ESTUDOS GERMÂNICOS

ISSN 0101 – 837X

REVISTA DO DEPARTAMENTO DE LETRAS GERMÂNICAS
DA FACULDADE DE LETRAS DA UFMG

R.Estudos Germânicos	Belo Horizonte	v. 7	n. 1	p. 13–230	dez.1986

UNIVERSIDADE FEDERAL DE MINAS GERAIS

ESTUDOS GERMÂNICOS

Faculdade de Letras

Departamento de Letras Germânicas

Ano VII - Dezembro 1986

Belo Horizonte - Minas Gerais

R.Estud.Ger.	Belo Horizonte	v. 7	n. 1	p.13-230	dez.1986

ESTUDOS GERMÂNICOS

Revista do Departamento de Letras Germânicas

Periodicidade anual

ISSN 0101 - 837X

Endereço para correspondência:

Departamento de Letras Germânicas

Faculdade de Letras da UFMG

Av. Antônio Carlos, 6627 - Sala 444

Cidade Universitária - Pampulha

31.270 - Belo Horizonte - Minas Gerais - Brasil

Datilografia: Liliana Vieira

Impressão: Imprensa Universitária da UFMG

SUMÁRIO

APRESENTAÇÃO

Neste número agrupamos os artigos por linhas de pesquisa, tentando,assim, agilizar o acesso às várias áreas de interesse.

Os trabalhos sobre teatro examinam as relações humanas em um mundo cuja ordem foi rompida. Por outro lado, os articulistas que abordaram a prosa demonstraram como a experiência religiosa pode se transformar em elemento de composição da estrutura e dos personagens.

Um outro artigo trata do conceito de poeta em Platão, mostrando que o filósofo tinha a poesia em alta conta. E como para exemplificar o valor da poesia, publicamos a tradução de alguns poemas de Emily Dickinson, em uma recriação cuidadosa de sua linguagem.

Na área de língua trazemos uma reflexão sobre o ensino de línguas estrangeiras e a cultura nativa. E ainda, uma comparação minuciosa entre fonemas do português e do inglês.

Este número foi publicado graças ao empenho do Departamento de Letras Germânicas e da inestimável colaboração de sua Chefe, Júnia C.M. Alves. A ela e a Liliana Vieira, exímia e paciente datilógrafa, nossos agradecimentos.

O Editor.

JÚNIA DE CASTRO MAGALHÃES ALVES*

LILLIAN HELLMAN'S POLITICAL PLAYS: WATCH ON THE RHINE AND THE SEARCHING WIND**

(AS PEÇAS POLÍTICAS DE LILLIAN HELLMAN: WATCH ON THE RHINE E THE SEARCHING WIND)

(DIE POLITISCHEN THEATERSTRÜCKE VON LILLIAN HELLMAN: WATCH ON THE RHINE UND THE SEARCHING WIND)

SUMMARY

Watch on the Rhine (1941) and *The searching wind* (1943) were both molded from Lillian Hellman's radical opposition to the totalitarism of Mussolini and Hitler.Neither of these two politically committed plays supplies a convincing guidance to the bewildered war years. Yet they both demonstrate the protest of the dramatist (and the audience who applauded them) against Fascism and Nazism.

RESUMO

Watch on the Rhine (1941) e *The searching wind* (1943) foram fruto da oposição radical da teatróloga Lillian Hellman ao totalitarismo de Mussolini e Hitler. Essas peças, de cunho claramente político, não veiculam soluções, mas sim o protesto da autora (e da platéia que a aplaude) contra o Fascismo e o Nazismo.

---

* Professor Adjunto de Língua Inglesa e Literatura Americana do Departamento de Letras Germânicas da Faculdade de Letras da UFMG.

** Parte da Tese de Mestrado, orientada pelo Prof. Dr. James Dean para obtenção do título de Mestre. UFMG.

In the plays *Watch on the Rhine* and *The searching wind* Lillian Hellman deals once more with the struggle between good and evil. Totalitarism is evil, anti-totalitarism is good. In *Watch on the Rhine* the bravery of the underground movement is typified by Kurt Müller and his prodigious family. In *The searching wind* Fascism stands against young American idealism represented by Samuel Hazen.

These two dramas treat Miss Hellman's thesis that the inactive ignorant may blunder more than the actual villains. Yet they also present characters who, like Whalen and Wilkie, understand facts and are active parts of their environment. These characters are able to face truth, even if it leads them to hardship and death. The other characters, in contrast, are unaware of facts, living comfortably in ignorance and "peace." The life of diplomats (war makers) is justaposed with that of soldiers (war fighters). The former are seen as utopians who blunder into evil; the latter as active people, either villains or heroes, but always better than the first. It is the world of doers versus that of the dreamers, the world of politicians versus that of the political reformers. The politicians and dreamers insulate themselves from life around them, and find protection in their position and selfishness. W. David Sievers (1955) says: *"With keen awareness of the interaction of psychological and political factors, the author shows our isolationist foreign policy during the thirties as an inevitable expression of the personal escapism of the man who made the policy."* The same point is made by one of the actors in the original cast of *The searching wind*. Earl E. Fleischman (1945) writes: *"To Miss Hellman there is a fundamental bond between the*

moral verities which hold between individuals in their personal lives and those which govern the relations between nations." In both plays some characters come to understand their world. The result is generally drastic change. The final violence typical of Miss Hellman's plays is clear in *Watch on the Rhine* (the murder of a traitor on stage) and implied in *The searching wind* (the cutting off of a young soldier's imjured leg. This violence is decisive. It shakes a few of the passive individuals *"out of the magnolias."*[1] But only a few. Most refuse to consider more than their immediate spheres,ignore their influence, and comfortably believe that it is impossible for one man to change the course of events – to modify history.

Watch on the Rhine is set in an elegant district outside Washington D.C., in the house of the aristocrat and individualist Fanny Farrelly. Her daughter Sara, married to a member of the German underground, is back home with her husband, Kurt Müller, and their three children, Joshua, Bodo and Babette. Count Teck de Brancovis, a Roumanian refugee, and Marthe, his wife, are also Fanny's guests. When Teck discovers Kurt's plan to return to Europe with American funds to free some of his fellow comrades, Teck blackmails him, asking for $ 10,000 in order to keep quiet. Kurt has no way out but to murder the count and so involve his wife's family (now politically enlightened) in the war. In a subplot Miss Hellman tells about a love affair between Sara's brother, David, and the count's wife.

The searching wind, like *Watch on the Rhine*, interweaves two stories. One concerns the political conflicts of the Second World War, and the other a love triangle. The action begins with a dinner party at the Hazen's in Washington D.C.. By that time

the United States had been thoroughly involved in the war discussions. Emily and Alexander Hazen, their son Samuel, his grandfather Moses, and Catherine Bowman (an old family friend) are the members of this reunion, which, in the development of the action, becomes less of a social event than an examination of conscience or a group analysis. This is the only play where Miss Hellman uses the flashback technique.The action jumps back and forth, from Washington 1944 to Rome 1922 (when Mussolini took over), then quickly back to the Washington living room again, only to return to Europe, to a Nazi attack on a Jewish section of Berlin in 1923. The next scene is set in Paris, 1938, on the eve of the Munich Pact. The denouement returns the audience back into the Hazen home in 1944. The plot parallels Alexander's political and family duties. He fails on both counts because of his concessions as a statesman and his weaknesses as a man. In these last plays Miss Hellman again uses the technique of relating the life of her characters with their moral obligations. Kurt is politically active; he is also a good husband and father. Alexander neglects both his country and his wife and son. The whole thematic philosophy of *Watch on the Rhine* and *The searching wind* goes back to General Griggs' old idea of action and lack of action, of self-indulgent individualism as opposed to altruistic cooperation for the purpose of accomplishing individual and social justice. Alexander, like General Griggs, Grossman, Mrs. Mortar, Cora and Carrie, belongs to Miss Hellman's cast of passive watchers. He is afraid of taking a firm stand not only in his private but also public life. Kurt, like Sophie, is a doer. He murders and she beakmails, but their crimes are minor crimes since they lead to altruistic

ends. Kurt wishes to free his comrades, and Sophie to aid her mother and to repay their debts.

In the Political Plays Miss Hellman deliberately chooses an American diplomat and a European warrior for the main masculine roles. She makes the first wavering and passive, and the latter active and resolute. The reasons for that are not new in literature. They are directly related to the influence of environment and setting upon human behavior, as Mark Twain and Henry James show. In *Watch on the Rhine* Miss Hellman brings Europe – in the form of a titled couple of refugees and of a German anti-Nazi family – into a typical American diplomat's home in the suburbs of Washington D.C.. In *The searching wind* she inverts her formula and takes the family of an American diplomat into the heart of the European conflict. The ideas of these dramas depend to a remarkable extent on action, though characterization and dialogue also play a part. The action originates from the characters themselves and from their relations to the world around them. Kurt and his family are the fruit of a certain historical and political moment and so are Alexander, Emily, Cassie, Moses and Sam. The main characteristic of their moment is a clash of the two ideologies. A second characteristic deals with human behavior, with a horizontal contrast (that is, a contrast between people of a same generation) between European maturity and American naïveté, European endurance and American unsteadiness. When, for instance, Teck mentions that Kurt's imprisioned friends have not informed against him, Kurt remarks: *"I was sure they would not. I know all three most well. They will take what punishment will be given them "* (p. 254). To which Teck retorts: *"There is a deep sickness in the German*

character, Herr Müller. A pain love, a death-love — " (p. 254). Of course this is not the real reason for Kurt's behavior and it is Teck himself who later explains: *"We are Europeans, born to trouble and understanding it "* (p. 256). Kurt is afraid, but acts. He says to Teck: *"My hands were broken: they are bad when I have fear," "I understand I am a man who has so many fears "* (p. 246). Alexander, in turn, has no personal reason to be afraid, but vacillates until there is no longer time for a decisive action. He comments to James Sears his secretary: *"Washington must think I'm dead. My report should have been sent five days ago —," "I don't want to hear what Halsey thinks. (He lies down on the couch). What's the matter with me, Jim? Am I just tired? I can't put the pieces together, or maybe I don't want to. I don't know "* (p. 307). Miss Hellman skillfully contrasts Alexander and Count Max von Stammer, a German representative of the ways of war in the following "casual" dialogue:

> *Von Stammer (giggles). All liberals retired with the Versailles Treaty. (Leans down, strokes Alex's briefcase) I like leather. I have never had for myself a briefcase. Next year I buy one. (Pats it) Expensive?*
> *Alex (smiles). I don't remember.*
> *Von Stammer. That is interesting: not to remember how much something costs.* (p. 309)

This same cultural opposition found among the male characters also exists in the female cast. Although Sara is American born, Europe and the war have molded her into a compassionate individual, very different from Emily. There is a striking contrast between their attitudes towards politics and

the war. Emily is a mere spectator. As Mussolini takes over she plays the piano, completely indifferent to her surroundings, and when Cassie tells her to stop it because *"It doesn't go well with guns "* (p. 293), she simply replies, *"Nothing goes well with guns "* (p. 293), and quickly returns to her own private world. Later Emily discusses the war as a bit of social gossip. She is only interested in her own welfare:

> *Emily. ... Last night at dinner Toni said the Czechs were acting like fools. He said if Hitler got what he wanted now that would shut him up for good. And Baudouin said if there is war it means Russia in Europe and –*
> *Alex (sharply). That's what I meant. That kind of people and that kind of talk. Toni has been doing business with the Nazis for years and Baudouin's bank is tied up with the Japs.*
> *Emily. I have a lot of investiments in his bank.* (p. 315)

Sara, in turn, is socially and politically oriented and as such is Emily's antithesis. She says to Teck as they carry on a conversation about Germany and National Socialism:

> *Sara (pleasantly). No, sir, you haven't offended me. I just don't like polite political conversations.*
> *Teck. All of us, in Europe, had too many of them.*
> *Sara. Yes. Too much talk. By this time all of us know where we are and what we have to do. It is an indulgence to sit in a room and discuss your beliefs as if they were the afternoon's golf game.* (p. 230-1)

Another striking cultural difference between the two women has to do with their physical appearance and clothes. Sara is forty-one, but she looks older. The hard times have left many marks on her. She wears unstylish clothes: *"her dress is too long, her shoes were bought a long time ago and have no relation to the dress "*

(p. 213). Emily is about forty, dresses very well and is noticed by social columnists: *"It was, if I say so myself, a brilliant gathering. The last to arrive was the handsome Mrs. Alexander Hasen "* (p. 323). Her modish behavior and her attitude towards clothes, money and society reminds the audience of Regina's self-centered conduct.

In all Miss Hellman's plays Sara is the only thoroughly good woman, Kurt is the only thoroughly heroic man, and their marriage is the only successful one. It contrasts with that of Alexander and Emily whose relationship reveals self-preoccupation and a consequent decrease of social responsibility. This state of affairs prevails in Miss Hellman's plays and is found, though slightly changed, in all the other alliances: Regina/Horace, Birdie/Oscar, Rose/Griggs, Sophie/Frederick, Nina/Ned, Albertine/Henry, Lily/Julian, Julie/Andrew, Karen/Joseph, and Marthe/Teck.

Another striking behavioral contrast is vertical. It deals with people of different generations and shows the opposition between the adult grandchildren (Joshua, Bodo and Babette) and the childlike grandmother (Fanny Farrelly), between the active grandson (Sam) and the passive and complacent grandfather (Moses Taney). This contrast illustrates Miss Hellman's thesis of environmental influence upon conduct. Fanny's egotism results from her easy life in a luxurious house surrounded by her servants and isolated from the world's political disputes. She behaves like a spoiled child born in elegance and wealth, unaware of hardships. As Joshua notes, *"Grandma has not seen much of the world "* (p. 232). David, her son, also knows it and less kindly says to her as she rings him down for an

early breakfast, *"Mama, I think we'll fix up the old chicken house for you as a playroom. We'll hang the room with bells and you can go into your second childhood in proper privacy "* (p. 208). Fanny undergoes a gradual maturing throughout the play. This maturing is not a natural consequence of the passing of time, but a more direct influence exerted on her by Teck, Kurt, Marthe and Sara, and by the adultlike reaction of her grandchildren. Fanny notices their attitude immediately after having exchanged a few words with them and remarks, *"Are these CHILDREN?"* (p. 218). Kurt, the father, regrets it: *"I wish I could say love your mother, do not eat too many sweets, clean your teeth – (Draws Bodo to him) I cannot say these things. You are not children. I took it all away from you "* (p.262). He notices the difference between Fanny and David and the boys: *"Fanny and David are Americans and they do not understand our world – as yet "* (p. 254). Joshua, in his usual cutting style and much to the point, is proud of it: *"Bodo talks so fancy, we forget sometimes he is a baby "* (p. 264), and then he says to Kurt, *"You are talking to us as if we were children "* (p. 262).

The old generation, in both plays, is the antithesis of the young one. Moses' cowardice is a variation of Fanny's egotism. He gradually explains it to Sam and to the audience:

> *Sam (points to the paper). Grandpa, why did you ever sell the paper? Everybody says it used to be so good, and now it's nothing when it's not downright bad.*
> *Moses. I didn't sell it. I never could have sold it. It was that way in my father's will. I leased it to them.*
> *Sam (after a second). How could you let them make it into something like this? I'd always thought you*

sold it, needed the money or something —
Moses. I don't read it often. I advise you not to.
Sam (frowns). Don't you care? How could you have given it up?
Moses. It's a long story, son. Like all former thinkers, I'm writing a book. Or rather I keep a book. It's meant for you to read. (p. 273)

Later on he says to Cassie "casually:"

Moses (to Cassie, suddenly, as if he had just remembered). I remember that day in Rome. That was the time I duennaed you and Emily to Italy. And you and I and Sophronia came home alone and Emily stayed on to play the piano. That was the day I decided to retire and let the world go to hell without my help. (p. 280)

Moses' actual surrender comes in a flashback scene still in the First Act, as he discusses politics with Alex:

Moses. That's well said and mostly true. But I didn't want this and I have fought hard, in my way, to stop it. I don't like to see people put down by gangsters who make a job of doing it for those who want it done. (Very sharply) Don't worry, and tell your boss not to worry. I'll give no interviews and write no pieces. I want no more of it. Anywhere. I'm through with the paper. (Slowly, wearily, he goes toward his room) I want to cry. And you should want to cry. You are young. This is a sad day, and you will pay for it. (He goes into room). (p. 292)

Moses and Fanny belong to a class of people in America — the men of good-will — who had cleared the way for leaders like Mussolini and Hitler to take over. Theirs had been a generation of appeasers very different from that of Kurt and his children's in Europe and from that of Sam in the United States. Sam, Joshua, Bodo and Babette as well as Kurt and Sara are Miss Hellman's mouthpieces. They confront life more historically than the

others and they try to change history. Their aggressive environment has made them stronger than their complacent ancestors.

Watch on the Rhine and *The searching wind* are not so appealing as the Hubbard Plays nor so mature as the Mood Plays. They serve once more to teach Miss Hellman's lesson that the unit is important to form the whole, that there is a constant interaction between the one and the many, and that the successes and failures of the individual are a symbolic representation of the failures and successes of society.

Bibliography

SIEVERS, W. David. Freud on Broadway. New York, Hermitage House, 1955. p. 285-6.

FLEISCHMAN, Earl E. "The searching wind in the making." Quarterly journal of speech, 31: 25, February, 1945.

HELLMAN, Lillian. The collected plays. Boston, Little, Brown and Company, 1971.

MARIA JOSÉ FERREIRA*

INSIGHT INTO TRUTH
BASED ON LILLIAN HELLMAN'S PLAY THE AUTUMN GARDEN**

(A VERDADE ESCONDIDA)

(BASEADO EM THE AUTUMN GARDEN, PEÇA DE LILLIAN HELLMAN)

(DIE VERBORGENE WARHEIT)

(IN THE AUTUMN GARDEN, VON LILLIAN HELLMAN)

SUMMARY

This work consists of a summary of *The autumn garden*, followed by some considerations on the title, which then lead to an analysis of the theme "Truth," pointing out that the cataclysm which emerges has its origin not in the main character, but in a minor one; the dénouement of the play has some relation to truth: either by its presence or by its absence.

RESUMO

Este trabalho consta de um resumo de *The autumn garden* , seguido de considerações sobre esse título; a seguir analisa o tema "Verdade", salientando que o cataclisma final resulta de ação não do personagem principal, mas de um personagem secundário; o desfecho da peça relaciona-se com a presença ou ausência da verdade.

---

* Professora Efetiva de Língua Inglesa do Instituto de Educação de Minas Gerais e da Escola Estadual Governador Milton Campos, ambos em Belo Horizonte.

** O presente artigo é baseado num dos capítulos da Dissertação de Mestrado intitulada "Truth and Not Truth: An Analysis of Some Plays of Lillian Hellman," apresentada ao Departamento de Letras Germânicas da Faculdade de Letras da UFMG, e aprovada em agosto de 1982.

The autumn garden, Lillian Hellman's seventh play, was first produced in New York City, in 1951. She wrote it under the influence of one of many circumstances in her life: the environment of the South. The intention of this study is to analyse an aspect of the truth in the above mentioned play.

The action of the play takes place in 1949, in a summer resort – a town on the Gulf of Mexico, about a hundred miles from New Orleans, Louisiana. Constance is the unmarried owner of a summer guest house. This summer she has among her paying guests Ned, Mrs. Ellis, Carrie (Mrs.Ellis's daughter-in-law), Frederick (Carrie's son), General Griggs and his wife Rose, and Nick and his wife Nina. Most of them are middle-aged, and have known each other since they were young. They frequently meet at Constance's in summer, except for Nick, who has not seen them for twenty-three years, and whose wife has just been introduced to the group. Sophie is Constance's French niece, who has been living with her for five years, brought over from Europe after her father died there, during the war, when she was thirteen. Their stories are all enmeshed within the play. Ned is also unmarried. He had once loved Constance, who thinks she has been in love with Nick, who has not loved anyone. Nick is a failure as a portrait painter; he likes to flirt, to drink, and to travel in his country and around the world with his rich wife. They have had several misunderstandings, but are once more reconciliated, she can not live without him, or without his promises, and he can not live without her money. Ned has perceived that Constance has been thinking of Nick all these years, and he has never told her he loved her. He also drinks a lot, obsessed with his lack of success in life. He is tired of life, and too discouraged to

try to change it. He decides that he will not come to Constance's again. She realizes that she has been wrong about Nick and about her feelings toward Ned - and asks him to marry her. But Ned's feelings have changed toward her. Frederick likes to write poetry. He is engaged to Sophie. Although they do not love each other, Sophie believes that their life will be nice after they are married. Frederick is interested in a writer who does not appear in the play. There are quarrels among the family because of Payson, this writer, and we presume that he and Frederick are homosexuals. Carrie and Mrs. Ellis have a different point of view concerning the way in which they have brought Frederick up. Carrie is an overpossessive and overprotective mother. Mrs.Ellis knows both mother and son, and tries to understand them. She also controls them because the money is hers. General Griggs has fought in World War I and in World War II. He is tired of life and of his childish wife, wants a divorce, and wishes to start life again. Rose does not accept the idea of divorce. In the meantime, she finds out that she has a serious heart disease. Her husband agrees not to leave her for the next year. Sophie is an obedient and quiet girl, but at the end of the play she blackmails Nina because the night before Nick was drunk and slept in her room. With that money she will be able to go back to France.

It is the end of summer, it is almost the beginning of autumn, the autumn of life. The garden is still warmed by the heat of summer, shortly to be dissipated by the winter. This

illusionary warmth is reflected in the feelings of the people there, most of whom are in the autumn of life. The flowers have passed, but the fruits are there to be gathered. Illuded by the warmth, they wish to ignore the fruit, and reach toward a future which, in reality, does not exist.

In Lillian Hellman's own words, "(...) *almost everything in the theatre contradicts something else.*"[1] In 1942, she had written, "*Within this form (the realistic form of the theatre) there must be tricks – the theatre is a trick – and they are, I think, only bad when they are used trickily and stop you short. But if they are there, simple, and come to hand, they are justified.*"[2] She adds, "*The playwright, unlike the novelist, must (...)trick up the scene.*"[3] And what is a trick but the concealing of truth?

In an interview in 1965, Lillian Hellman said, "*I used to say that I saw a play only in terms of the people in it. (...) I have come now to think that is it (sic) people* <u>*and*</u> *ideas.*"[4] This statement combines with the words of the reviwer for <u>*Time*</u>, "*Miss Hellman's real emphasis is on separate frustrations and intimate crises(...) .*"[5] Confronting Lillian Hellman with Chekhov, he says, "(...) *being a realist rather than a moralist, he very seldom grants his characters the ability to face the truth about themselves.*"[6]

> *Miss Hellman is a moralist. She does not 'grant' her characters this ability; she assumes they have it. She then sets up a situation which* <u>*makes*</u> *her characters*

come to a realization. In addition, if her comments in the introduction to her edition of Chekhov's letters are to be taken literally, she holds no grief for those who do not 'face the truth about themselves' no matter how charmingly she may have portrayed them in <u>*The autumn garden*</u>*.'*

In *The autumn garden*, Sophie is a trick. She contradicts herself; her personality is muffled from the beginning by the metaphor of an apron, *"She is a plain-looking, shy girl of about seventeen. She has a hesitant, overpolite manner and speaks with a slight accent. She has on a party dress, covered by a kitchen apron "* (p. 467). Sophie is a stratagem Lillian Hellman uses to reaffirm one of her solid points of view, *"Truth made you a traitor as it often does in a time of scoundrels. But there were very few who stood up to say so and there are almost none even now(...)."*[8]

We are aware of the contradictions that involve Sophie, from the beginning of the play; she is very courteous, "no, sir," "thank you, sir," "most sorry," "yes, ma'am," "not at all, sir," "I do not mind, really." Ned comments, *"Sophie doesn't mind anything. All she has said all summer is thank you "* (p. 470). In a prevision of her attitude at the end of the play, Sophie answers, *"No. Well."* (p. 470) to the question that Frederick asks her, *"Don't you mind begin pulled about?"* (p. 470), although he is referring to Rose's holding Sophie's hair. But Sophie is passive only until she considers herself forced to action. Her character is constructed not just through her lines, but also through what others say to or about her. Nick tells her, *"You are by way of being a rather sharp little girl underneath all that shyness, aren't you?"* (p. 512), and later he adds, *"No*

European would be as innocent of the world as you pretend " (p. 521). Ned tells her, "*You've been busy cultivating a pseudostupidity. Another five years and you won't be pseudostupid* " (p. 490).

The way Sophie has been brought up, the favors she owes her aunt for bringing her to a new and generous world, and for the education and money she has spent on her, make her not only polite, but also almost cautions to express her opinions, and afraid of hurting others. For her, life is a compromise with reality. Ned feels lonely, and it is comfortable for him to share his thoughts with her; but considering her evasive answers, he suggests, "*Sophie, have an opinion about* <u>*something*</u>. *Try it, and see what comes out* " (p. 490). She believes in herself and therefore she is honest with herself. She has the capacity of facing truth and of being realistic. Because she perceives truth, Sophie's life has led her to a total and clear-eyed acceptance of the truth. The subjective importance the other characters give to their truths has, in each case, led to distortion and illusion – and the real truth has been lost to them, "*You take many words to say simple things. All of you* " (p. 491), "*All of you face out too much. Every act of life should not be of such importance* – " (p. 501). But at the end of the play an important time comes for her to confront reality, "*No. It would be most mistaken of me to come now. My leaving here would seem as if I must be ashamed and you ashamed for me. I must not come with you today. I must stay here. It must be faced* " (p. 534).

Because Sophie is the most authentic personality in the play, a contrast is aroused between her and the other characters

who surround her: they have let time pass, they have let things be done to them, and they feel useless. Sophie perceives all that, and tries to avoid that kind of life. Most revive their past, their youth, their hopes, and their mistakes. Sophie is preparing herself for a new life and for her future with Frederick.

Although Frederick is about twenty-five years old, he is dominated by his mother. He complains to her: *"I've never had much fun. Never seen the things I wished to see, never met the people I wanted to meet or been the places where I could. There are wonderful things to see and learn about "* (p. 502). Sophie complains to her aunt, *"Aunt Constance, I do not wish to go on with my life as it has been. I have not been happy, and I cannot continue here. I cannot be what you have wished me to be, and I do not want the world you want for me "* (p. 513). Because Sophie understands Frederick's distress, she tries to protect his privacy from Carrie, and from Nick's intrigues. Their *"marriage business "* (p. 490), as Ned calls it, will bring peace for both of them. Sophie accepts all that has been arranged to her, seems resigned and almost happy, and wants Frederick to do and feel the same. They want to unite their insatisfactions, and lead a "nice" life. He recognizes his condition:*"It isn't any deal for you. You are a girl who should love, and will one day, of course "* (p. 501).

Although younger in age, Sophie is older in spirit, and she symbolizes the European society that has gone through wars, who has undergone injurious treatment, and whose experience of life is deepened by a long-suffering existence. Only now the ones around Sophie are becoming aware of their pains and

distress, unconscious have they been of the peaceful life they have led – both personally and in their country. It is the opposite with Sophie: she has already gone through doubts and sorrows: she sees ahead; she is not capable of sentimentalism. Even her speech throughout the play shows her dryness. She does not dream: she discerns truth from appearances. The morning after Nick falls asleep in her room, Rose comments, *"Why, look at Sophie. Just as calm as can be. Making the bed. Like it happened to her every night "* (p. 527). And Rose's sarcasm goes on, *"But you know very well that a nice girl would have screamed "* (p. 527). Sophie tells her aunt, *"I came from another world and in that world thirteen is not young "* (p. 513). And she tells Nina, *"In my class, in my town, it is not so. In a poor house if a man falls asleep drunk – and it happens with us each Saturday night – he is not alone with an innocent young girl because the young girl, at my age, is not so innocent and because her family is in the same room, not having any other place to go "* (p. 537). Before writing this play, Lillian Hellman herself had experienced war in Europe, and had had contact with the kind of population Sophie represents. Sophie hardly ever speaks, but she sometimes lets out her hidden feelings or thoughts. She confides in Ned, and he is very surprised at her speech about her aunt's feelings toward Nick, *"Oh. Such a long, long time to stay nervous. Great love in tender natures. And things of such kind. It always happens that way with ladies. For them it is once and not again: it is their good breeding that makes it so "* (p. 480). Moreover, Sophie's experience in war and poverty makes her know Frederick's problem better than his mother does; she understands it and surprises Mrs. Ellis, too:

Mrs. Ellis: (...) Like Frederick, Sophie. Life can be hard for such people and they seldom understand why and and bitter and confused.
Sophie: I know.
Mrs. Ellis: Do you? Frederick is a nice boy, Sophie — and that is all. But that's more than most, and good to have in a small way.
Sophie: Yes, I think so. (p. 509)

Sophie does not admit pretense. She is straight about circumstances and about herself. When Rose tries to change Sophie's hair style, Frederick says, *"I like Sophie her own way "* (p. 469). But she responds, *"I have no way "* (p. 469). Sophie is positive that truth is the best path for life. In her correctness toward facts, she makes a point of accurate information; and one of these moments occurs when Constance tells Ned that Sophie's mother is a modiste, and she contests her aunt, *"Oh, she is not. She is what you call here a home seamstress, or sometimes a factory worker "* (p. 479). Sophie's words recall part of Lillian Hellman's letter to the Un-American Activities Committee, *"I was raised in an old-fashioned American tradition and there were certain homely things that were taught to me: to try to tell the truth, not to bear false witness, not to harm my neighbor, to be loyal to my country, and so on. I respected these ideals of Christian honor and did as well with them as I knew how."*[9]

An interesting aspect to notice in the author's plays is her preoccupation with words, or with the way her characters express themselves. There is a relation between their manner of speaking and their way of being and behaving, which reinforces the different aspects of truth in each character. Sophie has a persistent accent, and sometimes it is also hard for her to

follow conversations, *"You know it is most difficult in another language. Everything in English sounds important. I get a headache from the strain of listening"* (p. 473) – these are indications of her hope to go back home; another indication appears when she begins to blackmail Nina, *"her accent from now on grows more pronounced "* (p. 536). Lily Mortar, in *The children's hour*, gives voice and elocution lessons to the girls at school; she is concerned about their mispronouncing the words and misreading them; because she "is" an actress, she gives emphasis to good diction, articulation and enunciation of words. She herself does it the way she thinks is the best possible one, mainly to impress those around her, calling attention to the "feeling" that must accompany words. Lily Mortar is so much concerned with speaking and acting as an actress, that she "forgets" to act as a person who might have saved the two teachers. Her "acting" does not permit her to act. A perfect, theatrical way of speaking is the only truth she aims at. Lily Berniers, in *Toys in the attic*, does not speak properly, she is aware of it, and she suffers because of it, *"I don't know what makes me <u>speak</u> so wrong. All I want is to <u>tell</u> you(...)"* (p. 715), *"If I could only <u>speak</u> in order, then I wouldn't – "* (p. 715), *"Do I <u>talk</u> different?"* (p. 741) , *"I think that's the way Mama would <u>say</u> it "* (p. 743); Albertine says critically, *"Try to make yourself clear, Lily "* (p. 737). Italics mine. Lily Berniers's hesitation in her use of words is an evidence of her own hesitation in life. The same way she looks for words, she looks for truth. (Regarding these three characters, it is also interesting to notice that all three are "strangers" in the houses they inhabit, which contributes to the conflict that

they confront). Not only Sophie's speech, or her difficulty in understanding, but also her concern for words is peculiar, *"I do not use the correct word?"* (p. 512) , *"I try very hard to sound nice. I try too hard, perhaps?"* (p. 480) , *"Sometimes it is better not to say things "* (p. 474) , *"And I think we should not try so hard to talk. Sometimes it is wise to let things grow more roots before one blows them away with words —"* (p. 474). On account of these last statements, we wonder whether Sophie really believes what she says, when, at the end of the play, she blackmails Nina.

