

TARTU RIIKLIKU ÜLIKOOLI  
**TOIMETISED**

УЧЕНЫЕ ЗАПИСКИ  
ТАРТУСКОГО ГОСУДАРСТВЕННОГО УНИВЕРСИТЕТА  
ACTA ET COMMENTATIONES UNIVERSITATIS TARTUENSIS

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XIX JA XX SAJ.

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В АНГЛИЙСКОЙ И АМЕРИКАНСКОЙ  
ЛИТЕРАТУРЕ XIX И XX ВВ.

ЛИТЕРАТУРОВЕДЕНИЕ VIII

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## Editorial Note

The present issue of the Transactions of Tartu State University contains ten papers on various problems of English, American and Spanish literature. The authors are members of the staff or post-graduates of the Departments of English Philology and Estonian Literature of the Tartu State University, but also scholars from the neighbouring universities (Leningrad, Riga), who have been in the capacity of guest-lecturers or have other official ties with Tartu University.

The majority of the papers are connected with the dissertations of the respective authors. The publication incorporates some results of the research work conducted by these universities in the field of literary history.

## ALDOUS HUXLEY AND THE TRADITIONS OF THE ENGLISH NOVEL

Nina Diakonova  
Leningrad State University

Soviet and Western critics agree in seeing Huxley as two different writers - the brilliantly ruthless satirist of the 1920s and 1930s and the mystic preacher of the 1940s and 1950s. But in either capacity the novelist is true to his keen interest in mankind and to his horror-stricken realisation of the future before it. In Huxley's earlier attitude irony and curiosity prevailed over pity, later it was compassion that became dominant, and with it the yearning to contribute to the welfare of his fellow-creatures. Paradoxically, this more humane mood did not prove creative. A study of Huxley's conversion from sober rationalism and materialism and his subsequent death as a satirist is the objective of the present paper.

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"We lived in a world that was socially and morally wrecked" Huxley said on behalf of the survivors of World War One. The futility and senselessness of existence, the disproportion between absurd claims and actual possibilities, the corrupting influence of modern civilization upon feelings and morals - are the principal subjects of young Huxley's books.

In his caricatures of social hypocrisy, of the pitiful attempts of his characters to present themselves free from passions and entirely preoccupied with things spiritual Huxley leans heavily on the national realistic tradition: England did not give birth to Tartuffe, but English Tartuffes are more numerous and more varied than all the Tartuffes of the world. And yet Huxley leaves the naive hypocrites of classical tradition simply nowhere. His characters deceive themselves no less than they deceive others. And that not only because they have a mistaken notion of self, but mainly



just because they lack any individuality whatsoever and therefore endeavour to assume an importance they are well aware they do not possess.

The hero of Huxley's first novel "Crome Yellow" (1921), a young poet, named Denis Stone, fails to comprehend his own personality and purposes. The characteristic refrain of a poem of his "I do not know what I desire, I do not know" is not unlike certain lyrics written by Huxley himself (e.g. "The Defeat of Youth and Other Poems", 1918). The author displays no pity for his romantic and dreaming hero but dooms him to humiliating inactivity and to inglorious capitulation at the very moment when luck smiles upon him. His misadventures are as heart-breaking as they are ridiculous.

Denis Stone cannot know his own nature because he has as yet no real identity. He firmly believes no one can judge him as severely as he can until he chances upon a caricature that outdoes his most self-critical apprehensions. The author of the caricature, a deaf relation of the owner of the estate where Denis and other highbrows of the "lost generation" are staying, is shut off from others by her defective hearing, but the same is true of the other inhabitants of "Crome Yellow" who are one and all hopelessly alienated from each other.

Alienation is also the subject of Huxley's next novel "Antic Hay" (1923), a satirical description of the chaotic world of European intellectuals, each imprisoned in his own separateness and yet an unwilling participant of the joyless and ignoble amusements of modernity. This novel has obvious parallels with T.S. Eliot's bleakly symbolic poem of "Waste Land" (1922). The life of the characters has lost all meaning and it is in vain they try to recover it by talking themselves into a belief in their non-existent talents. Such is the painter Lypiatt and the critic Mercaptan whose refined aestheticism is belied by his comical name - that of an ill-smelling chemical. Scientists and humanitarians fare as ill at Huxley's hands - they are all remarkable for nothing but cynicism, wordiness and, at best, for hopeless irony - another device of cowardly escapism. The gigantic and crazily revolving electric skysigns are, in the author's eyes, an epileptic symbol of all that is disgraceful and absurd in contemporary life.

The same hollow falseness, the wretchedness of self-delusions, the contrast between the revolting ugliness of men and the eternal beauty of Italian nature and art are drawn in "Those Barren Leaves" (1925). The portrait of Mary Thriplow, a young writer whose expensive rings unexpectedly roll out of the back of an easy-chair where she secretly thrust them on discovering that the man she was out to charm by her elegance was now pining only for primitive simplicity - is characteristic of Huxley's method of exposing his characters' undignified worthlessness.

Ironical contrast underlies most of the writer's short stories, whether it be the incompatibility of romantic dreams and prosaic reality ("Half-Holiday") or the incongruity between the intensity of suffering and the insignificance of its original cause ("A Rest Cure"). Like T.S. Eliot, Huxley could have said that the world does not end with a bang but with a whimper. The tragedy of men does not lie in the grandeur of their misery but in its sordidness. In this concept, no less than in drawing a vast canvas of decay and frustration, Huxley comes pretty close to James Joyce's pseudo-epic of "Ulysses" (1922). And yet the difference between them should not be overlooked. Huxley rejected both Eliot's and Joyce's formalistic experimental methods. He considered them as symptoms of sterility and premature decrepitude brought on by the sensitive and self-conscious artists' fear of vulgarised obvious truths.<sup>1</sup> To him these methods meant alienation of art from life - an evil to be avoided at all cost, for the business of art is truth and the whole truth, - the only thing that destroys "the excuse of ignorance, the alibi of stupidity and incomprehension, possessing which we can continue with a good conscience to commit and tolerate the most monstrous crimes".<sup>2</sup>

Despite his affinities with modernism the Huxley of the 1920s adheres to the realistic tradition in English litera-

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1 A. Huxley. Music at Night. Harmondsworth, s.a., pp. 36-37.

2 A. Huxley. Ben Jonson. On Art and Artists. Ed. by M. Philipson. N.Y., 1960, p. 157.

ture. He is friendly with rebels like Richard Aldington and Siegfried Sassoon and sets out to shake the worn-out foundations of bourgeois morality and religion, to express the skepticism, the doubt, the bitterness and particularly the irony characteristic of his contemporaries. "A little ruthless laughter clears the air as nothing else can do... it is good for solemnity's nose to be tweaked... it should brighten the eye to look more clearly and truthfully on the world about us".<sup>3</sup>

This is exactly what Huxley attempted in his early novels. These endeavours culminated in "Point Counter Point" (1928). Technically speaking, he was trying to improve on the chaotic structure of his first books and reproduce the chaos of modern existence after artistic, musical laws. His purpose was to make his readers see that in literature, no less than in music, the various and separate conflicts and problems (or themes and melodies, to speak in terms of music) can be blended into one harmonious whole, into a symphony of human life. To achieve this he felt it necessary to introduce a number of diverse persons and situations and achieve unity by displaying similar characters, solving different problems, or vice versa, dissimilar characters faced with one and the same problem.

