumptions: in *Nineteen Eighty-Four* it seems to derive from the cult of an individual while in *The Naked and The Dead* — from the natural and inherent hierarchy of the Army. The almost divine authority of Big Brother is stronger than the position of General Cummings who, at least potentially, is subordinated to his superiors. The structures are basically the same with the differences deriving only from the various functions both systems perform. There exist slight disparities between the mechanisms of selection within the two systems: the civil society is practically static, with almost no possibility of promotion; the members of the Army may be either raised to a higher group or downgraded. Also while in Orwell's world the membership of the groups is not hereditary, in the Army the social position of the enlisted men before the war determines their future rank. Lieutenant Hearn notices:

> There was a kind of guilt in being an officer [...] The guilt of birth perhaps. There was such a thing in the Army. It was subtle, there were so many exceptions that it could be called no more but a trend, and yet it was there. He himself: rich father, rich college, good jobs, no hardship which he had not assumed himself; he fulfilled it and many of his friends did too. [...] all the men he had known in prep school were now ensigns or lieutenants. A class of men born to wealth, accustomed to obedience [...] (ND:61/62)

High social status guarantees a position among the commanders, while poor men could initially become simple soldiers only; though later on brave and ambitions individuals could be promoted for revealing special military skills and abilities. The structure of the Army is more mobile as compared with the static one of Orwell's society.

The functioning of the Army is also based on the conscious creation of extra privileges, which are publicly visible:

> [...] they slept in cots a few feet away from men who slept on the ground; they were served meals, bad enough in themselves, but nevertheless served on plates while the others ate on their haunches after standing in line on the sun. (ND:61)

When the campaign was prolonged, the higher ranks got other privileges: "A field shower was built for the officers, and the mess tents were erected, and squad tents were set up once again for the division staff offices" (ND:72). The officers also get extra rations of food. When after a battle fresh meat arrived, it was "divided equally. One half went to the one hundert and eighty enlisted men in the bivouac at the time, and the other half went to the thirty-eight officers in officers' mess" (ND:131/132).

The aim of creating injustice and honouring certain ranks with privileges is to "break down the lower ranks and make them scared of their commanders" and at the same time to "make them feel superior, a chosen group" (ND:43). And indeed the officers feel and behave in a superior way to all men below and show respect towards all men above. Hobard knows that it is best "never to disagree with anyone above you and never to listen to your subordinate" (ND:58). As Lieutenant Hearn notices, such a system was troublesome for the officers at the beginning of the campaign, "but it was a convenient thing to forget, and there were always the good textbook reasons, good enough to convince yourself if you wanted to quit of it" (ND:61). One of the soldiers

notices that such privileges and special treatment of the officers reveals openly and directly the Fascist nature of the Army. It is "the same device Hitler uses when he makes the Germans think they are superior" (ND:43).

As with the different ranks in the Army, the three social groups in Oceania live in distinctly different material conditions. An Inner Party member lives in a large, well-appointed flat, gets better clothes and enjoys a better quality of food, drink and tobacco. "Two or three servants, his private motor-car or helicopter — set him in a different world from a member of the Outer Party" (NEF:155). In turn, the members of the Outer Party are given proportional advantages over the proles. The system of privileges is not strongly manifested. The members of the Outer Party realize that they live in better conditions than the proles, yet they do not know much about the material advantages of being in the Inner Party. This system causes the Outer Party feel superior to the proles, while the Inner Party feels superior to the Outer Party, though it does not provoke envy or hatred of the lower groups towards the higher ones.

Thus the system of privileges appears in both communities, yet its functioning in Mailer's Army slightly differs from that in Orwell's society. In the Army the privileges are distributed openly and their aim is to evoke a sense of superiority in those in power on the one hand and, on the other, to make the lower ranks feel inferior. Privileges also strengthen class solidarity, make the position of the commanders more attractive, so that they do not want to lose it; and at the same time they make the lower ranks desire promotion. In Orwell's system privileges are hidden from the lower layers of society, thus the mobilizing aspect does not function here.

An inevitable side-effect of the policy of privileges — hatred of the privileged — is not only taken into account but also made to benefit the Army: since the soldiers cannot rebel against their officers, "they turnt heir guns outward" and that makes them more efficient fighters.

The leaders of the society of *Nineteen Eighty-Four* realize that the bare, unsatisfying life to which the citizens of Oceania are doomed evokes spontaneous hatred against the Inner Party. Winston is one such person. He admits that: "Always in your stomach and in your skin there was a sort of protest, a feeling that you had been cheated of something that you had a right to" (NET:51). In oder to prevent an outburst of uncontrolled hatred the Inner Party directs all emotions against its enemies by organizing the so called Two Minutes Hates (daily meetings of all Outer Party members where films about Goldstein and war are shown). Those sessions are so convincing that everybody, even against his or her will, turns into a screaming lunatic: "A hideous ecstasy of fear and vindictiveness, a desire to kill, to torture" (NET:15) seizes all the audience. Even the foes of the system, who do not believe in the crimes ascribed to the opposition, condemn the Brotherhood, and their loathing of Big Brother changes into adoration of the leader who at such moments appears to them: "an invincible, fearless protector, standing like a rock against the hordes of Asia" (NET:15). In addition to he two Minutes Hates there are from time to time organized Hate Weeks for both Outer Party members and the proles. Then rocket bombs crash more often than ever and war propaganda increases. Everybody attends meetings, processions, military parades, lectures and film shows. Hate Songs are

composed and endlessly plugged on the telescreens. Two Minutes Hates and Hate Weeks were ways of manipulating hatred which, if left uncontrolled, could turn against the Inner Party. While directed, it can become one of the safeguards of the system.

Hatred and manipulation of hatred play an important part both in Mailer's Army and Orwell's society. But like other mechanisms also this one is much more developed in Orwell's world. In the Army spontaneous hatred of the enlisted men towards their superiors is directed against the enemy and makes better fighters of the soldiers. It is artificially stimulated. In *Nineteen Eighty-Four* it is almost an integral part of the social system, a feeling automatically born in each individual. Therefore it is also skillfully manipulated and harnessed by directing it against both the internal and external enemy.

Both Cummings' Army and Orwell's society of *Nineteen Eighty-Four* are at war. In the case of the Army, war constitutes the essence of its existence — it is called upon to fight the enemy and to liberate one's country. Yet the enlisted men at Anapopei are not convinced that they serve the right cause because they have nothing against the Japanese and see no reason for fighting somebody else's war — far away from their homes. Some of them have no understanding of this war and see no reason why they should risk their lives. When Red questions this war he says: "What have I got against goddam Japs? You think I care if they keep this fugging jungle? What's it to me if Cummings gets another star?" (ND:102).

Oceania, on the other, permanently wages war with two other superstates — Eastasia and Eurasia. This conflict is fought "Between combatants who are unable to destroy one another, have no material cause for fighting and are not divided by any genuine ideological difference" (NEF:151). Its purpose is to provide the leaders with the economic and emotional basis for the hierarchical society. And this is because "the consciousness of being at war, and therefore in danger, makes the handing-over of all power to a small caste seem the natural, unavoidable condition of survival" (NEF:155) and also "helps to preserve the special mental atmosphere that a hierarchical society needs" (NEF:160). From the economic point of view, war explains the continuous shortage of consumer goods, which, even though they are produced, are all used for the purposes of war and not distributed. The Inner Party seems to believe that if wealth were distributed evenly, and leisure and luxuries were enjoyed by all alike, a hierarchical society would lose stability. Such a society is possible only on the basis of poverty and ignorance.

Thus in *The Naked and the Dead* war is tangible and influences the attitudes, experiences and lives of the enlisted men, while in *Nineteen Eighty-Four* it remains in the background, and occasional air raids on London only remind people that it is still on. It thus serves as an ideological explanation and justification of a highly-centralized régime.

To achieve a total control over the Army, the enlisted men are devoid of personal views and ideas. For General Cummings:

[...] the idea of individual personality is just a hindrance. Sure, there are differences among men in any particular Army unit, but they invariably cancel each other out, and what you're left with is a value rating. Such and such a company is good or poor, effective or ineffective for such or such a mission. (ND:143)

The General believes that the Army is such an organization in which man's desires, as he is naturally subservient to the war, must be violated. He maniacally claims that individuals should be subordinated to history and that masses must be controlled, if not oppressed. He thinks of men as instruments of history and of his own will, the two being synonymous. When he scolds rebellious Hearn, he reminds the Lieutenant of his position:

The rights you have as a person depend completly upon my whim. Just stop and think about that. Without me you're just a second Lieutenant, which I suppose is the operative definition of a man who has no soul of his own [...] I'm damned if I'm going to have people walking by and seeing you sit here as if this division were a partnership between you and me. (ND:66)

Furthermore, the soldier does not have to think or analyse. All he has to do is listen to orders whether he considers them logical or not, and follow a rule-book no matter what he thinks of it. They have the sad realization that "you waste half your time trying to remember what they told you to do" (ND:14). The enlised men are reduced both in morale and in human terms to a mere physical, instrumental participation in the war without any comprehension of what is at stake. Their fragmentary knowledge is contrasted with that highly structured, all-pervasive conception of General Cummings.