Little by little, Sophie's individualism emerges to reveal another side of her personality, *"I will speak whichever way you think most fits the drama, Aunt Constance "* (p. 526). She begins to be tired of doing the best she can for others, and decides to do the best she can for herself. Foresights of her decision appear in her sentences, *"I do the best I can. I do the best I can "* (p. 490), which she repeats, *"Go home. Did I ever want to come? I have no place here and I am lost and homesick. I like mother, I — Every night I plan to go. But it is five years now and there is no plan and no chance to find one. Therefore I will do the best I can "* (p. 491). And when Ned asks her, *"The best you can?"*(p.491),she answers,*"Maybe you've never tried to do that, Mr. Ned. Maybe none of you have tried"* (p. 491) — she presupposes their acceptance of a wasted life, from which she wants to escape. She tells her aunt, *"Please allow me to do what I wish to do, and know is best for me "* (p. 513). And when she can afford to go, she shows that romantic illusions are unknown to her. Truth is latent in Sophie's essence: when she goes back to her mother, or to her village,

things will not be better there, but it is where she belongs, *"I think it is more good than it is not good "* (p. 539).

Sophie's affirmative behavior contrasts with the attitudes of the self-deluded and idyllic people around her; they are worried about truth, but is is hard for them to apprehend it. Nevertheless, Sophie apprehends it without being worried about it, because truth is inherent in her, it is part of her. Lillian Hellman does not grant Sophie the ability to face truth about herself. She assumes that Sophie has this ability.[10] Ned tells Sophie, *"(...)I see the truth (...) so listen to me, Sophie "* (p. 491), Mrs. Ellis tells Sophie, *"I'm telling you the truth, Sophie,"* (p. 512) Nick says to Sophie, *"I'm sick of angry women. All men are sick of angry women, if angry women knew the truth "* (p. 521), Frederick says to Sophie, *"I'm not being kind. I told you the truth "* (p. 533), Rose tells her husband, *"(...) believe me I'm telling the truth(...) "* (p. 541). But when Sophie mentions the truth, we can detect the difference between her position and the others', *"You know what I say is true"* (p. 534) – her truth is definitive: there are no doubts about it. She is sure of what she is saying.

More than one indication along the play, especially in the dialogues concerning Nick, suggest the precipitation of a crisis. Nina tells Nick, *"You're on a rampage of good will. Makes me nervous for even the trees outside "* (p. 496), *"I can smell it: it's all around us. The flower-like odor right before it becomes faded and heavy. It travels ahead of you, Nick, whenever you get most helpful, most loving and most lovable. Down through the years it runs ahead of us – I smell it – and I want to leave "* (p. 499-500), and Nick tells and asks Sophie,

"I'm sick of trouble. Aren't you?" (p. 520). Nevertheless, he is the one who seeks trouble when he sleeps in Sophie's provisional bed in the living-room. Everyone thinks Sophie is ruined, except herself, who laughs at it – but nobody laughs with her; and that makes Sophie detect that time has come for her to act; she blackmails Nina in what she calls a loan,[11] not a favor or largesse, but a blackmail bargain – and her truth becomes manifest. Her realism and courage help Sophie to be strong and unsentimental, and to reach out for what is best for her.

Lillian Hellman's hostility for passiveness reminds us of a sentence in one of her books,[12] *"I believe that I am telling the truth, not the survivor's consolation (...)"* – which Ned endorses at the end of the play, in another one of her doctrines, *"And I've never liked liars – least of all those who lie to themselves "* (p. 545).

Notas

1 HELLMAN, 1973: 151.

2 HELLMAN, 1942: XI.

3 HELLMAN, 1942:XI

4 PHILLIPS & HOLLANDER, 1965: 64-95.

5 ACKLEY, 1969: 134.

6 ACKLEY, 1969: 134.

7 ACKLEY, 1969: 134.

8 HELLMAN, 1976: 85.

9 HELLMAN, 1976: 85.

10 See note no. 7.

11 Cf. Hellman, 1974: 55, as a possible source for this incident.

12 HELLMAN, 1979: 726.

Bibliography

ACKLEY, Meredith Erling. "The plays of Lillian Hellman." Univ. of Pennsylvania, 1969. (Diss.)

HELLMAN, Lillian. Four plays by Lillian Hellman: The children's hour, Days to come, The little foxes, and Watch on the Rhine. New York, Modern Library, 1942.

————. Pentimento: a book of portraits. Boston: Little, Brown, 1973.

————. Scoundrel time. Boston, Little, Brown, 1976.

————. Three: An unfinished woman: a memoir, Pentimento: a book of portraits, and Scoundrel time. Boston, Little, Brown, 1979.

————. An unfinished woman: a memoir. Boston: Little, Brown, 1969; rpt. New York, Bantam, 1974.

PHILLIPS, John & Hollander, Anne. "The art of the theater I: Lillian Hellman: an interview." Paris Review,(33) Winter-Spring, 1965.

THAIS FLORES NOGUEIRA DINIZ*

THE DOUBLE AS A LITERARY DEVICE: PETER SHAFFER'S THE ROYAL HUNT OF THE SUN

(O DUPLO COMO RECURSO LITERÁRIO: THE ROYAL HUNT OF THE SUN, DE PETER SHAFFER)

(DAS DOPPELTE ALS LITERARISCHES MITTEL THE ROYAL HUNT OF THE SUN, VON PETER SHAFFER)

SUMMARY

This paper aims at an illustration of the use of the Double in Shaffer's play, *The royal hunt of the sun*. The concept is discussed in two senses: as it was defined and suggested by Artaud, and as it is defined and employed in Psychology. The use of this device in the play serves an ultimate end: to illustrate the relationship between conquerors and conquered people.

RESUMO

Esse trabalho visa a ilustrar o conceito de Duplo na peça de Peter Shaffer, *The royal hunt of the sun*. A autora tenta mostrar que o duplo, usado como recurso literário, é empregado tanto no sentido definido e sugerido por Artaud, como no usado pela Psicologia. O uso desse recurso na peça presta-se, enfim, para ilustrar a relação conquistador-conquistado.

---

* Professora de Língua Inglesa e Teoria da Literatura no Instituto Cultural Newton Paiva Ferreira e Inglês na Sociedade Brasileira de Cultura Inglesa.

Literature has made use of the Duplication, a concept which refers to the repetition of a narrative element with figurative manifestations, inside the narrative scheme (GREIMAS, 1979). The concept of the Double is a permanent concern among Antonin Artaud's many projects for the theatre (ARTAUD, 1958). It appears prominent mainly because of his attack on verbal language, which, as he made explicit, is only part of a special kind of language he called the language of the *mise-en-scène*, made up of everything that can fill the space of the physical stage. Artaud named the theatre he proposed, The Theatre of Cruelty, *"which aimed to activate man's 'magnetic' nervous system, enabling him to project his feelings and sensations beyond the usual limits imposed by time and space "* (KNAPP, 1980).

In his book, *Artaud e o Teatro*, Alain Virmaux states, quoting V. Novarina:

> *... Se, através da Crueldade, Artaud quer juntar a divisão, a contradição, o perigo, a fim de livrar o homem de sua letargia, pelo Duplo - que se tornou o princípio de linguagem por correspondência e por signos - ele quer tornar sensível a unidade múltipla da vida....O teatro segundo Artaud é o lugar onde se resolvem as antinomias ... (e) se refere ao homem integral. Trata-se de um teatro no qual o jogo dos Duplos se associa à empresa da Crueldade "* (VIRMAUX, 1978).

The idea of the Double for Artaud is intimately connected with the way in which total theatre affects man. Far from being a mere psychic activity, the double includes everything which reaches man in his wholeness through all the possible means of theatrical expression. Artaud wants the theatre to address itself neither to the spectators' mind nor to their senses in

isolation, but to their total existence (SONTAG, 1973). This idea underlies his insistent suggestion for the use of manikins on the stage to represent real actors, and his proposal for the use of light and sound or even objects raised to the status of actual characters. In brief, the concept of the double lies at the heart of Artaud's attempt to bring together the most diverse means - gesture, and verbal language, static objects and movement in three dimensional space. It is to this complex web that the notion of the Double refers . Furthermore, the theatre, where many actions can be presented simultaneously instead of being narrated one by one as in narrative, is itself the Double "par excellence." With the simple process of materializing any expression on the stage, either by the use of manikins, or by the use of light and sound to replace actual characters, an imaginary universe is created.

This idea of an imaginary universe can be related to the notion of the Double as it is used in Psychology, where the Double is a phenomenon somewhat related to a specular image in the mind of the individual. The Double is then a kind of image - a manifestation of our unconscious. It may be, for instance, a relation between two persons, or between one individual and his own imaginary image. This relation is emphasized by mental processes, common to both: the individual and his double may have common knowledge, common feelings and common experiences. In other words, these persons, the individual and his double, can represent their mutual images, a duplication and a paradoxal division.

This theme was studied by Otto Rank in 1914 (FREUD, 1976). He has associated the double with reflections in a mirror, with

shadows, with the belief in the soul and with the fear of death. For him, in a way, the double corresponds to man's soul. In modern psychology, the notion of the self has replaced earlier conceptions of the soul. Thus it can be said that today the double corresponds to the self.

> *According to Jung, the self is a totality comprised of conscious and unconscious contents that dwarfs the ego in scope and intensity. The coming-to-be of the self is sharply distinguished from the coming of the ego into consciousness, and is the individuation process by which the true self emerges as the goal of the whole personality.* (Encyclopedia Britannica, vol. IX, p. 41)

Roughly speaking, man lives in two dimensions. The first, the *ego*, is the part which works, thinks, acts. The second one, the *self*, the double, is like another human being within man himself, made up of all his past experiences and all of his desires for the future. The double is like man's inner voice. In brief, the double, the repeated image, the self, has the function of observing and criticizing the ego upon which it exerts a kind of censorship. A familiar entity established in the mind, the double is neither new nor alien. But sometimes, when the individual does not want to "hear" his inner voice, the double may be alienated through repression, leaving, however, the possibility of emerging at any time and expressing itself.

Despite their differences, the double as proposed by Artaud intermingles with the psychological double in the sense that both express the dual aspect of a unique whole.

The aim of this paper is to study Shaffer's *The royal hunt of the sun* as the mutual projection of the three main

characters in one another, which can be referred to the notion of the psychological double. At the same time, this mutual projection is one of the many devices used in the play to convey the main theme. This theme has been expressed through many other means as well. So the mutual projection of the characters performs the function of the double as proposed by Artaud.

In *The royal hunt of the sun*, Pizarro, Atahuallpa and Martin, the narrator, can be seen as mutual projections of one another as Doubles.

Young Martin can be considered as a double both of himself as an old man and of Pizarro. One of the devices used by Shaffer to suggest this is the appearance of both characters, Young and Old Martin, simultaneously, on the stage. They function as doubles of each other, while both likewise act as Pizarro's doubles. In Act One, Old Martin,who narrates the story, watches his younger self duelling an invisible opponent with a stick. Thus the same person at two different moments of his life is made to appear almost as two different people, each other's double.

Young Martin, on the other hand, is also Pizarro's double. He leads the middle-aged Spanish general to see in himself the youth he had once been. Pizarro, for instance, speaks to Young Martin, the young page, as if he were addressing himself: *"Strange sight, yourself, just as you were in this very street "* (p. 18); then the audience is reminded of Pizarro's adolescent dreams which had once been the same as Martin's. *"Little lord*

of hope, (Pizarro goes on saying), I'm harsh with you. You own everything I've lost " (p. 29). *"Time was when we couldn't stop you,"* Pizarro says when Young Martin tries to convince him of keeping his word to Atahuallpa (p. 74).

The projection works in both directions. *"Then, he, (Pizarro), came and made them [, my dreams,] real,"* says Martin at the beginning of the play (p. 14). As a consequence of this mutual projection the audience is aware that Pizarro is, for a time, Martin's object of desire, the ideal self he would like to become, somebody he wants to imitate, *"my altar, my bright image of salvation* (p. 13) ... *all I ever want to be "* (p. 29).

In another way, as Pizarro's double, Martin also represents the general's alter ego, his conscience observing and criticizing his behaviour. *"He trusts you (he dares to say, when he foresees that Pizarro is going to take back the word pledged to Atahuallpa). You can't betray him, sir. You can't "* (p. 74). In several moments in the play, Martin's words act as Pizarro's consciousness, warning him against disloyalty. When Spanish soldiers remind the boy that they could be dead if the indians were armed, Martin's words recall Pizarro's remote inner voice: *"Honourably dead! Not alive and shamed "* (p. 51). Thus Young Martin often functions as the general's inner voice, his super-ego. His last words in the play are words of disappointment and contempt for the Spanish general's betrayal of the Inca Emperor. His last action is to scream and run from the stage in horror. This also announces Pizarro's painfull rejection of his former dreams, his bitter plunge into a world, different from that of his youth, in which he is a mere *"old slogger without traditions or titles "*.

Young Martin, we have seen, also represents the youthful self of the elderly narrator. When Old Martin describes or comments on past situations, the youth's sensibility emerges as if the narrator were speaking with the boy's voice. *"I'm going to tell you (he says) ... things that no one has ever told you: things to make you groan and cry I'm laying. ... Time was when I'd have died for him, [Pizarro] or for any worship. ... If you could only imagine what it was like for me at the beginning, to be allowed to serve him. ... The inside of my head was one vast plain for feats of daring "*, (he says referring to his past dreams) (p. 13-4).

In almost all of Old Martin's speeches, we can hear Young Martin's voice showing his pity for Peru, for Spain, and for Pizarro. We can also feel his regret for the passing of time, leaving *"forty years from any time of hope."*

The evidence that Young Martin simultaneously represents Pizarro's and Old Martin's doubles makes clear the similarities between the narrator and the old general. This emphasizes the inevitable cycle of hope and despair which is part of life, and which the play tries to convey.

A different device is used when Atahuallpa and Pizarro are presented as specular images of each other. Atahuallpa represents Pizarro's other double. This is made evident by the similarities between the two characters. Both are illegitimate sons and have gained power despite this; in their way, both are usurpers; both are ruthless and illiterate; finally, both are unscrupulous men of action.

While Young Martin represents that part of Pizarro's self

made up of past experience, Atahuallpa represents his desires for the future: the incarnation of a truer god and a better, fairer society than the one he had left behind in Spain. Pizarro, however, is always in conflict with this second double. Sometimes he seems to accept it and draws near to it; sometimes he rejects it, and doesn't want to "hear" its voice.

At the beginning, Pizarro feels attracted to the Inca. *"Since first I heard of him, I've dreamed of him every night,"* Pizarro tells De Soto, referring to the sun but also alluding to the Inca King, *"[a] black king with glowing eyes, sporting the sun for a crown "* (p. 44). And he goes on referring to his meeting with the Inca as compulsive, as *"the one I have to make "* (p. 44). Atahuallpa thus symbolizes Pizarro's need for worship, for *"something eternal against going flesh "* (p. 44).

The next step in their relation is friendship: the two leaders talk and enjoy each other's presence. During this phase, Pizarro's conflict is momentarily appeased, to be aroused again. *"I'll make you set (like the sun) for ever!"* he threatens Atahuallpa, pulling the rope that lashes them and throwing the Inca to the ground (p. 86).

At times, his inner voice, embodied by the Inca god, presses him to yield: *"You will die sun(Atahuallpa says)and you do not believe in your god. That is why you tremble and keep no word. Believe in me. I will give you a word and fill you with joy "* (p. 87). For a moment, Pizarro almost surrenders to this form of spiritual hope, through which he might overcome the inevitability of death.

However, at the end of the play, Pizarro agrees with Atahuallpa's execution, as if he could kill his own double,

as if he couldn't bear the sound of his inner voice. Despite his momentary hesitation, Pizarro doesn't come definitely back to his former beliefs. Instead, he resumes his way in the cycle of life, an eternal cycle made up of hope and despair.

Summing up, we may say that, despite their constant search, none of the three central characters find themselves in one another. Young Martin cannot find himself, either in the old general from whom he had expected chivalric behavious, or in his elder double, the middle-aged narrator of the play. The converse also holds true. Pizarro cannot find himself either in Young Martin's dreams, which he had given up,or in Atahuallpa's, once thought of as a substitute for Christ. At the same time, Atahuallpa cannot find himself in Pizarro, finally revealed as a mere faithless untrustworthy human being, far from the white god he expected him to be.

The use of the double, materializing man's sinuous and eternal quest through life, thus proves a reflection of the modern scepticism about final, absolute moral values. The mutual but thwarted projection of the characters in the play is gradually seen to represent man's almost inescapable failure to apprehend the other in any way but as a mirror of his own desires. In this respect, Shaffer's interpretation of Pizarro's relationship with his page and, especially, with Atahuallpa, recalls Todorov's belief in man's incapacity to perceive other people's identity - particularly that of the so-called "primitive" - as simultaneously identical to and different from his own (TODOROV, 1983).

Pizarro embodies Europe in its attempt to understand the

Inca people by trying to grasp their language and to know their equalitarian system of life. However, although he loves the Inca, he does so from his own perspective. The reverse holds true: the Inca also tries to understand and love the Spanish general, but none of them can get rid of their feeling of superiority.

The story of the Conquest of Peru is finished. However, the play portrays a contemporary view - the desirable relationship between Europe - the conqueror, and America - the conquered. Pizarro and Atahuallpa nearly attained the realization of a dialogue that characterizes our civilization today: nobody has the last word, any voice can reduce the other voice to the status of a mere object. We are trying to live the difference in the similarity.

Bibliography

ARTAUD, Antonin. The Theatre and its double. Tr. Mary Caroline Richards. New York, Grove Press, 1958.

FREUD, S. O estranho. In: Uma neurose infantil. Rio de Janeiro, Imago, 1976.

GREIMAS & COURTÉS. Dicionário de semiótica. São Paulo, Cultrix, n.d.

KNAPP, Betina. Antonin Artaud: man of vision. N.p, Ohio University Press, n.d.

SHAFFER, Peter. The royal hunt of the sun. Harmondsworth, Penguin, 1982.

SONTAG, Susan. "Approaching Artaud." The New Yorker, 49, May 19, 1973. p. 48.

TODOROV, Tzvetan. A conquista da América. Tr. Beatriz Perrone Moisés. São Paulo, Martins Fontes, 1983.

LEDA MARIA MARTINS*

A INTERDIÇÃO DO DISCURSO EM DUTCHMAN

(THE HINDERING OF THE DISCOURSE IN DUTCHMAN)

(DIE VERWEIGERUNG DER REDE IN DUTCHMAN)

RESUMO

Análise do conflito na relação inter-racial em uma peça do Teatro Revolucionário do Negro, conflito este determinado pela reversão de expectativa na decodificação da linguagem operada pelos personagens.

SUMMARY

This paper analyses the conflict in a racial relationship in a play of the Black Revolutionary Theatre. The conflict studied is caused by the reversal of expectation occurred with the characters in their process of decodification of the discourse.

* Professor Assistente de Teoria da Literatura do Departamento de Letras da Universidade Federal de Ouro Preto.

R.Estud.Ger., Belo Horizonte, v. 7, n. 1, p. 53-72, dez. 1986.

Helene Keyssar, no capítulo que dedica à peça *Dutchman* de LeRoi Jones, salienta no início de sua análise que:

> *Dutchman makes manifest the ambivalent intentions that have been desguised or latent in earlier black dramas. ... Dutchman acknowledges the encounter of two worlds and two modes of seeing within the one world it constructs onstage and within the space of the audience for which it is played. The play presumes our differences and confronts them; some elements of its strategy will work similarly on black and white spectators, but its essential strategic devices affect not what black and white spectators share as human beings, but what separates us as black and white Americans.*[1]

O último período deste texto parece-me fundamental por focalizar um dos efeitos principais que advêm da peça. Na verdade *Dutchman* contém mecanismos de elaboração, especificamente no uso da linguagem, que revelam um objetivo central: a construção de uma grande metáfora, a metáfora de um universo social, cultural e ideológico, no qual os elementos das raças negra e branca sejam definidos por duas características essencialmente opostas, o bem e o mal, respectivamente. Estas qualidades, sintetizadas nos dois protagonistas da peça, polarizam as relações entre o negro e o branco no paradigma da sociedade americana construído no texto, excluindo qualquer possibilidade de integração ou de convivência pacífica das duas raças, visto que os elementos que ao longo do texto definem os dois personagens são em si excludentes e nunca tendem a harmonizar-se.

Essa metáfora do Bem e do Mal, que se reproduz em outras, tais como vida e morte, luz e sombra, verdade e mitificação, etc., é construída na arquitetura do texto como decorrência da inversão de sentido do código lingüístico que nunca ope-

ra a comunicação entre as personagens. A possibilidade de comunicação é constantemente bloqueada pela revelação sistemática do caráter ideológico e estereotipado do sentido da linguagem da personagem branca, revelando sempre a mitificação negativa e a elaboração mental de uma imagem falsa do negro, no universo da classe média branca.

No choque que se estabelece entre os dois protagonistas Lula e Clay, o texto, em todos os seus signos, e especialmente no lingüístico, revela a intenção de Jones em desmascarar a imagem mental elaborada pelo branco a respeito do negro. Na medida em que este desnudamento revela-se eficaz, ou seja, na medida em que o discurso de Lula torna-se impotente para moldar em Clay seu referente, cria-se um vazio conceitual que permeia a fala das personagens, promovendo a redefinição do sentido dos signos "negro" e "branco" nas relações inter-raciais. A linguagem de Lula passa a ter seu significado barrado ou invertido, condicionada que está por uma máscara ideológica discriminatória, decodificada por Clay. Frente a esta ruptura conceitual, Lula, imagem-síntese da classe média branca, opta por eliminar seu oponente, única forma eficaz, para ela, de restabelecer seu próprio equilíbrio, de revitalizar seu discurso, minado pelo personagem negro.

A peça, assim, estabelece rupturas fundamentais em termos do Teatro do Negro americano: pela tentativa bem sucedida de figurar o estereótipo sobre o negro como imagem mental distorcida da classe média branca; pela elaboração desta imagem como um discurso que não resiste ao confronto direto com uma real identidade do negro; pela negação da existência de uma zona de mediação, de possibilidade de destruição dessa imagem que não

seja através do conflito e do confronto:

> *This is a play in which not to be a nigger is to be a 'dirty white man', and in which as Dutchman goes on to expose, not to dance with Lula, the drama's emissary from the white middle class, is to choose death as your partner.*[2]

Lula, enquanto síntese do pensamento da classe média branca, tem um conceito pré-estabelecido sobre o negro, que pretende ver concretizado em Clay, tão logo o conhece. O rapaz, entretanto, em nenhum momento reproduz o ideal estereotipado, projetando-se como um ruído que interfere e desestrutura o discurso pré-conceituoso de Lula. No confronto entre o discurso-imagem estereótipo (Lula) e o discurso-negativa do estereótipo (Clay), estabelece-se o espaço da não-comunicação, o espaço do conflito racial inevitável, da morte e da castração simbólica.

Já no início da peça, o confronto entre os dois personagens delineia-se. Para Lula, Clay representa um amante em potencial, um perverso sexual que a cobiçara através da janela do metrô. Clay nega esta assertiva, dizendo que o olhar dirigido a Lula fora abstrato, sem conotação sexual precisa. Ainda que queira rotular o jovem como sedutor, é Lula entretanto,numa inversão estrutural da peça, que nos é apresentada, desde sua primeira aparição, como imagem simbólica da sedução; imagem construída de forma pejorativa e que irá desdobrar-se ao longo da peça, definindo a personagem como paradigma da perversão e protótipo do mal.

Lula está sempre triturando maçãs e oferecendo-as a Clay, o que torna inevitável associá-la à Eva tentadora, em seu exercício de seduzir sexualmente o jovem Adão, Clay. No ritual da

sedução, Lula utiliza, como elemento principal de sua tentativa de estabelecer intimidade, um discurso-revelação com o qual pretende demonstrar um conhecimento prévio sobre a vida e as intenções de Clay, conhecimento, na verdade, especular, que lhe permite projetar em Clay suas próprias fantasias sexuais:

> *Lula: You think I want to pick you up, get you to take me somewhere and screw me, huh?*
> .....
> *You look like you been trying to grow a beard. That's exactly what you look like. You live in New Jersey with your parents and are trying to grow a beard. That's what. You look like you've been reading Chinese poetry and drinking lukewarm sugarless tea.*[3]

Frente à surpresa de Clay e à sua curiosidade em saber de onde provém todo este "conhecimento", Lula admite não saber tudo, definindo-se como uma pessoa que mente muito. Nesta sua afirmação, ela acrescenta outro elemento na construção de sua imagem: a mentira. Imagem do pecado, da ambivalência, Lula, gradativamente, vai constituindo-se a nossos olhos, e aos olhos de Clay, como signo do Mal, ou como o Mal em si. E é dentro deste contexto, que ela revela que todo seu pseudo-conhecimento sobre Clay advém de idéias pré-concebidas sobre os negros em geral,ou seja, ela revela o caráter de falsidade, ou pelo menos, de imagem idealizada de seu discurso:

> *Clay: Hey, you still haven't told me how you know so much about me.*
> *Lula: I told you I didn't know anything about you... You're a well-known type.*
> *Clay: Really?*
> *Lula: Or at least I know the type very well. And your skinny English friend too.*
> *Clay: Anonymously?*
> *Lula: What?*

Clay: Without knowing us specifically?
Lula: Oh boy.
What a face. You know, you could be a handsome man.
Clay: I can't argue with you.[4]

Sua fala indica que ela nada sabe sobre o indivíduo, o desconhecido a quem abordara no vagão do metrô e a quem tenta seduzir; mas pretende tudo saber, baseada na idéia abstrata, na imagem tipológica estereotipada que ela, branca, detém sobre os negros em geral. Admitindo não poder discutir com Lula, parece-me claro que Clay conscientiza-se do fato de estar vivenciando com Lula um jogo de palavras, jogo este que vai tornando-o consciente do caráter estereotipado e pré-conceituoso da linguagem e, conseqüentemente, das intenções de sua oponente.

No jogo de revelação dos nomes, Lula identifica-se, primeiro, como Lena, a hiena, um outro símbolo que completa sua caracterização negativa. Como Eva, a tentação, como a mentira, ou como a Hyena, que se alimenta da carne dos mortos, Lula encarna o protótipo do MAL, como metáfora da sociedade branca, que é assim definida como falsa, ilusória, perversa. Clay, por outro lado, vai sendo caracterizado em oposição à personagem feminina . Seu nome não é o nome imaginado por Lula, que é incapaz de vê-lo fora das noções abstratas que reproduz; seu temperamento é calmo, em contraste à agressividade de Lula; ele reafirma sua autenticidade frente ao caráter ambivalente da personalidade da jovem. Em síntese, Clay, em suas respostas, vai se revelando o oposto do que Lula imagina, sintetizando assim, em oposição a ela, a metáfora do BEM.

Na reversão de expectativa no jogo de decodificação da linguagem, o espaço social delineado por Jones parece definiti-

vamente traçado. Denominando-se explicitamente como Lena, a Hyena, Lula completa o círculo armado em volta de Clay. Ou ele passa a representar o papel de Adão e entrega-se ao jogo de sedução de Lula-Eva, ou enfrenta a destruição nas garras de Lula-Hyena. Entregar-se à Lula-Eva é introjetar a falsa imagem construída pelo branco, é enquadrar-se no estereótipo, mascarar-se; fugir a esta alternativa significa escolher a morte. Tomando então Lula enquanto metáfora do MAL, símbolo da classe média branca, e Clay como metáfora do BEM, símbolo da raça negra, a peça desenvolve a idéia de que no plano social, integrar, penetrar a classe média branca é possível ao negro se o mesmo enquadra- se no tipo idealizado por esta classe, o que só se torna viável pela assimilação dos seus valores, pela introjeção do paradigma do discurso especular. A recusa a esta aceitação conduz inevitavelmente à morte.

Clay, entretanto, decodifica e reverte os sinais do discurso de Lula, optando por não mascarar sua identidade, revelando-se suficientemente perspicaz para compreender que participa de um jogo verbal, do qual criou consciência gradativamente. Já na revelação de seu nome, esta consciência é insinuada. Ainda que Lula pareça deter o comando do jogo e antecipar as iniciativas dos lances, Clay, em suas respostas e evasivas, nunca parece envolvido na representação. Ele tem consciência do debate lingüístico, o que lhe permite, lucidamente, anular o sentido do discurso de Lula, confrontando-o com sua natureza de mentira:

> *Lula: What are you into anyway?*
> *(looking at him half sullenly but still amused)*
> *What thing are you playing at, Mister?*

Mister Clay Williams?
(Grabs his thigh, up near the crotch)
What are you thinking about?
Clay: Watch it now, you're gonna excite me for real.
Lula: I bet.
Clay: I thought you knew everything about me? What happened?[5]

Esta consciência do jogo e o domínio dos códigos que o presidem é que permitem a Clay desmascarar o discurso de Lula, minando seu sentido. Lula, pelo contrário, não parece revelar esta mesma consciência. Ela vive o jogo, o que paulatinamente deixa-a completamente exposta. Ela encarna e é representada por sua linguagem. Romper e desestruturar seu discurso é destruí-la. Enquanto símbolo da classe média branca, anular o sentido do seu discurso, torná-lo neutro, significa, assim, romper suas estruturas. Por isto o seu desconcerto em todos os instantes em que Clay, com seu discurso-negativa, ruptura, elaborado pela ironia, desestabiliza sua base de sustentação: a imagem estereotipada.