Huxley's book contains a most resourcefully collected bunch of human specimens, all demonstrating the scarifying effect of false social values upon the natural development of character. They are either grossly and selfishly sensual (John Bidlake) or endeavour to suppress their instincts for the sake of assumed and generally mistaken ideality (Illidge), or else to disguise their sensual nature - all the better to carry out mercenary and ambitious plans (Burlap, Webley). They may, on the other hand, suffer from excessive intellectuality and emotional impotence, like the novelist Philip Quarles - or present a case clearly pathological, like Spandrell who in his hatred of sex has given way to every manner of vice and depravity, which Huxley clearly thinks profound-

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<sup>3</sup> A. H u x l e y. Words and Behaviour. Collected Essays. N.Y., 1959, p. 251.

ly symbolical of the corruption of modern society. To render his sense of the inexhaustibility of life the novelist introduces several variants of the same type of moral insufficiency.

All the characters of "Point Counter Point" are in their different ways miserable, for they all suffer from a severe form of solipsism and are thus separated from all other men and women by a wall of indifference and misconception. Even lovers are painfully lonely, for passion brings together bodies but not hearts. The only lovable and natural characters, Mark and Mary Rampion, are portrayed but as participants of endless conversations. They have no influence upon their friends and no compassion for them. Rampion upholds instinct and emotion, but is depicted only as an argumentative rationalist. Artistically he is a failure, as well as all characters who are not brutal caricatures of intellectual snobbery, of mercenary motives and of cheap vanity. There is no interaction between the different actors of Huxley's melodrama, no evolution of character, no psychologically convincing relationship between their several personalities and the theme they are supposed to embody.

Hard as Huxley strove to give a structural unity to the world of his characters, the connection between them is merely formal. To achieve it he used the technique of free association (of similarity and contrast) introduced with the help of certain key words and images.<sup>4</sup> But the ambiguity of his

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<sup>4</sup> One of these is, e.g., the word "carrion". It is mentioned in two conversations, one occurring in a biologist's laboratory where it is used in its literal scientific meaning, and the other - in a fashionable restaurant where it turns up in a line of Baudelaire's "La Charogne", and acquires a generalizing and symbolic meaning. Another instance is the word "statue". It is first ironically applied to the fascist Webley who "would like to look like his own colossal statue, erected by a grateful nation". It is later repeated about his dead and rapidly stiffening body: "A man can be put in a car but not his statue". The revolting naturalistic details of this scene expose the hollowness of Webley's pretensions.

own attitude to the world he describes is what makes his success more than doubtful. Huxley's satirical criticism is as sharp and powerful as his assertion of positive moral values weak and abstract.

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From "Point Counter Point" the way led straight to the pseudo-utopian "Brave New World" (1932), for, according to Huxley, the corrupt society of the former could not be improved without becoming perilously like that of the latter. The hideous cacophony caused by the selfish individualism and mean passions depicted in the former could only be silenced by violent infliction of complete monotony characteristic of the latter. In the "Brave New World" all is mechanized so as to produce dictators and slaves whose few and primitive needs are supplied by elaborate machinery.

Having thus delineated present and future as they impressed themselves upon his horrified imagination Huxley felt he had reached a hopeless impasse. His further work was wholly devoted to seeking ways and means out of the deadlock. He was not alone in that sense of failure and defeat. It was shared by all who witnessed the world economic crisis of 1923-1933 on the one hand, and the rapid rise of fascism in Germany, on the other hand. For a short while Huxley was at one with those progressives of the 1930s who like the novelist R. Aldington, J.B. Priestley, A.J. Cronin, like the poets W.H. Auden, C. Day Lewis and S. Spender mocked old bourgeois values and insisted upon the necessity of organised effort, of a united front against the evils of fascism. Huxley even went so far as to take part in the second Congress for the Defence of Culture in Madrid 1937, and to speak against Italian and German aggression in Spain.

Yet this was but a short-lived stage in Huxley's development to be succeeded by propaganda of pacifism at any cost, of charity, mercy, and non-resistance. The first literary outcome of these idealistic views was the novel "Eyeless in Gaza" (1936). The evolution of the principal character Anthony Bevis is, essentially, close to Huxley's own evolution. He early withdrew into the recesses of his own mind and succumbed to the dangerous attractions of abstract thought on-

ly to keep away from other people and to keep them at a safe distance. That attitude of mistrust, of indifference and skeptical curiosity (not unlike Philip Quarles's) turned out to be fatal as it came to be the starting point of a series of betrayals. After years of painful errors and alienation Bevis, providentially, fell under the influence of a pacifist preacher who taught him the art of loving men and women and devoting himself to serve them, first and last, and to forget his cowardly indifference.<sup>5</sup>

The problem of moral responsibility is treated in a spirit similar to that of Priestley's drama "The Inspector Calls" (1946) where the English are warned that if they do not learn to respect the value of human lives they will be taught to do so in words of fire and blood.

Another aspect in "Eyeless in Gaza" that has certain parallels with the liberal British thought of the period is Huxley's friendly portrayal of a young German communist who becomes a victim of the fascists. At the same time to Huxley this death means only another martyrdom, for he does not believe in active political interference but preaches the abstract gospel of love, compassion and everlasting peace. The greatest event of the novel is the mystic insight that descends upon the hero towards the end of his story.

The mysticism of Huxley's later years dulled the satirical edge of his creations. This becomes obvious in his next novel "After Many a Summer Dies the Swan" (1939). It is a deadly summation of the degenerate capitalist civilisation as represented by the American millionaire Jo Stoyte, owner of a monstrous castle stuffed full of unheard of treasures of art that are spread all round in vulgar and ignorant profusion; it passes a judgement upon different types of alienation, of science from morality, of refinement and education from active humanity. But Huxley's attention is principally fixed on the prophecies of the learned philanthropist Prop-

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"Meanwhile there are love and compassion. Constantly obstructed. But oh, let them be made indefatigable, implacable to surmount all obstacles, the inner sloth, the distaste, the intellectual scorn.... Frenzy of evil and separation. In peace there is unity. Unity with other lives. Unity with all being." "Eyeless in Gaza". Harmondsworth, 1959, pp. 381-82.

ter, an apologist of abstract and hazy altruism. Evil is no longer individualized, it is the subject of a general and sweeping indictment as well as the starting-point of a vaguely mystic program of moral improvement.

Huxley endeavours to strengthen his position by giving his ethic concepts the support of Eastern religious thought including different aspects of Buddhism and Hinduism, but is a confirmed enemy of all official religion, and particularly of the fanatical asceticism of Christianity. He longs for a broader outlook where God becomes a synonym for universal love, for philosophic contemplation, for enlightened altruism as opposed to the selfishness and ugly passions of an unduly inflated ego.