In Orwell's society, as in Mailer's Army, as efficient functioning of the system is achieved by smothering individuality and forcing the subjects to blind obedience. The proles create no danger for the stability of the system. They totally lack the ability to think independently, their minds being too contemptible to be controlled. Those proles who express any opinions are marked down and eliminated. The masses are neither educated nor indoctrinated with the ideology of the Party because:

It was not desirable that the proles should have strong political feelings. All that was required of them was a primitive patriotism which could be appealed to whenever it was necessary to make them accept longer working hours or shorter rations. And even when they became discontent, as they sometimes did, their discontent led nowhere, because being without general ideas, they could only focus it on petty specific grievances. (NEF:61)

The mechanism of destroying individuality is much more extended in Oceania than in the Army. The Outer Party members — the only ones who create a potential danger for the Inner Party — are constantly exposed to indoctrination. The aim of propaganda is to instil into the subjects the dogmas concerning the infallibility of the Party and the belief that Oceania is and has always been threatened by a foreign enemy and internal opposition, the so-called Brotherhood. This propaganda is most obtrusive. Watchwords, slogans, programmes transmitted by telescreens, posters plastered in all public places and institutions exhort the people to worship and admire Big Brother, to grow in loyalty to the Party, and to hate all enemies. The dogmas of the infallibility of the Inner Party are realized by distorting history. In the Ministry of Truth (ironicaly thus called) all documents, newspapers and books are constantly rewritten so that the information they convey will always agree with the last official news. Thus when Oceania suddenly declares a war against its previous ally and forms an alliance with its enemy, all written records immediately contain the same message as if no change has ever taken place. The Inner Party believes that "who controls the past controls the future: who controls the present controls the past" (NEF:31). In

reality every recorded fact has nothing to do with the state of events but always stands in agreement with the actual teaching of the Inner Party. All the mass media continuously deliver information either about the war or the acts of sabotage, heresies, deviations and treacheries of the opposition. Goldstein, the man who organized the Brotherhood is ridiculed and, due to propaganda, hated and despised: "the sight or even the thought of Goldstein produced fear and anger automatically" (NEF:14).

In both systems individuality is regarded as an obstacle to efficient fuctioning and therefore it is violated in various ways. The Army and the civil society aim at standardizing all people and treating them not as individuals but as masses. In Oceania, obedience, subordination and brainwashing go much further and are absurdly aggravated — the citizens not only behave in the way expected, but have to be convinced that all the party does is right. Orwell does not allow his characters even to think freely or to reconstruct the past, while in the Army this appearance of freedom is still preserved. Thus the role of propaganda and the forging of history differentiate the two systems because they function in the Army by limited means.

Out of fear, the soldiers hardly ever rebel against the discipline of the Army, creation of the 'fear ladder' being one of the most important aspects of General Cummings' tactics. He explains it to Hearn in the following way:

I can tell you, Robert, that to make an Army work you have to have every man in it fitted into a fear ladder... The Army functions best when you're frightened of the man above you, and contemptuous of your subordinates. (ND:139)

Red Valsen is quick to notice this tactic the very first night the troops land at Anapopei: "Goddam Army gets you so you're afraid to turn around" (ND:14). When he gains more experience, he realizes what end intimidation is supposed to serve. Red ironically comments that „first they made you afraid, and then they let you sew on ribbons" (ND:76).

Disobedience, rudeness towards their superiors, the wrong carrying out of an order are all severely penalized, the punishment ranging from depriving the soldier of his scanty comforts to court martial. When Sergeant Croft suspects Goldstein of having lost a gun, he scolds his subordinate and warns him: "The next time you pull a goddam trick like that, I'm going to put you in for a court-martial" (ND:110). At the same time soldiers are aware that they can be sentenced to death for trifles. One of them remarks: „Now that we got the General and all his staff right in our bivouac, so you can't spit without hitting a court-martial" (ND:41). Sometimes, as in Oceania, soldiers are penalized not for the lack of discipline but for contempt of a superior. When General Cummings cannot change Hearn, he first humiliates his subordinate and then sends him to certain death. Hearn, who does not obey and therefore must be killed, completes Cummings' political prophecy — he is a victim of his dreaded General (Brandy:49). And Hearn soon understands that:

He had been the pet, the dog, to the master, coddled and curried, thrown sweetmeats until he had had the presumption to bite the master once. And since then had been tormented with the particular sadism that most men could generate only toward an animal. (ND:247)

The reconaissance on which Hearn is sent is a socially acceptable cover for Cummings' more private motives for getting rid of his rebellious Lieutenant.

Orwell employs similar mechanisms in his society. One of the most efficient methods used by the Inner Party is submitting people to intimidation. A thought, a gesture, not to mention a word, can all lead to crude repressions. The Thought Police search out discontent and disloyalty. As everybody can belong to this organization people live "in the assumption — that every sound you made was overheard, and, except in darkness, every movement scrutinized" (NEF:6). Because the smallest sign of dismay can give one away, an Outer Party member "fears his own nervous system". Even in private, one must not feel at ease as telescreens, which can never be switched off, observe everyone. Party members are under perpetual surveillance from the Thought Police.

Those individuals who do not submit, who do not uncritically accept the ideology of the Party and who rebel, are immediately arrested. In the Ministry of Love, which claims to maintain law and order, they undergo re-education. Cruel physical and mental tortures, starving people to death, humiliating and breaking their human dignity, are all used in order to 'squeeze' a foe empty and to "fill one with themselves" (NEF:206). The Inner Party does not get rid of its opponents before they are mentally reshaped. O'Brian makes this point clear:

We are not content with negative obedience, nor even with the most abject submission. When finally you surrender to us, it must be of your own free will. We do not destroy the heretic because he resists us: so long as he resists us we never destroy him. We convert him, we capture his inner mind, we reshape him. [...] We make him one of ourselves before we kill him. (NEF:204/205)

The Inner Party wants no martyrdoms, no heroes. They believe that in the past men were dying because they would not abandon their true beliefs, and then glory belonged to the victim. The Inner Party, wanting to avoid myths and posthumous fame, first converts the heretic not only outwardly in body but inwardly in heart and soul; only then do they destroy him. The opponents, after having been reshaped and converted into fanatics of Big Brother, are let free for some time; it can be for months, even years and then, suddenly they are killed and utterly erased from all memories. O'Brian explains it to Winston:

You must stop imagining that posterity will vindicate you, Winston. Posterity will never hear of you. You will be lifted clean out from the stream of history. We shall turn you into gas and pour you into the stratosphere. Nothing will remain of you; not a name in a register, not a memory in a living brain. You will be annihilated, in the past as well as in the future. You will never have existed. (NEF:204)

The Spies, an organization for children, also trace opponents among the Outer Party members. Children spy on their parents and keenly report their deviations. The Spies are an extension of the Thought Police: "It was a device by means of which everyone could be surrounded night and day by informers who knew him intimately" (NEF:110). In spite of all the methods used in order to subordinate people, the Inner Party seems not to be entirely satisfied with the range of their power. They also require inner control on the part of each person. Doublethink, crime-stop and blackwhite, mechanisms of self-discipline which make it impossible to think too deeply on any subject, are inculcated from childhood. In the future a new language will be

introduced: the so-called Newspeak. It will narrow the range of thought and make any undesirable, independent thinking impossible.

In Orwell's novel the system of punishment is more expanded and refers to a much larger amount of what is conceived to be illegal. Thus the citizens of Oceania are also placed on a "fear ladder", but this "fear ladder" is multidimensional and should rather be called a "fear nest". The result of such intimidation of the citizens is an entire absence of loyalties. Insecurity breaks all social and family ties. People cannot tell a friend from a foe and are led by animal instincts of survival. In the Army loyalties are still preserved to a certain extent, especially among members of the same rank. Yet sometimes the instinct to survive breaks basic human obligations. Only Goldstein and Ridges try to go beyond the survival principle.

So far we have discussed the characteristic features of the Army and the society of Oceania. Both structures are stable and hierarchical and apply similar mechanisms to ensure their durability: the crushing of individuality, the use of intimidation, the institution of a system of privileges, the manipulation of hatred, and the practice of physical anihilation. On the bases of the above analysis, what distinguishes Orwell's society from Mailer's Army is open and intrusive propaganda, practically no possibility of promotion to a higher group and the function of war in Oceania. The following part will show in what way both structures influence people and their attitudes.

The Army is evil and the individual caught in its grip has either to submit without resistance (like Toglio) or he can try to maintain at least a minimum of spiritual independence. Red Valsen is a platoon rebel who "can't take any orders" (ND:347) without a murmur. He is aware of various ways in which the Army traps people. He is far from making an ideal image of his general. To him Cummings is a man who makes his career at the expense of common soldiers, "a crowd-pleaser" and one of those "who endangered his life" (ND:347) and is therefore to be hated. Red is „no hero"; he hates fighting and does not see any sense in it. Yet his unorthodox views do not find any manifestation in his actions. He maintains independent thinking but like other soldiers has to follow the rules and orders. Though he appears to be the complete opposite of brainwashed Toglio, he does succumb to the discipline of the Army, since it allows no rejection, save the mental one.