...
Clay: Are you going to the party with me Lula?
Lula: (Bored and not even looking)
I don't even know you.
Clay: You said you know my type.
Lula: (Strangely irritated).
Don't get smart with me, Buster. I know you like the palm of my hand.
Clay: The one you eat the apples with?[6]

O final da 1ª cena já prenuncia uma mudança acentuada no comportamento de Lula, o que vai precipitar as ações da peça para o seu desfecho trágico. Esta mudança caracteriza-se fundamentalmente por uma mudança de tom na dicção de Lula. Ela acusa

Clay de ser assassino e a cena 1 termina com um grito estridente de Lula, um grito que manifesta a metamorfose da personagem para a cena 2. Nesta, Lula incorpora à face-máscara de Eva, a sedutora, a sua face de Hyena, provocando Clay agressivamente na tentativa de vê-lo moldar-se a outro estigma: o estereótipo de negro assassino.

A atmosfera intimista, de meia-sombra, onde têm lugar , na cena 1, as provocações e apelos sensuais de Lula, transforma se na cena 2. Outras pessoas ocupam os espaços antes vazios do vagão, compondo um público social efetivo no universo da peça . A cena pública é o ambiente no qual Lula, tendo como cúmplice muda a sociedade da qual é porta-voz, tentará fazer prevalecer suas concepções. Este público, em sua maioria silencioso, agirá como espectador privilegiado do debate que se acentua entre os dois protagonistas, voltando-se para a ação apenas no desfecho da peça, quando atira o cadáver de Clay pela janela, dando sustentação ao assassinato cometido.

No início da cena 2, Lula parece dar-se conta finalmente da vanidade de querer dobrar Clay às suas intenções:

> *Lula: ... Except I do go on as I do. Apples and long walks with deathless intelligent lovers. But you mix it up. Look out windows, all the time. Turning pages. Change change change.*[7]

Mudando sua estratégia de ação, Lula, em tons agressivos e histéricos, tenta etiquetar seu oponente como um assassino que ela irá desmascarar e incriminar aos olhos da sociedade:

> *Lula: Cause you're an escaped nigger.*

> .....
> *Cause you crawled through the wire and made tracks to my side.*
> .....
> *Come on, Clay... Let's do the thing. Uhh! Uhh! Clay! Clay! You middle-class black bastard. Forget your social-working mother for a few seconds and let's knock stomachs. Clay, you liver-lipped white man. You would-be Christian. You ain't no nigger, you're just a dirty white man. Get up, Clay. Dance with me, Clay.*[8]

Clay tenta ignorar os insultos e trazê-la de volta ao jogo esquecido da sedução, o que parece irritá-la ainda mais,pois seu convite converte-se em sinal de que ele resiste às provocações que tentam convencê-lo a ver-se como um assassino em potencial, mascarado de bom-moço.

> *Lula: Screw yourself, uncle Tom. Thomas Woolly-head. There is uncle Tom ... I mean, uncle Thomas whooly-head. With old white matted mane. He habbles on his wooden cane. Old Tom. Old Tom. Let the white man hump his ol' mama, and he jes' shuffle off in the woods and hide his gentle gray head. Ol'Thomas woolly-head.*[9]

Finalmente Clay parece atingir o que Lula esperava. Furioso, ele a estapeia e parece prestes a converter-se no assassino por ela idealizado. Mas não é esta sua atitude. Num tom enérgico e categórico, Clay rebate os insultos de Lula, reafirmando sua independência, seu não compromisso com o desejo do outro em figurá-lo em qualquer padrão ou estereótipo, que são fruto das mentiras, representações e fantasias que contaminam o pensamento do branco.

Clay: I'll rip your lousy breasts off! Let me be

who I feel like being. Uncle Tom. Thomas. Whoever. It's none of your business. You don't know anything except what's there for you to see. An Act. Lies. Device. Not the pure heart, the pumping black heart.[10]

A longa fala de Clay instaura definitivamente a ruptura com os falsos conceitos emitidos por Lula. Finalmente ele revela seu ódio e sua não disposição em assumir a imagem do estereótipo, desmascarando explicitamente, sem ironias, a total incompreensão de Lula sobre ele.

Clay: And I sit here, in this buttoned-up suit, to keep myself from cutting all your throats. I mean wantonly. You great liberated whore! You fuck some black man, and right away. You're an expert on black people. What a shit that is. The only thing you know is that you come if he bangs you hard enough. And that's all. The belly rub? You wanted to do the belly rub? Shit, you don't even know how. You don't know how.[11]

Clay desmitifica em suas assertivas a falsa compreensão, o pseudo-conhecimento que a sociedade branca mentalizou sobre a raça negra, que se revela também na não-compreensão da música , da dança e dos músicos negros admirados pelos brancos. Dentro deste universo mental fantasioso, matar o branco, ou seja, vestir a máscara assassina idealizada por este mesmo branco, seria o caminho a ser trilhado para o negro ser compreendido por esta sociedade, cuja sanidade baseia-se em falsos conceitos que justificam sua atitude perante os negros. Clay, entretanto, opta por construir sua identidade pela negação de identidade imposta pela fantasia do branco. E é na afirmação de sua identidade, pela negativa em vestir as máscaras sociais, que Clay constrói a

barreira que vai separá-lo (o BEM) da sociedade branca (o MAL).

> *He finally explodes, drags her back to the seat, clubs a protesting drunk, slaps her and makes his big speech, the point of which is that whites do not, cannot know anything about blacks, that all they see are the masks which hide the desire to kill. If the middle-class mask is false, it is no more false than the hippy-dip mask(...) when it is forced on the negro by an outside who expects him to act in a particular way (as object, as jazzman, as protester).*[12]

Terminando seu discurso, e antes de tentar sair, Clay adverte Lula para o perigo de tentar encaixar o negro em seus estereótipos. Se o negro vier a concretizar a idéia que dele faz o branco, ele poderá realmente introjetar o discurso assassino, matar o homem branco e encontrar justificativas racionais para tal ação; as mesmas explicações racionais que a sociedade branca, em sua insanidade, utiliza-se para justificar seu comportamento para com o negro:

> *Clay: Don't make the mistake, through some irresponsible surge of Christian charity, of talking too much about the advantages of western rationalism, or the great intellectual legacy of the white man, or maybe they'll begin to listen. ... They'll murder you, and have very rational explanations. Very much like your own. They'll cut your throats, and drag you out to the edge of your cities so the flesh can fall away from your bones, in sanitary isolation.*[13]

Ao término desta fala, Clay tenta sair do metrô (tenta nascer, evadir-se do útero-túmulo em que se metamorfoseia o vagão), e é então assassinado por Lula. Como salientei anteriormente, a peça coloca como base de sustentação do discurso de

Lula, metáfora da sociedade branca americana, a mentira, o preconceito que moldam uma imagem irracional estereotipada do negro. Para o negro, penetrar esta sociedade só se torna possível através da assimilação desta imagem, na identificação da fantasia. Clay, desmitificando este discurso, mostrando-o como mentira e não conhecimento, negando-se a cumpri-lo, impede-o de concretizar-se, torna-o vazio e sem sentido. O signo, então, passa a não ter significado e o significante não mais reenvia a um sentido tido até então como verdadeiro. Assim, as atitudes de Clay promovem a ruptura do discurso do branco, que é sustentado por uma ideologia discriminatória. No espaço vazio em que se estabelece o confronto, a sociedade branca, para restaurar seu equilíbrio e recuperar o sentido perdido, opta por assassinar o negro, a negação deste sentido. Lula é quem mata Clay e, assim agindo, Lula converte-se em referente do discurso que visava tornar Clay o agressor. Seu desejo de ver Clay como assassino revela-se como projeção de sua própria identidade de Hyena. Lula-assassina encarna assim, como símbolo do mal, a fonte origem do próprio estereótipo: a mente doentia da classe média branca americana.

No espaço da morte, da destruição de Clay, o texto instaura sua mensagem: não há possibilidade de integração entre negros e brancos na sociedade americana, separados que estão por valores essencialmente opostos, sendo o branco definido como protótipo da mentira, da falsidade, da insanidade e do irracionalismo.

Esta imagem da sociedade americana representa uma mudança acentuada no contexto do teatro norte-americano em geral. Como nos revela Helene Keyssar,ao analisar a relação do dramatur-

go branco com os meios de produção e o público:

> *For the middle-class white Americans who buy most of the theater tickets in the United States, the performance of drama is thus an act of reassurance: the worlds they see before them contain pain as well as pleasure, but the shape of those worlds does not disturb the world the spectator already knows.*[14]

O teatro do negro e principalmente o Teatro Revolucionário, que tem em LeRoi Jones seu grande expoente, representa uma ruptura fundamental justamente por evocar um universo social que foge ao paradigma ressaltado por Helene Keyssar. Peças como *Dutchman* trazem ao palco a imagem de uma América que se afasta do mito do Eldorado, uma América mentalmente insana e castradora, que destrói os que teimam em não se encontrar nos seus padrões culturais, muitas vezes elaborados sob uma falsa visão do outro.

> *Black drama, which throughout the twentieth century has resisted the interior walls of realism, is a challenge to middle-class American both politically and aesthetically. It is not simply that black theater could discomfort white Americans and upward-striving black Americans: Black theater could reveal with dangerous clarity that America was not a classless society with one coherent dramatic vision.*[15]

Na tendência a não ratificar a imagem positiva idealizada da sociedade americana, o Teatro Revolucionário difere não apenas dos dramaturgos brancos como também do Teatro Negro Integracionista. Neste ,autores como Lorraine Hansberry, expõem ao público as injustiças sociais e a discriminação que bloqueiam a ascensão social do negro, procurando em síntese sensibilizar a

sociedade branca, em peças que sustentam a possibilidade de convivência social pacífica entre as duas raças.

> *Integration not only meant that the black playwright conceive of his audience as being racially 'mixed'; he could expect to confront them with some realities of racial injustice and segregation and be acknowledge. ... The political strategy of the period was to urge the possibility of equality, the likeness of blacks and whites, and the hope for a harmonious society.*[16]

É a descrença numa sociedade harmoniosa que leva os dramaturgos do Teatro Revolucionário a mudar substancialmente a concepção de suas peças, nas quais torna-se evidente a total impossibilidade de convivência pacífica entre brancos e negros, vistos enquanto síntese de moral e valores opostos. Para LeRoi Jones o Teatro do Negro deve ser um teatro identificável como negro, cujas formas são distintas do teatro elaborado pelo branco; um teatro que tem como objetivo provocar mudanças, sendo em si mesmo uma ruptura:

> *The Revolutionary Theatre should force change; it should be change. ...*
> *The Revolutionary Theatre must Expose! Show up the insides of these humans, look into black skulls.*
> .....
> *The Revolutionary Theatre must Accuse and Attack anything that can be accused and attacked. It must Accuse and Attack because it is a theatre of victims. ...*
> *It is a political theatre, a weapon to help in the slaughter of these dimwitted fatbellied white guys who somehow believe that the rest of the world is here for them to slobber on.* [17]

Ainda que *Dutchman* tenha sido escrita e produzida anteriormente ao artigo acima citado, já nesta peça algumas das in-

tenções manifestas por Jones estão transparentes: Clay, por exemplo, foge à concepção dos típicos heróis negros que se debatem interior e exteriormente na busca de sua identidade, construídos que são como vítimas inocentes das injustiças sociais (Walter Lee, em *A raisin in the sun*), ou como personagens incompreendidos que, após superar um período de revolta, exprimem o desejo de conviver pacificamente com a sociedade branca e serem aceitos por esta (Richard, em *Blues for Mr. Charles*).

Clay, ao contrário, não revela nenhum sintoma de problemas de busca de identidade, ou de ideais integracionistas, definindo-se sempre pela recusa em tornar-se reflexo da imagem estereotipada. Enquanto Walter Lee e Richard, nas peças acima citadas, por maneiras diversas, desenham-se como vítimas sociais e tentam ser aceitos pela sociedade branca, Clay, em sua recusa sistemática em render-se aos padrões e valores desta sociedade, prenuncia a atitude de confronto e provocação que o ensaio de LeRoi Jones idealizaria, numa mudança de dicção que funciona como arma ideológica e política.

> *There is also in Black Revolutionary Theatre a clear moral and political strategy, an articulated aim to incite to action, to demonstrate clear distinctions between good (blackness) and evil (whiteness), and assert power through black separatism.*[18]

Em *Dutchman* sintetizam-se, portanto, alguns dos elementos que estabelecem a nova dicção que identifica os recentes rumos do teatro negro americano: a reversão do significado dos signos <u>branco</u> e <u>negro</u>, que passam a desenhar-se com valor social invertido (o branco incorpora a noção negativa e o negro a positiva); a visão do discurso do branco como um discurso com-

prometido com uma imagem conceitual falsa, idealizada por uma sociedade de valores morais e culturais corrompidos; a interdição deste discurso através da ironia e da desmontagem sistemática de suas bases de sustentação ideológica; a recusa da personagem em assimilar o preconceito e introjetar o estereótipo; a rejeição da classe média branca, evocada como paradigma do MAL.E, por fim, um possível apelo à ação solidária entre os negros, como a saudação dirigida pelo condutor a outro jovem negro que entra no metrô, ao final da peça, pode insinuar. Com a ação comunitária, talvez o ritual da morte, instalado no útero da grande cidade-mãe, e para o qual Lula de novo se prepara, possa ser impedido de eternizar-se. No gesto ambíguo do condutor há um sinal de que ainda existe a possibilidade de *Dutchman* fugir à configuração simbólica de uma interminável e estéril viagem, como a do Navio Holandês voador, cuja lenda o título parece evocar...

Notas

[1] Helene KEYSSAR. The curtain and the veil; Strategies in Black Drama. Bust and Franklin Co., 1981, p. 150.

[2] Clinton OLIVER & Stephane SILL, eds. Contemporary black drama: From A raising in the sun to no place to be somebody. New York, Charles Scribners Sons, 1971, p. 213.

[3] LeRoi JONES. Dutchman. In: Clinton, Oliver & Sill, Stephane, eds. Contemporary black drama: From A raisin in the sun to no place to be somebody. New York, Charles Scribners sons, 1971, p. 217.

[4] LeRoi JONES, op. cit., p. 219.

[5] LeRoi JONES, op. cit., p. 221.

[6] LeRoi JONES, op. cit., p. 226.

[7] LeRoi JONES, op. cit., p. 226.

[8] LeRoi JONES, op. cit., p. 227.

[9] LeRoi JONES, op. cit., p. 228.

[10] LeRoi JONES, op. cit., p. 229.

[11] Le Roi JONES, op. cit., p. 229.

[12] Gerald WEALES. The jumping-off place; American drama in the 1960's. London, MacMillan Company, 1969, p. 139.

[13] LeRoi JONES, op. cit., p. 230.

[14] Helene KEYSSAR, op. cit., p. 3-4.

[15] Helene KEYSSAR, op. cit., p. 9.

[16] Helene KEYSSAR, op. cit., p. 11.

[17] Imamu Amiri BARAKA/LeRoi JONES. Selected plays and prose of Amiri Baraka/LeRoi Jones. New York, William Morrow and Company, Inc., 1979, p. 130-1.

[18] Helene KEYSSAR, op. cit., p. 14.

Bibliografia

BALDWING, James. The fire next time. New York, Dell Publishing Co., Inc., 1963.

————. Blues for Mister Charles. New York, Dell Publishing Co., Inc., 1985.

BARAKA, Imamu Amiri. Selected plays and prose of Amiri Baraka/ LeRoi Jones. New York, William Morrow and Company, Inc., 1979.

BIGSBY, C.W.E. A critical introduction to twentieth-century American drama. Vol. 1, 1900-1940. New York, Cambridge University Press, 1982.

DEGLER, Carl N. Nem preto nem branco: escravidão e relações raciais no Brasil e nos Estados Unidos. Tradução de Fanny Wrobel. Rio de Janeiro, Editorial Labor do Brasil, 1976.

KEYSSAR, Helene. The curtain and the veil; Strategies in Black Drama. Burt Franklin & Co., 1981.

OLIVER, Clinton & SILL, Stephane, eds. Contemporary black drama: From A raisin in the sun to no place to be somebody. New York, Charles Scribners Sons, 1971.

WEALES, Gerald. The jumping-off place; Americam drama in the 1960's. London, MacMillan Company, 1969.

ELSE RIBEIRO PIRES VIEIRA*

THE OBJECTIVE CORRELATIVE OF FILTH IN T.S.ELIOT'S PLAYS

(O "OBJECTIVE CORRELATIVE" DE IMPUREZA NAS PEÇAS DE T.S.ELIOT)

(DIE "OBJECTIVE CORRELATIVE" DER UNREINHEIT IN DEN WERKEN VON T.S. ELIOT)

SUMMARY

This paper analyses Eliot's use, in his plays, of the objective correlative of filth to evoke in the reader the thought of a world whose order has been disrupted. As his plays grow less overtly religious, this objective correlative intermingles with further variants such as illness, sterility (both physical and in human relationship), food shortage and so on. This paper also raises the question as to whether the secularization of Eliot's plays actually implies a declining concern with religious experience.

RESUMO

O presente trabalho analisa o uso feito por Eliot,em suas peças, do "objective correlative" de impureza para sugerir ao leitor a idéia de ruptura da ordem do mundo. À medida que suas peças se tornam menos ostensivamente religiosas, esse "objective correlative" aparece ao lado de outras variantes, tais como doença, esterilidade (tanto física quanto nas relações humanas), escassez de alimentos, etc. O trabalho levanta também a questão de a secularização das peças de Eliot realmente revelar uma preocupação decrescente com a experiência religiosa.

* Professor Adjunto de Língua e Literatura Inglesa do Departamento de Letras Germânicas da Faculdade de Letras da UFMG.

Eliot uses the metaphor of filth to evoke in the reader the thought of a world whose order has been disrupted. Filth in turn breeds illness, distortion, and sterility. Paradoxically, the world which makes the individual sick, now becomes his hospital, as Wahl (1958), among others, observes in his *Essence et Phénomènes*.[1] The hospital is also a place of cure, and life is thus a time for convalescence. The character's awareness of dissatisfaction, of something "dis-easing" him is the first stage towards the final cure. But healing demands intensity of suffering. The typical Eliot character becomes more and more helpless, until he disintegrates. Once in the process of disintegration, he is torn by ambivalences he cannot cope with. He wants to be cured, but at the same time he enjoys his illness; he wants to end his suffering, but is too weak to do so; he wants to shun people, but his weakness makes him need them. Disintegration opens the way to tension, which in turn weakens even more the feeble whole. This feeble whole finally collapses. Now that disintegration is complete, the doctor "operates" upon the patient, removes the impaired part, and assembles the parts again. A healthy whole man emerges, and the tension of opposing forces is brought into harmony.[2]

Filth and illness, the worst disorder, are a dominant element in the world of Eliot's plays. His filthy and sick world is not restricted to his plays, though. In *Prufrock, The waste land* and *The preludes*, for example, the image of filth is present. In fact, the related underlying view that health is attainable only through illness pervades not only the plays but also his poetry. In *East coker*, where the world is compared to a hospital, the same view is present. In *Prufrock* he alludes to

the negative way as "murder to create." The very pair of antitheses (disease-health, murder-create) points to the inherent paradox of the negative way: affirmative attainment requires negative means. Of course nature and Christ provide Eliot with the supreme archetypes of the negative way, as seen in the pattern of rebirth through death. The very metaphors of filth/ disease-hospital-cure can be interpreted as a secular translation of the Christian paradigm of sin-expiation-salvation.

It seems that filth is the external manifestation of a sinful world or its stricken individual. Such an idea fits the technical device Eliot developed to evoke the reader's feelings. His objective correlative describes a pattern of objects, actions, or events which can serve effectively to awaken in the reader the emotional response which he desires, without being a direct statement of this emotion. Thus, in the case here, filth is the "formula" or the "objective correlative" that evokes in the reader the thought of a mentally and spiritually sterile world, a world in the process of disintegration, where aimless individuals drift, oppressed by a sense of sin or incompleteness they cannot cope with.

Eliot's medieval play, *Murder in the cathedral*, provides the clearest example of filth as an objective correlative.[3] The play's chorus is made up of the poor women of Canterbury, who serve as charwomen, *The scrubbers and sweepers* with "the hand on the broom." Their job is to clean the church, corrupted because it exists in the filthy world. In one of the most poignant speeches in the play they express the need to purify:

Clear the air! clean the sky! wash the wind! take stone from stone and wash them.
The land is foul, the water is foul, our beasts and ourselves defiled with blood.
.....
We are soiled by a filth that we cannot clean, united to supernatural vermin,
It is not we alone, it is not the house, it is not the city that is defiled,
But the world that is wholly foul.
Clear the air! clean the sky! wash the wind! take the stone from the stone, take the skin from the arm, take the muscle from the bone, and wash them. Wash the stone, wash the bone, wash the brain, wash the soul, wash them wash them!(p. 82-4)

This speech is delivered while the Knights are killing Thomas. The terror-stricken chorus comes to realize that death is a necessary means for purification. But prior to this acknowledgement of death, one can notice that their speeches grow filthier and the images of distortion and disease increase as the tension between Becket and the King's knights increases. At first they pray for Becket's return to France, for *"Ill the wind, ill the time, uncertain the profit, certain the danger "* (p. 18). Later, this distortion of natural elements leads to shortage, and illness is made atronger by pain:

We know of extortion and violence,
Destitution, disease,
The old without fire in winter,
The child without milk in summer,
Our labor taken away from us,
Our sins made heavier upon us.
We have seen the young man mutilated,
The torn girl trembling by the mill-stream.
.....
God gave us always some reason, some hope; but now a new terror has soiled us, which none can avert, none can avoid, flowing under our fleet and over the sky;
Under doors and down chimneys, flowing in at the ear and the mouth and the eye.
God is leaving us, God is leaving us, more pang, more pain than birth or death. (p. 45-6)

As the sense of foreboding increases and the Knights state that they have come with swords for the King's justice, the chorus emphasizes the distortion of the elements, as even illness and dirt rot:

> *I have tasted*
> *The savour of putrid flesh in the spoon*
> .....
> *What is woven in the councils of princes*
> *Is woven also in our veins, our brains,*
> *Is woven like a pattern of living worms,*
> *In the guts of the women of Canterbury.*
> (p. 72-3)

The objective correlative of filth, disease and rottenness of the world as a manifestation of sin, the old device used by Sophocles and Shakespeare, is not only a matter for the chorus. The plague or filth or the rottenness become the preoccupation of the main characters too. The women can see the symptom, but cannot diagnose the disease. It is Becket who comments on the nature of filth and consequent illness, and attempts to explain the reason. This is made clear in his dialogue with the second Tempter. The second Tempter, however, diverts the inquiry from the true cause. He, instead, concentrates on the issue of whether the church should try to influence politics or not. Becket's concern is not the actual conflict between temporal power and the church, but the fact that worldly power, including the Church, has overlooked due submission to the greater power of an overruling God. He says:

> *Those who put their faith in worldly order*
> *Not controlled by the order of God,*
> *In confident ignorance, but arrest disorder,*

Make it fast, breed fatal disease
Degrade what they exalt. (p. 32-3)

Becket also admits that he has his share of guilt and is thus contaminated and in need to fix his "soul's sickness." Like Oedipus, he is aware that he is to be held responsible for general suffering: *"Seven years were my people without/My presence; seven years of misery and pain "* (p. 70). Therefore, when the knights urge him to depart, he cannot go, knowing that departure will not solve the problem. Humanity is tied to a vast pattern and is partly active and partly passive. It is submission in willing, submission in suffering which is part of the eternal design. The only possibility of redemption is in death. This is the subject of the sermon that Becket delivers at Christmas, in which he comments on the negative way that out of death can come birth. The chorus is made conscious that *"War among men defiles this world, but death in the Lord renews it/ or we shall have only a sour spring, a parched summer, an empty harvest "* (p. 70). Just before allowing himself to be murdered, Becket says: *"For my Lord I am now ready to die,/ That his church may have peace and liberty "* (p. 81). And in their last speech the chorus thanks God *"for the mercies of blood"* and for having *"given us another saint in Canterbury "* (p.92-3). Normality is thus brought back to the land by submission to God's will.

The paradoxes of birth and death, physical and spiritual suffering, the one being the result of its opposite, is made concrete by the two outstanding sets of characters in the play. In acting out the Christian paradigm, Thomas, at first, suffers no physical pain but spiritual degradation; on the other hand,

the chorus suffers mostly physical pain. In their respective metamorphoses, the chorus no longer feels physical but spiritual pain after witnessing one brutal murder, and Thomas reaches the extremes of physical pain only to triumph spiritually.

Eliot's last play, *The elder statesman* (1969) does not make explicit use of the objective correlative of filth, but, instead, compares the world to a hospital. The very setting of the play is a hospital, where the characters include some mildly sick convalescents. Yet it is a "*convalescent home/ With the atmosphere of an hotel -/ Nothing about it to suggest the clinic -/ Everything about it to suggest recovery* " (p. 15). And as for the patients,

> *We don't want our guests to think of themselves as ill,*
> *Though we never have guests who are perfectly well*
> .....
> *Guests in perfect health are exceptional.*
> *Though we never accept any guest who is incurable.*
> (p. 33)

The description of the clinic and its patients promptly reminds one of purgatory – if it is like a hotel, the very notion of temporary stay is clear; moreover it is not designed for helpless cases. Lord Claverton, the main character in the play, is one of those convalescents. A very active public man before, Lord Claverton was forced to retire after he had a stroke. He is despondent whenever he looks at the blank pages of his appointment book and is reminded that his life has also become completely empty. Therefore, he questions the doctor's advice to take life easily, because one of the strains on his

sensibility is not over-activity but the feeling that all the sources in his life have exhausted. He tells his daughter Monica:

> *They've dried up, Monica and you know it*
> *They talk of rest, these doctors, Charles; they tell me to be cautious,*
> *To take life easily. Take life easily!*
> *It's like telling a man he mustn't run for trains*
> *When the last thing he wants is to take a train for anywhere.*
> .....
> *It's just like sitting in an empty waiting room*
> *In a railway station on a branch line,*
> *After the last train, after all the other passengers*
> *Have left, and the booking office's closed*
> *And the porters have gone. What am I waiting for*
> *In a cold and empty room before an empty grate?*
> *For no one. For nothing.* (p. 17)

Another cause of strain is his ambivalent attitude, which also affects his decision to go to the nursing home: he is afraid of being alone and, at the same time, of being exposed to strangers. Since he cannot cope with strangers, he searches for privacy in the nursing home. At first he is happy there. But this does not last long – first because the strangers find him there; secondly because, getting rid of strangers, he has to face his inner self, and his terror of being alone increases. This fear of being alone is only an outward manifestation of his conscience tormented by early misdeeds. When they were friends at Oxford, Lord Claverton led Fred (who later comes back with the name of Gomez) to acquire tastes beyond his means and thus to become a forger; the memory of not having respected Mrs.Carghill's intense love for him and the breach of promise suit, because of social prejudices, also frets him. Worst of all, driving back to Oxford one night with Gomez and some girls of low reputation,

Lord Claverton ran over an old man in the road but did not stop, because he was afraid the girls would be called to give evidence; he got out of the tangle for a large cash payment and no publicity. As an old man, he may go to a nursing home but, paradoxically, it is not this treatment that helps Lord Claverton's recovery. He can only purge his filthy, corrupted soul by facing his past misdeeds and the people he had ill-used. Later he confesses to his favourite child, Monica, that his prominence as a public man was built on false premises, such as his change of name. He dismisses his make-believe world, and finally has the courage to face the strangers and accept the humiliation to confess his early misdeeds to Monica. Lord Claverton, his soul purged, feels at peace at the play's end. With his "new" soul he can face both solitude and company.

The subject of the public man living in a world of make-believe and having to fight his private self was one Eliot had dealt with in his penultimate play, *The confidential clerk* (1953). The objective correlative of filth breeding disease tends to be cast in psychological terms, as the characters in the play have sterile relationships and unrelated inner and outer selves, which breeds anxiety. Most of the characters have two roles to play, one at the surface for the sake of the public and another deep inside, for their own satisfaction. Sir Claude, a successful financier, can only find inner satisfaction making pots; Lady Elizabeth, his childless wife with a pronounced maternal instinct, seeks meaning in social events such as concerts, trips, parties, dervish dancing and health cures through mind and thought control; Eggerson, the former confidential clerk was always a reliable professional, and even

served as a guardian, but his true happiness lies in growing a garden; Colby, the new clerk, tries to make his supposed father happy by preparing to be a financier, but later abandons his material success, for the inner happiness of being an obscure church organist. The play, however, shows a process of self-discovery and the characters manage somehow to reconcile their two selves or at least to define which drive is the most important and follow it.

The sick world of *Murder in the cathedral* and *The elder statesman* is not to be found here or, at least, the references to illness cannot be taken as an objective correlative. We see Lady Elizabeth going to several world-famous psychiatrists, but it is clear in the play that these treatments are just a fashionable way of filling up the emptiness and sterility of her life. Once she finds her supposedly dead son, she no longer has to suppress her instincts and drift in life. The purgatory-like sick world of the other plays gives way to the paradise-like world of Eggerson's real vegetable garden or Colby's imaginary one, that is, counterparts to sterility.

Harry, the protagonist of *The family reunion* (1939), also undergoes a process of self-discovery. But before *"he has crossed the frontier,"* he is like one of the Hollow Men, moving *"Up and down, through the stone passages / Of an immense and empty hospital / Pervaded by the smell of disinfectant "* (p. 77). Critics have, of course noted this stench.[4] The protagonist is stricken by a sense of guilt he cannot explain, and throughout most of the play we learn he has been wandering all over the world trying either to pursue or to escape from this burden. The play shows a process of gradual illumination in which the

objective correlative of illness and filth is frequently used.

In *Murder in the cathedral* the individual's sin bred general filth and illness, and the action of the play consisted of atonement for this sin or, using Eliot's analogies, the symptom and the diagnosis were there, only the cure had to be followed. In *The family reunion*, however, the symptoms are vague and most of the action of the play consists in trying to find a diagnosis. Living in a mist of ill-defined guilt, Harry is like etherized Prufrock who experiences

> *The partial anesthesia of suffering without feeling*
> *And partial observation of one's own automatism*
> *While the slow stain sinks deeper through the skin*
> *Tainting the flesh and discolouring the bone.* (p. 30)

The use of "stain" for filth suggests that Harry's uneasiness has to do with a sin which devours and weakens the individual. The chorus of aunts and uncles believes that his sin is the previous attempt to kill his wife. But Harry is not sure whether he really pushed her overboard or whether it was an accident. Even if it were murder, Harry does not feel guilty for this sin, for he believes that the problem lies a little deeper than this. He attempts an explanation – it is the world that enfeebles man, both physically and spiritually:

> *It goes a good deal deeper*
> *Than what people call their conscience; it is just the cancer*
> *That eats away the self*
> .....
> *It is not my conscience,*
> *Not my mind, that is diseased, but the world I have to live in.*
> *I lay two days in contented drowsiness;*

Then I recovered. I am afraid of sleep:
A condition in which one can be caught for the last time.
And also waking. She is nearer than ever.
The contamination has reached the marrow
And they are always near. (p. 31)

Harry's sense of guilt is self-devouring and cumulative Accordingly, the world which sickens the individual also works upon itself, disrupting even more the distorted elements. As Henn (1966) has remarked, the seasons have sinister qualities, spring is even cruel and we are strongly impressed by the sordidness and boredom of life in general.[5] The normal flow of change is arrested – Amy, Harry's mother, tried hard to keep Wishwood the same during his absence. But this unnatural hindrance of change serves only to enhance even more people's disintegration.