The idealism of Huxley's new notions was the natural outcome of his resolute withdrawal from the progressive movements of our days, of his distrust of communism. In the long run it destroyed him as a creative artist. The novels he wrote after his conversion ("Time Must Have a Stop", 1944, "Ape and Essence", 1948, "The Genius and the Goddess", 1955) are few, with ever longer intervals between them, and even Huxley's warmest admirers agree in finding them laborious and uninspired. This is even more true of his ample philosophic tracts, unpalatable to the general reader.<sup>6</sup>

Of his later work only the Utopian novel-pamphlet "The Island" (1962) deserves special attention. Though written by a dying man, it is the most optimistic of his works, as confident and joyous as "The Brave New World" had been filled with the recklessness of mockery and despair. "The Island" is Huxley's final endeavour to harmonize all the discordant elements of his eclectic outlook.

To begin with, he wishes to strike a balance between the materialistic and idealistic tendencies of his own thought: the islanders of Pala achieve freedom and plenty not merely by dreaming of God and eternal verities but by scientific organization of agriculture and labour, of medicine and education. The political structure of Huxley's Utopia is delib-

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"The Perennial Philosophy", 1944; "To-Morrow and To-Morrow and To-Morrow", 1952; "The Door of Perception", 1952; "Shakespeare and Religion", 1965.



erately vague. He does not think of politics as in the least important. The only things we learn are that there is no centralized government but culture and economics are run on democratic and cooperative lines. Pala possesses no army. Nor does it need one as it is blessed with perfect peace. Domestic tyranny is abolished, for every child calls at least a dozen elderly friends "father" and "mother". Mystic enjoyment of God and nature goes alongside with pleasures of sensual love that knows no inhibitions and laws. Sober analysis of others and one's own self is supplemented by irrational ecstasies achieved by moderate use of narcotics. Thus, Pala synthesises Western empirical science and Oriental mysticism, particularly the theory and practice of the Yogis, which teach men and women to master their passions and make them the source of true happiness.

It is only in the final chapter of his book that Huxley intimates how clearly he realizes the illusory nature of his Utopia: the time for universal happiness has not yet arrived, and Pala is doomed to destruction. It is victimized by the aggressive neighbouring island of Rendang and its fascist leader Rendang. Life is introduced as a symbol of the world as it is: a tiny skeleton in dirty rags, potbellied and thin-legged, is brought to our attention as he tumbles down from the back of another child, not much bigger and almost as worn out. Along with innumerable brothers and sisters they live in a stinking basement within sight of Independence Avenue and the Palace of Justice with its array of fine rich ladies and gentlemen.

The novel is based on a crude contrast between the rational happiness of Pala, with its studied equality and rigid birth-control- and the irrational misery of Rendang where extremes of wealth and poverty stand cynically revealed. The primitive artistry of the novel is deliberate: Huxley sacrificed his art to what he considered his duty as a novelist - a plain, outspoken prophecy of life as it should be with no labour lost on psychological truth and convincing realism.

Despite the far too obvious weaknesses of Huxley's later books, despite the more than dubious remedies he recommends to his fellowmen, despite the still more obvious reactionary nature of his politics, he remains to the last a writer who

tries hard to find a proper cure for the manifold troubles of mankind in sober grasp of material facts and in harsh criticism of the standing evils of capitalism - such as inequality, oppression and the mutual hostility of men who are unable either to think or feel honestly and independently.

The absurdity of Huxley's Utopia, its utter lack of humour, so unlike the brilliant satirical verve that had been his before his conversion bear witness both to the intensity of the writer's despair at things as he saw them and to the seriousness of the situation that could force a first-rate intelligence into such second-rate phantasies. As Huxley himself put it, "Prophecy is mainly interesting for the light it throws on the age in which it is uttered".<sup>7</sup> Thus, for example, if in the famous nursery-rhyme the King is supposed to devote himself to counting his money, and the Queen - to eating bread and honey, with their only maid hanging up the clothes to dry in the royal garden, this should tell us a great deal about the world of the supposed authors. Huxley's Utopia, for the same reason, tells us about his world and constitutes a proof of the tragedy of thousands of West-European intellectuals with whom such crazy notions can originate.

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The significance of Huxley's evolution can be properly appreciated when we consider his wide popularity on the one hand, and on the other hand, the nature and main directions in the development of the English novel whose authors were faced with similar problems and similar crushing defeats. This is not to say that Huxley exercised a decisive influence on that development, but only to draw attention to the fact that his quest and his failures typify some essential tendencies of the capitalist world.

The English novel of the last decades is, generally speaking, characterized by social and moral interests, as well as by distrust of political methods and catchwords,

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A. H u x l e y, Cr billion the Younger, Ltd., 1927, "On Art and Artists", p. 158.

Religion and search of absolute ethical principles become increasingly popular. Even nonbelievers like J.B. Priestley arrive at the conclusion that lack of faith is one of the principal reasons of the tragedy of the present century. He recommends men and women who wish to escape the horrors of complete schizophrenia to behave as if they believed in God ("Western Man and Literature", 1960). A similar opinion is voiced by Graham Greene's communist character, Dr. Maggio, who in his parting letter says that in our days only believers can do something to save mankind ("The Comedians", 1965). Echoes of the same creed are audible in the works of such widely different writers as T.S. Eliot, Evelyn Waugh, A.J. Cronin, Muriel Spark.

The evolution of Cronin, particularly, closely parallels that of Huxley. Originally an atheist, a materialist, a physician, a man of many practical activities he comes to seek salvation in religion (The story of his conversion is told in "Adventures in Two Worlds", 1952). In his novel "The Keys of the Kingdom" (1942) a catholic priest, an evangelical pastor and an atheist doctor unite to fight disease and poverty. In the same way in Gr. Greene's "A Burnt Out Case" (1960) lepers are saved by catholic monks and by the rationalist Dr. Colin, while the miracle of Huxley's "Island" is achieved by the allied efforts of a Buddhist rajah and a Scottish materialistically-minded surgeon. Religious conversion is also the subject of a great variety of modern English and American novels. Of these D. Salinger's books and Evelyn Waugh's well-known "Brideshead Revisited" (1945) are obvious examples. Their affinities with Huxley's thought are easily discerned.

Less obvious, perhaps, but hardly open to question, is the importance of young Huxley for the development of the satirical aspect of 20th century literature. England, whom Pushkin called the native land of caricature and satire, is famous for a long tradition in this line of literature. Huxley has definitely had a finger in that pie. One of his pet subjects - the deformation of man's psyche under the corrosive influence of civilisation - is vividly depicted in Angus Wilson's novel "Anglo-Saxon Attitudes" (1956). The title derived from a memorable phrase of "Alice in Wonderland" points at the ridiculous moral contortions indulged in by the characters.

while they cannot destroy the cobweb of lies and frauds that disfigure their lives. The pompous pretentiousness, the gulf between self-opinion and the opinion of others caricatured by Angus Wilson no doubt owes a great deal to Huxley's satirical methods.