Lieutenant Hearn is another rebel. As an intellectual and a liberal he cannot adjust to the rigidity of the Army. He understands all its rules and traps and rejects them consciously. Neither can he agree with the General whose ideas appear to him insane and morbid. What is more, Hearn notices that the Army power structure is identical to the power structure of other modes of life. He says of Cummings: "His expression when he smiled was very close to the ruddy, complacent and hard appearance of any number of American senators and businessmen" (ND:65). Hearn hopes he will not permit his mind or feelings to be drawn into collaboration with the system. But he is only a potential hero because he lacks the ability to cope with powerful forces. No matter how hard the intellectual liberal tries, he cannot preserve his opinions and attitudes because the all-powerful Army manages to change him. Shortly before his death he recognizes the desire for power in himself:

Beyond Cummings deeper now, was his own desire to lead the platoon. It had grown, ignited suddenly, become one of the most satisfying things he had ever done. He could understand Croft's staring at the mountain through the fieldglasses, or killing the bird. When he searched himself, he was just another Croft. (ND:451)

Thus the Army proves too strong for rebels like Hearn or Red and they are beaten down in much the same fashion. Their rebellion is ineffective and sterile. Their lot shows that the routine of the Army with its continual denial of common humanity kills humane impulses and crushes all surges of resistance, and reshapes even the free--thinking ones.

The social system, as presented by Orwell, moulds similar attitudes. Winston, hating the Party for depriving people of their individuality and requiring blind obedience against human will, wants to destroy it. He rebels against the vast, ruthless and immensely powerful state. He believes that people have the right to a decent life and wants to liberate himself and others from its régime. Even though he realizes that he will fail and pay the price of his life for the rebellion, he remains faithful to himself and joins the Brotherhood. Almost till the end he hopes to remain mentally free. Yet, sadistic O'Brain by humiliating Winston by physical and mental tortures, manages to break him. The moment he is killed he is one of them — not a hero. O'Brian makes it clear when he states:

We have beaten you, Winston. We have broaken you up [...] You have whimpered for mercy, you have betrayed everybody and everything. Can you think of a single degradation that has not happened to you? (NEF:219/220)

Winston is another Hearn — crushed victim, changed against his will and betraying his ideas. They both prove that it is a fallacy to believe that one can remain free in a totalitarian system.

Julia, on the other hand, even though she hates the Party for it stops her from having fun, makes no general criticism. She has a practical cunning which telles her how to submit and enjoy life at the same time. When she joins the opposition and exposes herself to danger, she does it only because of her love for Winston, not as a result of her changed views. She is not to be blamed as she is herself a victim of this dreaded system. To disagree with it one would have to have an alternative set of values to stick to. This is not the case for she has not a single point of reference, having been born in the new world; so a conscious rejection is hardly possible. Though she does not love the system, Julia, in common with many other citizens, tries to find her own ways without overtly exposing herself to danger. She is not an ideological rebel but a conformist.

The result of constant humiliation and destruction of human values is moral collapse and degeneration, which almost each character in Mailer's novel undergoes. The fighting men are portrayed as already deprived and twisted. Sergeant Croft's sadism climaxes in the episode with a Japanese soldier when he first treats him with cigarettes and chocolate only to shoot him in cold blood a moment later:

Croft stared for almost a minute at the Jap. His pulse was slowing down and he felt the tension ease in his throat and mouth. He realized suddenly that a part of his mind, very deeply buried, had known he was going to kill the prisoner from the moment he had sent Red on ahead. He felt quite blank now. The smile on the

dead man's face amused him, and a trivial rill of laughter emitted from his lips. "Goddam", he said. He thought once again of the Japanese crossing the river, and he prodded the body with his foot. "Goddam", he said, "that Jap sure died happy". The laughter swelled more strongly inside him. (ND:155)

The growing isolation and demoralization of Red Valsen are the results of his incorporation of the "survival principle" into his life. Red refuses closeness with other members of the platoon and is rude towards them because: "he allowed himself to like no one so well that it would hurt if he was lost" (ND:477). The system of the Army captivates the soldiers and forces them to isolate and separate from the others. This automatically eliminates the drive to collective rebellion against the leaders as well as smothers away group solidarity and responsibility. The brutality of Martinez is seen at its worst when he smashes a corpse's mouth to obtain the golden tooth.

Another form of deterioration is the mindless acceptance that whatever is, is right. Toglio submits himself entirely to the discipline of the Army and keenly obeys all orders; when he starts doubting whether they are right or not, he blames himself for wrong reasoning. He is sure that the system and the way it functions are proper. Being strongly convinced that one cannot be independent in the Army because it would bring about total anarchy and spoil the efficiency of the campaign, he blindly acepts all its rules. He condemns Red for the lack of subordination:

Red was a pretty good guy, but too independent. Where would you be if everybody was like him? You'd get nowhere. It took co-operation in everything. Something like this invasion was planned down to a timetable. You couldn't run trains if the engineer took off when he felt like it. (ND:26)

Toglio does not question anything and admires his Fascist General. He is proud of the perserverance and vigour of American soldiers. He thinks it necessary to accept the position of a small part of the machinery since he assumes that in its general functioning there must be purpose and logic even though he himself is unable to intuit them.

In Orwell's society people deteriorate in a similar way. The system of values and beliefs is engraved deeply upon their minds. The brainwashed, like Parsons or Katherine, unquestioningly accept the doctrine because they have irreversibly lost their critical sense. Parsons obeys all orders and willingly fulfils his duties. He is "one of those complety unquestioning, devoted drudges on whom, more even than on the Thought Police, the stability of the Party depended" (NEF:21). When he is arrested for shouting disloyal words in his sleep, he pleas guilty and regrets his crime for, in his opinion, the Party would not arrest an innocent man. He tries to explain himself to Winston:

They'll know my record, won't they? You know what kind of chap I was. Not a bad chap in my way. Not brainy, of course, but keen. I tried to do my best for the Party, didn't I? [...] A chap like me could make himself pretty useful in a labour-camp. (NEF:187)

Moreover, he is grateful to his daughter for instantaneously giving him away and believes himself to be still useful for the Party. Parsons is the most regrettable example of a mentally deteriorated and brainwashed character devoid of individuality. His intellectual and emotional degradation are most horrifying. Katherine, Winston's ex-wife, seems to reveal similar attitudes to Parsons'. As Winston puts it she had:

without exception the most stupid, vulgar, empty mind that he had ever encountered. She had not a thought in her head that was not a slogan, and there was no imbecility, absolutely none that she was not capable of swallowing if the Party handed it out to her. (NEF:57)

Unfortunatelly, even Winston is morally degenerated by his hatred of the system and promises, if called upon by the Brotherhood, to murder, "to cheat, to forge, to blackmail, to corrupt the minds of children, to distribute habit-forming drugs, to encourage prostitution, to disseminate venereal diseases [...] to throw sulphuric acid in a child's face" (NEF:140). This moral collapse of Winston proves that it is impossible to remain morally inviolate at the hands of a state which itself neglects and violates all human rights.

The organization of the Army is often approved of, especially by those in command. Sergeant Croft enjoys his leadership and power over the platoon: "Leading the men was a responsibility he craved; he felt powerful and certain at such moments" (ND:26). For him the hatred of soldiers is an inevitable and natural corollary of his command. He terrorizes his men and forces them to struggle through the jungle in a sinister reconaissance:

They were afraid of Croft and this fear had become greater as they grew more exhausted; by now they waited for his voice, plunged themselves forward a few additional yards each time he flicked them with a command. A numb and stricken apprehension had settled over them, an unvoiced and almost bottomless terror of him. (ND:512)

The men in Croft's platoon, who suffer torments as they struggle through swamp and jungle on Cummings' orders, are human masses who lack the individual or collective will to resist being propelled to annihilation (Brandy:48). Croft is no intellectual but a man of practical ability, having no sophisticated theories about the Army; but like his General he dislikes all those who do not devote themselves to the power struggle. General Cummings, 'the brain' commanding troops at Anapopei dedicates himself both emotionally and intellectually to the 'power morality'. His belief is that man's primary drive is toward the achievement of power over other men; as a result his relations with other men are governed by the power principle. He explains it to Hearn as an obvious law:

The fact that you're holding the gun and the other man is not is no accident. It's a product of everything you've achieved, it assumes that if you're ... you're aware enough, you have the gun when you need it. (ND:67)