The deterministic view of illness as a circle – the world is sick and sickens the individual, who, in turn, deteriorates the world – is later discussed by Warburton, the family doctor. Harry believes that there is no real health, and Dr. Warburton, who at first is not willing to accept this view, later admits that the individual cannot escape general illness:

Harry. Not, I think, without some justification:
For what we call restoration to health
Is only incubation of another malady.
Warburton. You mustn't take such a pessimistic view
Which is hardly complimentary to my profession.
But I remember, when I was a student at Cambridge
I used to dream of making some great discovery
To do away with one disease or another.
Now I've had forty years' experience
I've left off thinking in terms of the laboratory.
We're all of us ill in one way or another:
We call it health when we find no symptom
Of illness. Health is a relative term. (p. 52)

The play provides further instances of severely ill people. One of them is Dr. Warburton's cancer patient who is also a murderer and, having understood the meaning of death, is the more anxious to live. The other is Harry's mother, whose heart is very feeble. Those instances of organic health can not be taken for an objective correlative of illness, though. Their effect is to enhance Eliot's implicit view that spiritual disintegration is worse than organic illness.

Harry's illness does not fall into this simple category. As the play develops, he realizes that he is not simply a victim of general illness – *"were they simply outside / I might escape somewhere, perhaps"* – nor is it merely organic, otherwise Dr. Warburton would be able to cure him. It is not yet diagnosed, and, therefore, grows worse. Instead of being simply a stain, filth now permeates the skin:

> *Harry. It's not being alone*
> *That is the horror - to be alone with the horror.*
> *What matters is the filthiness. I can clean my skin,*
> *Purify my life, void my mind,*
> *But always the filthiness, that lies a little deeper.*
> (p. 68)

Mary, Harry's cousin and one of the sensitive characters in the play, believes that he is paralysed and blind. But it is Agatha, Harry's aunt, who can diagnose his "disease." She reveals the past and Harry learns that, like himself, his father had tried to kill his mother. Whether each one accomplished it or not is irrelevant. What matters is that Harry's guilt is the result of a hereditary curse, or, as Agatha puts it, *"you Harry are the consciousness of your unhappy family."* The cause of

Harry's suffering is hereditary, not personal – it is his father's sin of the wish to kill which is visited upon the son. Agatha explains that a curse is rather mysterious in its origin, for it is the result of a design beyond our understanding *("A curse is ... formed / In a moment of unconsciousness ... / According to the phase / Of the determined moon")* (p. 79). But we cannot escape it.

If the curse cannot be escaped, it must be faced, as Harry does when he leaves to expiate the guilt. The chorus, including the mother, who only *"tighten the knot of confusion,"* cannot understand why Harry is leaving, if he had just returned. Harry tries to explain, commenting on the appearance and reality of illness: *"when one has just recovered sanity, / And not yet assured in possession, that is when / One begins to seem the maddest to other people "* (p. 81). The chorus assumes that Harry is going to be a missionary, and gives several pieces of practical advice such as learning dialects, taking inoculations, etc. Yet, their assumption is not so grotesque as it seems at first. Harry's guilt can be interpreted as the Greek concept of curse fused with the concept of heredity, but despite Smith's (1971) view to the contrary[6] it is clearly more suggestive of original sin in its collective and cumulative aspects. Moreover his expiation of the curse, *"the worship in the desert, the thirst and deprivation,"* strongly suggests Christ's own ascetic life.

Going away to lead a Christian life as a missionary is one of the choices given by Dr. Reilly to Celia in *The cocktail party* (1949). She finds the world a delusion and her despair leads her to go the psychiatrist and later to a "sanatorium. Reilly does not say much about the sanatorium, but warns her that she

may find solitude or even her death there. As a matter of fact, Celia's choice led to death - she was crucified in an ant-hill by native heathens in Kinkanja. But her death was not lamented, for, like Christ's, it actually meant glory and rebirth.

But not all of Reilly's patients in the play choose a Christian way of life in submission and suffering. The others, especially Edward and Lavinia, experience despair and need to make a choice; but the treatment depends not on the diagnosis but on the patient's sensibility and degree of self-awareness. They are certainly aware of a general malaise: their weekly parties do not make them less lonely nor keep boredom at bay; on the contrary, the parties add to the burden of routine they have to face. In this play, unlike *The family reunion*, we do not have amateur psycho-therapists like Mary and Agatha. The disease in *The cocktail party* is epidemic in size and needs the treatment only a professional can give. Reilly, having a broader outlook, speaks of illness in the context of society and of cure also within society:

> *Indeed it is often the case that my patients*
> *Are only pieces of a total situation*
> *Which I have to explore. The single patient*
> *Who is ill by himself. is rather the exception.*
> (p. 114-5)

Since the world is ill, Reilly's job is to make his patients adjust to the situation. Whenever people go to his office, they begin by complaining of a nervous breakdown and stating that their case is unique. They also blame someone else for their breakdown. Reilly's prologue to the treatment "*is to try to show them that they are mistaken about the nature of*

their illness" and later he reconciles them to the human condition. The world does not really change, but after visiting Reilly, his Prufrockian patients learn how to *"make the best of a bad job."* The world of the other plays is here reduced to the microcosm of the cocktail party. And the objective correlatives of filth, illness and scarcity are here reduced to shortage of food. In the first party, when the characters were on the verge of despair, food was so scarce that one of the guests, Alex, decided to prepare Edward something to eat and Julia even suggested their going to a restaurant. In the second one, when Edward and Lavinia had *"worked their salvation,"* the guests had two parties to attend, but preferred Edward and Lavinia's, where a buffet table had been lavishly arranged, to the Gunnings' where they offered little in the way of food and drink.

Actually, this sense of deprivation, exemplified by the lack of food, is also experienced by Edward at the beginning of the play. He says he feels a sense of mystery, of something unfinished after his wife left him. To make things worse, he had to be the host for a party his wife, Lavinia, had prepared and in which people examined him all the time, tacitly showing that they knew what the situation was. After the party is over, he confides in a stranger (later identified as the psychiatrist Reilly). The latter compares Edward to a broken object being fixed or a patient being operated on, to describe his feeling of having lost his personality:

> *Or take a surgical operation.*
> *In consultation with the doctor and the surgeon,*
> *In going to bed in the nursing home,*

In talking to the matron, you are still the subject,
The centre of reality. But, stretched on the table
You are a piece of furniture in a repair shop
For those who surround you, the masked actors:
All there is of you is your body
And the 'you' is withdrawn. (p. 30-1)

Later, the stranger leaves and Celia, who had been one of the guests at the party, comes back. In a private conversation with Edward she advises him to see a great doctor she has heard of, but he still thinks his illness cannot be cured even by the greatest doctor. He says the same to his wife when she comes back, adding that his problem is simply that he is in hell. But eventually he decides to go, and to his surprise, it is the stranger at the party who is the psychiatrist. In the consultation, Edward anticipates the diagnosis of his unique case: he has ceased to believe in his own personality and is obsessed by the thought of his insignificance. Mambrino (1952) points out that *"En vain le docteur voudrait lui faire entrevoir qu'il y a là (en la conscience brutale de sa quasi-inexistence aux yeux de Lavinia) un commencement de salut: ... Car cette expérience mortelle contient un germe de résurrection."*[7] Edward gets to the point of no longer being afraid of the death of the body. Later Reilly has his wife join him and gives his own diagnosis of the situation – it is self-deceiving that makes people perpetuate their illness by insisting upon their own sick soluctions:

My patients such as you are the self-deceivers
Taking infinite pains, exhausting their energy,
Yet never quite successful. You have both of you pretended
To be consulting me; both tried to impose upon me
Your own diagnosis, and prescribe your own cure. (p.119)

Therefore, Reily makes each look at himself with an honest mind. And he gets both Edward and Lavinia to confess their respective affairs. He also leads them to see they actually have a lot in common, or at least the same illness: isolation. Edward wants to love and Lavinia to be loved, so why not "make the best of a bad job?" In his priest-like attitude, Reilly also advises them to learn how to bear the burdens on their conscience. And at the end of the play, they are reconciled to each other, almost in a state of bliss of their genteel world. Many critics claim that the couple's reconciliation is unconvincing. Headings (1964) thinks that this is to miss the point of the play: *"Readers who find the felicity of Edward and Lavinia too tame, their domesticity and goodness unpalatable on the stage, must either have failed to follow the central development of the second act or must be simply uninterested in the matters with which it deals."*[8] However, Eliot admits a flaw in the mechanics of *The cocktail party: "I am aware that the last act of my play only just escapes, if indeed it does escape, the accusation of being not a last act but an epilogue."*[9]

Reilly's treatment has also been over-criticized, but the fact is that, with Alex and Julia's help, therefore forming a trinity, he lessens his Prufrockian characters' disease of boredom and solitude in the crowd. He develops their self-awareness, thus enabling them to make a more conscious choice. They may accept the limitations of the human condition, and learn how to live with the widespread disease of loneliness and the burden of routine, not expecting much, as in the couple's case. Another possibility is to choose a harder but no less rewarding way of life, that may even lead to death,

as in Celia's case. Reilly, as Eliot's spokesman, sums up the two roads to salvation from the filthy, sick world: redemption in human relationships or the ascetic life of pursued sainthood. In there is a way out, the world becomes less sick within the action of each play.

But besides this development within the action of each play, there is also a progression considering the plays as a whole. Filth progresses from the general to the particular; accordingly, "disease" grows less serious – the characters' sins or flaws become less religious and less consequential. The "cure" for the characters' flaws in usually acceptance, but acceptance also progresses from a religious submission to one's burden to a stoical acceptance of human limitation. In *Murder in the cathedral* (1935) both the clergy and the laity sin by overlooking submission to God's rule; the result of this transgression is a wholly foul, sterile and putrid universe. The grandiose features of the play, set in its cosmic design, and Becket's death to purify the universe as a heroic scapegoat account for the epic tone of this play. In *The family reunion* (1939) there is a curse upon the Monchensey's house and Harry has to expiate the curse to save his disintegrating family. The house serves as a microcosm, and Harry follows the Christian paradigm: sin-expiation-salvation. Therefore, *The family reunion* is a less overtly religious and gradiose play than *Murder in the cathedral*, but the underlying pattern remains. Celia, a common girl who develops into a martyr in *The cocktail party* (1949) refers back to Becket and Harry and serves as a link between those messianic characters and the ordinary ones in this play. The world of the characters in *The cocktail party* is not filthy

and barren, but still sterile in terms of human relationship. The characters are no longer actually sinful, but have, rather, secular or existential problems. By helping them to learn how to live with these problems, Reilly reconciles them to the human condition; the parties then become suggestive of group therapy. In *The confidential clerk* (1954) the references to illness cannot be considered as an objective correlative for sin. The characters' problems have become overtly secular or existential: they have sterile relationships and unrelated inner and outer selves. The metaphor of the hospital in *The elder statesman* (1959) shows that Lord Claverton is already convalescing, or purging his soul. His uneasiness in his old age for early misdeeds is presented both as sin and as existential problem. Therefore in Eliot's plays, the characters move from a world which calls its filth sin, to one which calls that filth existential problems.

Notes

[1] Jean WAHL, Essences et phénomènes: la poésie comme source de philosophie (Paris: University of Paris, 1958) writes: "Le quatrième movement de ce quatour ('East Coker') est constitué par la comparaison de l'univers, du monde avec une immense infirmerie, un immense hôpital. Et ce poème est évidemment inspiré par les poètes métaphysiques anglais du dix-septième siècle, et par la comparaison de la religion avec un chirurgien, et du Christ lui-même avec un chirurgien blessé. ... Mort, hôpital, prière, nous mèneront vers l'amour. ... Nous retrouvons l'idée de la succession des contraires. C'est par la maladie que l'on ira à la santé " (p. 38).

[2] P.W. MARTIN, in Experiment in depth (London: Routledge & Kegan Paul, 1955), commenting on religious experience, sums up the steps of the process as seen by William James in Varieties of religious experience: "(1) the process starts with the realization that 'there is something wrong about us as we naturally stand'; (2) this leads to the discovery of the 'germinal higher part' in a man; (3) this germinal higher part is 'conterminous with a MORE of like quality'; (4) from the contact with the MORE by way of the germinal higher part, the 'real being' forms " (p. 199).

[3] Though M.C. BRADBROOK in T.S. Eliot (London: Longmans Green, 1960) refers to Eliot's objective correlative in the plays, it seems reasonable that she is referring to history: "Eliot has firmly rooted his plays in these external grounds (e.g. Becket's

assassination) " (p. 30-40).

[4] Grover SMITH in T.S. Eliot's poetry and plays: a study in sources and meaning (Chicago, The University of Chicago Press, 1971), for example, writes: "he [Harry] objectifies his feelings by talking of stench and contamination; of 'the slow stain', 'Tainting the flesh and discolouring the bone' " (p. 199).

[5] Thomas Rice HENN, "T.S. Eliot's compromise," in The harvest of tragedy (London, Methuen, 1966), p. 223.

[6] SMITH, op. cit., writes: "The denial of Eden to Harry has been caused by something prior to his own acts. There is a noteworthy difference, however, between propritiation for this course and for the original sin of Adam. Original sin makes every man at birth guilty of the primal fall; at the same time it predisposes him, by what is termed the necessitas peccandi, to commit sins of his own, of which he is guilty likewise. He can never atone for original sin: Christ has done that. All that man can do is to accept the vicarious Atonement and be penitent for sins his own will has concurred in. In Harry's case there is obviously no guilt for his father's sin: his father was not Adam. Harry has inherited merely the curse, the retribution never visited upon the father " (p. 202).

[7] Jean MAMBRINO, "Un divertissement métaphysique: The cocktail party. Études, 273, no. 6 (juin, 1952), p. 353.

[8] Philip Ray HEADINGS, T.S. Eliot (New York, Twayne Publishers, 1964), p. 159-60. Headings has a particularly useful analysis of the "psychic scheme" of The cocktail party. Many of his ideas, some in expanded form, appear in this paper.

[9] ELIOT, "Poetry and drama," in John Hayward, ed., T.S. Eliot: selected prose (Harmondsworth: Penguin Books, 1958), p. 84.

Bibliography

BRADBROOK, Mr. Eliot as a dramatist. In: English dramatic form. Londres, Chatto & Windus, 1965. p. 162-78.

ELIOT, T.S. The coktail party. Londres, Faber and Faber Ltd., 1a. ed., 1950.

————. The confidential clerk. Londres, Faber and Faber Ltd., 1954.

————. The elder statesman. Londres, Faber and Faber Ltd., 1969.

————. The family reunion. In: Four modern verse plays. Harmondsworth, Penguin Books, 1939.

————. Murder in the cathedral. Londres, Faber and Faber Ltd., 1972.

————. Poetry and drama. In: Selected prose. Ed. John Hayward. Harmondsworth, Penguin Books, 1958.

HEADINGS, Philip Ray. T.S. Eliot. Nova York, Twayne Publishers, 1964.

HENN, Thomas Rice. T.S. Eliot's compromise. In: The harvest of tragedy. Londres, Methuen, 1966. p. 217-32.

MAMBRINO, Jean. Un divertissement métaphysique: The cocktail party. In: Études, Paris (273):351-62, 1952.

MARTIN, P.W. Experiment in depth. Londres, Routledge & Kegan Paul, 1955.

SMITH, Grover. T.S. Eliot's poetry and plays: a study in sources and meanings. Chicago, The University of Chicago Press, 1971.

VIEIRA, Else R.P. Mr. Eliot's fix-it shops. Belo Horizonte, Faculdade de Letras da UFMG, 1978 (Dissertação de Mestrado).

WAHL, Jean. Essences et phénomenes: la poésie comme source de philosophie. Paris, University of Paris Press, 1958.

JULIO CÉSAR JEHA*

THE MIRROR IN THE MIRROR IN THE MIRROR**

(O ESPELHO NO ESPELHO NO ESPELHO)

(DER SPIEGEL IM SPIEGEL IM SPIEGEL)

SUMMARY

This is an analysis of the *mise en abyme* effect in E.A. Poe's "The fall of the house of Usher." The paper starts with the identification of the Nietzschean concepts of the Apollinian and Dionysian facets of art, relates them to Gnostic forces of attraction and repulsion, and then compares them to elements of Poe's philosophy of composition. The paper goes on to point out a pre-Formalist notion of arrangement in Poe, and eventually focuses on the mirroring effect which is central to the tale. André Gide's comments on *mise en abyme*, and Lucien Dällenbach's study of Gide's concept, are submitted to close scrutiny. This examination shows that both the French writer and the systematizer of his ideas were wrong when they dismissed "The fall of the house of Usher" as an imperfect example of *mise en abyme*.

* Professor assistente de língua inglesa do Dept? de Letras Germânicas da FALE-UFMG.

** Parte da tese de mestrado, orientada pela Profa. Dra. Ana Lúcia de Almeida Gazolla, para obtenção de título de Mestre. UFMG, 1986.

RESUMO

Esta é uma análise do efeito de *mise en abyme* no conto "The fall of the house of Usher," de E.A. Poe. O artigo começa com a identificação dos conceitos Nietzscheanos das facetas apolínea e dionisíaca da arte, relaciona-as às forças gnósticas de atração e repulsão, e então compara-as a elementos da filosofia de composição de Poe. O artigo releva uma noção de arranjo pré-formalista em Poe, e termina por focalizar o efeito de espelho que é central no conto. Os comentários de André Gide sobre *mise en abyme* e o estudo de Lucien Dällenbach sobre o conceito de Gide são submetidos a um exame cuidadoso. Tal exame mostra que ambos o escritor francês e o sistematizador de suas idéias estavam errados ao rejeitarem "The fall of the house of Usher" como um exemplo imperfeito de *mise en abyme*.

The mirror in the mirror in the mirror

By looking at the images in the tarn, the Narrator in "The fall of the house of Usher" seems to repeat Narcissus' myth[1]. But while Narcissus was enamored with his own appearance, he has decided to know his true nature as it is a result of his interaction with reality. The Narrator's gaze is an infraction of the natural order of the lake/mirror which sets off a mirroring structured narrative. His trip towards the origin of the reflections is the probation the hero must undergo before ascending to Heaven; it is the painful quest for the Self.

The mirror

The first reflection is represented by the exterior of the anthropomorphic house with its *"vacant eye like windows,"* whose contemplation the Narrator *"can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium - the bitter lapse into every-day life - the hideous dropping off of the veil* "(231). It is the veil of māyā, the illusion, that hid the Narrator's condition of prisoner of the dullness of everydayness and that now he tears to pieces.

In *The birth of tragedy* (1872), Nietzsche claims that when the veil of illusion is torn, the primordial unity of the universe and the I is revealed. The concept of māyā is applied to *"the sense-world of manifold phenomena held in Vedanta to conceal the unity of the absolute being "* (*Webster's New*

Collegiate Dictionary, 1979). Developed probably between 1500 B.C. and 500 B.C., Vedanta is *"an orthodox system of Hindu philosophy developing esp. in a quantified monism the speculations of the Upanishads on ultimate reality and the liberation of the soul"* (*Webster's New Collegiate Dictionary*, 1979).

Nietzsche equates māyā with the Apollinian aspect of art - *"the dream world,"* where, according to Lucretius, the glorious divine figures first appeared to the souls of men:

> *The beautiful illusion of the dream worlds, in the creation of which every man is truly an artist, is the prerequisite of all plastic art (...). In our dreams we delight in the immediate understanding of figures; all forms speak to us; there is nothing unimportant or superfluous. But even when this dream reality is most intense, we still have, glimmering through it, the sensation that it is mere appearance (...).*[2]

Apollo, the deity of light, is also ruler over the illusion of the inner world of fantasy, and image of the *principium individuationis*.

In opposition to the Apollinian, Nietzsche identified the Dionysian side of art as an intoxication, which is a mixture of the terror that seizes man as he is *"dumfounded by the cognitive form of phenomena"* and the ecstasy that wells from the *principium individuationis*.

Although he ascribed the Apollinian and the Dionysian mainly to the Attic tragedy, Nietzsche claims that they are

> *artistic energies which burst forth from nature herself, without the mediation of the human artist - (...) first in the intellectual attitude or the artistic culture of any single being; and then as intoxicated reality, which*

> *likewise does not heed the single unity, but even seeks to destroy the individual and redeem him by a mystic feeling of oneness.*[3]

In Nietzschean terms, from the dialectical shock between the Apollinian illusion and the Dionysian intoxication, truth is generated and the individual is reborn, and is at once nauseated with the intromission of everyday reality. This nausea is the effect of knowledge, for knowledge inhibits action, as the individual understands that his actions cannot alter the eternal order of the universe. The Nietzschean concept of the tragic presupposes the annihilation on the ego so that the individual can return to nature and the primordial Oneness. In a similar way, to the Narrator is left only the role of spectator of the *theatrum mundi* and it is through his eyes that the reader learns about the Ushers and their destruction.

The monistic aspect of Vedanta *"seeks to trace phenomena of many different kinds to a single source or principle"* (*Webster's New Collegiate Dictionary*, 1979), similarly to what the Gnostics preach and Poe defends in his theoretical works. Gnosticism, and Poe's metaphysics, state that the *"single source or principle,"* or the Godhead, suffered a split and the resulting parts are subject to centripetal and centrifugal forces until entropy prevails, when the opposites are paradoxically reunited, annihilation is achieved, and a new beginning is then possible. Likewise, Nietzsche sees the Apollinian and Dionysian in a dialectical relation, at moments seemingly balanced, but always fighting to overwhelm each other. The synthesis of this dynamic opposition is art, which is not meant to improve or educate man, who, in turn, is not the true

author of this art world. *"On the contrary,"* warns Nietzsche,

> *we may assume that we are merely images and artistic projections for the true author, and that we have our highest dignity in our significance as works of art - for it is only as an aesthetic phenomenon that existence and the world are eternally justified...*[4]

It may be difficult to assert Poe's influence on Nietzsche, if there ever was any, but it can be suggested easily that Poe was a Nietzschean *avant la lettre*, for the concept of the world being justified only as an aesthetic phenomenon not only recurs in his works but is his guiding motto.

This concept forecasts the rise of existentialism a hundred years later, with its pessimism towards existence and *la nausée* as a result of awareness. In fact, part of what Sartre and Camus developed as a philosophical and literary current could be found as early as Poe and Nietzsche. Poe differs from the existentialists in that, like the Gnostics, he believes that essence prededes existence, that Logos precedes creation. But the disgusting sensation that the *"dropping off of the veil"* generated in the Narrator is altogether the same that befalls the existentialist when faced with his condition in the world. On the other hand, if for existentialism there is no salvation, only commitment and *bonne fois*, for Poe there is a way out - through cognition and the awakening of the Self.

By housing Dionysian content in Apollinian form, Poe triggers a dialectical confrontation whose synthesis is the text itself. If Nietzsche is right, then,with the synthesis comes truth, that is to say, the text equals truth; indeed, Poe claims as much when he says that *"Truth is often, and in very*

great degree, the aim of the tale "(Poe, 1842).

A similar confrontation of opposing drives can be seen in the clash of the Gnostic forces of attraction and repulsion that cancel each other out into unity, if only to reappear as the newly formed unity which is split once again. In Gnosticism, this unity means knowledge, which is not immutable and eternal but ought to be always contested so that higher levels of truth be attained. It is this perpetual movement from *stasis* to *dynamis* which propels the Narrator in his search for knowledge and individuation.

From textual to discourse level

As could be expected from a hermetic tale like "The fall of the house of Usher," knowledge and truth are not presented readily. On the contrary, they have to be decoded deciphered, and discovered within the undercurrents of meaning of the discourse. This was experienced by the Narrator as he gazed at the house and pondered about what it was that so unnerved him. He

> *was forced to fall back upon the unsatisfactory conclusion, that while, beyond doubt, there are combinations of very simple natural objects which have the power of affecting us, still the analysis of this power lies among consideration beyond our depth. It was possible, he reflected, that a mere different arrangement of the particulars of the scene, of the details of the picture, would be sufficient to modify, or perhaps to annihilate its capacity for sorrowful impression...* (231)

This nearly mathematical notion of arrangement and combinations is Poe's theory of formal construction explicited on textual level. In "The philosophy of composition," he explains that

> *Keeping originality always in view - for he is false to himself who ventures to dispense with so obvious and so easily attainable source of interest - I say to myself, in the first place, "Of the innumerable effects, or impressions, of which the heart, the intellect, or (more generally) the soul is susceptible, what one shall I, on the present occasion, select?" Having chosen a novel, first, and secondly a vivid effect, I consider whether it can be best wrought by incident or tone - whether by ordinary incidents and peculiar tone, or the converse, or by peculiarity both of incident and tone - afterward looking about me (or rather within) for such combination of event, or tone, as shall best aid me in the construction of the effect.*[5]

This principle, which is one of the basic notions of Formalism, was taken up by several Russian Formalists. Boris Eichenbaum, as he examined the literary discourse, theorised that *"art's uniqueness consists not in the 'parts' which enter into it but in their original use."*[6] Likewise, Victor Shklovsky pointed out that *"poets are much more concerned with arranging images than with creating them."*[7] This is Horatio's *dispositio* - the two-thousand year-old notion that the arrangement of images in speech should be emphasised. Such arrangement, according to Shklovsky, does not aim to facilitate recognition, but rather,

> *to make objects "unfamiliar," to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.*[8]

Poe is a master of making things familiar unfamiliar, or to use a better phrase, of creating the uncanny so as *"to increase the difficulty and length of perception."*

This works on a double level: like the Narrator who has to employ his intellectual faculties strenuously to understand the effect of the simple and common elements upon him, so does the reader, who finds himself lost in a maze of false signs and indexes that hinder his sorting out one possible meaning. Such difficulty seems intentional in "The fall of the house of Usher," for, as a Gnostic text, it ought to be hermetic; that is, it should be understood only by the initiates. Its cryptic form, realised in terms of vocabulary, symbols and allusions, and their arrangement, is supposed to be a barrier against the profane, uninitiated man.

To increase such cryptographic effect, Poe places one character feeling one emotion in front of a mirror. This single character is the Narrator, who looks at the tarn and finds his first impression - *"the hideous dropping off of the veil"* - enhanced. The *"consciousness of the rapid increase"* of his sorrowful feelings *"served mainly to accelerate the increase itself,"* such being the *"paradoxical law of all sentiments having terror as a basis* " (232). As the Narrator stares at the mirror, and is unable to perceive that what he can see is his own reflection, his fear expands and overwhelms him.

These three elements, one character, one emotion and a mirror, are the narrative elements Poe used to achieve his final goal: the effect of unity. His use of the mirror creates the illusion of a text filled with characters, and many a critic has been fooled by Poe's terrifying fun-house.

Mise en abyme

When the Narrator comments on the reflection of the mansion he is introducing the effect of mirroring, which will attain a climax in Roderick's reading of "The haunted palace." André Gide named such effect *mise en abyme*. *"J'aime assez qu'en une oeuvre d'art,"* wrote Gide in 1893,

> *on retrouve ainsi transposé, à l'échelle des personnages, le sujet même de cette oeuvre. Rien ne l'éclaire mieux et n'établi plus sûrement toutes les proportions de l'ensemble. Ainsi, dans tels tableaux de Memling ou de Quantin Metzys, un petit miroir convexe et sombre reflète, à son tour, l'intérieur de la pièce où se joue la scène peinte. Ainsi, dans le tableaux des Ménines de Velasquez (mais un peu différement). Enfin, en littérature, dans Hamlet, la scène de la comédie; et ailleurs dans bien d'autres pièces. Dans Wilhelm Meister, les scènes de marionettes ou de fête au château. Dans la Chute de la maison Usher, la lecture que l'on fait à Roderick, etc. Aucun de ces exemples n'est absolument juste. Ce qui le serait beaucoup plus, ce que dirait mieux ce que j'ai voulu dans mes Cahiers, dans mon Narcisse et dans la Tentative, c'est la comparaison avec ce procédé du blason qui consiste, dans le premier, à en mettre un second "en abyme".*[9]

Lucien Dällenbach tried to define the concept of *mise en abyme* and concluded that, as means of a return of the work towards itself, it appears as a modality of *réflexion*; that its essential property is to put forth the intelligibility and the formal structure of the work; that it is the appanage neither of the literary narrative (*récit littéraire*) nor of literature alone and that its name comes from a heraldic procedure,which Gide found out in 1891.(DÄLLENBACH,n.d.). *Abyme*,then is a technical term that refers to the heart of a shield: *"C'est le coeur de l'écu. On dit qu'une figure est en abyme quand elle est avec d'autres*

figures au milieu de l'écu, mais sans toucher aucune de ses figures."[10] What attracted Gide's attention was the image of a shield housing, in its centre, a miniaturised replica of itself, suggests Dällenbach, who then states that *"est mise en abyme toute enclave entretenant une rélation de similitude avec l'oeuvre qui la contient."*[11]

In literature, the most famous and most revered example of *mise en abyme* is that of the *"play within a play"* in Shakespeare's *Hamlet* , where the prince of Denmark represents, on stage, the murder of his father so as to show the assassin that he knew all about it. Hamlet uses theatre, whose function he defines as *"to hold, as 'twere, the mirror up to nature ,"* to reveal events both past and future, this establishing the use of *mise en abyme* not only as a means of recollection, but also of prediction.[12] Rather incomprehensibly, Gide disregards *Hamlet,* together with "The fall of the house of Usher," as not quite exemplifying what he meant by an episode *en abyme*. Dällenbach is intrigued by this fact because the reading of "Mad Trist"produces an undeniable effect of reduplication in the tale:

> *C'est une double fonction qu'y exerce le roman gothique: fonction emblématique dans la mesure où, associé de force au protagoniste, il blasonne, par son titre, ce personnage au tempérament lugubre et morbidement exalté; fonction préfiguratrice puisqu'en une manière de contrepoint il relate, à mots couverts, l'histoire même de l'hallucinante Madeline [sic] .*[13]

Dällenbach believes to have found the answer to his puzzlement in one of Gide's letter, where he comments on his *La tentative amoureuse*: what Gide had tried to write on was

> *l'influence du livre sur celui qui l'écrit, et pendant cette écriture même. (...) Le sujet agissant, c'est soi; la chôse rétroagissante, c'est un sujet qu'on imagine. C'est donc une méthode d'action sur soi-même, indirecte (...)*[14]

From what Gide wrote, one may conclude that Poe tried to know himself by writing "The fall of the house of Usher." This may apply and may be supported by the Gnostic elements in the tale, which, in a final analysis, can be shown to be a work of cognition. Poe's intentions, however, were known only to him and an attempt to find what they were is to fall into the intentional fallacy, which shall be avoided here.