These are also recognisable in some of E. Waugh's pictures of privileged schools and universities, as in "Decline and Fall" (1928), of fashionable life as in "A Handful of Dust" (1934), of the world of journalism and sensation, as in "Scoop" (1938). Waugh's novel "The Loved One" (1948) is plainly inspired by Huxley's contemptuous descriptions of Jo Stoyte's experiments in funeral pomp. The cynicism that urges the geniuses of profit to make money out of all conceivable instincts and feelings, high and low, has a degrading effect upon those who come within their reach. Both novelists excel in hideous grotesques based on the contrast between pedantic minuteness of detail and overall fantastic incredibility, between the insignificance of the particular and the terrifying significance of the general laws it reveals.

Of Huxley's satirical work "The Brave New World" probably exercised the greatest influence. It is to be felt in the ghastly fantasies of Bradbury and Vonnegut, in the "anti-utopia" of William Golding's "Lord of the Flies" (1954). The latter is a parable of the ways of the world, of the great and inevitable tragedies of history and civilisation whose allegory the story of shipwrecked children is supposed to be. Like Huxley, Golding is a religious author, with dark forebodings about the future and extreme skepticism concerning the present.

The novels and stories of Gr. Greene, though very different from Huxley's, have that in common with them that ghastly details are introduced with a careful lack of emphasis. Its function is to make it clear that horror has so much become part of everyday life, that infringement of normal standards of behaviour is now normal enough to be treated unemotionally and even humourously. Deliberate wiping out of proper distinction between the terrible and the comical, between the comical and the pathetic is characteristic of a

good many modern authors, and Huxley was an early 20th century exponent of that technique. Like the author of "Point Counter Point", Waugh and Greene were fully aware of the fact that unreasonable, silly and sometimes imaginary suffering can hurt as badly (and worse) than grief that is real, serious and noble.

As distinct from the classical novel where incongruity between emotion and its cause, between man's idea of these emotions and other people's idea of them was relegated to the sphere of comedy, masters of the modern novel are apt to see that incongruity as both comical and tragical. Huxley was among the first authors to express that tendency.

Its philosophical equivalent was the notion of relativity - relativity of self-knowledge, of knowledge of others and accordingly relativity of moral judgement, for every truth, according to modern beliefs, is not one, but many. The idea of plurality of personality, of plurality of truth was embodied in "Point Counter Point", in Huxley's short story of "Two or Three Graces", and, on a far wider and more ambitious scale, in the two trilogies of Joyce Cary<sup>8</sup> and the four volumes of Lawrence Durrell's "Alexandria's Quartet", both authors finally arriving at what they believe to be the Truth through a veritable maze of contradictory half-truths and semi-lies.

Neither novelist was a disciple or direct follower of Huxley but the moral predicaments he had undertaken to solve puzzled them in their different ways. An analogous type of ethical involvements dominates the now very fashionable novels of Iris Murdoch. Like Huxley she delights in depicting a very narrow and highbrow world, whose inhabitants are, one and all, at the mercy of contradictory passions and sufferings, ever irrational and unaccountable. Sinister dark instincts bring her characters together without breaking down the secret barriers between them, without destroying their mutual hostility and aloofness.

Similar preoccupations with the everlasting flow of

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The novels "Herself Surprised", 1941; "To Be a Pilgrim", 1942; "The Horses' Mouth", 1944, form the first trilogy, the second consisting of: "Prisoner of Grace", 1952; "Except the Lord", 1953; "Not Honour More", 1955.

change and relativity give birth to a certain similarity of literary technique. Its most noteworthy symptoms are a naked brutality of description, scorn and, accordingly, breach of received notions of decency, of accepted standards in behaviour and speech, ironical reference to emotion and feeling, especially one's own, and thence a dry and mocking analysis of states of mind that are generally treated romantically, a style carefully balanced between profound earnestness and parody of all earnestness, between tragedy and farce, and freely partaking of both. Kindred devices occur in pieces of incisive satire - and in studied analysis of the dramatic stages in the psychological evolution of characters either deformed by the power of ugly circumstances, or reformed and converted to nobler altruistic courses and practices.

Huxley's interest in and preference for the philosophic novel of ideas where the burning issues of the day are discussed at large and interlocutors are introduced to embody abstract concepts, moral or intellectual, rather than represent the infinite psychological variety of human types, has had and still has many adherents. He was among the first to lend that tone and direction to English 20th century fiction. Novels that are really parables, novels that are philosophic Utopias, that discuss the means of rescue from the sordidness of selfishness and alienation, novels that tell the story of their heroes' conversion and analyse the growth of their mind with a sober surgical frankness pointedly stripped of romance and poetry, come thick and fast these days, but Huxley's books helped to pave the way to that sort of literature. Even his opponent and adversary Charles Percy Snow whose ideas on culture and society Huxley severely criticized<sup>9</sup> contributed to the intellectual novel of our times, though with him search of absolute values and shrewd investigation of the means to establish communication between mind and mind are part of a realistically vast social background, including new laboratories, old universities and corridors of power.

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<sup>9</sup> A. H u x l e y , Literature and Science. N.Y., L., 1963.

All his life Huxley struggled towards a grand synthesis of Eastern and European culture, of art and science, of music and literature, of sociology and philosophy. His great quest turned out to be a great failure. It was no doubt due to his consistent distrust of the progressive movements of our times. Yet Huxley's failure should not just be jeered at but regarded in context. It will never do to forget that both his satire (often unfair) and his Utopia (clearly wrongheaded) are born of a great fear for the future of men, and that this fear is deeply rooted in the very real evils of bourgeois civilisation, in its corrupting effect on the hearts of men and its criminal neglect of the laws of Nature. The writer's most fantastically absurd projects are inspired by his wish to save nature from ruin and the human race from degradation, by his horrified vision of despairing men, who, like the journalist Farnaby in "The Island", bear their own hell in their hearts.

If Huxley produced his naïve Utopian panacea at the cost of his own art, turning his later work into paper-thin "romans à thèse" this becomes a severe indictment of contemporary European life, since that was what made him feel such a sacrifice to be necessary. Which again means that Huxley's failure invites investigation. All the more so as this failure was that of a sharp and active mind, ever probing, doubting and seeking, ever questioning the dogmas and idols of the capitalist world and relying on the long and justly revered traditions of English critical realism to do so.

If, finally, the intellectual novel, or the novel of ideas to which Huxley so freely contributed is just as much alive at the close of this century as it was in its earlier phases, and Huxley's methods find numerous analogies in the work of contemporary men of letters this should make a study of his books well worth our while.