He is of the opinion that "man's deepest urge is omnipotence" (ND:255) and recognizes the undefined and mighty hunger in himself as the "largest vision that has ever entered his soul". General Cummings is captured by a vision of power. He emerges as a natural hero possessing a magnitude and grandeur that other characters lack. He has an ability to envisage and foster what lies ahead which fills him with a sense of omniscience and alliance with fate. He tells Hearn: "You know, if there is a God, Robert, he's just like me" (ND:145). He is a self-created prophet of a new totalitarianism who issues commands in the name of his faith in order and authority. General Cummings makes no pretence about himself and the commanders, as he believes that those who hold sway do so not by accident, but as their reward for being more efficient. Neither does he think it necessary to hide the corruption of those on the

top. For Cummings it is natural that they have no morality and that all they do is fraudulent. When he makes it clear to Hearn, he says:

> You can't begin to imagine how effective the Big Lie is. Your average man never dares suspect that the men in power have all the nasty impulses he has, except they're more effective about carrying them out. Besides, there's never a man who can swear to his own innocence. We're all guilty, that's the truth. (ND:247)

General Cummings constructs theories of historical processes. The twentieth century is, in his opinion, a new era "waiting for the renaissance of real power" (ND:69). He claims that since men are not equal it makes no sense to bother oneself with democratic ideas: democracy is inefficient and slows down social progress. Cummings admires Hitler and hopes that America will realize the German Myth:

> The concept of fascim [...] merely started in the wrong country, in a country which did not have enough intrinsic potential power to develop complety [...] But the dream, the concept was sound enough [...] America is going to absorb that dream, it's in the business of doing it now [...] When you've created power, materials, armies, they don't wither of their own accord. Our vacuum as a nation is filled with released power, and I can tell you that we're out of the backwaters of history now. (ND:254)

According to his theories the society of the future will be similar to the Army in as much as it will also be a hierarchy based on power, suppressing individuals and depriving them of their human rights. He states it most clearly when he says: "the only morality of the future is a power morality, and a man who cannot find his adjustement to it is doomed" (ND:255). For him the Army and war offer a valuable testing ground for training people to live in a new society. The only possible line of its development can be expressed through 'Brian's metaphor of "a boot stamping on a human face". Mailer's warning about the impending Fascism does not rest only on Croft or Cummings with his intellectual commitment to this doctrine. It gains force from Gallagher, Brown and Wilson who compensate their frustrations and lack of success by their hatred and oppression of minority groups (Brandy:45).

O'Brian is a character comparable to General Cummings. In Orwell's novel O'Brian being the only Inner Party member — and a fanatical one at that — represents those who hold sway. He is totally devoted to the system since it puts him in the position of power. He is preoccupied with torturing the minds and spirits of the victims and feels the necessity of making every human being servile to the idea of the state. He knows all the mischief of the Party — its terrifying methods for capturing and terrorizing people. In cold blood he explains that the society of *Nineteen Eighty-Four* has been called into existance only in order to satisfy its leaders and to deliver them a target to be persecuted:

> The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power. Not wealth or luxury or long life or happiness: only pure power [...] The object of persecution is persecution. The object of torture is torture (NEF:211/212) [...] Power is in inflicting pain and humiliation. Power is in tearing human minds to pieces and putting them together again in new shapes of your own choosing. (NEF:214)

O'Brian, identifying himself with violence and compulsion, is a worshipper of power for its own sake. Like Cummings, he is an apostle of totalitarianism and believes that the world of the future will rely "on endless pressing, pressing, pressing upon the nerve of power" (NEF:215). He is given God — like qualities during the torture scenes when he becomes Winston's destroyer and saviour at the same time. Winston hates him for

the pain but also realizes that only O'Brian can remove all life's complications. O'Brian has an insight into Winston's mind and can guess what his victim is thinking about. O'Brian succeeds in crushing Winston's resistance and replaces it with absolute faith. Thus O'Brain rises to the rank of God as he has acquired power and assumes the role of inquisitor whose task is to purify Winston's mind. Also through his membership in the Inner Party, whose mind is collective and immortal, he himself gains immortality and omnipotence. O'Brian is, like General Cummings, an embodiment of the power principle. But O'Brian's moral degeneration is much deeper. He is an unscrupulously cynical, totally unprincipled man who even does not care to pretend that he acts according to any ideology.

What was but a vision for Cummings constitutes an everyday reality in *Nineteen Eighty-Four* — a state which physically, intellectually and emotionally enslaves its subjects, a state in which people live in a mood of apocalyptic horror. Since the society invented by Orwell has many attributes of Mailer's military system, one is tempted to read *Nineteen Eighty-Four* as a realization of Cummings' prophecy carried to the extreme.

Though a comparison of Mailer's and Orwell's novels may strike one as surprising, we have tried to show that the two visions reveal strong resemblances in the organization, functioning, underlying principles of the systems they present and their effects upon individuals. The military patterns of the Army have been developed in Orwell's society to monstrous dimensions and applied to the wielding of power over the masses. Thus *Nineteen Eighty-Four* and *The Naked and the Dead* arrive by different means at a similar concern: both warn against incipient totalitarism. Though they emerge from different traditions, use different materials and generic forms, they both perceive totalitarism as one of the greatest dangers of the twentieth century.

In this sense, and in sense only, can Mailer's and Orwell's works be said to have a lot in common, as we hope the present paper has revealed. Regardless of the novels' other concerns, we found this connection much too important to be ignored.

REFERENCES

Atkins J. (1971) *A Literary Study*, London: Calder and Boyars Ltd.

Brandy L. (1972) *Norman Mailer. A Collection of Critical Essays*, Englewood Cliffs: Prentice Hall.

Burgess A. (1971) *The Novel Now*, Bristol: Western Printing Services Limited.

Kopcewicz A. (1982) *Historia literatury Stanów Zjednoczonych. Wiek XX*, Warszawa: Państwowe Wydawnictwo Naukowe.

Mailer N. (1984) *The Naked and the Dead*, New York: The American Library.

Orwell G. (1978) *Nineteen Eighty-Four*, Bungay: Richard Clay Ltd.

Stromberg R.N. (1975) *After Everything. Western Intellectual History Since 1945*, New York: St Martin's Press.

Symons J. (1977) *Critical Occasions*, Norwood: Norwood Editions.

ACTA UNIVERSITATIS WRATISLAVIENSIS
No 1104

Anglica Wratislaviensia XVIII Wrocław 1990

MAŁGORZATA TREBISZ

THE *NOVELLA* — A REVIEW OF SOME RECENT MODERN CRITICAL APPROACHES

The discussion of the sub-genre *novella* involves a whole variety of theories, approaches and frequent confusions as to the texts which deserve this name. It was only recently, due to the works of Mary Doyle Springer and Judith Leibowitz that the Italian term *novella* has been introduced more consistently into English critical vocabulary. In order to relate the actual state of the novella theory and criticism it is indispensable to mention the various tracks they follow.

The simplest and the most straightforward seems to be the discussion of the Renaissance *novella* of Italy, France, Spain and England. Confusion arises, however, when the historical development of the form is described. The original story evolved gradually into the *romance*, the *novel*, shrank again into the *short story* length and the *short novel* — the latter frequently called the *novella*. In this case, apart from the anatomy of the Boccaccian *novella*, it is necessary to give a very factual account of the whole evolution and to point out certain generic similarities — if possible — at the various stages of the transformation. Genre theory is not easy and critics who choose this approach have to face twofold difficulties — extensive chronology and multi--national literatures. Furthermore, findings along these lines of research do not always sound convincing. It starts where it should — at the point when the *novella* originated, but unless a good "key" theory (Formalism for example) of the generic evolution is offered, it will never explain the affinity between the Boccaccian tale and the modern *novella*.

Connected with the evolution is another trend in the discussion — the outraging battle over terminology, always hoped to be solved for good. This refers particularly to English which is the handicapped language where the distinction between the novel and its shorter version was lost at some stage. When more precision was required in criticism, the gap was filled with the outlandish *Novelle, nouvelle, novella*; or the clumsy but native *short novel, long short story*, even the somewhat flippant *novelette*. This does not mean a mere battle of words as solid knowledge of all the related genres is required before any of the terms is dismissed or chosen.

A chapter of their own have the German Novellentheorien. They are based almost exclusively on German literature and criticism, both quite inseparable in this particular case since *Novellen* were written to illustrate the existing theory, and the theory changed and expanded when any newer nonconforming *Novellen* were written. The German theory is traditionally said to have begun with Geothe's words: "was ist eine Novelle anders als eine sich ereignete unerhörte Begebenheit." (What is a Novelle but an unprecedented happening that has actually occurred), and continued all throughout the 19 th century and remarkable *Novellen* were written in the 20 th century. The German Novelle is an ethnic variety but the forms or treating it as a mere expansion of the short story or a condensed version of the novel.

It is impossible, within a single article, to review the mass of diversified novella criticism. It is not very wise, either, to concentrate on individual novellas since all the analyses would be too selective and fragmentary for definite conclusions. The best purpose this paper can serve is a short review of modern novella criticism. The chosen theories differ considerably in their approach to the genre: typology, composition and structure, related techniques, theme, aesthetic effects, evolution of the form. Thus, the presentation should be treated as a mere introduction to the study of the *novella*.