Gide tried, in his *La tentative amoureuse*, to evidence the mutual construction of the writer and of the text, that is,

> *un couplage ou un jumelage d'activités portant sur un object similaire ou, si l'on préfère, comme un rapport des rapports, la relation du narrateur N à son récit R étant homologique de celle du personnage narrateur n à son récit r.*[15]

To Gide, then, the subject of the work is relational, determined by the relationship between the text and the one who writes it; that is, it is duplicated from the very beginning of the composition process. From what Dällenbach suggests, here lies the reason for his dismissing "The fall of the house of Usher" as a perfect example of *mise en abyme*. Gide claims that Poe's tale is the narration of a story, not the reciprocal construction of a story and a narrator. The tale establishes a doubling which, according to Gide produces only two terms of the four he requires for a *mise en abyme*. In other words, "The fall of the house of Usher" presents only *n* and *r* , and not *N*, *R*, *n*,and *r*

in a relation of reciprocity. Consequently, the tale falls short of satisfying Gide, *"un écrivain qui avait choisi, pour sujet problématique, la problématique du sujet."*[16]

There is something wrong with Dällenbach's reasoning: first, the episode of the "Mad Trist" is not the main *mise en abyme* in "The fall of the house of Usher." Although it may have suggested the label of the narrative procedure to Gide, due to the presence of a shield in the tale within the tale, it is just an index that points to the heart of the question - "The haunted palace," the poem Roderick composed and the Narrator repeats. If the next is a shield that houses a smaller replica of itself in its center, then it is Roderick's poem, which Gide overlooked, that is the main *mise en abyme*. The story of the "Mad Trist", as will be seen below, is more what Jean Bellemin--Noël calls *effet de citation*: it places *en abyme* another fantastic text as a warrant of the veracity of the tale. It is a kind of fantastic intertextuality supposed to make credible the larger text, which, due to a number of references, is granted the status of referent.[17]

Supposing that Gide had not overlooked the poem, then the second wrong point in Dällenbach's reasoning would be the reasoning itself. Initially, it is necessary to compare "The haunted palace" to Dällenbach's thesis and see if it deserves the label of *mise en abyme*. His first definition of it requires an "enclave" that holds a relation of similitude with the work which contains it.[18] "The haunted palace" repeats not only the plot of "The fall of the house of Usher" but also the anthropomorphic description of the mansion. Dällenbach's proposition is that N:R::n:r, also fulfilled by "The haunted

palace." Here the Narrator (N) bears a relation with "The fall of the house of Usher" (R) homologue to that borne between Roderick (n) and "The haunted palace" (r). It is fair to believe that this is enough to prove that Dällenbach's requirements are met, and, therefore Roderick's poem is the very heart of the tale.

A conclusion may be reached that both Gide and Dällenbach failed to see the principal *mise en abyme* in Poe's "The fall of the house of Usher." Gide's slip cannot be easily accounted for, for he is the one who introduced the term into literature. On the other hand, Dällenbach's can be explained by the fact that he was trying to justify Gide, not to verify if he was correct in disregarding the embedded poem.

In fact, Roderick's writing activity mirrors that of the Narrator, which mirrors that of Poe. Such *mise en miroir* of writing is what Bellemin-Noël calls *l'effet d'écriture*, which is a personal mode, existential and stylistically marked, of the writer enjoying his own image of *auctor*.[19] This is strikingly similar to what can be inferred from Gide's comments on the process of mirroring, which made Dällenbach write that

> *la spécularisation scripturale se soutient de la spécularisation imaginaire qui permet au sujet de l'écriture de jouir obsessionnellement de l'image le figurant tel qu'il veut se voir: écrivain.*[20]

Back to discourse level

Whether or not Poe was enamoured of his image as a writer is out of the scope of this paper, but it can be said that he

put mirrors everywhere in "The fall of the house of Usher." The most important of them, the lake in front of the House, introduces the idea of abyss in the very beginning, with its *"precipitous brink"* (231). But, together with the function of placing everything *en abyme*, the mirrors cast infinite reflections within and without the house of Usher. Such mirroring will pervade the whole story with such an intensity that the story becomes but a reflection of the Narrator. From a spectator, he transforms himself into the author of the *theatrum mundi*. In fact, the story comes into existence at the moment when the Narrator turns his eyes upon the lake/mirror, and finishes when he turns them away.

The effect of unity is explicited by *"the House of Usher - an appelation which seemed to include, in the minds of the peasantry who used it, both the family and the family mansion"* (232). Externally, the building seemed to have suffered little, in spite of its *"excessive antiquity,"* and yet *"there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones* "(233). This foreshadowing of a split between external appearance and structural condition is more clearly announced by the reference to the *"barely perceptible fissure, which extending from the roof of the building (...) made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn* " (233).

The house isolates its dwellers and the Narrator from the outside, providing one of the most important elements Poe demands of a good work of art, in his*"Philosophy of composition"* - circumscription of space. He claims that it

> *is absolutely necessary to the effect of insulated incident: - it has the force of a frame to a picture. It has an indisputable moral power in keeping concentrated the attention, and, of course, must not be confounded with the mere unity of place.*[21]

The family mansion is so appropriate to Poe's own requirements that it is felt to be a tomb where the Ushers are buried alive. It is the corresponding image, in macabre terms, of the notion of "narrowness of consciousness," which the Self must break through so as to become one with the universe and attain the primordial unity.

The twins Roderick and Madeline were once a single being, but as they were born they separated, repeating the Gnostic version of Creation. Now, after the Fall, the two parts will attract and repulse each other until their eventual destruction. Roderick is hyperesthetic while Madeline, his symmetrical half, is cataleptic, which makes each complement the other. It is worth mentioning that their link with the House is so strong that it even bears their characteristics. It has one half which is sentient, like Roderick, and another half which is non-sentient, like Madeline; it repeats their split in its structure and will follow them in their annihilation.

The unnatural attraction that exists between brother and sister may be considered incestuous and therefore taboo, which fulfills one of Punter's parameters of Gothic fiction. But on the other hand it is the Gnostic concept of attraction of the opposites, which is the natural way of things in the cosmos after the Fall. For Poe, it is the endless power of centripetal forces that pull every atom towards centers of aggregation.

The second reflection

Roderick's personality, like the house, is also split, which he shows metaphorically through the poem "The haunted palace." As the house reflects the Narrator, so does the haunted palace Roderick; it is his mirror, the whole situation mirroring that of the Narrator and the house. The palace and King Thought explain what is happening to Roderick: in a once merry kingdom there was a civil war and the king was overthrown. Where spirits moved musically *"To a lute's well-tuned law,"* vast forms now move fantastically *"To a discordant melody;"* where Thought reigned, now sorrow rules.

Here the mirroring effect, or *mise en abyme*, reaches its climax. The first character is Roderick, the first mirror is his poem, and his emotion is fear. The second character is the Narrator, his mirror is the House, and fear his emotion. It has been commented already that the story is a reflection of the Narrator and that it exists only when he tells it - he is the creator and the creature. In much the same way, the text only comes into "existence" as the reader opens the book and starts reading. By analogy, the text becomes a mirror for him, who thus equals the Narrator. And then again, there is only one character - the reader; everything else is a mirrored mirror, or yet, *"a dream within a dream."*

The third reflection: meta-narration

"Abissus abissum vocat," an abyss calls for another abyss, teaches the Bible, and so it is in "house of Usher" (Ps. 42:8).

To the adventures of the "Mad Trist" which acts as an indicator of the central *mise en abyme*, there must be added the chain mirroring of Roderick and his poem, of the Narrator and his text, of Roderick and the Narrator and of the Narrator and the Reader, which makes "The fall of the house of Usher" a paragon of repetition of reflections. Such reflections are but an enunciate ("The haunted palace") that refers to the bigger enunciate ("The fall of the house of Usher") to the enunciation (the Narrator's story) and to the code of the narrative, at the same time, which is made possible by the support the enunciate provides the reflexivity*. This support opperates on two levels, that of the narrative, which means that "The haunted palace" as an enunciate will keep its signification like any other enunciate, and that of the reflection, in which "The haunted palace" intervenes as an element of meta-signification that allows the narrative to take itself as theme.

But, as Dällenbach points out, *"un énoncé ne devient réflexif que par la revelation de dédoublement qu'il avoue avec l'un ou l'autre aspect du récit."* For this relation to emerge, it is necessary, on the one hand, that the totality of the text be gradually apprehended and, on the other hand, that the reader as decodifier be able to move from one field of meaning to the other. In "House of Usher," the reader will find his task alleviated by the Narrator constantly bringing forth the

---

* Enunciate, enunciation and narrative are the English for énoncé, énonciation and récit, respectively. Enunciate, which is a neologism for utterance and/or discourse, will be preferred due to its closeness to both French and Portuguese terms. They were taken from GREIMAS and COURTÉS (n.d.).

analogies - "... which I can compare to...," "... eye-like windows...," "... as if in a dream...," "... as if of..." etc , which, discrete at first, turn more explicit in the retelling of the adventures of Ethelred:

> *for it appeared to me (...) - it appeared to me that, from some very remote portion of the mansion, there came, indistinctly to my ears, what might have been, in its exact similarity of character, the echo (...) of the very cracking and ripping sound which Sir Launcelot had so particularly described. It was, beyond doubt, the coincidence alone which had arrested my attention (...).* (243)

And also,

> *I did actually hear (...) a low and apparently distant, but harsh, protracted, and most unusual screaming or grating sound - the exact counterpart of what my fancy had already conjured up for the dragon's unnatural shriek as described by the romancer.* (244)

Then, Roderick undertakes the task and renders a word-by-word explanation of the sounds they had heard and the story told:

> *And now - to-night - Ethelred - ha! ha! - the breaking of the hermit's door, and the death-cry of the dragon, and the clangor of the shield - say, rather, the rending of her coffin, and the grating of the iron hinges of her prison, and her struggles within the coppered archway of the vault!* (245)

Both "The haunted palace" and "Mad Trist" can be considered meta-narratives, that is, they are textual segments supported by an internal narrator to whom the Narrator temporarily gives place, dislocating, thus, his responsibility for conducting the

narrative. More than that, they are reflexive meta-narratives, in that they reflect the narrative, cut it, interrupt the diegesis and introduce a factor of diversification in the discourse.[23] The diversification is introduced by the fact that both internal texts are written pieces and impersonalise, for a period of time, the narrative which had been told from an "I" point of view - that of the Narrator.

A point can be made that the repetition of the effect of *mise en abyme* would result in a shattering of the unity of the narrative. But this is not so. The single *mise en abyme* splits and denies a unified narrative; contrariwise, the multiple reflections, in a narrative doomed to shattering, as the fantastic one is, represent a factor of unification as the *"morceaux métaphoriquement aimentés se rassemblent et compensent au niveau thématique la dispersion métonimique."*[24] "The fall of the house of Usher," then, by its multiplicity of reflections acquires an effect of unity that confirms and fulfills Poe's requirement of singleness in a tale. Here, the *mise en abyme* provides the narrative with a *leitmotiv*, that of the mirror. In Poe's mirrors, the Author, the characters and the Reader are reflected and repeated, thus producing an abysmal text that seems to be viewed from the wrong side of a telescope.

(...)

As the Narrator looks at the lake, he triggers all the events. With a conjuror's gesture, he puts a whole world to revolve; he is the magician that operates the theatre of shadows, its creator and its audience. Like Narcissus, he is entrapped by his own reflection; unlike Narcissus, he frees himself and goes on redeemed. And he leaves with something more than when he

arrived: the notion of a Fall that followed a split of the primordial unity. Through fear, this mythos will be engraved in his memory and he will be able to attain salvation by spreading the knowledge. Such is the way of Gnosticism.

Poe puts his texts to work as convertional propaganda of his beliefs. By proposing another way of understanding the world he advocates an ideology that should encompass both reason and observation, the concept and the object, the Dionysian and the Appolinian, the yin and the yang. He is not submitting a new ideology instead: he is offering a way out for man, a fallen and divided creature always prone to commit "a bitter lapse into everyday life." And the exit is via total knowledge: not a one-sided apprehension of reality, but a total approach to the universe.

Such amplification of awareness is characteristic of the fantastic. The Narrator has altered his view of the world, as being a predictable *locus*, where nature follows rigid, preordained rules. He had a lesson on how to see the Other, as one who is in himself as he is the Other. Once his referential marks in reality underwent a change, the Narrator was forced to modify his ego accordingly. Such is the way of the fantastic.

Notes

[1] POE, 1938.

[2] NIETZSCHE, 1938. p. 34.

[3] NIETZSCHE, 1938. p. 38.

[4] NIETZSCHE, 1938. p. 52.

[5] POE, 1846. p. 87.

[6] EICHENBAUM, s.d. p. 112.

[7] SHKLOVSKY, s.d. p. 12.

[8] SHKLOVSKY, s.d. p. 6.

[9] GIDE, 1893. p. 41.

[10] DALLENBACH, s.d. p. 17.

[11] DALLENBACH, s.d. p. 17-8.

[12] SHAKESPEARE, circa 1600. III. ii. 21-2.

[13] DALLENBACH, s.d. p. 42.

[14] DALLENBACH, s.d. p. 25.

[15] DALLENBACH, s.d. p. 30.

[16] DALLENBACH, s.d. p. 30.

[17] BELLEMIN-NOËL, 1972. p. 16.

[18] DALLENBACH, s.d. p. 18.

[19] BELLEMIN-NOËL, 1972. p. 10.

[20] DALLENBACH, s.d. p. 27.

[21] POE, 1846. p. 104.

[22] DALLENBACH, s.d. p. 63.

[23] DALLENBACH, s.d. p. 71.

[24] DALLENBACH, s.d. p. 94.

BELLEMIN-NOËL, Jea. Notes sur le fantastique; textes de Théophile Gautier. Littérature, (8): 3-23, 1972.

DALLENBACH, Lucien. Le récit spéculaire; essay sur la mise en abyme. Paris, Seuil, s.d.

EICHENBAUM, Boris. The theory of the "formal method". In: LEMON, Lee T. & REIS, Marion J. Russian formalist criticism. Lincoln, Univ. of Nebraska Press, s.d., p. 99-139.

GIDE, André. Journal 1889-1939. Paris, Gallimard-Pléiade, 1948. As quoted by DALLENBACH.

GREIMAS, A.J.P. & COURTÉS, J. Dicionário de semiótica. São Paulo, Cultrix, s.d.

JEHA, Julio César. Edgar Allan Poe: The fall of the masque; registro da UFMG, 1986 (tese, mestrado).

NIETZSCHE, Friedrich. The birth of tragedy. Trad. Walter Kaufman. 1938; New York, Random-Vintage, 1975.

POE, Edgar Allan. Hawthorne's Twice-told tales. In: BODE, Carl et alii. American literature. 1848; New York, Pocket-Washington Square, 1973. v. 2. p. 82-5.

———————. The philosophy of composition. In: BODE, Carl et alii. American literature. 1846; New York, Pocket-Washington Square, 1973. v. 2. p. 86-98.

———————. The fall of the house of Usher. In: THE COMPLETE TALES AND POEMS OF EDGAR ALLAN POE. 1838; New York, Random-Vintage, 1975. p. 231-45.

SHAKESPEARE, William. The tragedy of Hamlet, prince of Denmark. circa, 1600; New York, Pocket-Washington Square, 1958.

SHKLOVSKY, Vitor. Art as technique. In: LEMON, Lee T. & REIS, Marion J. Russian formalist criticism. Lincoln, Univ. of Nebraska Press, s.d. p. 3-24.

MAGDA VELOSO FERNANDES DE TOLENTINO*

JOYCE'S FEMININE OUTLOOK - BETWEEN HEAVEN AND EARTH

(A VISÃO FEMININA EM JOYCE - ENTRE O CÉU E A TERRA)

(DIE FRAU IN DEN WERKEN VON JOYCE - ZWISCHEN HIMMEL UND ERDE)

SUMMARY

This article endeavours to show how Joyce's outlook on women hovers between heaven and earth; that is, he either portrays woman as a reflection of the Virgin Mary and, as such, near to heaven; or as Eve/seductress, sensual and down to earth.

The last part of this study, still dwelling on the feminine outlook, shows how Leopold Bloom, as Ulysses, gets reinstated into his rightful place - in his home and by his wife's side.

RESUMO

Este artigo tenta mostrar que a visão feminina em Joyce oscila entre o céu e a terra, isto é: ele ora retrata a mulher como reflexo da Virgem Maria, e como tal esta fica perto do céu, ora como Eva/sedutora, sensual e terra-a-terra.

A última parte deste estudo, ainda focalizando a visão feminina no autor, mostra como Leopold Bloom, como Ulisses, se reintegra em seu lugar de direito - em sua casa, ao lado de sua mulher.

---

* Professor Auxiliar de Língua Inglesa do Departamento de Letras Germânicas da Faculdade de Letras da UFMG.

They talk about a woman's sphere as though it
had a limit;
There's not a place in earth or heaven,
There's not a task to mankind given,
There's not a blessing or a woe,
There's not a whispered 'yes' or 'no',
There's not a life, or death, or birth,
That has a feather's weight of worth
Without a woman in it.

(Kate Field, Woman's Sphere)

James Joyce's is essentially a man's world, but a woman is everpresent there.

I call it a man's world because most of the short stories in *Dubliners* are slices of men's lives, from boyhood to adulthood; *A portrait of the artist as a young man* is a study of Stephen Dedalus' path to manhood, and *Ulysses* portrays a man in his journey through a long day.

Characters from these books are here to be studied, but Molly Bloom is the one to whom the majority of reflections will refer. For, although our Ulysses, Leopold Bloom, is very much a man, his tale dwells on his wanderings towards home and his reinstatement beside his wife and as master of his house.

Woman's place is, in Joyce, neither defined entirely by her ties with nature and body nor as a feminine spiritual ideal, but partakes, rather ambiguously, in both.

Between heaven and earth

> *To men a man is but a mind. Who cares*
> *What face he carries or what form he wears?*
> *But woman's body is the woman.*
>
> (Ambroise Bierce, The devil's dictionary)

Joyce's outlook on women can be considered from two viewpoints: the way a woman is looked upon and the way a woman herself feels. His outlook on women hovers between heaven and earth: a woman is either the Virgin Mary figure, the mother archetype; or an earthly figure, a person of sensations and feelings rather than of thought; or both.

Joyce's relation to his wife Nora shows the tone of his treatment of women: she is to him both a saint to be worshipped and the woman-earth to be passionately loved and fertilized. He tells her in a letter that *"she is more important to him than the world and that everything comes from her."* (TRILLING, 1974) But as he sees in her the image of mother-woman, it is mixed with that of mother-earth, and consequently of mother-nation. His letter expresses this feeling towards her: *"O take me into your soul of souls and then I will indeed become the poet of my race"* and among the things he has loved in her: *"the image of the beauty of the world, the mystery and beauty of life itself... the images of spiritual purity and pity which I believed in as a boy"* — there are *"the beauty and doom of the race of whom I am a child."* He calls her *"my love, my life, my star, my little strange-eyed Ireland!"* (TRILLING, 1974).

The figure of the Virgin Mary stands out in Joyce's feminine characters, mostly due to his religious upbringing.

Although he rejected religion from the time of his youth, religious rites, symbols, ideas, characters are ever present in his work.

The feminine character of "clay," in *Dubliners*, is called Maria, after Jesus' mother and, although unmarried, is the mother figure to her two brothers. She acts motherly to everybody in her brother Joe's household, and even lets herself be made fun of by the children. Her unmarried state reinforces her virginal representation, both being virgin mothers. Her brother Joe's feelings towards her are shown through his words *"Mamma is mamma, but Maria is my proper mother."*[1] The description of the character includes the words *"she has nursed him and Alphy too "* (p. 84). The expression used to welcome her at Joe's house is analogous to the first sentence of the Roman Catholic prayer. In place of "Hail Mary" everybody said: *"O, here's Maria!"* (p. 86). In the end, everybody jokes with her about her entering a convent and becoming a nun, so deep is the strength of the Catholic analogy. Anyway, her life at the laundry was like life in a convent: she even had to obey a matron in everything.

In "The dead" Joyce pours out all his sensibility towards Nora, and we detect a mixture of feelings: man's jealousy (Joyce's/Gabriel's), his sympathy, his passionate desire turning into unwonted pity, woman's passion and capacity for remembering and reliving emotions long past, her acceptance of life as it flows. It is a melancholy tale of loss and, at the same time, of clinging. The loss of a young lover, of the illusion of being the only man in a woman's heart, of youth, beauty and passion. And the clinging to the memory of the dead and to the touch of the living.

Joyce expresses through this short story the feeling of sadness of man at not having been the only one to have interested his chosen woman. This feeling permeates all his work, and is present in Leopold Bloom's thoughts from his first waking moment to his last wakeful hour of the day in *Ulysses*.

Bloom's sensations towards Gerty Mac Dowell in the "Nausikaa" episode are again a demonstration of Joyce's outlook on woman as hovering between heaven and earth, saint and seductress. We can detect clear references to the Virgin Mary:

> *They were protestants in his (a suitor's) family and of course Gerty knew who came first and after Him the blessed Virgin and then saint Joseph.*[2]
>
> *And still the voices sang in suplication to the Virgin most powerful, Virgin most merciful.* (p. 348)

Also in the next paragraph, when the words of a litany of the Virgin are repeated:

> *Through the open window of the church the fragrant incense was wafted and with it the fragrant names of her who was conceived without stain of original sin, spiritual vessel, pray for us, honourable vessel, pray for us, vessel of singular devotion, pray for us, mystical rose. ... what the great saint Bernard said in his famous prayer of Mary, the most pious Virgin's intercessory power...* (p. 350)

The mother and woman/earth inferences are also clear, though the use of clichés seems to infer that Gerty's virginity is counterfeit:

> *A sterling good daughter was Gerty just like a second mother in the house, a ministering angel too with a little heart worth its weight in gold... Everyone thought the world of her for her gentle ways.*(p. 349)

The use of colours in Gerty's garments shows a distinct blending of images. Blue and white stand out in her clothes as they do in the virgin's. Another reference to colours is in the picture in the almanac Gerty admires so much - the woman in white and the man in chocolate (p. 349).

Although the image is the Virgin's, Gerty Mac Dowell is very much a woman and full of sensuality in her romanticized adolescence. Her thoughts are of a distant lover and of hopes of marriage. But even if her heart is somewhere else, she acts the seductress as she notices Bloom nearby. She is woman now, attractive, charming, willing to be observed and wanted. Her cheeks become warm with the blush of surging emotion. Her heart goes romantically out to him. He is MAN to her, irrespectful of who he is. Gerty is earth-woman here, desiring and wishing to be desired, with all natural, sexual, primitive feelings surging from inside:

> *Her woman's instinct told her that she had raised the devil in him and at the thought a burning scarlet swept from throat to brow till the lovely colour of her face became a glorious rose.* (p. 354)

Guilt follows, to be immediately replaced by rejoicing and acceptance in the remembrance of Father Conroy telling her

> *not to be troubled because that was only the voice of nature and we were all subject to nature's laws in*

> *this life and that was no sin because that came from the nature of woman instituted by God, and that our Blessed Lady herself said to the archangel Gabriel be it done unto me according to Thy Word.* (p. 352)

With these words Joyce, through Father Conroy, blends the two images he has of woman: the saintly and the earthly.

This is the twofold image Gerty presents to Bloom, and that is how he sees her: as the Virgin and mother looking after children, and as the woman, so lovely, so enticing, so desirable that his sexual yearning is roused. His reaction is typical of his ambiguous attitude: as a woman she disturbs his very bodily sensations and he masturbates; as a heavenly image he contemplates her from a distance, and never touches her.

In his recollections, Gerty's image is blended with that of Molly. Her charm and sensuality are Molly's,through her he resumes his so long forgotten intimacy with Molly. The figures of Molly and Gerty are so entwined, both as representatives of womanhood and in Bloom's mind, that they menstruate on the same day. Gerty, in her inflamed romanticism, recognizes Bloom's integrity as a man and his distinction from other common, vulgar men:

> *At last they were left alone without the others to pry and pass remarks and she knew he could be trusted to the death, steadfast, a sterling man, a man of inflexible honour to his fingertips.* (p. 359)

Like Gerty, Molly admires Bloom and considers him superior to other men she knows and has known. Nora Joyce was reported to have remarked to a friend that her husband was like nobody else,

and Joyce's knowledge of this remark may have induced his building of Molly's character as that of a woman with one man uppermost in her mind, in spite of all her other male interests. Molly is no saint, but rather the seductress who dwells very much on earth.

Richard Ellmann (1974) describes Molly's nature as *"earthly, trivial, sexualized and lyrical."* He says: *"Basically she is earth to Bloom's sun, modifying his light by her own movements."* She is natural and spontaneous and her thoughts follow a natural course, so natural that they flow like a river, and she does not hide anything from herself. Her feelings also flow through her thoughts - they are sensations rather than reasonings. Her language is flowing and down-to-earth. She calls things by their proper names, she does not use metaphors. She never complicates, but simplifies notions - that of God, for example:

> *...as for them saying there's no God wouldn't give a snap of my two fingers for all their learning why dont they go and create something...* (p. 767)

The natural eternal wisdom of woman is shown in her words

> *...God help their poor head I knew more about men and life when I was 15 than they all know at 50...* (p. 747)

Both Edmund Wilson and Stuart Gilbert see Molly in the same light - that of nature and mother. Wilson (1974) says of her that *"she is like the earth, which gives the same life to*

all: she feels a maternal kinship with all living creatures." Gilbert (1952) says that *"she is the voice of nature herself, and judges as the Great Mother, whose function is fertility, whose evangel 'that exalted of reiterately procreating function even irrevocably enjoined', whose pleasure is creation and the rite precedent."*

Molly's sensations flow and repeat themselves - the same feelings come and go, as in a circle, and from present to past, and back, and towards the future, likewise from man to man and back to Bloom. She is like the queen bee: she needs a male and she is not very particular as to which male she gets. It is, as in the case of the queen bee, more a question of the drone reaching out to her; the one who manages to leave all others behind and get near her gets the prize.

When Molly refers to HE in her interior monologue, very often she is thinking of Bloom, but many times, even if she is thinking of one or another, she is just referring to the male, whoever he is, whom she needs intrinsically, as earth needs water in order to be fertilized. However,from the frequency with which her thoughts turn to her husband, we perceive that she recognizes in him the ablest drone, the one with the greatest number of desirable qualities.

Throughout Molly's chapter, as her thoughts wander and come back to Bloom, we can detect a great many random examples of his superiority in Molly's mind: she finds him superior in knowledge - in his explanations of difficult words like "metempsychosis" - and facts which she does not actually understand, as she expresses in

> *... still he knows a lot of mixed up things*
> *especially about the body and the insides*
> *I often wanted to study up that myself*
> *what we have inside us...* (p. 728)

She admires Bloom for his sensibility, a quality her lover Boylan does not possess. The manner in which each of them writes shows how far apart they are as men of letters and in Molly's estimation. Bloom is sensitive in his writing, Boylan is blunt. Molly displays the awareness of her husband's thoughfulness and decency in various points of her interior monologue:

> *...and he made me the present of lord Byrons poems*
> *and the three pairs of gloves...* (p. 728)
>
> *...Poldy anyway whatever he does always wipes his*
> *feet on the mat when he comes in wet or shine*
> *and always blacks his own boots too and he*
> *always takes off his hat when he comes up in*
> *the street like that...* (p. 729)
>
> *...Still I like that in him polite to old women*
> *like that and waiters and beggars too hes not*
> *proud out of nothing...* (p. 723)

She knows she can trust him to oblige her, and leaves with him the task of buying her favourite face lotion:

> *...O no there was the face lotion I finished the*
> *last of yesterday that made my skin like new*
> *I told him over and over again get that made*
> *up in the same place and don't forget it...*
> (p. 735)

And later in her monologue she admits *"I saw he understood or felt what a woman is "* (p. 751).At some point in her recollections she remembers when Bloom, though frightened, had gone downstairs

handling a candle and a poker to check whether a noise she had heard came from burglars, a remembrance that helps soften her towards him in his role of her man and protector.

As Molly's thoughts wander away and she remembers feelings of love and sexual excitement towards various men in her life, past and present, they all converge upon Bloom. Sometimes figures of different men blend with that of her husband and, although she despises him a little sometimes, mainly for his acceptance of her lovers, the next minute thoughts of his superiority as a man permeate her flow of words, as we can detect in the examples:

> *...well has beyond everything I declare somebody ought to put him in the budget if only I could remember the one half of the things and write a book out of it the works of Master Poldy Yes...* (p. 739)
>
> *...you want to feel your way with a man theyre not all like him...*(p. 739)
>
> *...I suppose there isn't in all creation another man with the habits he has look at the way hes sleeping at the foot of the bed how can he without a bolster its well he doesnt kick or he might knock out all my teeth breathing with his hand on his nose like that Indian god he took me to show one wet Sunday in the museum in Kildare...*(p. 756)

His being superior to the other men she has known explains why she accepted him, and not others, for a husband. His courtship of her, or perhaps her courtship of him, was not without some difficulty. She yielded to Bloom that summer in Howth, among the rhododendrons, but actually she had seduced him with the seedcake from her mouth, the apple of Eden, as Richard Ellmann interprets it. We cannot help but think of an analogy with Eve as an apt

symbol of mother and seductress in this reference to Ellmann's interpretation.

Molly had led Leopold on, led him into proposing marriage - and she had said "yes," as she says "yes" now. The following passage, from the last pages of her monologue, shows both her strength as woman-nature and the strength of her attraction for Bloom:

> *...the sun shines for you he said the day we were lying among the rhododendrons on Howth head in the grey tweed suit and his straw hat the day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth and it was leapyear like now yes 16 years ago my God after that long kiss I near lost my breath yes he said I was a flower of the mountain yes so we are flowers all a womans body yes that was one true thing he said in his life and the sun shines for you today yes that was why I liked him because I saw he understood of felt what a woman is and I knew I could always get round him and I gave him all the pleasure I could leading him on until he asked me to say yes and I wouldnt answer first only looked out over the sea and the sky...*(p. 767)

And then she thinks of all circumstances of her life and finally says "yes" to him.

Molly's monologue brings together the specific elements presented separately in the previous episodes, specifically the natural elements of which she is part:

Flowers - from the "Lotuseaters" episode

the sea and the waves - "Proteus" and "Nausikaa" episodes

fine cattle, symbolizing fertility and emblem of Ireland - "Oxen of the sun episode.