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### Олдос Хаксли и традиции английского романа

Н. Дьяконова

#### Р е з ю м е

Эволюция Хаксли от блестящего сатирика, следовавшего английским реалистам, обличителям капиталистической цивилизации, к автору отвлеченно-моралистических произведений отражает - в крайней форме - колебания и растерянность тысяч мыслящих западных интеллигентов. В стремлении противопоставить политическим средствам решения общественных противоречий богоискательство и "категорический императи", Хаксли близок таким глубоко несхожим художникам как Гр.Грин, И.Во, Т.С.Элиот, А.Дж.Кронин.

Идеи Хаксли о смешном и в то же время трагическом несоответствии между переживанием и причиной, его вызвавшей, между представлением человека о себе и мнением о нем других, о невозможности передать и даже познать подлинную правду на разные лады развивали в своих книгах Дж.Кэри, Л.Даррел, Айрис Мердок.

При всей очевидной слабости конечных выводов Хаксли, в его лучших романах, новеллах и эссе подвергаются сомнению и осмеянию идолы современной буржуазной культуры, их фальшь и дутая претенциозность. Это определяет и значение Хаксли для современной ему литературы и его близость сатирической и реалистической традиции Англии.

## THE REALITY OF IRIS MURDOCH'S NOVEL WORLD

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With several novels of the 1970s already at our disposal we can make a tentative investigation of Iris Murdoch's fascinating world that has been unfolding itself to us for almost a quarter of a century. It is an exciting and colourful world, charged with passions as well as thought. Its labyrinthian roads are as unpredictable as the streets of London - often abutting in blind alleys, or whimsically swerving back to where they started from, like crescents; "contingent", as Jake, hero of "Under the Net" calls them. Yet it is also a meaningful world, purposeful in its quest for truth.

The first novel "Under the Net" (1954)<sup>1</sup>, that is in the centre of the present discussion, was the work of a mature artist: Iris Murdoch was 35, had read classics at Oxford, spent World War II working for the United Nations Organisation, mainly on the Continent, and on her return she had held a studentship in philosophy at Cambridge before returning to Oxford as a lecturer, a position maintained till comparatively recently.

"Under the Net" was preceded by an essay on Sartre, published by Penguin Books in 1953, in which she also states her views on novel writing. Criticizing Sartre's existential novel as too "crystalline", with philosophical analysis and intellectually pleasing schemes superseding life as lived by unique human beings, she advances her principle of "contingency", signifying man's uniqueness and separate complexity. She reproaches Sartre for having neither interest nor patience with the usual stuff of life, - the very "stuff" that she herself chose for her novel material. Reality in the proper sense of the word, steeped in imagination, she discerns in Shakespeare and the great 19th century Russian novelists.

That Iris Murdoch should have started with a philo-

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<sup>1</sup> Penguin Books, 1960.

sophical essay is not fortuitous. Despite its apparent lightness and humour "Under the Net" is a serious and important novel, saturated with philosophical and cultural matter through allusions to thought and thinkers, and through the actualization of ideas in sensuous, palpable images. Such simultaneous appeal to our intellect and our senses determines the structure of the novel - in fact, all her subsequent novel structures, that are simultaneously worked out with minute precision and cunning, and imbued with the protein quality of life itself.

"Under the Net" is a "confession" addressed straight to the reader. Occasionally interspersed phrases such as "you may remember", "as you know" establish the intimate contact of an oral confession, and this is born out phraseologically, intonationally, and compositionally (digressions, oblique responses to an imaginary interlocutor, and the like). Jake tells us his story with the frankness of retrospection; what he tells belongs to the past, but is directed towards the future. The point of procedure in terms of time is "... the first day of the world ... full of that strength which is better than happiness ... the morning of the first day".<sup>1</sup> It is the morning on which he admits into his consciousness "... the pressure of my own life. Ragged, inglorious, and apparently purposeless, but my own".<sup>2</sup> In terms of space, it occurs in Mrs. Tinkham's little junk-shop that contains, at the closing of the novel, all the lasting values of life: Jake's manuscripts which are also "only a beginning"<sup>3</sup>; the cat with her new Siamese kittens (the cat as a traditional and proverbial symbol of resilience and vitality), and Mrs. Tinkham's smile...

Both time and place are thus temporary and dynamic, forward-directed, the springboard for Jake's real life which reaches out beyond the novel frame. Both "marvels of creation" - Jake's writing, and the pure Siamese kittens among tabby ones, all in one litter, i.e., the marvel of intellect and that of Nature, are a challenge to "linear" mechanical reasoning. "It's just one of the wonders of the world," Jake admits.<sup>4</sup>

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<sup>1</sup> Iris Murdoch. Under the Net, p. 251.

<sup>2</sup> Ibid., p. 250.

<sup>3</sup> Ibid., p. 251.

<sup>4</sup> Ibid., p. 253.

A wide-ranging synonym group that clusters around the concept "contingency" (wonder, amazement, marvel, and so on) forms one of the salient patterns in the narrative design, but with a polarity of meaning, determined by dialectical relatedness with other meanings and different contexts. When Jake introduces himself to us as a "literary hack", whose favourite occupation is "dreamy unlucrative reflection"<sup>1</sup> and as "a parasite"<sup>2</sup>, contingencies evoke in him an apprehensive protest, and a vision of menacing chaos. The "contingency of some London districts"<sup>3</sup> is abhorrent to him - it is where Dave the philosopher prods Jake's conscience, and other things occur to disturb his comfortable inertia. In fact, in Southern London, where Hugo has his studio "contingency reaches the point of nausea"<sup>4</sup>. The two relationships that seem decisive to him, but turn out to be fictitious, - with Anna and Hugo - are trailed by images of chaos. We may recall the fantastic jumble of "colourful debris" into which Anna tumbles when he finds her in the dressing room of her mime theatre<sup>5</sup>; the "soiled and broken chaos"<sup>6</sup> that is all he finds on trying to regain her, only to see her property "piled higgledy-piggledy" in a lorry, the mysteriously orderly world "violated"<sup>7</sup>. Chaos transfigures the streets of Paris - this "beautiful, tender, enchanting ... city of unresolved harmony"<sup>8</sup>, turning them into a whirl of motley carnival crowds when Jake begins to chase Anna through its streets - it happens to be July 14th! A fluke of fate - one wrong turn! - makes him lose track of Anna forever...