I. A REVIEW OF TERMS

The necessary starting point should be terminology everso awkward in English criticism. The Italians have their *novella*, the Spanish — *novela* (designating the shorter Cervantesque exemplary stories and later also the full-length novel), the French — *nouvelle*, and the Germans — *Novelle*. In England it is necessary to start with the term *novel*, its origins and the newer generic concept related to it. A most interesting account is given by Gerald Gillespie in an article „Novella, Nouvelle, Novelle, Short Novel? — A review of Terms" (*Neophilologus*, vol. 51, 1967: 117-127, 225-230). There did exist the term *romance* covering the "voluminous narrations about the trials and travails of aristocratic personages, about noble ventures, about courtly civilization, whether idealized, dressed in fictive robes, or set in past history, legend or exotic remote lands" (1967: 117). *Novel* (stressed novél) up to the 16 th century theories were so strongly voiced and the *Novellen* themselves so popular that they managed to cause enough havoc all over Europe.

Finally, there is that type of criticism which deals with the multifarious texts that are nowadays anthologized as the modern *novellas* or *short novels*. „Modern", in this context, means works written after the rise of the short story theory, well after the novel had been established as a literary genre. It is a neglected area in criticism. There does exist a stock repertoire of titles acknowledged by the general consent of the critics (and more often than not by that of the editors and publishers) to be novellas, but now and again a difference of opinion arises. Critics who choose to study the *novella* have a great freedom of approach. There are certain attempts at classification of the *novellas* based on the technique, structure, theme. The texts of the *novellas* are used in analyses which illustrate some more general methodologies. The intermediate position of the *novella* (between the *novel* and the *short story*) provokes more and more frequently

various genre considerations — the relations between various prose narratives: romance — novella — novel — short story, as well as the lyrical and dramatic qualities of the long tales.

Novella-length works are becoming more and more popular with the writers and the publishers. Judging by the Victorian three-volume standards, most of the modern novels would appear very short indeed. It is surprising to see how little has in fact been written about this sub-genre which quite justifiably is gaining its autonomy.

Anyone wishing to study the *novella* has to decide at the very outset at which end to start — tracing the whole history or analyzing modern texts. Insufficient knowledge may cause hasty conclusions — either an automatic comparison of the *modern novella* with obsolete forms in English (parallel to Italian and French) either something new (a noun), or a piece of news (in singular), or news or tidings (in plural). When the need arose, again by analogy to other languages, the third application emerged between the 16 th and the 18 th century — literary, used chiefly in plural, for tales or short stories contained in such works as *Decameron, Heptameron*. Gillespie thus describes the new literary concept of the *novel*:

> It designated stories of various length ranging from anecdotes to tales; and thus it conveyed, especially in the singular, the related sense of a fictitious prose narrative or tale of good length with characters and actions representative of the real life of past or present times. (1967: 118)

The contrast between the *romance* and the *novel* for the English speaking was obvious both in content and form. Most confusion arises, in fact, from the mobility of those very terms in various languages. *Romance*, in French, Italian and German always denoted long narratives consistently surviving the transition from chivalric to modern. In Spain and England the shift in the subject-matter of romance-length narratives caused the change of name into *novel* — the long "domesticated" narrative in prose appropriated the name of the narrative of intermediate length leaving it either without an adequate label or causing awkward repetitions. The term *romance*, in English, remained where it originally belonged to. This is the terminology available to the Romantics at the beginning of the 19 th century (the division into vertical columns in the provided table follows the increasing length of the narratives indicated; Gillespie 1967: 122):

ENGLISH	(hi)story	tale	—	novel
SPANISH	historia	cuento	novela (archaic)	novela
ITALIAN	storia	racconto	novella	romanzo
FRENCH	histoire	conte	nouvelle	roman
GERMAN	Geschichte	Erzählung	Novelle	Roman

The vacum in English accounts for the variety of terminological preferences of the modern English and American critics[1].

Theoreticians of the Italian and German historical varieties use the original labels *novella* and *Novella* respectively. The argument begins when the more recent works of

[1] The Polish reader will remember here the equivalent terms in his language: „ historia" (story), „opowiadanie" (tale), „powieść" (novel) and „opowieść" (the intermediate form between the tale and the novel) — the term that is gaining popularity recently in respect to the novella-like narrative.

intermediate length are being considered. Clements and Gibaldi, the authors of the book *Anatomy of the Novella* suggest according to their own interest in the Renaissance form:

A possible way out of the critical dilemma — and one that combines the historical with the normative approach — is to adopt (at least for criticism in English) the following set of terms: novella for the Renaissance form; "Novelle" for the Romantic and post-romantic tradition of German short fiction, and "novelette" or "short novel" for modern works of intermediate length (retaining "novel", of course, for the full length work of fiction). Such a scheme seems both conceptually and etymologically satisfying, for it implies a certain kinship yet retains the basic literary distinctions that exist between these related yet divers forms of fiction. (Clements, Gibaldi 1977:27)

Bayrad Quincey Morgan also uses the term "novelette" referring to prose narratives in their length between the shortstory (his spelling) and the novel, but he includes also the German "Novelle" under the same heading since length is the main distinctive feature ("The Novelette as a Literary Form", *Symposium*, vol. I, 1946/47:34-39).

The "short novel" is used by Howard Nemerov ("Composition and Fate in the Short Novel", *Graduate Journal*, vol. 5, 1963:375-391). Harry Steinhauer uses the "short novel" interchangeably with the "novella" and he makes no relevant distinctions between the two. He mentions an interesting tendency in German criticism — a new term "Kurzroman" has been recently coined to distinguish between their own "Novellen" and the long tales written today ("Towards a Definition of the Novella", *Seminar*, vol. 6, 1970:154-174).

However, there is a markedly growing popularity of the Italian "novella". The choice seems to be a matter of convention — as long as one states what is meant in each particular case by the *novella* there should be no confusion. Judith Leibowitz analyses its narrative purpose (*Narrative Purpose of the Novella*, 1974), showing an open dislike for the "short novel" which is "an unfortunate confusion because the short novel is the short version of the novel genre of ficton, whereas the novella is a different literary form, coinciding occasionally only in length with the short novel". (1974:9). "Novella" is finally selected by Gerald Gillespie, by Marvin Felheim ("Recent Anthologies of the Novella", *Genre*, vol. 2, 1969:21-27). Mary Doyle Springer classifies the forms of the modern *novella* (*Forms of the Modern Novella*, 1975). Charles E. May's essay in the *Critical Survey of Long Fiction* (1983) is entitled "The Novella". Finally, Robert Scholes devotes chapter III in *Elements of Fiction. An Anthology* (1981) to "The Modern Novella" where he writes:

The novella is a difficult literary form. Unlike the short story, it is not limited by concentration on a crucial moment in people's lives or the achievement of a single effect. It attempts to do, in fact, what the full scale novel does, to give us the pattern and movement of a whole life — but without using the scope of the full scale novel to document and illustrate that life. To be rich and full and satisfying as a novel, but as tightly constructed and efficient as a short story — that is the novela's goal[2]. (Scholes, 1981:791)

[2] Robert Scholes's definition draws on the analogy with the novel. Definitions of the genre based on the full scale novel distinctions were popular in the 50's with such critics as Mark Schorer, Steven Marcus and Olga Scherer-Virsky. They preferred the term *nouvelle* (taken after Henry James's own preference).

II. DEFINING THE LENGTH OF THE *NOVELLA*

Critics involved in the study of the moders *novella* inevitably plunge into the area between the *short story* and the *novel*. As it is, the most obvious criterion for differentiating between the various forms of prose fiction is their length. It is debatable how useful it proves in the definition but at least it seems to be the (nearly) exclusive property of the genre which it claims to distinguish, for obviously "all novels are longer than novellas, which are longer than short stories, which are longer than anecdotes" (Steinhauer, 1970:171).

Proved empirically, Mary Doyle Springer says, the count of words in any representative anthology of novellas will attest to a common length between 15000-50000 words. The same number re-appears in the Introduction to *The Modern Short Novel* (1965) where William Wasserstorm writes that it is a very gross measure, though „critics observe that its (novella's) size is ample enough to acquire some of the intricacy (of plot and action, of language and theme) appropriate to novels. Simultaneously, it is compressed enough to maintain the unity (of offect, of tone and mood, of character) customary in short stories" (1965:v, vi). Bayard Quincy Morgan defines length in the number of pages — more than ten, less than a hundred, and concentrates rather on the reading time and the possible interruptions of the perusal (he particularly detests meals) which are liable to ruin the overall effect of the story.

Length on its own, however, determines very little, but it conditions two very important aspects of the genre:

1. the technique, the treatment of material which depends on the space that the author commands — the longer novels can do in a greater detail what the shorter forms must do through abstraction or suggestion or fragmentarily. In more words more can be said,

2. the formal purpose of the work (whether it is to be a satire, an apologue, an action etc.) — different formal functions are best achieved at certain lengths — "the author restrained by some length will tend to restrict himself to certain kinds of formal purposes which can be most effectively realized by that length" (Springer, 1975:10).