These elements are brought together in one single paragraph, which is also full of smells and colours, showing how

sensations are on the surface as well as deep inside Molly's mind:

> *...I love flowers Id love to have the whole place swimming in roses God of heaven theres nothing like nature the wild mountains then the sea and the waves rushing then the beautiful country with fields of oats and wheat and all kinds of things and all the fine cattle going about that would do your heart good to see rivers and lakes and flowers all sorts of shapes and smells and colours springing up even out of the ditches primroses and violets nature it is...*(p. 766)

From the analogy of the whole Bloomsday with the Homeric Odysseus's epic and struggles, Edmund Wilson's interpretation of the last chapter as Ulysses/Bloom's final homecoming seems correct: Penelope/Molly has some difficulty in reckoning what Bloom's attitude means - she spends forty-five pages in an uninterrupted flow of reverie linking past and present, Bloom's attitudes and men's outlook on things, trying to understand what Bloom is going to be like from now on.

Joyce's outlook on women as virgin/mother/earth finds its highest representation in Molly. As all things blend in her monologue, so is the Mary figure present:

p. 726 - *"and said a Hail Mary"*

p. 730 - *"... I sang Gounod's AVE MARIA*

p. 731 - *"O MARIA SANTISSIMA"*

p. 744 - *"and her black blessed virgin"*.

Conclusion

From the blending of all characteristics mentioned above and Bloom's long journey, which finally ends in a demand for breakfast in bed and deep sleep, the outcome is naturally the reinstatement of Bloom's marital status.

After all, Molly is nature; she is earth; she is the natural forces; she centralizes all action, all things converge on her. Like the queen bee, she receives Bloom as the ablest done. He finds his place beside her as his rightful conquest. As Edmund Wilson (1974) states, *"it is in the mind of his Penelope that this Ulysses has slain the suitors who have been disputing his place."* Molly's final "yes" is an acceptance of life after all Ulysses's struggles, doubts and sufferings.

The final two pages of the book are a lyrical summing up of her life, her surroundings, her feelings. Her mind's going back to Bloom's wooing and her warm response to it as she is about to fall asleep is her final surrender to her distinguished male. Her final "I will" is both a remembrance of her first "yes" to Bloom and a new promise to this new man who has come home anew, as well as a repetition of her marriage vows:

> *...as a girl were I was a Flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.* (p. 768)

Joyce himself stated that the Penelope episode had no "art" - it was built with the artlessness of Nature and of woman. Similarly, it is timeless, as earth itself. As Stuart Gilbert (1952) says:

> *Thus we find that Molly Bloom acts as the paradigm or Masstab of all the characters (or nearly all) in Ulysses. She sums them up in her monologue and in the light of her natural understanding we see their proportions reduced to a real scale of magnitudes. She takes their measure according to an ancient wisdom, the warmblooded yet unsentimental exigence of the life-force. This episode is limited, it will be observed, to no TIME, and illustrates no ART; Gaea-Tellus is 'timeless' and'artless'.*

So such an artful masculine book ends in artless feminine sensitivity - it flows, in Joyce's outlook on women as the flow of nature and the blender of all elements.

Notes

[1] Joyce, JAMES. Dubliners. In: The Essential James Joyce. London: Granada, 1981, p. 84. All subsequent notes are cited from the same edition and only the number of the pages will be mentioned.

[2] Joyce, JAMES. Ulysses. New York: The Modern Library, 1946, p. 343. All subsequent notes are cited from the same edition and only the number of the pages will be mentioned.

Bibliography

GILBERT, Stuart. James Joyce's Ulysses; a study. New York, Alfred A. Knopf, 1952.

HODGART, Matthew. James Joyce - a student's guide. London, Routledge and Kegan Paul, 1978.

CHACE, William M. ed. JOYCE - a collection of critical essays. Englewood Cliffs, N.J., Prentice-Hall Inc., 1974.

JOYCE, James. The essential James Joyce. London, Granada, 1981.

JOYCE, James. Ulysses. New York, The Modern Library, 1946.

TINDALL, William York. A reader's guide to James Joyce. New York, Farrar, Straus and Giroux, 1959.

WILSON, Edmund. James Joyce. In: Joyce - a collection of critical essays, ed. William M. Chace. Englewood Cliffs, N.J., Prentice-Hall Inc., 1974.

CHESTER S. DAWSON*

INTRODUCTION TO POETRY IN PLATO'S REPUBLIC

(INTRODUÇÃO À POESIA NA REPÚBLICA DE PLATÃO)

(EINFUHRUNG IN DIE POESIE IN PLATONS REPUBLIK)

SUMMARY

There surely does not appear to be any need for extended summation. The gist of the article is implied in its title; I've merely worked carefully through the *Republic*, noting specifically how poets and poetry were treated.

I at rare times veered just a bit from the *Republic* to other dialogues for the sake of pertinent citation or substantiation. The central concept is that neither poet nor poetry – given certain restrictions – was banned in Plato's forthcoming utopia. This, the writing maintains, is not too commonly understood or believed – indeed, it is quite the opposite: The casual reader (or non-reader) has heard or been led somehow to believe that the great Greek was antagonistic to the offerings of the poet.

Doubtless a much more synoptic coverage is surely possible; this, as stated, is merely introductory material. §§

* Professor Adjunto de Língua Inglesa e Literatura Americana do Departamento de Letras Germânicas da Faculdade de Letras da UFMG.

RESUMO

De certa forma não parece haver necessidade de um resumo detalhado. O ponto essencial do artigo está explícito no seu título; apenas examinei com cuidado a *República*, registrando especificamente como os poetas e a poesia foram considerados.

Desviei-me, em alguns casos, da *República* para outros Diálogos em benefício de uma citação, ou documentação mais apropriada. A idéia central é de que, nem o poeta, nem a poesia - consideradas certas restrições - foi abandonada na utopia sonhada de Platão. Esse fato, o artigo defende, não é facilmente compreendido ou aceito - na verdade o que acontece é justamente o contrário: o leitor negligente (ou o não-leitor) ouviu, ou foi levado a crer que o grande autor grego era hostil às oferendas do poeta.

Sem dúvida, uma abordagem mais resumida seria possível ; esta, como já foi dito, é apenas matéria introdutória. §§

If the mere idea of so renowned a philosopher tends to dismay slightly, it is an unwarranted response. So far as this very limited inquiry goes, Plato is readily understandable. These pages normally ought to touch on virtually every Dialogue since to varying degree and extent comments pertaining to poetry crop up often. But that itself would lead into a whole book, a veritable tome. Thus, I've chosen to restrict this inquiry (acknowledging an occasional divergence) to our philosopher's single lengthiest composition, itself consisting of ten "Books," each of some fifteen/twenty pages.

Most of us remember the *Republic*'s central concern: The nature of justice and its triumph over injustice, and consequently in the main the happiness of its citizens. So far as I'm able to infer, the present-day attitude (where it is even evinced) holds that Plato was antagonistic towards poets and their endeavors. Not so. Not true. In the *Protagoras* (to diverge a moment) we learn that skill in poetry is the chief component of education. But it surely is true that certain declamations, actions, or innuendos – and of course outrageous falsehoods – were prohibited. Nowhere, however, throughout Plato's entire canon is poetry (accepting these limitations) prohibited or the poet wholly silenced.

Our concern bypasses Book I as largely irrelevant; we thus encounter our muse trotting forth merrily in Book II and III and also in Book X, where in the latter we are again told that the poet is a manufacturer of images, a stranger therefore to truth. Anybody curious to delve the very fine points inhering in our philosopher's notions on poetry could not do better than commence with the *Ion*. It is incidentally pleasant to notice

throughout the Dialogues – with one exception – how the conversation is characterized by an absence of bravura, or the captious, and proceeds with abundant courtesy and patience, illustrating the nature of those who sought the fons et origo of being, including poetry.

It is time now to discuss exactly what "poetry" was intended to suggest, in the 8th, 7th, 6th, 5th, and 4th centuries of Plato's domain and environs.

Poetry as most of us recall was what we generally think of as the epic, intricately significant dramatic offerings unfolded in narrative form, the playwright never failing to tend to the mythological possibilities, despite an intermittent veil of irony. In the main, as everyone knows, tragedies dominated but this does not imply an absence of the aculeated comedy. Further, in no sense were there any brief six-line compositions, or such as we in general see today under the heading of "poetry," nor any intrinsic silliness to evoke empty laughter. The poet was earnest and wise so far as the limitations of his circumstances allowed.

Of the comedies, two men are outstanding. Aristophanes of course and the less-known Prince of Comedy (so-called by Socrates), Epicharmus. Clearly the greatest figures in all of early Greek writing remain Homer and Hesiod, assuming the former to have been an individual. From the writings of these two arose the dazzling pantheon of the Greeks and igniting most of the contemporary literary efforts. Both Homer and Hesiod are abundantly cited throughout most of Plato's dialogues, thus including the *Republic*. Held forth to the aspiring poet as worthy of imitation, Homer and Hesiod nonetheless at times are gently rebuked: *Republic*,

Book II, p. 322 and Book III, p. 325-7-8.

We turn now towards the distasteful: censorship.

Here is a fact from which our good Greek still incurs negative criticism. But while censorship indeed is obvious in the *Republic*,it's a modified form. Given the intent behind the to-be-State, the societal realities and the nature of the hour, a certain censorship seemed inevitable and probably essential. After all, Plato had lived through the Peloponnesian War; reasonably he was motivated to conceive of an ideal State, hence war-less, and whatever appeared to undermine this utopia was ipso facto unacceptable – which explains, I think, the censorship so erroneously infamous. Asked what constitutes the most serious crime against the State, Socrates says, *"Whenever an erroneous representation is made of the nature of gods and heroes..."*[1] And here we detect the point. Not merely gods and heroes, per se, but their nature. Which implies that gods and heroes (or at least gods) partake of a divine radiance inaccessible to you and to me. Thus, the imputation of that which is not praiseworthy constitutes blasphemy. Poets are to tread with care lest they fail admittance to the *Republic*. We have not forgotten that Socrates was put to death for being a poet, a weaver of tales calculated to corrupt.

Mention of divine radiance moves us close to Plato's most pervasive concept, though rather tenuously related to poetry. This allusion, first, is to his intriguing IDEA (or Form) – the first here preferred.

Certainly nebulous, this immense concept is itself subsumed under <u>its</u> greater reality: The ONE, a vision all-embracing, all-inclusive, wholly over-riding all possibilities beyond which or surrounding which lies absolutely nothing.

Nonetheless, whereas The ONE lies beyond this essay, we can comprehend and perhaps approach a definition – at least intimated – of the IDEA. In terms, then,of rough parallelism Plato's IDEA corresponds to what we think of today as an archetype, what most Christians call – after duly investing the IDEA with certain benign qualities – God, what Einstein referred to as the Central Intelligence, what most Hindus think of as Brahma, what Aristotle intends by the Unmoved Mover, what Schopenhauer implied by his great Will, and what the American Transcendentalists spoke of as the Oversoul. It might be objected: But these are in the main quasi-religious feelings. True, but do remember this was introduced as a rough parallelism. To probe further is to move entirely away from our subject, poetry in the *Republic*.

The IDEA, then, is the wellspring of all things of which we might or can be aware, whether tangible or otherwise, even as it itself depends on The ONE. We find, but not in the *Republic*, Socrates wondering whether even a stone has its unique original somewhere Up There amidst Plato's IDEA. Since all terrestrial objects are ipso facto unreal, which implies sheer imitation, it follows all poetry is imitation, mere reflection. Poetry, accordingly, can never contain pure truth; the best the best can do is the close approach. Clearly, censorship is required lest this fragile art, spreading excessive untruth, woefully influence an audience. The *Republic* must rest on rock, not rot.

The *Republic* pays no attention to nugatory objects, not because they have no place but because they are not apt to rise before an audience to uphold misrepresentation. The *Republic* has no fear of cobblers or chariot-drivers. Only the insidious

writer bears careful watching. He and that other suspicious fellow, the rhapsodist.

We read in Book II of certain mendicants calling themselves prophets, knocking on the doors of the rich, seeking recognition of themselves as those with powers not all possess, including vicarious atonement (for a slight fee. We realize this quaint tendency is scarcely extinct), The speaker in the dialogue says, "... *poets are the authorities to whom they (mendicants) appeal, smoothing the path to vice with the words of Hesiod...*" And a bit along: "*Homer is cited as a witness that the gods may be influenced by men...*"[2]

Much attention is devoted to the caution that must attend the poet and it is spelled out in Book III, p. 331-98. "*For we mean to employ for our soul's health the rougher and severer poet or story-teller, who will imitate the style of the virtuous only...*"[3] And we read again on page 323 this attention to censorship: "*Neither must we have mothers under the influence of the poets scaring their children with a bad version of these myths...*"[4]

Can we pinpoint the causative agent, so to speak, which in truth incites Plato's sustained concern with censorship? Briefly, we recall how the Greeks above all sought wisdom, variously defined by the various writers. But wisdom's high wide cry can be circumscribed, for it had as its soaring potential the awareness of the nature and comprehension of the soul with all the unutterable consolation inhering in the revelation. The poet who fell short of inculcating this concept, this desideratum, fell short of acceptance, within the *Republic*.

"*Did you never observe,*" Socrates asks in Book II, "*how*

imitations... grow into habits and become a second nature, affecting body, voice, and mind?"[5] By voice doubtless is meant the poet or rhapsodist. And in no manner may imitation carry us soulward. Once again, in Book III, we learn that, according to Socrates, *"... everything that deceives may be said to enchant."*[6] If we now move ahead to the 19th c. we find Bulwer-Lytton imperishably reminding us that the pen is mightier than the sword, a truth Plato realized rather some time ago. And some 250 years anterior to Bulwer-Lytton, *A midsummer night's dream* reminds us that the poet has tricks, he deceives, calls up things unknown, that it is easy to mistake a bush for a bear (Wallace Stevens centuries later tells us there are no bears among the roses). Misrepresentation is ubiquitous! The poet is a creature of sliding attributes.

At about this point someone calls out to say what about Homer – the great Homer? Didn't he write falsehoods, myth, nonsense? Yes, he surely did – depending upon one's interpretation of "nonsense." But chiefly this dyadic influence – Homer and Hesiod – was sustained because both men bore the marvelous insignia of antiquity, and as earlier mentioned, gave to the Greeks of whom I'm speaking their glorious community of gods and goddesses. How could so illustrious a pair be tossed out? Nevertheless, it is a fact that scattered throughout the dialogues one finds gentle disagreement with certain portions of the writings of these two great ones (See Book III, sec. 387-91-3).

As a minimal introduction to Plato's concepts bearing on poetry in the *Republic*, perhaps this suffices. Despite a few well-known eschatological inconsistencies (pointed out, among others, by Aristotle) in several Dialogues, the inarguable

idealism of men who prided themselves on being uncompromising realists is both consistent and astonishing.

What document surpasses in sheer idealism Plato's major work? Or, indeed, where is the writing to quite match the idealism (even, if we dare, the romanticism) of Aristotle's *Politics*?

Nonetheless – platitudinous as of course it is – all of us remain gloriously indebted to these men especially, perhaps, the man from Athens. His crime after all was the search for The Good Life ("Seek ye first the Kingdom of Heaven") which, were it attained meant the good life for the inhabitants of the *Republic*. The Good Life seems still a bit elusive, society unequally divided as to its definition – if there is one. The realists – mostly businessmen – are concerned still with power, status, ornamentation, and the synthetic, i.e., the imitative. And to be sure, gadgetry.

The minority remains still largely attentive to the immanent transcendence – to ideals – the shrill cries in meadows – rhythm – colors – nuances of all sorts – and so much of actual truth as lends itself to captivity: briefly, the artistic substance.

Grossly outnumbered (reminiscent – to be a bit hyperbolic – of Thermopylae: 300 Greeks against the Persian army), the poet's lantern is nonetheless inextinguishable, still casting its fragile incandescence. Are we too far amiss to see the modern writer as the offspring of a remote few born to listen to the silence and to decipher so far as mortals can its tenuous harmonics? §§

Notes

All citations unless otherwise noted from the Dialogues of Plato, trans. by Jowett, Encyclopedia Britannica, Inc., Chicago, 1952.

[1] p. 321.

[2] p. 314.

[3] p. 331.

[4] p. 323.

[5] p. 330.

[6] p. 339.

SOLANGE RIBEIRO DE OLIVEIRA*

14 POEMS BY EMILY DICKINSON - A TRANSLATION

(14 POEMAS DE EMILY DICKINSON - TRADUÇÃO)

SUMMARY

The principle underlying the translation is the obvious one of the attempt to find a Portuguese equivalent to the English original rather than a literal rendering of words and sentences.

RESUMO

O princípio subjacente à tradução é o óbvio: o esforço de encontrar o equivalente, em Português, ao original inglês, mais do que uma versão literal de palavras e orações.

---

* Professor Titular, aposentado, de Língua e Literatura Inglesa da UFMG.
Professor Adjunto de Literatura Inglesa e Teoria da Literatura da Universidade Federal de Ouro Preto.
Doutor e Docente Livre em Letras, UFMG.
Professor Associado da Universidade de Londres.

R.Estud.Ger., Belo Horizonte, v. 7, n. 1, p. 149-163, dez. 1986.

I reason, earth is short,
And anguish absolute,
And many hurt;
But what of that?

I reason, we could die:
The best vitality
Cannot excel decay;
But what of that?

I reason that in heaven
Somehow, it will be even,
Some new equation given:
But what of that?

* * * * *

A vida é curta,
A dor absoluta,
Muitos caem na luta:
Mas e daí?

Mesmo o mais forte,
Não vence a morte,
Essa é a humana sorte:
Mas, e daí?

No céu de algum modo as contas
Se acertarão
Em nova equação·
Mas, e daí?

I stepped from plank to plank
So slow and cautiously:
The stars about my head I felt.
About my feet the sea.

I knew not but the next
Would be my final inch.-
This gave me that precarious gait
Some call experience.

* * * * *

Eu pisava de prancha em prancha,
Bem lenta a me equilibrar:
Estrelas sobre a cabeça.
Aos pés, o mar.

Só via que o próximo passo
Seria fatal:
Isso me dava o andar incerto.
Que é a experiência afinal.

Ample make this bed.
Make this bed with awe:
In it wait till judgement break
Excellent and fair.

Be its mattress straight,
Be its pillow round;
Let no sunrise' yellow noise
Interrupt this ground.

* * * * *

Arruma a cama bem larga
Arruma a cama com susto:
E nela espera o Juízo
Excelente e justo.

Travesseiro redondo.
Bem firme o colchão:
Rumor louro de aurora
Não perturbe este chão.

I never saw a moor,
I never saw the sea:
Yet know I how the heather looks,
And what a wave must be.

I never spoke with God,
Nor visited in heaven:
Yet certain am I of the spot
As if the chart were given.

* * * * *

Nunca vi o deserto,
Nunca vi o mar;
No entanto sei como é o cactus,
E a vaga a ondular.

Nunca falei com Deus.
Nem fui ao paraíso;
Mas conheço o caminho
Qual mapa preciso.

How still the bells in steeples stand.
Till, swollen with the sky,
They leap upon their silver feet
In frantic melody!

* * * * *

Que quietos os sinos nas alturas,
Até que, inchados de dia,
Saltam sobre os pés de prata
Em louca melodia!

From love the Heavenly Father
Leads the chosen child;
Oftener through realm of briar
Than the meadow mild,

Oftener by the claw of dragon
Than the hand of a friend,
Guides the little one predestined
To the native land.

* * * * *

Para longe do amor o Pai Celeste
Conduz o escolhido;
Mais por senda de urzes
Que por campo florido,

Mais com garra de monstro
Que com mão desvelada,
Guia o predestinado
Para a pátria sonhada.

The bustle in a house
The morning after death
Is solemnest of industries
Enacted upon earth,-

The sweeping up the heart,
And putting love away
We shall not want to use again
Until eternity.

* * * * *

Que alvoroço na casa
Onde alguém morreu
Trabalho mais solene
Entre a terra e o céu,-

Varrer do coração,
E guardar com saudade
O amor que não se vai usar
Até a eternidade.

The spider as an artist
Has never been employed
Though his surpassing merit
Is freely certified

By every broom and Bridget
Throughout a Christian land.
Neglected son of genius,
I take thee by the hand.

* * * * *

Jamais alguém empregou
A aranha como artista,
Embora seu talento
Sem rival salte à vista

De cada vassoura
Neste mundo cristão.
Filha enjeitada do gênio,
Tomo-te pela mão.

We never know we go, - when we are going
We jest and shut the door;
Fate following behind us bolts it,
And we accost no more.

* * * * *

Não sabemos que é o adeus, quando partimos,
Brincando, transpomos os umbrais;
O destino nos segue, tranca a porta,
E não nos vemos mais.

Who has not found the heaven below
Will fail of it above.
God's residence is next to mine,
His furniture is love.

* * * * *

Quem não achar o céu aqui na terra
Não o encontrará quando se for.
A morada de Deus é junto à minha,
Seu mobiliário, o amor.

The soul unto itself
Is an imperial friend.-
Or the most agonizing spy
An enemy could send.

Secure against its own.
No treason it can fear;
Itself its sovereign, of itself
The soul should stand in awe.

* * * * *

A alma é de si mesma
Amiga imperial,
Ou o espião mais atroz
De inimigo fidagal.

Garantida contra os seus,
Traidor não teme:
Rainha de si, só a si mesma deve
Terror solene.

You left me, sweet, two legacies,-
A legacy of love
A Heavenly Father would content,
Had he the offer of;

You left me boundaries of pain
Capacious as the sea,
Between eternity and time,
Your consciousness and me.

* * * * *

Deixaste-me duas heranças,-
Uma de amor
Digna do Pai Celeste
Se a ele legada for;

Outra, de dor infinita
Vasta como o mar,
Entre o tempo e a eternidade,
O teu e o meu meditar.

The brain is wider than the sky,
For, put them side by side,
The one the other will include
With ease, and you beside.

The brain is deeper than the sea,
For, hold them,blue to blue
The one will the other absorb,
As sponges, buckets do.

The brain is just the weight of God
For lift them, pound for pound
And they will differ, if they do,
As syllable from sound.

* * * * *

A mente é mais vasta do que o céu,
Se os medes bem,
Uma o outro contém
Com folga, e a ti também.

Mais profunda do que o mar,
Azul com azul luta embalde
Uma absorve o outro,
Como a esponja, o balde.

A mente tem de Deus o peso exato.
Se o instrumento que os pesa e bom,
Diferirão, se tanto,
Como sílaba e som.

It was too late for man,
But early yet for God;
Creation impotent to help,
But prayer remained our side.

How excellent the heaven,
When earth cannot be had;
How hospitable, then, the face
Of our old neighbour, God.

* * * * *

Tarde demais para o homem,
Cedo ainda para Deus;
A ajuda humana impotente
Mas a prece ao nosso lado.

Que excelente o céu,
Quando a terra nos foge;
Que hospitaleira, então, a face
Desse velho vizinho. Deus

From Selected poems & letters of Emily Dickinson.
Edited. with an Introduction,
by Robert N. Linscott.
New York, Doubleday, 1959.

HERZILA BASTOS*

RELFEXÕES SOBRE RELAÇÕES ENTRE NAÇÕES, INTERRELAÇÃO LÍNGUA / CULTURA E ENSINO DE LÍNGUAS ESTRANGEIRAS

(RELATIONS BETWEEN NATIONS, INTERRELATION LANGUAGE/CULTURE AND FOREIGN LANGUAGE TEACHING)

RESUMO

Este artigo se propõe a ser uma base de questionamentos e não uma pesquisa concluída sobre o assunto aventado no título.

Primeiramente, discute-se a relação de dependência e de falta de confiança em termos culturais que marcam os países de terceiro mundo em relação aos países desenvolvidos. Em seguida, aborda-se a questão da interrelação língua/cultura, em forma de questionamento. Até que ponto uma língua expressa uma cultura ? O que acontece quando se ensina uma língua estrangeira a uma pessoa?

Num terceiro momento, remete todos os pontos considerados no trabalho à postura do professor face a eles. Qual a posição do docente frente a essas questões? Existe uma postura? Uma série de perguntas são levantadas. Finalmente, a autora expressa sua opinião.

---

* Professor Auxiliar de Língua Inglesa do Departamento de Letras Germânicas da Faculdade de Letras da UFMG.

SUMMARY

This paper aims at being a moment of questioning rather than a research about the topic expressed in the title.

At first, the writer deals with the feelings of dependence and lack of self-confidence in cultural terms that mark the relationship between underdeveloped and developed countries. Then, she questions the interrelation between culture and language. To what extent does a language express the culture of the people that speaks it? What really happens when a foreign language is taught to a person?

As a third step, the writer deals with all the topics mentioned previously but now the teacher is considered, i.e., the questioning now is: what is the attitude of the teacher in relation to each one of these topics? Several questions are raised. Finally, the writer expresses her opinion.

Cumpre notar que este artigo não se propõe a ser uma pesquisa e sim um momento de questionamento sobre um tema que tanto tem preocupado profissionais de Letras e de Educação: nenhum ensino escapa a interesses e posturas culturais de um povo.

Conforme afirma Firth (1964:67), *"cada homem carrega sua cultura e muito de sua realidade social para onde fôr."* Segundo ele,

> *começamos nossas vidas com os papéis simples de dormir e alimentar-nos, mas quando começamos a nos tornar ativos socialmente, a partir dos dois meses de idade, gradualmente acumulamos papéis sociais . Durante o nosso período de crescimento, nós nos incorporamos à organisação social à qual pertencemos, sendo que a condição principal e o meio de se atingir essa incorporação é aprender a dizer o que o outro espera que digamos, dadas as circunstâncias.* (FIRTH in HYMES, 1964:67)

Essa mesma relação que se nota a nível individual é percebida a nível de nações. Assim sendo, cada nação tem em seus nativos uma cultura e uma realidade social própria. Entretanto, nenhum país é ilha isolada. Da mesma forma que nós nos incorporamos à organização social à qual pertencemos, as nações se interrelacionam entre si.

Toffler, nessa relação entre nações, aponta que os países de terceiro mundo, como colonizados que já foram, até hoje, numa relação clara de neo-colonialismo, não têm tido o direito de viver suas etapas de desenvolvimento até o fim. Considerando-se três ondas mundiais - a de agricultura, a industrial, a da informática - aos países de terceiro mundo é negado cumprir integralmente as etapas de uma "onda" e a outra já lhes é imposta, por interesses externos e/ou internos influenciados pelos pri-

meiros. Em resumo, empenham-se numa corrida onde serão sempre os eternos retardatários.

Gazolla, em comunicação na Semana de Estudos Anglo-Germânicos da UFMG, em 1986, ainda ressalta que esses países se reduzem a "eco" do padrão do colonizador (que seria o Narciso, preocupado somente consigo mesmo). O máximo que poderiam fazer seria aterem-se à imagem pré-concebida que os do primeiro mundo têm deles, ou seja, a de países exóticos.

O Brasil não escapa a esse padrão. Todas as tendências de um povo estão em sua cultura que, nesse caso, vê-se extremamente susceptível a modismos e estrangeirismos. Há algum tempo prevalecia, principalmente nas camadas mais altas, a educação predominantemente humana imposta pela cultura francesa. Essa fase ainda não havia frutificado em termos nacionais, quando a diretriz mundial se alterou: a tecnologia ganhou terreno, o que foi um dos fatores que levaram a língua inglesa a começar a prevalecer.

Aparentemente, os países europeus, por exemplo,vivem oscilações de interesses mundiais sobre uma base sólida de confiança em sua própria cultura, apresentando, então, valores próprios até mesmo intransigentemente arraigados. Por outro lado, os países de terceiro mundo não têm sequer confiança de terem qualquer base cultural a sustentá-los, exceto, talvez, a imagem que lhes é devolvida do exterior: "exóticos", "sem seriedade", etc.

Como ressaltou Solange Ribeiro em palestra na UFOP em setembro de 1986 e em artigo na "Revista de Estudos Germânicos" nº 6, nem entreguismo e apatia, nem isolacionismo são posturas desejadas se perseguirmos alguma maturidade cultural. O contato

com outras culturas pode ser um momento de grande postura crítica e crescimento.

A questão de cultura de um povo nos remete ao problema da língua. Afinal, entre outros fatores, aparentemente, a cada hegemonia política e cultural de uma nação representante de um pensamento dominante equivale a valorização exacerbada da língua falada nesse país.

Cabe aqui repetirmos as perguntas fundamentais de Hymes: *"Até que ponto e de que modo uma língua está relacionada com a visão de mundo daqueles que a falam?"* (p. 115). E mais, *"os hábitos e diferenças lingüísticas podem ser tomadas como determinantes de outros tipos de diferenças e hábitos?"* (p. 116).

Não raro nossos alunos de Inglês nos perguntam porque o pronome pessoal da primeira pessoa - "I" - é escrito com maiúscula, ou porque a língua inglesa não tem desinências verbais. Esses fatos lingüísticos atuais seriam um reflexo de razões culturais? No que essas razões culturais difeririam das nossas de brasileiros, numa análise lingüística do Português?

Língua e cultura são indissociáveis e os professores de línguas devem estar atentos a isso, inclusive os que dão aula do vernáculo.

Segundo Kroeber, em Hymes, para Boas, *"deve haver paralelismo entre o comportamento histórico da língua e da cultura "* (p. 656). Segundo Hymes, Boas *"via a língua como intrinsecamente envolvida numa cultura, e não como determinante da mesma "* (p. 118).

Hymes continua a discussão sobre esse tópico tão importante para os profissionais de Letras ao dizer:

> *Esperar-se-ia uma pergunta fundamental a ser respondida pela Antropologia Social: como uma língua estaria relacionada à estrutura social da comunidade na qual ela é falada? (...) A maioria dos estudos, não importa a fonte, são estudos de casos com pouca atenção dada à comparação inter-cultural. (...) Enquanto operarmos em termos de língua e cultura concebidas como coisas separadas, internamente homogêneas e distintas exteriormente, é comum falarmos da língua e da cultura de um povo."* (HYMES, 1964:385)

Ele implica que, quando não se percebe uma coincidência de língua, cultura e povo, pode-se verificar dois casos: *"uma língua e cultura acontecendo além dos limites de uma dada comunidade de fala e o problema da co-ocorrência de mais de uma língua e cultura dentro de uma mesma comunidade "* (HYMES, 1964:385-6).

A atividade de uma comunidade constitui um sistema no qual cada fala tem uma mensagem, um codificador, um decodificador, um canal, etc.

Esse sistema reproduz-se também no primeiro caso mencionado, ou seja, uma língua e cultura acontecendo além dos limites de uma comunidade de fala. É o caso discutido por Diebold:

> - *o contato e convergência entre duas línguas e culturas diferentes resulta numa situação sociológica na qual o mesmo indivíduo aprende elementos de um sistema lingüístico ou cultural que não o seu sistema nativo. Contato lingüístico - bilingüismo;*
>
> - *as mudanças lingüísticas resultantes de tal contato são chamadas empréstimos ou interferências;*
>
> - *para os antropólogos, a situação de aprendizagem não é contato lingüístico, mas contato cultural e o processo de aprendizagem é a aculturação.* (DIEBOLD, in HYMES, 1964:496)

Bloomfield chama a atenção para o fato de que *"em todos os casos, é a língua 'inferior' que empresta da 'superior' "*.