Similarly, Hugo's magnificent film sets of "Rome the eternal city" collapses into a shambles when Jake seeks him out there.<sup>9</sup> In fact, the novel opens on a "contingency" that

1 Iris Murdoch, *Under the Net*, pp. 10, 11.

2 Ibid., p. 21.

3 Ibid., p. 24.

4 Ibid., p. 139.

5 Ibid., p. 42.

6 Ibid., p. 111.

7 Ibid., pp. 111, 112.

8 Ibid., p. 168.

9 Ibid., p. 146.

eventually throws Jake back into Hugo's company and sets him off, forcibly, on a quest that is finally designed to wrench him out of his state of inertia. One of the most vivid episodes in Jake's struggle to relapse into inaction is his attempt, through Sam, to settle his fate not by an effort of decisions, but by betting on race horses.<sup>1</sup>

However, the same cluster of "contingency" synonyms signifies a motif that counterpoints that of passive acceptance, inclining towards contingency as what is "wonderful". In this sense, it indicates the very fount of life, the principle and miracle of creation, and, in man, the point at which the intuitive miraculously melts into consciousness. This is why those of the characters in the novel who are actively involved in life accept the miraculous. To Dave, rational philosopher and disciple of Spinoza, "the world is a mystery",<sup>2</sup> To Hugo "each thing was astonishing, delightful, complicated, and mysterious",<sup>3</sup> essentially unamenable to the normative and classifiable. Hugo's very appearance defies the normative - he "shambles" into Jake's field of vision enormous, "shaggy", larger than life.<sup>4</sup> Yet there is Hugo's sharp reason, his interest in theory, his freshness of mind. It is Hugo who shakes Jake's complacency with regard to the profession Jake finally admits to have chosen as an escape from thought - that of a translator, though he was born to be a writer. Inadvertently, Hugo compels him to see "how hopelessly blurred ... by generalities (his) own vision was".<sup>5</sup>

Even Lefty, the socialist propagandist and materialist admits recognizing "certain mysteries"<sup>6</sup> - an admission Jake takes as a covert reproach to himself.

Interestingly, Jake's first act of will sparks off his sense of wonder: he employs himself as an orderly in the

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- 1 Iris Murdoch. Under the Net, Ch. 5.
  - 2 Ibid., p. 25.
  - 3 Ibid., p. 58.
  - 4 Ibid., p. 55.
  - 5 Ibid., p. 61.
  - 6 Ibid., p. 101

hospital that faces Dave's house, where he is led to observe not his own "inner life" but, instead, the patients and "the sad mystery of (the nurses') mode of existence".<sup>1</sup>

The net of contingencies that has been tightening about him since his expulsion from Magdalen's home - Hugo's intrusion into his life, Hugo's insinuating himself into the lives of both Anna and Sadie, Lofty's unexpected connections with Jake's friends, the crazy escapades with the dog Mars - all these chance circumstances suddenly fall into an almost indefinable, yet intrinsically meaningful pattern when Jake begins to live by deliberate choice and directs his attention outwards. It is as though his spiritual self had slid out from under the net, and found its separate shape.

"The concept of ... truth (is) other-centred," Iris Murdoch writes.<sup>2</sup> Or, as Dave puts it: "Always you are thinking of your soul. Precisely it is not to think of your soul, but to think of other people."<sup>3</sup>

With this goes the realisation that the other's personality is not something created in his own head, but that "character is substantial, impenetrable, individual, indefinable and valuable," as Iris Murdoch puts it.<sup>4</sup> Jake realizes that others live their separate lives and not his - that Hugo has been preoccupied all along with his love for Sadie and not with him; that Finn has been dreaming of Ireland; that even the dog Mars was not what Jake had fancied him to be.

Iris Murdoch presents this reflection through her images: her world is a world of eccentrics and cranks. If we seem to encounter somebody "ordinary" we may be sure that soon enough a turn of events will uncover a latent eccentricity in him, impelling him upon unpredictable paths. In some of her cranks we can readily trace the classical, especially the Dickensian tradition in English literature - with a stress upon the romantic in it; also, the directly absorbed romantic

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- 1 Iris Murdoch, Under the Net, p. 205.  
2 Iris Murdoch, Against Dryness, "Encounter",  
3 No. 88, Jan. 1961, p.17.  
4 Iris Murdoch, Under the Net, p. 27.  
Iris Murdoch, Against Dryness, p. 20.

tradition. These traditions are, however, substantially modified, filtered, as it were, through modern aesthetic and historic experience. In her understanding of human reality and realism she is, probably, most deeply affected by Dostoevsky (whom she loved and revered - who perhaps induced her to study the Russian language). Indeed, as Gilbert Phelps observed long ago, "Dostoevsky contributed powerfully to the process which led to the emergence of a new type of fiction corresponding more closely to the complexity and fluidity of contemporary experience".<sup>1</sup> At any rate, Iris Murdoch's idea of character, quoted above, tallies with Dostoevsky's admission, at the age of 18: "Человек есть тайна - и ежели будешь ее разгадывать всю жизнь, то не говори, что потерял время; я занимаюсь этой тайной, ибо хочу быть человеком."<sup>2</sup>

Later in life, he wrote: "У меня свой особенный взгляд на действительность /в искусстве/ и то что большинство называет почти фантастическим и исключительным, то для меня иногда составляет самую сущность действительного. Обиженность явлений и казенный взгляд на них по-моему не есть еще реализм, а даже напротив."<sup>3</sup>

A sense of realism and humility, so essential in an artist, is in Iris Murdoch's view "selfless respect for reality" - "one of the most difficult and central of virtues."<sup>4</sup> This statement provides a clue for an evaluation of her character presentation. Despite the exciting and intricate love affairs and infatuations, jealousies and vengeance that constitute the patterns of her plots, her novels do not belong to the psychological genre.<sup>5</sup> Expectation of

<sup>1</sup> The Russian Novel in English Fiction, London 1956. p. 184.

<sup>2</sup> Блокноты, письма и записные книжки Ф.М. Достоевского. Спб. 1883, с. 193.

<sup>3</sup> Ф.М. Достоевский, Письма, т. II. ГИЗ. М.-Л. 1930, с. 169.

<sup>4</sup> Iris Murdoch. "The Sovereignty of Good over Other Concepts", Cambridge Univ. Press, 1967, p. 25.

<sup>5</sup> In this first novel the pattern can be more or less simply stated: Jake loves Anna, Anna yearns for Hugo, Hugo desires Sadie, and to close the circle, Sadie is infatuated with Jake. The later novels display an increasingly dense and intricate set of interrelations.



a psychological treatment of personages leads to puzzled disappointment and accusations (frequent among early critics especially) of lack of verisimilitude, sensationalism and other weaknesses that do not apply because they are outside the author's purpose. A philosopher and psychologist, Iris Murdoch is primarily preoccupied with the structure of the human psyche, the problem of Humanity as such, within its changing societal contexts. Her formulation of character as "impenetrable" (see above) shows that she perceives each individual, in D.H. Lawrence's tradition, as an ever-flowing, protean, palpitating continuity that can only be revealed in terms of POETIC language, i.e., without any "finality". The comparison is the author's own. In "The Sovereignty of Good over Other Concepts" she compares the process of advancing towards knowledge of another human being to that of acquiring a new language. It is "... a revelation of something existing independently of me",<sup>1</sup> impossible without the "humility and honesty of the student". The "Sprachgefühl", she continues, is a "respectful sensibility towards something like another organism".<sup>2</sup> Such sensibility furthers cognition of self, enhancing recognition of the other's "otherness" - to use D.H. Lawrence's term - as a live, dynamic category interacting with an equally dynamic, everchanging context.