Length and the organisation of the text result in what is called the "aesthetic size" and the idea is extended over all works of art (Jessup B.E. "Aesthetic Size" in *Journal of Aesthetics and Art Criticism*, vol. 9, 1951:31-38). The notion combines the correlation between the literal size of a work of art (*long* novel, *short* story) and its comparative worth (which is the critic's very task to evaluate). In other words "aesthetic size" means the connection between quantitative and qualitative degree in the work of art (Jessup, 1951:31). A further distinction is of the two modes of "aesthetic size" — "extensive aesthetic size" and „intensive aesthetic size". The quality of a work of art can roughly be understood as the structural development and exploitation of the material which are commensurate with its size. Obviously, the larger literally a work of art is, the more possibilities there are for structural development and exploitation: "It is possible to do more with narrative art in a novel than in a short story; it is possible to elaborate a theme in a symphony in a detail which cannot be done in a sonatina. In general, increased opportunities for development of

structure is an objective consequence of size" (Jessup, 1951:33). Size supports then structural development, and if this structural development is achieved through expansion of size the result is the *extensive mode*. That does not mean that small works of art cannot overcome the disadvantage of size, that a miniature cannot aesthetically equal a huge landscape painting or a good *novella* will always be inferior to a mediocre novel. This disadvantage of size is overcome by greater internal development in the *intensive aesthetic mode*. Referring all those ideas to the *Novella* it might be said that by the intensive treatment of the narrative art (hence all the technical considerations) the reader's aesthetic experience of the text needn't be any poorer than when reading a novel. The notion of the "aesthetic size" implies that size and structure are not independent variables. If size changes, structure too must change if the work is to retain its aesthetic value. This would exclude from this discussion such considerations as pruning the novel somewhere half-way through to produce a "shapely nouvelle" or extending the *novella* into the length of a novel.

III. ACHIEVING THE AESTHETIC EFFECT THROUGH TECHNIQUE

Technical considerations are the primary subject of Judith Leibowitz's book *Narrative Purpose in the Novella* (1974). Genre distinctions have been frequently based on the techniques historically associated with each genre, or with the subjects dominating them. As practice shows there are themes exclusive of particular genres, just as the same techniques are used by the novelists, the authors of the short stories or the *Novella* writers. Instead, Robert Scholes argues in the article "Towards a Poetics of Fiction. (4) An Approach Through Genre" (*Novel*, vol. II, 1969:101-111) the difference lies in the purpose for which certain techniques have been used. In other words, there do exist certain techniques which statistically occur more frequently in the *novellas* than elsewhere (hence they are repeated in all the normative definitions) but this is not an imposition on the author. Their recurrence is conditioned by the novellas' *common aesthetic goal*, or *narrative purpose* which is best achieved through those very techniques. From that moment Leibowitz's procedure is quite straightforward — first the *novella's* effect is analysed, and then the techniques which serve it best are isolated. Textual analyses of modern texts support and illustrate the initial premises.

What is then the ultimate "aesthetic goal" of the modern *novella* which governs its composition? Again we come back to the problem of *intensity* and *extensity*. Leibowitz defines it as "the double effect of intensity and expansion" (1974:16). Intensity results out of the concentration on a closely associated cluster of themes, on the same material, while in the novel the central focus shifts. All the motifs ultimately refer to the same subject but since the implications of each motif are suggested and not explicitly developed, the "cope of the narrative expands. „This outward expansion from a limited focus is the effect of the typical plot construction of the novella" (1974:16). Two major techninques, aparat from minor devices such as manipulation with chronology etc., are isolated — the *theme-complex* and the *repetitive structure* — both operating to compress the material while at the same time expand its

implications. The *theme-complex* refers to the already described treatment of the subject. The *repetitive structure* enables the author to rework or redevelop themes and situations he has already developed. Repetition occurs in multiple narrative levels, in recurrent images and symbols, in parallel moral attitudes (1974:39). The function of repetition is intensification and not progression. Contrariwise, the chief narrative purpose of the novel would be the progress of action — the motifs are organised into a continuous plot. In the short story a specific point is made without expanding its implications. This is a matter for debate, however, as Arlen J. Hansen remarks: "These techniques and this end may belong to the novella, but surely not exclusively. One can find the same qualities and effect in almost any artistic short story or, for that matter, in a highly focused novel like *Mrs Dalloway*" ("Blest Novellas", *Novel*, vol. 10, 1976:95).

One of the examples chosen to illustrate the theory is Henry James's "The Bench of Desolation" (written 1909-1910). It is a *novella* of about 18000 words and a relatively simple plot. Herbert Dodd, the protagonist, was engaged to Kate Cook, but he broke the engagement after meeting Nan who seemed much more refined. His judgement proved altogether wrong during their life together. Staying in Cornwall, years later, he meets Kate Cook who seems now a woman of character and a real lady. The meeting inspires memories which constitute the first part of the story — Herbert Dodd re-lives in his mind all his past, repeats his own judgements. The story, up to the moment of confrontation with Kate, is internalized, re-acted in Dodd's consciounsess and thus limited to his view only. Confrontation with Kate is a revelation for Dodd. From that moment the technique changes — it is more dramatic — the same story is told over again, but from a different, more objective angle. Kate is allowed to explain her own behaviour and Herbert must re-evaluate his previous ideas.

This is the essence of *the novella's repetitive structure* which "permits a pattern of exposition, complication like that of the story (it refers to Dodd's story), followed by a re-examination, in different terms, of the same situation" (1974:79). The novella though, is not made merely out of two stories in a sequence — the two are combined into a higher compositional structure increasing the overall intensity. The first story in Dodd's consciousness is brought up to the point of resolution in part III of the work, which at the same time functions as a revelation for him (the turning point in the overall narrative), and then the whole story serves as an exposition to the re--examination, now in dramatic terms thus lessening the reader's and the hero's ironic discrepancy.

The *theme-complex* in the „Bench of Desolation" is realized by making all the motifs of the story (Dodd — Kate breaking up; Dodd — Nan marriage; Kate — Nan contrast; Dodd — Kate reunion) converge towards the same subject of misconceived vulgarity and refinement. Though there is a relative lack of progression in the story, the theme has extensive implications:

> Despite the constant focus on the same subject, which is in itself of small compass, James is able to develop the idea of refinement and illuminate the nature of productive suffering by suggestion and contrast with wasteful suffering, or desolation. This is not just the story of misunderstanding corrected, but the full development of all the themes closely connected with it, representations of all the important aspects of the idea, as well as quick sketches of its secondary aspects. (1974:57)

James, as an author in general, is a very fortunate choice for the exemplification of the theory, since his manipulations with the point of view inevitably result in repetitions and "hair splitting" analyses of the themes.

IV. AN ATTEMPT AT CLASSIFICATION OF THE FORMS OF THE *NOVELLA*

The formal functions which the novella-length narratives can serve best, their classification and technical description are analysed in Mary Doyle Springer's book *Forms of the Modern Novella*. Springer refers to Sheldon Sacks's theory of the basic informing principles of narrative: *apologue, action* and *satire*.

The distinction of formal functions or of general principles common to the unique literary creations, argues Sacks in "Golden Birds and Dying Generations" ([in:] *Comparative Literature Studies*, vol. 6, 1969:274-291) provides a „frame of reference", hypothetical concepts which can be employed in comparative investigation. As an *apologue* he describes the narratives where:

> [...] characters are represented in complex relationships in a narrative manner and choice of style designed to alter our attitudes toward or opinions of the world we live in. The attitudes themselves are formulable critically as statements about the external world, though the aesthetic respone required fully to appreciate the apologue need not go beyond an altered „feeling" — a sentiment — about the external world. To put this less accurately but far more simply: in an apologue all elements of the work are synthesized as a fictional example that causes us to feel, to experience as true, some formulable statement ot statements about the universe". (1969:276-277)

Springer distinguishes two forms of the *novella* based on the *apologue principle* — the *apologue* and the *example apologue* providing a compendium of technical devices which are used to shape the narrative in those two cases.

The *apologue* contains a certain message which is concealed behind the characters and the plot, sparing the reader any outward preaching, though the authorial commentary is more likely to be heard here than in the other forms. Characteristic of *apologues* is the maintenance of a certain distance from the character by not naming him or by using some generic epithet (eg. "our islander" in D.H. Lawrence's "The Man Who Loved Islands"); by making them seem less than human or animal-like (Jill, Henry in Lawrence's "The Fox"); reducing the characters to one or two dimensions — "species characters". The *apologue's* universality is achieved through a special treatment of time — the general statement is in fact timeless or, better, "time free". The form asserts its universality also by exploiting myth and ritual (Joseph Conrad "Heart of Darkness"). There is a relative plotlessness — the plot being substituted by a chronological sequence of events. Repetition of words and images additionally emphasises the message (Springer, 1975:39-51).

The *example apologue* reflects the tendency towards increased realism in literature, but its purpose is the same as previously — to express a general statement by depicting realistically a selected example. Many of the technical devices of the "pure" *apologue* will occur here as well. An *example* telling a unique story should be understood: „This is always like this..." and an example of how exactly it always is follows (1975:55-56) as in Stephen Crane's "Maggie, a Girl of the Streets".