(BLOOMFIELD in HYMES, 1964:497)

Podemos visualizar o seguinte: de um lado existe a situação configurada por empréstimos estrangeiros normais em qualquer língua, empréstimos esses de culturas "superiores" em determinado momento histórico, e, de outro, há a situação de bilingüismo. Aparentemente, a nossa posição é intermediária em termos lingüísticos: não há bilingüismo no Brasil e a questão não se restringe a empréstimos estrangeiros normais.

Mesmo não havendo bilingüismo, há vocábulos ingleses em canções brasileiras. Em depoimento de uma orientadora educacional de uma escola de primeiro grau na periferia de Belo Horizonte, na hora do recreio, no pouco espaço de que dispõem, as crianças exigem e só se acalmam quando a orientadora coloca música de discoteca para poderem dançar. As brincadeiras e canções de roda, etc , têm menos interesse do que essas músicas nessa situação. Portanto, é igualmente muito difícil respondermos onde exatamente nos colocamos em termos de aculturação. Parece-nos estarmos mais identificados com a posição de terceiro mundo, na qual há grande susceptibilidade a modismos e estrangeirismos , novamente numa situação intermediária entre aculturação em alto grau e a posição de país consciente de seu valor cultural que recebe influências exteriores em nível normal de nação que se interrelaciona com outras.

Acrescentamos, então, à pergunta de Hymes, *"Até que ponto e de que modo uma língua está relacionada com a visão de mundo daqueles que a falam?"*, mais uma: Se é verdade que essa visão de mundo está relacionada com a língua nativa de um país, o que acontece ao se ensiná-la a pessoas de outros povos? E mais: como fazer desse ensino um instrumento de conscientização e não

de agravamento do quadro delineado acima?

Acreditamos que vários ramos das ciências humanas devam ser envolvidas na tentativa de resposta a essas perguntas, mas também cremos que elas nos remetem à discussão do papel ideológico do professor durante a aprendizagem, especificamente de uma língua estrangeira.

Tomando-se cada ponto levantado neste trabalho de reflexão, agora considerado em relação ao docente, teremos algumas perguntas a nos fazer:

- Que atitude tomamos frente à queima de etapas mencionada por Toffler? Damos-lhe força ao mostrarmos o modo de vida do povo estrangeiro como incondicionalmente desejável, em detrimento dos nossos próprios passos, ou será que tentamos separar as realidades objetivamente, mostrando a interrelação econômica e sociológica entre elas?

- Reforçamos a imagem de "exotismo" ao sempre nos compararmos apenas com a metrópole e nunca com povos semelhantes a nós? Será que estamos certos ao nos atermos ao conhecimento apenas da cultura dos povos desenvolvidos falantes da língua estudada? Por exemplo, se se estuda o Inglês, atermo-nos à cultura americana e à inglesa, ou, se estudando o Francês, atermo-nos à cultura da França, ou, se estudando o Espanhol, atermo-nos tão somente à cultura da Espanha, e assim por diante, parecendo que povos de terceiro mundo como nós, ou segmentos menos privilegiados de forma geral, não nos transmitem nada na sua luta por se encontrar, luta, aliás, que é nossa também.

- Qual o nosso nível de consciência do fato de uma lín - gua poder ser, teoricamente pelo menos, veículo da visão de mundo daqueles que a falam? Com que seriedade consideramos esse aspecto, principalmente se levamos em conta que, culturalmente, podemos ser susceptíveis a estrangeirismos e modismos? Será que restringimo-nos ao ensino de sintaxe, etc., sem prestarmos atenção ao que estamos repassando a nível de idéias? Se tal questionamento quanto à interrelação língua/cultura é válido no ensino do vernáculo, mais sério ainda se torna quando lidamos com idéias de um outro povo. E se esse povo é considerado "superior", é claro que o problema se agrava ainda mais. Bem lembra Solange Ribeiro, em seu artigo na "Revista Estudos Germânicos" nº 6, que nós de terceiro mundo não lemos o que vem do estrangeiro criticamente. Segundo Sabará, em seus estudos na área de ideologia, tal atitude se deve, dentre outros fatores, a um "complexo de colonizado".

- Como nós nos posicionamos frente à situação intermediária entre bilingüismo e posição dita normal de interação lin - güística? Será que não reforçamos um "complexo" ao dizermos a língua estrangeira ser mais "sonora", "objetiva", ou qualquer outro adjetivo que a ponha diferente do Português e não como língua totalmente autônoma da nossa?

Dentro de tudo o que foi levantado nestas reflexões, parece-nos, a nível institucional de formação do professor, que a prática de reforçar o conhecimento de uma camada privilegiada dos países desenvolvidos, seja através de estudos de língua ou de literatura, vem muito a propósito para todo um "status quo"

já estabelecido. Em outras palavras, como educadores, nós, professores de línguas estrangeiras, qualquer seja ela, não estamos fazendo mais do que corroborar o que nos é transmitido no dia-a-dia de um país de terceiro mundo: por analogia com o que esses povos desenvolvidos conseguem e nós não conseguimos, somos diferentes, não temos a eficiência e clareza de raciocínio desejadas, não somos sérios.

Por que tanta dificuldade em se ter estudos TAMBÉM de povos com realidade de terceiro mundo? Será que temos em relação a eles o mesmo complexo de superioridade que os desenvolvidos têm em relação a nós? Ou será que o nosso complexo de inferioridade em relação aos "grandes" é tão marcante que achamos que só com os poderosos desses países podemos aprender? Será que não estamos caindo numa armadilha ao nos restringirmos tanto (a nível de tipo de país (metrópole) e a nível de classe social dentro do país escolhido)? Por mais "ricos culturalmente" que esse país e esse segmento social escolhido possam ser, será que não reforçamos diversas das características de terceiro mundo ("eco", "complexo", "susceptibilidade a estrangeirismos") ao SÓ estudarmos esses povos e esses segmentos? Eles não podem ser excluídos, mas será que devem ser os únicos? Esta é a grande pergunta.

Cremos que contato diversificado possa ajudar em termos de postura crítica e consciente do professor quanto à nossa posição no cenário cultural, não confundido com cenário econômico. E, se o professor se posicionar frente a isso, ele reproduz essa postura por onde passar.

Uma vez que esse contato inexiste, cabe-nos fazer uma pergunta crucial dentro da realidade que vivemos, com todas as

suas limitações: será que estamos conscientes de trabalharmos com uma língua estrangeira num país que luta para se encontrar e que apresenta as características delineadas no início destas reflexões?

Fazemos esta pergunta porque acreditamos:

- Que o ensino de línguas estrangeiras pode ser um fator inigualável de conscientização do nosso próprio valor enquanto nação e nosso lugar no cenário cultural,

a) se percebermos que, por ser este um momento de contato com outra cultura, inevitavelmente, mesmo sem o desejarmos conscientemente, nós nos posicionamos frente ao outro povo, qualificando-o e a nós mesmos;
b) se percebermos que uma sala de aula é um local onde pode-se questionar uma realidade, refletindo-se sobre ela. Não há necessidade de "engolir" o que nos é destinado como acontece quando assistimos televisão e nos sentimos "bombardeados" por tanta informação;
c) se o professor agir como "filtro" e não como "intensificador" da mensagem veiculada ao ensino de línguas estrangeiras. Nesse caso, o contato com a "metrópole" pode ser muito importante num trabalho de conscientização.

Conseqüentemente, acreditamos que o posicionamento do professor frente à queima de etapas, ao estigma, assumido ou não, de "exotismo", e à questão da aculturação serão determinantes no seu trabalho, o qual muito se ressentirá da ausência desses questionamentos. Daí a razão deste trabalho de reflexão.

NEUZA GONÇALVES RUSSO*

A CONTRASTIVE ANALYSIS OF SOME SIGNIFICANT PORTUGUESE AND ENGLISH PHONEMES

(UMA ANÁLISE CONTRASTIVA DE ALGUNS FONEMAS SIGNIFICATIVOS DO PORTUGUÊS E DO INGLÊS)

(EINE KONTRASTIVE ANALYSE EINIGER WICHTIGER PHONEMEN VOM PORTUGIESISCHEN UND ENGLISCHEN)

SUMMARY

This work deals with the description, distribution and classification of the English consonantal phonemes: /t/, /g/, /ð/, /l/, /č/ and the vowel phonemes: /u/ and /ə/ and their contrast to the corresponding Portuguese Phonemes. Not only the contrast is shown but also the problems related to the learning of the above phonemes and their allophones by Portuguese speakers and some possible techniques and pieces of advice to minimize the problem.

RESUMO

Este trabalho trata da descrição, distribuição e classificação dos fonemas /t/, /g/, /ð/, /l/, /č/ do Inglês e dos fonemas vocálicos /u/ e /ə/ e o seu contraste com os fonemas correspondentes do Português. Não somente a análise contrastiva é apresentada, mas também os problemas relacionados com o aprendizado destes fonemas por falantes do Português e algumas técnicas de ensino de pronúncia para minimizar o problema.

---

* Professor Assistente de Língua Inglesa do Departamento de Letras Germânicas da Faculdade de Letras da UFMG.

R.Estud.Ger., Belo Horizonte, v. 7, n. 1, p. 177-213, dez. 1986.

Before starting with the description, distribution and classification of the consonantal phonemes /t/, /g/, /ð/, /l/, /č/, and the vowel phonemes /u/ and /ə/ in English and their contrast to the corresponding Portuguese phonemes, both English and Portuguese consonantal and vowel charts will be drawn, and some considerations concerning the contrast of two sound systems will be pointed out. Not only the contrast will be shown but the problems related to the learning of the above phonemes and their allophones by Portuguese speakers and some possible techniques and pieces of advice to minimize the problem will be presented. Throughout the work we will see that in learning the sound system of a foreign language one finds some sounds that are physically similar to those of the native language, that structure similarly to them, and that are similarly distributed. Learning of such phonemes occurs, as Lado states in *Linguistics across cultures*, by simple transfer without difficulty. On the other hand, one also finds sounds that are not part of the sound system of the native language, that structure differently, or that are differently distributed. Learning of these occurs slowly, and difficulty with them is more persistent. As an example of the latter, we have the English voiceless fricative /θ/ and its voiced homorganic /ð/ which constitute an important pronunciation problem for Portuguese speakers, due to the fact that these phonemes are absent from our sound system.

Even when the native language has a similar phoneme and the variants are similar, if it does not occur in the same position as in the native language, the learner will have trouble producing and hearing it in the position in which it occurs in the foreign language. So, as Mário Mascherpe points

out in *Análise comparativa dos sistemas fonológicos do inglês e do português*, four areas of difficulty faced by Portuguese speakers when learning English must be discussed:

1. Phonological errors - there are phonemes in the language to be learned which have no correspondents in the phonological system of the learner's native language. By comparing English to Portuguese one may notice that in Portuguese there are no equivalents for the English phonemes /č/, /ǰ/,/ə/ and /ɫ/ among others. Portuguese /ɲ/ and /ʎ/, for instance, are absent from English.

2. Phonetic errors- there are comparable phonemes in the native language as well as in the foreign language, but they have different phonetic features. While English /t/, for instance, is apico-alveolar, Portuguese /t/ is dental.

3. Allophonic errors - corresponding phonemes in both languages present partially similar and partially different allophonic structures. English /p/, for instance, presents three distinct allophones [pʰ], [p] and [p̚], while Portuguese /p/ presents only one allophone [p].

4. Distributional errors - there are contrasts in the distribution of corresponding phonemes in both languages. English /m/, for instance, occurs in word final position, while Portuguese /m/ does not occur in such a position.

Therefore the comparison of each phoneme mentioned above

will include at least three checks: 1 - Does the native language have a phonetically similar phoneme? 2 - Are the variants of these phonemes similar in both languages? 3 - Are the phonemes and their variants similarly distributed?

Considering plosive sounds, then, we will notice that there is no possibility for phonological errors because both Portuguese and English present six stops or plosives, which are comparable: /p/, /b/, /t/, /d/, /k/, /g/. As to phonetic errors only /t/ and /d/ will present some problem, due to the fact that the English sounds have an alveolar point of articulation, while Portuguese /t/ and /d/ are dental. Another problem will be the pronunciation of /t/ and /d/ before /i/ because in this position in Portuguese they are pronounced /ʧ/ and /ʤ/ respectively. As to allophonic errors the voiced plosives /b/, /d/ and /g/ will present no great problem, since they are similar in both languages. The only problem being presented by [b̄] and [d̄] and [ḡ], as it will be shown later on in this work in relation to [ḡ]. The voiceless plosives and the voiced ones as well do not occur in final position in Portuguese. As a result the learner will tend to add a vowel after them in this position. This vowel is generally /i/. Words such as <u>cap</u>, will be pronounced */kɛpi/ and cat */kɛč/ or */kɛči/.

Another aspect to be dealt with is the clusters, that is, sequence of sounds formed by the consonantal phonemes to be studied in this work. Do these English clusters have any problem for Portuguese speakers? /θr/, for example, as in <u>three</u> occurs in English but does not occur in Portuguese. We can assume, then, that /θr/ will constitute a problem for Brazilian speakers learning English. Initial clusters such as the ones in <u>stay</u> and

slave will offer a great difficulty, since they do not occur word initially in Portuguese. The speaker's tendency is to insert a vowel before them and in the case of slave, also transform /s/ into its voiced counterpart /z/, because after the insertion of /i/, /s/ is between two voiced sounds: */isley/, */izleyv /.

Let us now draw the two charts and try to compare them briefly before studying the sounds mentioned above in detail.

ENGLISH CONSONANTAL CHART

Manner of Articulation		Position of Articulation					
		bilabial	labio-dental	inter-dental	alveolar	palatal	velar	glottal
Stop	vl	p			t		k	ʔ
	vd	b			d		g	
Affricate	vl					č		
	vd					ǰ		
Fricative	vl		f	θ	s	š		h
	vd		v	ð	z	ž		
Nasal	vd	m			n			
Lateral	vd				l			
Retroflex	vd				r			
Semi-vowel	vd	w				j	(w)	

PORTUGUESE CONSONANTAL CHART

Manner of Articulation		Position of Articulation					
		bilabial	labio-dental	dental	alveolar	palatal	velar
Stop	vl	p		t			k
	vd	b		d			g
Fricative	vl		f		s	s˅	
	vd		v		z	z˅	
Nasal		m			n	ɲ	
Lateral					l	ʎ	
Vibrant					r		
Semi-vowel						j	w

By comparing the two charts drawn above, we may observe that there are twenty-four consonantal phonemes in English including the semivowels /j/ and /w/; while in Portuguese there are twenty-one consonantal phonemes, also including the two semivowels. Both languages have the same number of stops or plosives, that is, /p/, /b/, /t/, /d/, /k/ and /g/. The sounds /p/ and /b/ have the same point of articulation in English and Portuguese, that is they are bilabial. /k/ and /g/ are velar in both languages. From the plosives only /t/ and /d/ have different points of articulation, while they are apico-alveolar in English, they are dental in Portuguese. One feature shared by English voiceless stops which the corresponding Portuguese plosives do

not present is aspiration, that is, a rather strong release of breath between the opening and the beginning of voicing for the following vowel. The amount of aspiration in /p, t, k/ is rather variable in most English dialects, but the variation is never significant and it may be nearly or entirely lacking in certain environments, such is the case of /p/ after /s/, e.g. spill /spɪt/. The voiceless series /p, t, k/ tend to be pronounced with more muscular energy and a stronger breath effort than the voiced series /b, d, g/. The former are known as relatively strong or fortis, the latter as relatively weak or lenis.

The affricates /cʸ/ and /jʸ/ do not occur as phonemes in Portuguese. They are allophones of /t/ and /d/ respectively. As to the fricative consonants, Portuguese does not present the interdentals / θ/ and /ð /. The sounds /s/ and /z/ have the same point of articulation, being alveolar in English and in Portuguese. /f/ and /v/ offer no great problems to a Portuguese speaker, since they have the same features and number of allophones. /šʸ/ and /žʸ/ are palatal in both languages. Both English and Portuguese have the same number of nasals, being English /ŋ/ different from Portuguese /ɲ/. /ŋ/ is a velar sound, while /ɲ/ is palatal.

Portuguese has two lateral phonemes: /l/ and /ʎ /, while English has only one: /l/.

The phoneme /r/ is retroflex in English but vibrant in Portuguese. The glottal stop /ʔ/ is also absent from the Portuguese phonological system. While Portuguese has a voiceless velar fricative /x/, English has a voiceless glottal fricative /h/. From the above phonemes only /t/, /g/, /ð /, /cʸ/ and /l/ will be dealt with in detail.

ENGLISH

1. The voiceless apico-alveolar stop.

/t/ = [t^h] ~ [t] ~ [t^-] ~ [D]

PORTUGUESE

1. The voiceless dental stop

/t/ = [t] ~ / c^v /

English and Portuguese /t/ share some features. They are both oral voiceless stops but besides having different points of articulation, they have different allophones or variants. English /t/ is produced with the tip of the tongue touching the alveolar ridge and the soft palate raised. This phoneme presents four different variants or allophones [t^h]: aspirated; unaspirated [t], unreleased [t^-] and flap [D]. The allophone [t^h] occurs in word-initial position, e.g. ten [t^h ɛn], tall [t^h ɔt]; in syllable-initial position before stressed vowels, e.g. attack [ət^h æk^-], and in word-final position in free-variation with [t] and [t^-], e.g. cat [k^hæt^h]. The allophone / D / occurs between a stressed and an unstressed vowel, e.g. pretty [priɔi]. [t] occurs in word-initial position after [s], e.g. still [stiɨ]; in syllable-initial position before unstressed vowel, e.g. butter [bʌtər], and in word-final position in free variation with [t^h] and [t^-], e.g. cat [k^hæt]. Unreleased [t^-] occurs before another stop, e.g. football [fut$^-$bɔɨ],and in final position in free-variation with [t^h] and [t], e.g. boat [bowt^h] ~ [bowt] ~ [bowt^-].

The Portuguese voiceless dental stop is produced with the

blade of the tongue touching the upper teeth and the soft palate raised. It has only two allophones: [t], which occurs before all vowels, except [i], and / c^{v}/, which occurs before [i].

Let us first consider the allophone [t^h]. It does not exist in Portuguese. Portuguese speakers will not aspirate it, and use [t] in its place. As a result English speakers will hear [d] whenever [t^h] should occur. This is due to the fact that in English the aspiration neutralizes the voiced/ voiceless contrast. A native speaker interprets lack of aspiration as a mark of the lenis sound, in this case [d]. The danger is particularly great for speakers of Portuguese, where the opposition between lenis and fortis stops relies purely upon presence or absence of voice.

Examples: ten [t^hɛn] Port. * [tẽ]
time [t^haym] Port. * [taymi]

As Lado points out in *Linguistics across cultures*

> *we have ample evidence that when learning a foreign language we tend to transfer out entire native language system in the process. We tend to transfer to that language our phonemes and their variants, our stress and rhythm patterns, our transitions, our intonation patterns and their interaction with other phonemes.* (p. 11)

So, whenever teaching the allophone [t^h] to Portuguese speakers, besides emphasizing that its articulation in English is an alveolar one, made with the tongue-tip raised, while the corresponding unaspirated sound in Portuguese has a dental rather than an alveolar point of contact, special attention should be given to aspiration, because they will not be able to listen to it. They

should be told that this sound is produced with a rather strong puff of air, mainly when it occurs initially in an accented syllable. Gimson even suggests in *An introduction to the pronunciation of English, "the adoption of affrication as a stage in learning aspiration of voiceless plosives in strongly accented positions "* (p. 154). English and Portuguese words should be given so as to make the contrast quite clear. Lists of words such as the following would be useful:

PORTUGUESE	ENGLISH
tempo	time
tablete	tablet
talento	talent
tarefa	task
taxa	tax

As a technique to make the learners see the difference and produce the sound correctly, the pairs of words could be pronounced close to a lighted match and the students will see that only in the second case it is put out.Or they could be told to pronounce them with their mouths close to a mirror and they will notice that in the second case it becomes dull. To ask the students to pronounce the words with a sheet of paper close to their mouths would also fit the purpose because they will be able to see that the sheet is blown away from their mouths only when the English words are uttered. A similar technique is to ask them to put some little pieces of paper on their hands and pronounce the pairs of words with their mouths close to them. They will notice that the pieces of paper are blown out of their

hands when [t^h] is produced. Such a proceeding should be applied not only to show the difference in word-initial position but also in syllable-initial position, before stressed vowels.

Examples: attain - atingir
attention - atenção
eternal - eterno

[t] - This allophone corresponds to Portuguese [t]. Its distribution in English has already been mentioned in this work. Portuguese [t] occurs in word-initial position, e.g. teto [tɛtu], and in syllable-initial position, e.g. atado [atadu]. Portuguese speakers will have no problem in pronouncing this allophone since one calls their attention to its point of articulation, which is dental rather than an apico-alveolar one. So, the only problem here, will be the possibility of internal interference, once they have learned how to pronounce [t^h]. The distribution of [t] should be compared to that of [t^h]. Words containing [t^h] in word-initial position could be contrasted to words containing [t] after [s], where aspiration does not occur:

[t^h]	[t]
till	still
tough	stuff
tone	stone
tall	stall
take	steak

Another contrast should be given: /t^h/ in syllable initial position before a stressed vowel and [t] in syllable initial

position before an unstressed vowel: attend and attack, for instance, contrasted to butter, letter, after, etc. As the allophone [t] does not occur in final position in Portuguese, the tendency will be to insert [i] after it, and then [t] becomes [c^{v}].

ENGLISH	PORTUGUESE
tempest [t^{h}ɛmpəst]	* [tẽpɛs c^{v}i]

[t^{-}] - This allophone occurs in word-final position and before another stop as it has been previously said. Ex. let [lɛt^{-}], nut [nʌt^{-}], let down [lɛt^{-}dawn]. In cases like <u>worked</u>, the final <u>t</u> should be released because it is after another stop, which is unreleased. The allophone [t^{-}] does not exist in Portuguese. Whenever it occurs in English, Portuguese speakers will insert [i] after it:

ENGLISH	PORTUGUESE
cat [k^{h}æt^{-}]	cat * [kɛc^{v}] or *[kɛc^{v}i]
football [fut^{-}bɔɹ]	football *[fuc^{v}ibɔw]

Drills should be devised and practised with the students so that they do not insert an [i] after [t^{-}]. If a foreign learner aims at a near approximation of the speech of English natives he should adopt other features besides the ones mentioned above: a) inaudible release of plosives preceeding other plosives or affricates; b) nasal release of plosives followed by a homorganic nasal, especially /t, d/ + / n /; c/ lateral release of /t, d/ + / l /.

Flap [D] - This allophone occurs between a stressed and an unstressed vowel. Ex: water [wɔDər]; letter [ɟɛDər]; pretty [priDi /. As it does not occur in Portuguese it should be intensively drilled so that Portuguese speakers do not substitute it for its close phoneme / r /.

[cᵛ] - This Portuguese allophone occurs before [i], ex.: tia [cᵛiə] , at least, for some speakers. Their tendency, then, will be to use it instead of [t] whenever the English allophone occurs before [i] or in final position. So, the English word <u>team</u> will be pronounced * [cᵛimi]. It would be useful to contrast English words containing [t] to Portuguese words containing [cᵛ]. The learners could listen to the following words, then, repeat them:

till [tʰiɟ]	til [cᵛilᵛ]
team [tʰiym]	time [cᵛimi]
tea [tʰiy]	te [cᵛi]
tick [tʰiK]	tique [cᵛiKi]

If the learners are not aware of this difference, words such as the following would be pronounced the same way: pit *[picᵛi]; pitch * [picᵛi]; peach * [picᵛi]; pity * [picᵛi]. There would be the tendency not to distinguish <u>tease</u> from <u>cheese</u>, which would also be pronounced the same way *[cᵛizi].

A good exercise to practise all the allophones of / t / would be the reading of sentences emphasizing the sound, such as:

1. Tom teaches art to technical students.
2. Try the tongue-twister about the flute tutor.

Another excellent exercise to drill not only all the consonantal and vowel sounds but also to practise rhythm and intonation at the same time is the reading of lengthening sentences. A lengthening sentence emphasizing / t / would be:

> *I was quite put off. I was quite put off my appetite. To tell the truth, I was quite put off my appetite. To tell the truth, I was quite put off my appetite by terrible tales. To tell the truth, I was quite put off my appetite by the terrible tales he told of torture."* (BARNARD, p. 102)

Let us now turn to the phoneme / g /.

ENGLISH	PORTUGUESE
2. The voiced velar plosive.	2. The voiced velar plosive.
/ g / = [g] ~ [g̗]	/ g / = [g] ~ [Ø]

The English voiced velar plosive /g/ presents the allophones [g] and [g̗], while in Portuguese we have only the allophone [g], which occurs in word-initial and word-medial position: gato [gatu]; agosto [agostu].

The allophone [g̗] occurs in final position and before another stop. As examples of the first position, we have: tag [tʰæg̗] and leg [lɛg]. Lagged [læg̗d] begged [bɛg̗d] and eggcup [ɛg̗kəp] are examples of the second position mentioned. The unaspirated [g] occurs elsewhere, ex. game [geym]; again [əgeyn].

As the allophone [g̗] does not occur in Portuguese, and the English [g] corresponds exactly to [g] in Portuguese,

Brazilians will have no difficulty in pronouncing this sound correctly. The only problem will be the insertion of [i] after it in final position due to the absence of such a sound in final position in Portuguese. So, a word like tag will be pronounced * [tɛgi], while the tendency to pronounce eggcup will be * [ɛgikʌpi].

The devoicing of [g] in final position would offer a different kind of problem. Speakers should avoid excessive voicing of the lenis series /b, d, g/, especially in this position. But in spite of lacking a great degree of voicing in such a position, learners should be told that the preceeding sounds retain full length. Brazilian speakers would have difficulty to distinguish final [g] from final [k], unless the context is quite clear. Sentences like "Here's a good lock" and "Here's a good log" would present a great deal of difficulty if the speaker were not told that the lenis [g] is distinguished from its fortis counterpart in final position by the reduction of length of the sounds preceeding [k]. A good exercise would be the listening and repetition of words such as:

log - lock
rug - ruck
lag - lack
pig - pick
league- leak
dug - duck
bag - back
hack - hag

Reading of the following lengthening sentence would be a good exercise on the sound / g /: *"He got a bag of sugar. He got*

a bag of sugar and some pegs. He got a bag of sugar and some pegs and grapes. He got a bag of sugar and some pegs and grapes from the grocer and gave them to his grandmother in Guernsey." (BARNARD, p. 114)

The following phoneme to be contrasted is / ð /.

ENGLISH

3. Voiced interdental fricative

/ ð / = [ð]

PORTUGUESE

3. Voiced interdental fricative

/Ø/ = / Ø /

The voiced interdental fricative / ð /, which has only one allophone [ð], occurs in all positions in English: word initial, as in: this [ðɪs], they [ðeɣ]; word medial, as in: father [fɑðər], gather [gæðər]: and word final, as in clothe [kʰloʊð]; with [wɪð]. This phoneme is absent from Portuguese, and experience shows that when the foreign language uses a phoneme which does not exist in the learner's native language, that is, when there is no phoneme in the native language that could be transferred to the foreign language and actually function as the phoneme in question, the student will have trouble hearing as well as producing the new phoneme readily in learning the foreign language. He will substitute some other phoneme from his native stock. So, as Portuguese has no / ð /, Portuguese speakers will replace it, using [d], [z] or [v], which are close to [ð] in their

point of articulation, bringing about what is called a phonological error. A word like they [ðey] will be pronounced *[dey], *[zey] or [vey], but there would be a preference for the first one *[dey]. In order to avoid such a mistake Brazilian speakers should be told that these sounds have different points of articulation, while [ð] is interdental, [d] is dental, [z] is alveolar and / v / is labio-dental. They should listen and repeat groups of words containing these sounds. Useful lists would be:

/ ð /	/ d /	/ ð /	/ z /	/ ð /	/ v /
they	day	breathe	breeze	thine	vine
then	den	bathe	bays	live	lithe
there	dare	seethe	sees	than	van
those	doze	writhing	rising	that	vat
though	dough	lathe	laze	thee	v
		clothe	close	thou	vow

Out of these lists several different exercises can be done. The teacher can read the first column, then the next one, making the students repeat after him. He may also choose the same word or different words from the columns / ð / and / d /, for instance, so that the student says <u>same</u> or <u>different</u>. He may also say a word and the student is supposed to give him the number of the column it comes from. Sentences emphasizing the sound / ð / could also be listened to and repeated. These sentences should be structurally simple as to rhythm and intonation so that the learner focus his attention mainly on the production of the sound being studied. The following would be good examples: 1 - You know Aunt Jane. She's my father's mother's

brother's cousin!

2- Honour thy father and mother.

3- The boy's bathing was against the father's wishes.

The difficulty of / ð /, and also of its voiceless homorganic / θ /, lies not so much in their articulation, which most learners can perform correctly in isolation, as in their combination with other fricatives, especially [s] and [z]. Learners should, therefore, practise drills containing such combinations involving rapid tongue glides, e.g. / s + ð /: pass the salt; / z + ð /: is this it?; / θ + s + ð /: Smith's there; / ð + z + ð /: soothes them; etc.

The next phoneme to be contrasted is / l /.

ENGLISH

4. Alveolar lateral

/l/ = [l] ~ [ɫ] ~ [l̩]

PORTUGUESE

4. Alveolar lateral

/l/ = [l] ~ [lˇ] ~ [∅]

Only one alveolar lateral phoneme occurs in English, there being no opposition between fortis and lenis, voiced and voiceless, or fricative and non-fricative. Within the /l/ phoneme three main allophones occur:

1. Light or clear [l], with a relatively front vowel resonance, before vowels and / j /.
   Ex.: a) word initial: leave [l iyv]

b) word medial: silly [s i l i]

c) word final, intervocalic in context: feel it [f i y l i t]

2. Dark [ɫ], with a relatively back vowel resonance, finally (in a pre-junctural position)after a vowel, before a consonant, and as a syllabic sound following a consonant.

Ex.: a) word final, after vowel: feel [f i ɫ], call [k^h ɔ ɫ]

b) after vowel, before consonant: help [h ɛ ɫ p], cold [k^h o w ɫ d]

c) syllabic: middle [m i d ɫ̩], table [t^h e y b ɫ̩]

3. Voiceless [l̥], following accented (aspirated) / p, k / (less considerable devoicing occurs after / s, f, θ, š / or weakly accented / p, t, k /.