In her novels, Iris Murdoch unfolds the potentialities and individual structures, the unexplorable and unpredictable possibilities of human beings; but as to the innermost essence and mystery of each separate self, we are only allowed to conjecture - never to define. In the given novel, this is expressed metaphorically, by way of situations; for example, it is not given to Jake to even attempt a "deciphering" of Anna: his reading of her letters to Hugo is prevented by Lefty's appearance.<sup>3</sup>

The "freakishness" of Iris Murdoch's characters is thus

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<sup>1</sup> Iris M u r d o c h, "The Sovereignty of GOOD over Other Concepts", p. 17.

<sup>2</sup> Ibid., p. 18.

<sup>3</sup> Iris M u r d o c h, Under the Net ,pp. 241/2.

a quality of the intrinsic dialectic of human nature. This is why we are never given an objective, completed portrait, but are always shown more or less subjectively deformed sketches from various points of vision, coloured by various personal attitudes, revealed, more often than not, most closely through what is ephemeral: gestures, dialogues, evaluations of others, oblique references within various contexts - but never "framed" into isolation.

This, in turn, accounts for the freakish, "explosive" situations so characteristic of Iris Murdoch's writing; in this particular novel we may remember the episodes with the dog Mars, the pub crawls, Jake's inadvertant eavesdropping outside Sadie's flat, and many more. Such situations function as tropes (here the etymological rootmeaning of "turn" may well be relevant). They are perceived not merely as turning points in a thrilling narrative, but as metaphors, recurring, as they do, in finely nuanced variations on some situational theme. (It may be noted that to Iris Murdoch as metaphor is "a mode of understanding and acting upon our condition"<sup>1</sup>). This was exemplified earlier by the "chaos" situations, that actualize in images the author's conception. Another example is the title-metaphor that unfolds itself in a series of "under-the-net" states, embodying the concept of unfreedom, as a foil to the theme of Freedom of which we shall speak presently: Jake locked up in Sadie's flat; Jake perched on the fire-escape outside that flat; Hugo and Jake confined in the experimental ward; the dog Mars in his cage; the starlings caught up in Hugo's attic room, and many more.

Freedom is the leading theme in Iris Murdoch's writing,<sup>2</sup> and in her hierarchy of values a category close to that of Good, without which all other ethical and aesthetic values are meaningless, Freedom is "not chucking one's weight about, but the disciplined overcoming of self".<sup>3</sup> Its "presentation" in art terms is tackled in a Shakespearean way -

- 1 Iris Murdoch. "The Sovereignty of GOOD over Other Concepts", p. 22.
- 2 A.S. Byatt. Degrees of Freedom, London, 1965.  
- an early study of Iris Murdoch's work.
- 3 Iris Murdoch. "The Sovereignty of GOOD over Other Concepts", p. 26.

like Hamlet, King Lear, Claudius, her heroes find their inner freedom, that of value formation and moral choice, when most aware of their societal unfreedom. (This idea gains increasingly serious actualisation in Iris Murdoch's 1970 novels - most pointedly in "The Black Prince".)

In the earlier part of "Under the Net", while Jake is vainly struggling to prolong his parasitic existence by imposing himself on Dave, he says - "After all, freedom is only an idea."<sup>1</sup> This "idea" acquires body in the cubby-hole of the hospital that he elects of his own free will.

Incidentally, the decision to submit himself to the self-effacement of the hospital hierarchy is only seemingly sudden. The seed was sown early on by Dave, and its germination is subtly implied by an increasingly insistent recurrence in Jake's awareness of the image of the cold white hospital wall that faces Dave's window. If, as Hugo says, "God is a task",<sup>1</sup> - Jake has found in the hospital his own God, the task incumbent on him by the force of his talent.

In Iris Murdoch's system of concepts freedom is twin to loneliness. As Jake moves towards freedom, the ties that linked him to the other "dramatic personae" snap one by one: Finn leaves for Ireland; Hugo effaces himself - proving not to be his destiny after all; Anna becomes a distant voice on the French radio waves. He remains alone with Mars - the only creature tied to him selflessly and undemandingly, his love unmarred by the hypocrisy of words.

Loneliness is, however, not synonymous to introversion and self-indulgence. It is, above all, purposeful activity that each individual has to choose and pursue in solitude, unaided. "I hate solitude, but I am afraid of intimacy,"<sup>3</sup> Jake tells us early in his confession. Iris Murdoch sees solitude as an ineluctable human state that has to be faced, since it emanates from a complex of circumstances: the structure of the psyche, modern urbanism, the specific nature of contem-

1 Iris Murdoch. Under the Net, p. 27.

2 Ibid., p. 229.

3 Ibid., p. 31.

porary civilization, the constant threat of destruction, and so on. Hence, it is not loneliness that ought to be fought, but rather fear of it - fear in general. As J. Trifonov cleverly observes in his novel "Дом на набережной": "Подавление страха - это путь к добру, к самосознанию - многие из персонажей - правда, дорогой ценой! - освобождаются от страха - в этом их путь к свободе."<sup>1</sup>

Jake's price is not high, his situation is comparatively trivial, when he rids himself of his fears he finds new forms of relationships: an inner bond with Mrs. Tinkham who before hardly figured in his mind as a significant human individual; a respect for Finn who not only did have an "inner life", but also the courage of his convictions; an awareness of Sadie as a girl with an intellect, who therefore "would keep. There is only one thing which will make a woman keep, and that is intelligence."<sup>2</sup> Jake resigns from his habitual tendency to monopolize others' lives, and learns to live his own.

Does this imply that Iris Murdoch sees man doomed to "solitary confinement", locked up in his own incommunicability? Does she see any attempt at verbal communion as a fallacy? Yes and no. She sees the validity of words in their context of relatedness to environment and action. Aesthetic realizations of this thought constitute the main episodes in Jake's recollections. Most explicit among them are the dialogues between Hugo and Jake, in which we discern, retrospectively, the moving force behind Jake's evolution. The book in which Jake has summed up these dialogues, calling it, paradoxically, "Silencer" turns out to be the starting point of his creative life (which, as was stated before, extends beyond the novel). Jake's guilt sense towards Hugo whose ideas, he feels, he has appropriated, may be akin to the feeling of guilty debt that writers often experience towards their predecessors whose tradition they involuntarily absorb (e.g., Gr. Greene's feelings towards Joseph Conrad).

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1 "Дружба народов", № I, 1970, с. 156.

2 Iris Murdoch. Under the Net, p. 250.

Hugo is unaware of having been wronged in any way, and to Jake's amazement esteems his intellect and ability to create. His role in Jake's life is that of having forced upon him a confrontation with the PROBLEM of verbal art.

"What do you mean when you say that you think the meaning in French? ... When you see a picture in your mind, how do you know it is a French picture? ... Or is it that you say the French word to yourself? ... What do you see when you see the translation is exactly right? ... Is it a kind of feeling? Can't you describe it more closely? ... What seemed to me to be the simplest utterance soon became, under the repeated pressure of Hugo's 'You mean', a dark and confused saying of which I no longer myself knew the meaning ... There's something fishy about describing people's feelings... ... things are falsified from the start ... The language is a machine for making falsehoods ... I suppose actions don't lie ... Only the greatest man can speak and still be truthful ..."<sup>1</sup>

These fragments from Hugo's utterings boil down to a thought voiced by the magnificent 19th century poet Tuche in "Silencium": "Многое изреченная есть ложь."