Why are *apologues* more amenable to brevity (hence the novella-length)? A somewhat vague justification is given: "We (at least we moderns) cannot sustain for too long a controlling voice telling us what to think" (1975:52). Today's reader cannot accept the didactic dominate the mimetic for too long.

Actions — the next general informing principle — concentrate on the relations between the characters that are tightly plotted in order to be resolved into either a tragic, serious, or comic effect. The difference between the *apologue* and *action* is that the implicit or formulated message of the former refers to the world external to the literary creation while *actions* are:

> [...] works whose shared informing principle was the internal "power", whose shared artistic end was the creation of unique experience for the sake of the psychological effects implicit in the created literary object [...]. In the represented action, the most intellectual belief, the most extended social criticism, the most penetrating ethical comment, become integral parts of a whole work only as they move us to the appropriate response to the created characters, which finally, makes possible the appropriate experience. (Sacks, 1969:277)

Actions resolved tragically are distinguished as the *degenerative tragedy form of the novella* since the tragic effect in the *novella* is more likely to be pathetic, similar to that produced by the "degeneration plot" (Norman Friedman). In the *degenerative action* "the protagonist encounters a change, sometimes drastic, sometimes not — it could be a new situation, a loss, a temptation or test of his own strength of character — and succumbs gradually to some kind of unhappy ending" (Springer, 1975:102). Henry James's famous *Daisy Miller* is an example.

In the *tragic actions* the character dominates over the plot. A greater balance between the two is kept in *serious actions*. In case of the *novella* those actions centre on a single character and they are the most typical novella form. Within the whole scope of fiction three types of *serious plots* are available:

1. gradual revelation to the reader, by means of the represented events, of the protagonist's character[3],
2. plot of learning — gradual change towards increased knowlege for the character himself,
3. the improvement plot — the change in the character's knowledge is predictive of improvement in his behaviour (1975:129-132).

Novella length allows best for the *serious plots of character revelation* (Melville's "Bartleby the Scrivener") and the *serious plots of learning* (D.H. Lawrence's "The Virgin and the Gypsy"). The *improvement plot* is preferable for the novel since in the *novella*, maturity and improvement are not conclusively demonstrated but merely suggested as in Conrad's "The Secret Sharer".

Satire appears in its usual meaning whereby all parts of the fiction cohere in the purpose of ridiculing objects and phemomena in the world outside the story. Though not limited to any genre or length it has some formal features which are particularly appreciated in the *novella* — the loose, episodic plot held together by a single character eg. the satiric novellas of Kurt Vonnegut *Slaughterhouse Five, Cat's Cradle*; and a

[3] Springer classifies these plots after Norman Friedman, except for the plot No 1 which she claims to have invented herself (Springer, 1975:129-132).

tighter plot, much closer to that of the actions, as in Henry James's "The Death of the Lion"[4]. The satires of a novella length (those "relatively" plotted in particular) are, Springer believes, more vivid, partly for the same reasons as in the case of the *apologues*, i.e. they are brief enough not to bore the reader out.

V. THE *NOVELLA* AS METAPHOR AND METAFICTION — EVOLUTION, COMPOSITION, GENERIC CONVENTIONS

There is a short article by Howard Nemerov "Composition and Fate in the Short Novel" (*Graduate Journal*, vol. 5. 1963:375-391) which anticipates the most recent approaches to the *novella*. Nemerov's observations are repeated to some extent by Springer in reference to the *apologue form* and Leibowitz when she describes the effect of extensity through intensity.

> The most striking elment shared by almost all the great pieces in this genre is their outright concentration upon traditional problems of philosophy, the boldness of their venture into generality, the evidence they give of direct and profound moral concern. (Nemerov, 1963:381)

This feature of the *novella* (short novel) results in the composition of the works where is the combination of action and the awareness that the *novella* is a *parable*. The problem becomes central in the composition which is dramatized as the conflicts of appearance and reality, freedom and necessity, madness and sanity — broadly speaking the problem of identity (1963:382). Examples of such conflicts are to be found in "The Secret Sharer", "Heart of Darkness", "Death in Venice". Two very important features of the genre result from it:

1. the author's greater involvement in what he is doing, in his own art and the act of creation itself becomes the theme. So to speak, the artist, in the *novella*, is more susceptible to lay bare the story's own fictionality (1963:385),

2. the balance between the external and the internal relevance of the story. External relevance means the temporal succession of events, while the internal relevance is expressed through association, metaphor, symbol, and always comes from the central conception (1963:388).

Point 1 refers to the metafictional qualities of the *novella* and point 2 to its metaphoric and symbolic character. The external-internal balance necessitates a very cautious treatment of detail in the short novel, details have a twofold function in this genre — they should be selected by probable observation (related to the events), and be relevant for the inner problem which the story illustrates. The choice of detail (probably it can be extended into the selection of narrative material), then is very fateful and multiply-determined. This inner determination produces in the short novels "not single detalis only but chains and clusters of iterative imagery also, such as we usually identify with the poetry of Shakespeare; and sometimes, as in *Un Coeur*

[4] Clements and Gibaldi in *The Anatomy of the Novella* remark: "its economy of form rendered the genre (the Renaissance novella) perfectly suited for brief glimpses of and pungent comments on contemporary social matters" (1977:92). Naturally, the novella was already then a very powerful vehicle of satire and this feature remained with it until today.

Simple, it is the elegant patterning and constatation of such groups of images which alone, implicitly, supply the meaning or meanings [...]" (1963:390).

The *novella's* metafictionality and metaphoric style are picked up by Charles E. May in his essay "The Novella" ([in:] *Critical Survey of Long Fiction*, 1983:3213-3339) which seems to be the most cumulative discussion of the *novella* tradition from the Boccaccian tales up to the present times, largely on the basis of the Russian Formalism theory. He discusses generic conventions within the genre, and finally, he offers some fo the most intricate analyses of the texts.

The distinction between long and short narratives should be based not on the physical size but on the two fundamentally different narrative styles:

1. the metonymic (Jakobson, Lodge) or „Homeric" (Auerbach) style characteristic today of long narratives,

2. the metaphoric (Jakobson, Lodge) or "Hebraic" (Auerbach) style typical of short narratives.

The "profane" metonymic style in which reality is defined in terms of what is contextually foregrounded and externalized, based on the assumption that reality is that which is external is typical of Realism. The metaphoric "sacred" style based on the principle of substitution or similarity, assuming that true reality is accessible only indirectly, underlies Romanticism and symbolism.

To this stylistic distinction May applies B.M. Ejchenbaum's theory that stages in the evolution of a genre can be observed when a once serious or "high" genre undergoes "degeneration", resulting in a parodic or comic form.

> In such a model, the two basic forms of fiction (short symbolic and long realistic) depend on whether the metaphoric or the metonymic devices are dominant, The shift of the dominant metaphoric pole to the background while the metonymic is foregrounded would account for a shift in generic narrative types. Basically, the process of narrative is either one of the secularizing of the spiritual or the spiritualizing of the profane. (May, 1983:3331)

The novelty and popularity of Boccaccio's tales were due to the realistic, "profane" style as a reaction against the "sacred" old forms of *romance* and *allegory*. A further displacement towards the profane and realistic takes place in the works of Cervantes. In fact Cervantes played with both: the old *romance* and the new *novella* forms in *Don Quixote*, conscious of the process of the secularization of the *romance*. Cervantes's contribution, to posterity and to the new direction of the *novella*, was his discovery that the character's thought and psychology can be as interesting as the plot itself[5].

The history from Cervantes to Goethe is primarily (but not exclusively)[6] the realistic metonymic from wchich gradually expands into the novel. Romanticism reverts towards the former romance, the sacred and the metaphoric, combining it with the "realistic" mode. Within those two poles the three basic forms of narrative become

[5] The metaphoric and realistic alternation of style is the main message of the boo *The Real and the Ideal of the Novella of Italy, France and England. Four Centuries of Change in the Boccaccian Tale* by Yvonne Rodax (1968). She brings her study up to Cervantes and her approach is merely descriptive.

[6] One of the examples of reverting towards the *romance* is the *romantico-rhetorical romance*, the standard of the 17 th century polite fiction (Canby, 1909:139).

established — *the novel*, the *novella*, the *short story*. It was not a mistake when May spoke of the two basic forms at the beginning, since he describes the *novella* as a mixed genre, leaning today more towards the metaphoric, the romance and the short story than to the novel, although it shares elements of the novel's metonymic method (May, 1983:3335).

The existing mass of *novellas* is a material evidence of the process of evolution, at the same time the very process is recorded in the *novellas*. Cervantes has been already mentioned. May puts it very strongly:

> The novella is often an aesthetic tour de force, that is, a work in which the forming conventions are as important as, if not more important than, the content of the work itself. (1983:3234)

Goethe's *Novelle* is taken as a landmark — from that moment on the *novella* is more symbolic, its primary concern is the duality of "reality" and "artifice", as a consequence of which it concentrates on its own narrative structure, becoming the most self-conscious of all the genres.