Ex.: plane [p^h l̥ e y n]; fly [f l̥ a y]

Portuguese /l/ presents two allophones [l] and [l^v]. The allophone [l] is the voiced alveolar lateral, which occurs in syllable initial position, syllable medial position and syllable final position immediately followed by a vowel within the same word. As examples we have: lado [l a d u]; falar [f a l a r], claro [k l a r u], alegria [a l e g r i a], etc. The allophone [l^v] is the velarized voiced alveolar lateral, which occurs in syllable final position immediately followed by a consonant within the same word and in word final position.

Ex.: mil [m i l^v]; algo [a l^v g u]

There will be no phonological error concerning / l / because it occurs in both languages, but the teacher should call

the learner's attention to the fact that while in English the sound /l/ is produced with the tip of the tongue touching the alveolar ridge, in Portuguese the front part of the tongue touches the alveolar ridge.

Portuguese speakers will have no problem in pronouncing the clear [l], because English syllable-initial [l] is fairly similar to Portuguese [l], which occurs in word-initial position and word-medial position. The problem will be the dark [ɫ] in word final position, after vowel, or before consonant, due to the fact that most Portuguese speakers will pronounce a velarized [lˠ]. Velarization is so great, here, that some speakers will use the semivowel / w / instead of [lˠ]. Then, being the opposition <u>mal</u> - <u>mau</u>; <u>vil</u> - <u>viu</u> in Portuguese neutralized, these pairs of words will become homonyms. So, when speaking English, Portuguese learners will tend to do the same and pronounce feel [fiyɫ], for instance, as *[filˠ], or even [fiw]; cold [kʰowɫd˗] as *[kolˠd] or [kowd], (being the words <u>cold</u> and <u>code</u> pronounced the same way); and help [hɛlp˗] as *[hɛlˠpi] or [hɛwpi].

Therefore, besides calling the learner's attention to the fact that in English [ɫ] in these positions must be uttered as a consonantal sound rather than as a semivowel, intensive drills should be done until this phoneme is produced correctly. Before beginning to drill the sound / l / before vowels, the teacher should call the learner's attention to the fact that in spite of being similar to Portuguese / l /, the point of articulation is different. He will present lists of English and Portuguese words containing this sound, e.g.:

ENGLISH	PORTUGUESE
late	leite
list	lista
lack	leque
lord	lorde

The learners are supposed to listen to then and then repeat in chorus and individually. Sentences emphasizing the sound could also be drilled, e.g.:

1. She'll like looking at the lilies in the lake.
2. He had long legs and leapt easily into the saddle.
3. Look at him wallowing in the lake like a crocodile in the Nile!

The same procedure may be applied for the recognition and the production of dark [ɫ]. The learner should be told not to use a semivowel instead of the alveolar sound.

For the syllabic dark / ɫ /the tendency is to replace it for a diphtong. The word table, for instance, will be pronounced * [teybow].

Gimson points out in *An introduction to the pronunciation of English* that care should also be taken to use a sufficiently devoiced / l / after accented (aspirated) / p, k /. Accented /p , k/ are distinguished from / b, g /, mainly by their aspiration; it is important that this aspiration should be made clear in the sequences / pl, kl / by the voicelessness of the / l /. If this is not done, such a word as plot, pronounced with a fully voiced / l /, may be understood as blot. Pairs for practise, relying largely on the opposition: voiceless versus

voiced [l] are: plot - blot; plead - blead: plight - blight: clad - glad; class - glass; clue - glue.

We shall now go on with the phoneme / cˇ /.

ENGLISH

5. Voiceless palato-alveolar affricate

/ cˇ / = [cˇ]

PORTUGUESE

5. Voiceless palato-alveolar affricate

/ Ø / = [Ø]

The phoneme [cˇ] in English is a fortis voiceless palato-alveolar affricate, which occurs in word-initial, word-medial and word-final position. As examples of word-initial position, we have: cheese [cˇiyz], chin [cˇin] and choke [cˇowk̄]. The words feature [fiyaˇər] and richer [ricˇər] exemplify the phoneme / cˇ / in word-medial position; and wretch [rɛcˇ] and catch [kʰæcˇ] in final position. It should be told that the fortis / cˇ /, when final in a syllable, has the same effect of reducing the length of preceding sounds as was noted for / p, t, k /, while comparativelly full length of preceding sounds is retained before [jˇ]. This effect must be taken as a primary distinctive feature of the [cˇ] - [jˇ] opposition in final position.

/ cˇ / does not occur in Portuguese as a phoneme, but as an allophone of / t / before / i / as was pointed out before. Therefore, there is a possibility of phonological error. The learner will tend to substitute this phoneme for the one which

is closer to it in Portuguese: / S^{v}/. So, words such as cheap will be pronounced [S^{v} i p] instead of [C^{v} i y p]. Such an error causes a greater problem: the neutralization between sheep and cheap; shop and chop, for instance. Moreover, there will be the insertion of / i / after [c^{v}] in final position. The learner will pronounce catch, for instance, as *[K E C^{v} i]. He should be advised not to do so. Particular attention should also be paid to the shortening of sounds preceding [c^{v}], which could be done with pairs of words containing both / c^{v}/ and / j^{v} / in final position, so that the learner could contrast:

large - larch

ridge - rich

lunge - lunch

edge - etch

cadge - catch

Moreover, sequences of affricates should be practised, care being taken to pronounce the fricative elements of both affricates. Ex: which chair; Dutch cheese, etc.

When teaching the phoneme / c^{v}/, a useful drill would be to contrast / c^{v}/ and / s^{v}/ because some learners have difficulty to distinguish both sounds. Pairs of words and sentences such as the following could be listened to and repeated:

/ c^{v}/	/ s^{v}/	
chins	shins	She's watching the baby
chore	shore	She's washing the baby.
chip	ship	
match	mash	The ditch was full of dirty water
catch	cash	The dish was full of dirty water.
watch	wash	
witch	wish	

Interesting exercises can be done out of these lists. The teacher can. for instance, pronounce some pairs of words or sentences and ask the learner to say if they are same or different. He may also point to one word and pronounce it and the student should say right or wrong .

Before starting with the contrast of the English vowel sounds / ə / and / ʊ / to the corresponding Portuguese sounds, the English and Portuguese Vowel Charts will be drawn and some general considerations concerning both vowel systems will be made.

THE ENGLISH VOWEL CHART

	Front	Central	Back
High	i [ɪ]	ɨ	u [ʊ]
Mid	e [ɛ]	ə [ɚ] [ʌ]	o
Low	æ	ɑ	ɔ

THE PORTUGUESE VOWEL CHART

	Front	Central	Back
High	i		u
Mid	e		o
Low	ɛ	ɑ	ɔ

Celso Cunha presents, in *Gramática do português contemporâneo* (1978), a more detailed vowel chart, including reduced and nasal vowels:

Point of Articulation		Front		Central		Back	
Role of the Nasal and Oral Cavities		oral	nasal	oral	nasal	oral	nasal
Raising of tongue							
High	close	/ i /	/ ĩ /			/ u /	/ ũ /
	Reduced	/ e /	/ ĩ /			/ o /	/ ũ /
Mid	close	/ ê /	/ ẽ /			/ ô /	/ õ /
	Open	/ é /				/ ó /	
Low	Close				/ ã /		
	Open			/ a /			
	Reduced			/ ɑ /	/ ã /		

Let us first define a vowel phoneme and mention the three elements which a description of a vowel must include. Vowels are generally voiced sounds produced in a continuous stream of air through the pharynx and mouth, with no obstruction and no narrowing such as would cause audible friction. Instead, the mouth passage is shaped into resonant chambers according to the different positions of the tongue and the lips. Those positions are only approximate. They vary considerably according to phonetic environment and also from dialect to dialect.

A description of vowel-like sounds must note:

1. the position of the soft palate - raised for oral vowels, lowered for nasalized vowels;

2. the kind of aperture formed by the lips - degree of spreading or rounding;

3. the part of the tongue which is raised and the degree of raising.

Considering these elements we will see that English has nine vowel phonemes: [i], [e], [ɛ], [æ], [ə], [ɑ], [O], [ɔ], [u]; while Portuguese has seven oral vowels: [i], [e], [ɛ], [a], [o], [ɔ] and [u], and five nasal vowels: [ĩ], [e], [ã], [õ], [ũ]. From these only English / ə /, a mid central vowel and / u /, a high back vowel will be contrasted to Portuguese.

ENGLISH	PORTUGUESE
1. The mid central vowel	1. The mid central vowel.
/ ə / = [ə] - [ʌ]	[ø] = [ø] - [ø]

The vowel / ə /, which is called schwa, has a very high frequency of occurence in unaccented syllables. Its quality is that of a central vowel with neutral lip position. It has two allophones [ə] and [ʌ]. / ə / occurs before [r] and in unstressed position. Ex.: about [əbawt̚], writer [raytəɹ]; bird [bəɹd̚]. [ʌ] occurs elsewhere, ex.: sun [sʌn]; month [mʌnθ]. The first problem a Portuguese speaker encounters in relation to the mid central vowel schwa is that this phoneme is absent from the Portuguese vowel system. He will tend, then, to pronounce it rather like a half-close / e /, pronouncing the word bird, not as [bəɹd̚] but as *[berd]. The word number, for instance, is pronounced *[nʌmber]. Another problem is that / ə / may be spelt with most vowel letters and their combinations, being difficult for the learner to recognize the vowel. It may be spelt with the letters i, e, a, o, u and

their combinations: ar, er, or, ou, our, ure. etc. As examples we have: possible [pʰɔsəbɨ]; gentlemen [jʸɛntlmən]; woman [wumən]; oblige [əblayjʸ]; suppose [səpow]; particular [pʰɚtikyəlɚ]; mother [mʌðɚ]; doctor [dɔk-tɚ]; famous [feyməs]; colour [kʰʌlɚ]; figure [figɚ]. It is most frequently in opposition either with zero vowel, e.g. about, bout; waiter, wait or with unaccented / i /, e.g. affect, effect. In addition, it should be noted that / ə / is normal in common unaccented weak forms of such words as a, an, the, to, for, from, but, and, etc..

The learner should be advised that English / ə / has no lip-rounding and is extremely short so that he has no problem producing this sound. In particular the learner should note those syllables of a word containing / ə /, remembering that it is a sound which occurs very frequently in English and that observation of the unaccented syllables of a word is as much a part of the word's accentual pattern as the stress expended on the accented syllables.

Before starting to drill the vowel sound / ə /, the learners should be reminded that this sound does not occur in Portuguese and must not be substituted for any Portuguese vowel. They should listen to words and sentences containing the sound and then repeat them. A useful exercise would be to contrast / ə / with English / ɑ / and / e / so that the students could see the difference. English words containing / ə / and Portuguese words containing / ɑ / could also be contrasted, e.g.:

ENGLISH	PORTUGUESE
love	lave
us	as

but	bate
assist	assistir
America	América

Texts must also be listened to and read so that the learners may practise the weak forms containing / ə /.

Now let us turn to the high back vowel / u /.

ENGLISH

2. The high-back vowel / u /

/ u / = [u] ~ [ʊ]

PORTUGUESE

2. The high-back vowel / /

/ u / = [u] ~ [ø]

The English high back vowel / u / has two allophones [u] and / ʊ /. The allophone [u] which occurs before [w], e.g. food [ˈfuwdˀ], is a back close vowel, but the tongue raising is released from the closest position and is somewhat advanced from true back; its relationship with [ʊ] is similar to that between [i] and [ɪ], the articulation of [u] being tense compared with that of [ʊ], though no firm contact is made between the tongue and the upper molars. The lips tend to be closely rounded.

The allophone [ʊ], which occurs elsewhere, e.g. book [bʊkˀ], put [pʊtˀ], is pronounced with a part of the tongue nearer to centre than to back raised just above the half-close position; it has, therefore, a symmetrical back

relationship with the front vowel / ɪ /; the tongue is laxly held (compared with the tenser / u /), no firm contact being made between the tongue and the upper molars. The lips are closely but loosely rounded. This vowel occurs in both accented and unaccented syllables, being present in the accented syllable of a relatively small number of words. though some of these are of common occurrence, e.g. put. good, look, would, etc. / ʊ / does not occur in word initial positions nor before final / ŋ / and finally only in the unaccented form of to / tʊ /.

The Portuguese oral high back vowel / u / has only one allophone [u],which occurs in all positions in Portuguese. Ex.: urubu [urubu]. English [u] is higher and tenser than Portuguese / u /, and English / ʊ / is lower and more lax than Portuguese / u /. As a result Portuguese speakers will not distinguish between the English allophones [u] and [ʊ], using the Portuguese vowel in both places. neutralizing, this way, the phonemic contrast that exists between minimal pairs such as Luke - look, and pool - pull.

Ex.: fool [fuwɫ] , full [fʊɫ]

Port. * [fuɫ]

More difficult is the relationship of [u] before a voiced sound, reduced [u] before a voiceless sound and [ʊ] as in: food [fuwd̚], boot [buwt̚], (reduced [u]), and foot [fʊt̚]. So, pairs of words containing both [u] and [ʊ] should be listened to and repeated by the learners so that they may grasp the difference. The followqng would be a useful list:

[u]	[ʊ]
fool	full
pool	pull
cooed	could
who'd	hood
Luke	look

Exercises such as the ones described for the contrast of consonantal sounds can be done out of this list. The speaker should also drill words containing full and reduced [u].

Ex.: [u]	[u] (reduced)
rude	root
lose	loose
use (v)	use (n)

A very important point the learner should be aware of is that nasal resonance within words or at word boundaries, resulting from anticipating or prolonged lowering of the soft palate in the vicinity of a nasal consonant may occur: a) within word: possible slight nasalization of vowel following / n / in now, of vowel preceding / m / in ham and / n / in and; of vowel between nasal conconants in man, men, innermost; and of short vowels on each side of the nasal consonant in any, sunny, summer, singer, etc.; b) at word boundaries: vowels may sometimes be nasalized somewhat by the boundary nasal consonant of an adjacent word, especially when an adjacent nasal consonant also occurs in the word containing the vowel, e.g. the first / ə / in bring another, or / I / in come in, and also, without an adjacent nasal consonant in the word containing the vowel (usually unaccented),

e.g. / ə / in come along, wait for me, etc. In spite of that learners should know that these nasal consonants must be uttered as such, not only as symbols of nasalization as in Portuguese. Unless the learners' attention is called to this problem, their tendency will be to pronounce the word soon, for instance, as *[sũ] and woman as *[wumə̃]. So,drills containing the nasal vowel [ũ], for instance, in Portuguese and the vowel [u] plus a nasal sound in English, may be practised:

PORTUGUESE	ENGLISH
atum [atũ]	tomb [t^huwm]
pum [pũ].	spoon [spuwn]
rum [rũ]	whom [huwm]
álbum [al^{v}bũ]	boom [buwm]
zunzum [zũzũ]	zoom [zuwm]

After having compared the English consonantal sounds/ t /, / g /, / ð /, / l /, and / c^v/ to Portuguese, we shall now go on with the comparison of English and Portuguese clusters formed by some of these phonemes. Generally English presents consonantal clusters formed by two or three consonants in initial position while in Portuguese there are no initial clusters formed by three consonants. Initial clusters formed by three consonants will be a problem to Portuguese speakers not only because they are absent from Portuguese, but because in this case / s / is always the first element. Then the learner will insert a vowel before this phoneme. The word straw [strɔ], for instance will be pronounced *[istrɔ]. It is interesting to note that when / s / is followed by a voiced sound, besides the addition of

/ i /, there will be its voicing: ex. small [smɔɫ], becomes [izmɔw]. Final clusters formed by three or even four consonantal sounds will be greatly difficult for Portuguese speakers for such clusters do not occur in Portuguese, not even in initial position. ex. / lθ / twelfth; / rld / world; / mpts / attempts; / rst / burst; / rts / quartz. Final clusters resulting from the addition of plural morphemes, present and past morphemes are far more difficult for Portuguese speakers, mainly because they will not know if the plural morpheme will be / s /, / z / or / ɪz /, and the past morpheme / t /, / d /, or / ɪd /, ex. / ks / books; / gz / legs;/ kt / talked; / nd / opened.

Let us begin with the clusters formed by / t / and another consonant. We will find the following clusters in initial position: / ts / tsetse; / tr / tray (some phoneticians consider / tr / a complex phoneme); / ty / tube; / tw / tweed; / st / stand; / str / strew; / sty / student. / tr / will also occur in mid position, e.g. attract [ətʰræk̚t]. / tl / will not occur in initial position, but only in mid position e.g. atlas [ætləs]. Among final clusters we will have: / ts / tents; / nt / print; / pt / script; / ts / blitz; / kst / text; / dst / midst; / lst / whilst; / mpt / tempt; / ŋkt / instinct. As to Portuguese, clusters occur only in syllable initial position, never in syllable final position. Only two types are found and the first element is either a plosive or / f / and / v / and the second / r / or / l /. In relation to / t / we have only / tr /, which will be found in initial and mid positions, e.g. trama, traço, retrato. / tl / will occur only in mid position, e.g. atleta. / g / forms initial clusters

with / l /, / r / and / w /, for instance: / gl / glow; / gr / grass; / gw / Gwendolen. The plural morpheme may form clusters with words ending in / g /, e.g. / gz / legs. Another cluster is formed by / g / and the past morpheme / d /, e.g. / gd / begged. In Portuguese there are two clusters with / g /: / gr / , which occurs in initial and mid position: grama, grosso, agravar; and / gl /, which occurs only in initial position: e.g. glacial, glória.

The phoneme / ð / does not form clusters in initial position. We will only find clusters with / ð / in final position: / ðmz / rhythms; / ðz /clothes; / ðd / writhed. Since Portuguese has no interdental fricative, there are no clusters with / ð /.

There are a lot of clusters in English formed by /l/. In initial position we have: / bl / blow; / gl / glad; / spl / splice; / fl / fly; / sl / slow; / pl / play; / kl / clean. In final position we have / lt / belt; / lk / milk; / lb / bulb; /ld / weld; / lčʸ/ beltch; / ljʸ/ bulge; / lf / self; / lθ / health; / ls / false; /lz / walls; / rl / curl, etc. Portuguese has no clusters with / l / nor with / čʸ/. while English presents only a few final clusters with / čʸ/, e.g. / nčʸ/ bunch; / rčʸ/ search. Intensive drills should be done so that Portuguese speakers may master English clusters in all positions. An important oral exercise on consonantal clusters would be the repetition of words containing clusters beginning with the sound / s /, e.g. sport

step

student

spirit

snob

The learner should be told not to insert a vowel before / s /. He could begin by uttering a sequence of / s / and then complete with the word: ssssport.

The above list could be compared to the corresponding words in Portuguese, so that the students could notice the difference:

sport	esporte
student	estudante
spirit	espírito
snob	esnobe

Another important drill is the one which consists of words ending in / t / and / d / as past morphemes:

Ex.:	/ d /	/ t /
	called	wished
	robbed	helped
	longed	crossed
	clothed	watched

Considering that the clusters /rl / and /rld/ are absent from Portuguese, that the phoneme / l / is difficult for Portuguese speakers and also that a sequence of three consonants as is the case of the second consonantal group, does not occur in Portuguese, intensive drills should be done so that the learners may master these clusters. Lists of words containing these clusters should be listened to by the learners with subsequent individual repetitions:

Ex.:	girl	world
	earl	hurld
	pearl	curled
	hurl	snarled

curl

snarl

Considering the English and the Portuguese phonemes contrasted in this work,it is worth noting that there are similarities but important differences between them, mainly in terms of point of articulation, allophonic variations and their distribution. Some of these points will present greater difficulty for Portuguese speakers as is the case of the phoneme / ð /, which is absent from Portuguese. Learners will have, consequently, difficulty in recognizing and producing this sound. Another important pronunciation problem presented here, is shown by the feature aspiration, also absent from the Portuguese phonological system. The allophone / t / is another great problem for Portuguese speakers. Both vowels studied, here, also offer a serious problem, due to the English distinction [u] and [ʊ], absent from Portuguese, and [ə] in connected speech. This situation, however, may be minimized if the teacher is aware of all these areas of conflict, if his attention is frequently called to the phonological, phonetic, allophonic and distributional errors the learner will tend to make, if he has previously acquired a good knowledge of the phonological system of the learner's native language, and if adequate exercises are devised and presented to the students followed by clear, precise and simple explanations concerning both phonological systems. Moreover, as Gimson points out in *An introduction to the pronunciation of English* (1970), a foreign speaker of English may be generally intelligible without adopting these features, such is the redundancy of information carried in the English utterance. But

the foreign learner who aims at a near approximation of the speech of English natives should try to adopt all of them.

Bibliography

BARNARD, Geoffrey M.A. Better spoken English . Mac Millan & Co Ltd., London, 1970.

BECHARA, Evanildo. Moderna gramática portuguesa. Companhia Editora Nacional, São Paulo, 1967.

BOWEN, J. Donald & STOCKWELL, Robert P. The sounds of English and Spanish. The University of Chicago Press, Chicago, 1967.

CÂMARA Jr., Joaquim Matoso. Estrutura da língua portuguesa. Editora Vozes Ltda., Petrópolis, 1977.

CUNHA, Celso. Gramática do português contemporâneo.Editora Bernardo Álvares S/A, Belo Horizonte, 1978.

ENGLISH Language Services. Drills and exercises in English pronunciation - Consonants and Vowels. Collier-MacMillan International, London, 1971.

GIMSON, A.C. An introduction to the pronunciation of English. Edward Arnold Ltd. London, 1970.

GIMSON, A.C. & ARNOLD, G.F. English pronunciation practice. University of London Press Limited, 1968.

GLEASON, H.A. An introduction to descriptive linguistics. Holt, Rinehart and Winston, New York, 1961.

HILL, L.A. Drills and tests in English sounds. Longman, London, 1970.

LADO, Robert. Linguistics across cultures. The University of Michigan Press, 1974.

LIMA, Rocha. Gramática normativa da língua portuguesa. F. Briguiet & Cia. Editores, Rio de Janeiro, 1967.

MASCHERPE, Mário. Análise comparativa dos sistemas fonológicos do inglês e do português. Revista dos Tribunais S/A, São Paulo, 1970.

Dictionaries

JONES, Daniel. An English pronouncing dictionary. J. M.Dent & Sons Ltd., London, 1953.

KENYON, John S. & KNOTT, Thomas A. A pronouncing dictionary of American English . G & Merrian Company, Publishers, U.S.A., 1953.

ABSTRACTS

R.Estud.Ger., Belo Horizonte, v. 7, n. 1, p. 215-218, dez. 1986.

DISSERTAÇÃO DE MESTRADO - INGLÊS

DEPARTAMENTO DE LETRAS GERMÂNICAS, CURSO DE PÓS-GRADUAÇÃO EM LETRAS, FALE/UFMG, 1986

"Alice through Macunaíma's looking-glass"

Myriam C.A. Ávila

Adviser: Cleusa Vieira Aguiar

22/08/86.

The comparison of Lewis Carroll's *Alice in Wonderland* and *Through the looking-glass* with Mário de Andrade's *Macunaíma* leads to the delimitation of the achievements of these books. A critical evaluation is made of their emphasis on the question of language, their relation to other pre-existent texts of which they avail themselves, and the relative openness of each of the texts to external influences. The shift of critical standpoint obtained by focusing on a book from the viewpoint of another book allows a new appreciation of each and the revelation of what each is not. In the gap arising from the difference between the texts it is possible to perceive elements that would not otherwise the visible. The affirmation of one text toward the other can be described as a translation in which the modification undergone by the original and the re-creation of aesthetic elements in the final version reach their maximum.

DISSERTAÇÃO DE MESTRADO - INGLÊS

DEPARTAMENTO DE LETRAS GERMÂNICAS, CURSO DE PÓS-GRADUAÇÃO EM LETRAS, FALE/UFMG, 1986

"Arthaud's theory and its double:
Peter Shaffer's *The royal hunt of the sun*

Thaïs F.N. DINIZ
Adviser: Dr. Solange Ribeiro de OLIVEIRA
07/11/86

This is a study of Peter Shaffer's play, *The royal hunt of the sun*, in the light of Antonin Arthaud's theatrical theory, made explicit in his book, *The theatre and its double*, where two main points become evident: the use of the language of the mise-en-scène and the use of the stage-auditorium as a single whole. Both lead to a single aim, the experience of the theatre as a kind of ritual.

The elements of the play, from the non-linguistic to the most evidently verbal ones, constitute a particular theatre language. While it is being uttered, it serves the purpose to rouse special feelings in the spectators, who then will be identified with the actors. As a consequence, the performance becomes a ritual, which illustrates Arthaud's influence.

DISSERTAÇÃO DE MESTRADO - INGLÊS

DEPARTAMENTO DE LETRAS GERMÂNICAS, CURSO DE PÓS-GRADUAÇÃO EM LETRAS, FALE/UFMG, 1986

"E.A. Poe; the fall of the masque"

Julio César JEHA

Adviser: Ana Lúcia Almeida Gazolla

26/06/86

This dissertation is a study of Edgar Allan Poe's "The fall of the house of Usher" and "The masque of the red death", as representative tales of the Gothic and, by extension, of the fantastic mode. It has two axes: one is a survey of critical theories on the fantastic and its main manifestation, the Gothic, in an attempt to distinguish the constituents of the mode and to apply them to a reading of Poe's tales. The other axis is centred on one of these constituents, an esoteric substratum which underlies both texts and is fundamental to Poe's metaphysics as expressed in his aesthetics. Finally, the specular construction of the texts is examined, as well as the use of intertextuality and the ideological questions projected in terms of a theory of knowledge.

ÍNDICES DA REVISTA DE ESTUDOS GERMÂNICOS / v. 1-6

Organizado por:

Júnia C.M. ALVES*

Julio César JEHA**

1980 - N. 1

---

* Professor Adjunto de Língua Inglesa e Literatura Americana da UFMG.

**Professor Assistente de Língua Inglesa da UFMG.

R.Estud.Ger., Belo Horizonte, v. 7, n. 1, p. 219-228, dez. 1986.

1981 - V. 2 - N. 1

1982 - V. 3 - N. 1

1983 - V. 4 - N. 1

R.Estud.Ger., Belo Horizonte, v. 7, n. 1, p. 219-228, dez. 1986.

1984 - V. 5 - N. 1

1985 - V. 6 - N. 1

R.Estud.Ger., Belo Horizonte, v. 7, n. 1, p. 219-228, dez. 1986.

UNIVERSIDADE FEDERAL DE MINAS GERAIS

REITOR: Cid Veloso

VICE-REITOR: Carlo Américo Fattini

FACULDADE DE LETRAS:

DIRETORA: Melânia Silva Aguiar

VICE-DIRETORA: Maria Lúcia Brandão Freire de Mello

DEPARTAMENTO DE LETRAS GERMANICAS:

CHEFE: Júnia de Castro Magalhães Alves

SUB-CHEFE: Veronika D.B.E. Benn-Ibler

PROFESSORES:

1. Aimara da Cunha Resende
2. Ana Lúcia Almeida Gazolla
3. Berenice Ferreira Paulino
4. Carlos Alberto Gohn
5. Cleusa Vieira de Aguiar
6. Eliana Amarante de Mendonça Mendes
7. Elisa Cristina de Proença Rodrigues Gallo
8. Else Ribeiro Pires Vieira
9. Herzila Maria de Lima Bastos
10. Ian Linklater
11. Irene Ferreira de Sousa Eisenberg
12. Julio César Jeha
13. Júlio César Machado Pinto
14. Júnia de Castro Magalhães Alves
15. Laura Stella Miccoli

16. Lívio Viggiano Fernandes
17. Magda Velloso F. Tolentino
18. Maria da Conceição Magalhães Vaz de Mello
19. Maria Helena Lott Lage
20. Maria Ignez de C. Mourão
21. Maria Lúcia B. Vasconcellos
22. Maria Lúcia Dessen de Barros
23. Maria Luíza Cyrino Valle
24. Neusa Gonçalves Russo
25. Noeme da Piedade L. Klingl
26. Rosa de Lima Sá Martins
27. Rosa Maria Neves da Silva
28. Sandra Mara Pereira Cardoso
29. Stela Beatris Torres Arnold
30. Tarcísia Múcia Lobo Ribeiro da Silva
31. Thomas LaBorie Burns
32. Vera Lúcia M. Oliveira e Paiva
33. Veronika D.B.E. Benn-Ibler
34. Vicente de Paula Andrade
35. Vilma Botrel Coutinho de Melo

FUNCIONÁRIOS DO DEPARTAMENTO:

1. Arthur Schlunder Valle - Secretário Administrativo
2. Luíza Gomes Macieira - Agente Administrativo

IMPRENSA UNIVERSITARIA
Caixa Postal 1.621 — 30.000 — Belo Horizonte — Minas Gerais — Brasil.

NORMAS GERAIS PARA A PUBLICAÇÃO DE ARTIGOS NA REVISTA DE ESTUDOS GERMÂNICOS

A "Revista de Estudos Germânicos" tem por objetivo divulgar trabalhos de pesquisas que possam contribuir para o desenvolvimento do ensino das línguas inglesa e alemã e suas respectivas literaturas.

A "Revista" estabelece as seguintes recomendações para a publicação de artigos:

1. Os trabalhos devem ser datilografados em espaço duplo, papel ofício, margem de 3 cm, não ultrapassando 20 (vinte) páginas. Deve constar da última página o endereço do autor. Remeter 2 (duas) cópias.

2. O título do trabalho deve expressar, de maneira clara e precisa, sua idéia geral. Logo após o título, mencionar o(s) nome(s) do(s) autor(es), sua(s) qualificação(ões) e procedência.

3. Todo trabalho deve trazer um resumo de até 250 palavras. Este resumo é uma recapitulação sucinta dos fatos contidos no trabalho, destacando os dados apresentados e as conclusões atingidas.

   3.1 O trabalho escrito em português ou inglês terá resumo nas duas línguas. Se escrito em alemão terá resumo em alemão, português e inglês.

4. No final do trabalho apresentar bibliografia utilizada de acordo com o NB/66 (NBR-6023) — referência bibliográfica.

5. Os desenhos, gráficos e fotografias devem ser os estritamente necessários à clareza do texto.

   5.1 Se as legendas das ilustrações enviadas já tiverem sido publicadas em algum lugar, mencionar a fonte e a permissão para reprodução.

6. Os comentários sobre livros, revistas e artigos especializados, destinados à seção "Notas de livros", devem ser precedidos da referência bibliográfica.

7. Os originais recebidos pela "Revista" não serão devolvidos.

8. A direção da "Revista" não se responsabiliza pelas opiniões expressadas nos artigos assinados.

9. Os artigos, que devem ser originais, estarão sujeitos à aprovação do Conselho Editorial quanto à qualidade do texto e ao espaço disponível na revista.

10. Os trabalhos devem ser enviados para:

"Revista de Estudos Germânicos"
Cidade Universitária — Pampulha
Caixa Postal 905
31.270 — Belo Horizonte — Minas Gerais — Brasil