Metaphor and the narrative art are the key concepts in May's classification of the generic conventions of the *novella* which derive from various preexisting types. The Gothic and parable conventions come from the old romance and parable forms. The narrative voice convention, where the point of view and the narrative voice have a particular importance, derives perhaps from the old framework structure and the existence of the story-teller. The stories of the Doppelgänger (the double) are essentially parabolic. The anatomy convention can be traced back to the contes philosophiques of the 18 th century. Conventions of tragedy are owed to classical drama. Fairy-tale and dream come from the 19 th century Märchen. Their counterpart is the negative adventure convention which can be best described as the extraordinary presentation of the ordinary and common (eg. Henry James's "The Beast in the Jungle"). A class of their own constitute the contemporary novellas absorbed essentially with their own fictionality (May, 1983:3255-3256).

An overview of titles and textual analyses leads to the conclusion that the conventions are consciously used as a subject in themselves. The use of convention helps to combine the two opposite tendencies — the realistic and the metaphoric. The romance trappings of "The Castle of Otranto" or "The Turn of the Screw" substitute the "as if" genuine external world, becoming the story's own reality. The happenings at Bly belong to the world of romance in which the governess's imagination persists and for her this is the no less true world.

In the narrative voice convention, so crucial for James and Conrad, the background persona of the narrator, the story of the story-telling itself, come forward. Marlow's report on Kurtz in the "Heart of Darkness" becomes the tale about the difficulty of telling a tale.

"The double" convention, so frequent in the *novella*, exemplifies best the reconciliation of the metaphoric and the realistic. This is what Nemerov called the "issue of identity", perceiving one's double is an internal problem of an individual, the knowledge of one's self is only in the mind. But it can be presented realistically by providing for the protagonist his physical counterpart (*Dr Jekyll and Mr Hyde*, The Secret Sharer).

Conventions are not exclusive — a single *novella* may embody several of them. D.H. Lawrence's "The Fox", for example, May analyses as a dream, but obviously the March — Benford team, in the light of his own theory, fit the convention of "the double" as well, both heroines being mutually complementary.

CONCLUSION

A whole range of current theories has been presented, giving, hopefully, a cross-section of modern *novella* criticism. The aim was to show at least how this type of narrative is talked about today, and what requirements it is frequently expected to meet. Obviously, the *novella* has entered critical idiom for good.

All the theories have their individual merits which might prove most helpful in textual analysis. However, the superficially varied statements can, in many cases, be conveniently generalized.

1. All critics distinguish the *novella* as a separate genre between the *novel* and the *short story*. Its theme, style and structure are to a great degree determined by the length.

2. The "double effect of intensity and expansion", Springer's *apologues*, Nemerov's *parables*, May's *parable* and *anatomy* conventions all reflect a particular preference for general themes with broad implications.

3. The central „theme of identity", as distinguished by Nemerov, coincides with Springer's *plots of learning* and May's „the double" convention. These are, of course, the specific ways of conveying the novella's parabolic nature.

4. The theme and the condensation of the *novella* result in a specific discourse drawing heavily on the metaphor and symbol, hence relationship with poetry.

5. Both technique and structure of the work contribute to its overall meaning (repetitive structure, patterns of imagery, selection of details, metafictional elements etc.).

6. Related to point 5, but particularly emphasised by all, is the effective treatment of the point of view. It sums up what Leibowitz defines as parallel narrative levels, Springer as the plot of revelation of the protagonist's character to the reader, and May as the narrative voice.

7. Without exception (though perhaps not all that obviously) everyone, at some stage or other, observes the *novella's* either structural or thematic similarity to drama (tragedy in particular). In Leibowitz's analysis it would be the very intensive concentration on a limited subject (characteristic of drama where the situation is explored in its depth) and the very structure. In Springer's classification a place of their own have the tragic actions and the tragic convention of May's is supposed to be based on classical drama. Nemerov, who writes about the very composition and fate in the short novel, concludes: "I have tried to describe the short novel, [...] not as a compromise between novel and short story, but as something like the ideal and primary form, suggestively allied in simplicity and even in length with the tragedies of antiquity" (1963:391).

REFERENCES

Canby H.S. (1909) *The Short Story in English*, New York: Henry Holt.

Clements R.J.; Gibaldi J. (1977) *Anatomy of the Novella. The European Tale Collection from Boccaccio and Chaucer to Cervances*, New York: New York University Press.

Felheim M. (1969) "Recent Anthologies of the Novella". *Genre* 2:21-27, ed. D.E. Billiar, Chicago: University of Illinois.

Gillespie, G.E.P. (1967) „Novella, Nouvelle, Novelle, Short Novel? — A Review of Terms". *Neophilologus* 51:117-127; 225-230, ed. A.L. Vos, Wolters — Noordhoff Groningen.

Hansen A.J. (1976) "Blest Novellas", *Novel: A Forum on Fiction* 10:95-96, ed. E. Bloom, Providence, Rhode Island: Brown University.

Jessup B. (1951) "Aesthetic Size". *Journal of Aesthetics and Art Criticism* 9:31-39, New York: The American Society for Aesthetics.

Leibowitz J. (1974) *Narrative Purpose in the Novella*, The Hague, Paris: Mouton.

May C.E. (1983) "The Novella". *Critical Survey of Long Fiction.* English Language Series 8:3213-3339, ed. F.N. Magill, Englewood Cliffs, N.J.: Salem Press.

Morgan B.Q. (1946) "The Novelette as a Literary Form". *Symposium* 1:34-39, ed. A.J. George, New York: Syracuse University Press.

Nemerov H. (1963) "Composition and Fate in the Short Novel". *Graduate Journal* 5:375-391, ed. A.N. Slate, Austin, Texas: The University of Texas.

Rodax Y. (1968) "The Real and the Ideal in the Novella of Italy, France and England. Four Centuries of Change in the Boccaccian Tale". *Studies in Comparative Literature* 44, Chapel Hill: The University of North Carolina Press.

Sacks S. (1969) "Golden Birds and Dying Generations". *Comparative Literature Studies* 6:274-291, ed. A.O. Aldrige, Urbana: The University of Illinois Press.

Scholes R. (1969) "Towards a Poetics of Fiction. (4) An Approach Through Genre". *Novel: A Forum on Fiction* 2:101-111, ed. E. Bloom, Providence, Rhode Island: Brown University.

Scholes R. (1981) *Elements of Fiction. An Anthology*, New York, Oxford: Oxford University Press.

Springer M.D. (1975) *Forms of the Modern Novella*, Chicago and London: The University of Chicago Press.

Steinhauer H. (1970) "Towards a Definition of the Novella". *Seminar. A Journal of Germanic Studies* 6:154-174, ed. R.H. Farquharson, Toronto: University of Toronto Press.

Wasserstorm W. (1965) *The Modern Short Novel*, New York: Holt, Rinehart and Winston.

PUBLIKACJE UNIWERSYTETU WROCŁAWSKIEGO
SERIA „ANGLICA WRATISLAVIENSIA"

Henryk Kałuża, *Tense Forms of the Indicative Mood in Contemporary English.* Anglica Wratislaviens (A.U.Wr. nr 146), 1971

Anglica Wratislaviensia II (A.U.Wr. nr 166), 1972

Jan Cygan, *Interrogation in English.* Anglica Wratislaviensia III (A.U.Wr. nr 190), 1973

Anglica Wratislaviensia IV (A.U.Wr. nr 233), 1974

Anglica Wratislaviensia V (A.U.Wr. nr 282), 1975

Anglica Wratislaviensia VI (A.U.Wr. nr 360), 1977

Anglica Wratislaviensia VII (A.U.Wr. nr 454), 1979

Anglica Wratislaviensia VIII (A.U.Wr. nr 531), 1981

Michał Post, *Comparatives of Identity in English. A Semantic Study.* Anglica Wratislaviensia (A.U.Wr. nr 560), 1981

Anglica Wratislaviensia X (A.U.Wr. nr 629), 1985

Ewa Byczkowska-Page, *The Structure of Time — Space in Harold Pinter's Drama: 1957-19* Anglica Wratislaviensia XI (A.U.Wr. nr 636), 1983

Danuta Piestrzyńska, *The Decline of Some Victorian Attitudes as Reflected in the Poetry of A.C. Sw burne and J. Thompson (B. V.): 1855-1875.* Anglica Wratislaviensia XII (A.U.Wr. nr 703), 1984

Anglica Wratislaviensia XIII (A.U.Wr. nr 704), 1984

Anglica Wratislaviensia XIV (A.U.Wr. nr 870), 1988

Michał Post, *Denominal Adjectivalization in Polish and English.* Anglica Wratislaviensia XV (A.U.W nr 874), 1986

Anglica Wratislaviensia XVI (A.U.Wr. nr 994), w druku

Anglica Wratislaviensia XVII (A.U.Wr. nr 1061), w druku