Hugo and his ideas are not entirely a creation of Iris Murdoch's fancy. His prototype is the author of "Philosophy of Language" Ludwig Wittgenstein who in the thirties was lecturing at Cambridge, where he left some followers and a tradition. The dialogues between Hugo and Jake are a stylized exposition of his basic tenets, while the "Silencer" reflects the creation of Wittgenstein's "Blue Book" and "Brown Book", both of which were lectures taken down by a group of listeners. Iris Murdoch draws on Wittgenstein's personality as well: the professor had immigrated to England from Austria and had, like the German émigré Hugo, discarded philosophy as soon as he considered that he had said all he had to say, and turned to simple manual occupations, such as gardening. Hugo, as we know, set up as a watchmaker's apprentice.

The Silencer's ideas are aesthetically materialized

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<sup>1</sup> Iris Murdoch. Under the Net, pp. 58, 59, 60.

above all in Anna's miming theatre that Hugo had presented to her - unaware of having "presented" her with his ideas as well, which she had gleaned from the book. The effect - on Jake as well as the reader - of the figures gliding in extraordinary silence over a heavily carpeted floor behind masks larger than life that bring out the "queer expressiveness of neck and shoulder in which Indian dancers excel"<sup>1</sup> is almost hypnotic, and undefinably meaningful, yet at the same time distanced and estranged. "The silence was over me like a great bell, but the whole place throbbed with a soundless vibration...",<sup>2</sup> Jake remembers.

A similarly evocative effect is produced by numerous other scenes in the novel that are "enacted" rather than voiced. Among them are Jake's wanderings through the "uncanny loneliness" of Holburn,<sup>3</sup> the "ritual performance" of the silent swim in the Thames in the moonshine after which "the necessity of silence turned our energy into laughter"<sup>4</sup> (not into words!); the picture of Jake lying back in the deep grass, sunk in silence, his "eyes filled with the stars".<sup>5</sup> A superb pantomime quality marks the meeting between Jake and Sadie at the Mayfair hairdresser's where their eyes "converse" through the looking glass, while Sadie's head is "in a net" under the whirring drier, and Jake has the curious fantasy of Sadie's personality splitting: if he were to look under the drier he should see "some terrible old witch", while the mirror reflected a "beautiful snake".<sup>6</sup> The magnificently grotesque picture of Hugo crawling along the dark hospital corridor, his boots gripped by their tongues between his teeth, his "posterior rising mountainously into the air"<sup>7</sup> serves the purpose of distancing and detaching Hugo from Jake, and laughter sets him free from Hugo's spell.

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- 1 Iris Murdoch. Under the Net , p. 36.
  - 2 Ibid., pp. 36-37.
  - 3 Ibid., p. 91.
  - 4 Ibid., pp. 105-108.
  - 5 Ibid., p. 103.
  - 6 Ibid., p. 53.
  - 7 Ibid., p. 233.

Such scenes are more eloquent and richly communicative than any verbal presentation. They are always subjectively coloured - tender or laughable, as the case may be, but filtered through Jake's perception, not "translated" into Iris Murdoch's own, hence specifically convincing. There is also a marked Irishness about her "performances"<sup>1</sup> - a histrionic gift, especially in the comic, that takes us back to James Joyce, calling to mind Stephen Dedalus, the poet, who thinks: "So that gesture, not music, not odours, would be a universal language, the gift of tongues rendering visible not the lay sense but the first entelechy, the structured rhythm".<sup>2</sup>

Iris Murdoch's grotesque is superbly realistic - its deformations serving to focus our attention on some particular point or potentiality of life. Above all, however, the sense of live reality she conveys springs from her talent for plastic rendering of an amazingly wide range of practical actions - of the concrete performances the modern world exacts from man. She combines in a rare - perhaps "unfeminine" - way erudition and intellect with the knowledge of how cars are dealt with, how a wall is scaled, a sunken bell heaved out of a pond, how judo is executed, how locks and safes are handled. She has precise information on card games, rare books, precious furniture and china, fashions and tastes of different epochs and different social layers.

Moreover, it is not only the immediate concrete environments of characters and situations that are almost palpably convincing. A Murdoch novel is also invariably organically structured in relation to a definite historical context. Thus, "Under the Net" places us unmistakably into post-World War II England, with wartime destruction still visible - the "gutted warehouses" and "pitted brick walls"<sup>3</sup> and a Labour Government rather ineffectually in power, im-

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<sup>1</sup> Iris Murdoch - is half Irish, born and bred in Dublin.

<sup>2</sup> James J o y c e. Ulysses. The Odyssey Press, Hamburg 1939, p. 454.

<sup>3</sup> Iris M u r d o c h. 'Under the Net', p. 105.



plementing what Jake calls "welfare capitalism".<sup>1</sup>

The impact of historical contexts upon human characters and relations is felt with growing intensity in her later work; to quote just a few examples: "The Red and the Green" (1965) is played out in Ireland during the 1916 Easter Rising; "An Accidental Man" (1971) - during the Vietnam War; in "A Fairly Honourable Defeat" (1970) the central character is shaped by experience of a German Concentration camp; "The Black Prince" (1973) accentuates the epoch's atmosphere of nuclear weapons and cancer.

Stability in the habitual sense has no place in this world. Its very mode of existence is a continual process of transformations by human passions and thoughts and actions. In the given, as in all subsequent novels, homes are abandoned, families broken up, professions and habits of living, relations and inter-relations ceaselessly modified and shifted. The only continuum is man's quest for value-formation and self-fulfilment, his unquenchable vitality. Iris Murdoch's people are always about it deciphering the world and themselves - this is one of the reasons why her novel structures usually incline towards the detective; but this is a separate problem, outside the scope of the present discussion.

At the end of "Under the Net" Iris Murdoch insinuates into the text two "reminiscences" of great importance. The one refers to "Alice in Wonderland" - it is Mrs. Tinkham smiling at Jake "like a Cheshire cat",<sup>2</sup> a smile that, as we know, remains in its pure form after the cat has disappeared from Alice's visior. The allusion has at least two associations: firstly, with Lewis Carroll who was interested in the philosophy of language and the workings of the word in human communication (one of the serious themes in his "Alice"); secondly, with the novel's moral message. A smile is a bond, an opening out towards others, beyond verbal expression. Careful reading of "Under the Net" reveals other cunningly

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<sup>1</sup> Iris Murdoch. Under the Net , p. 101.  
<sup>2</sup> Ibid., p. 251.

inserted allusions to "Alice" - repeated references to roses, for example, and to the "pruning of a rose bush".<sup>1</sup>

The other reminiscence refers to Shakespeare's "A Midsummer Night's Dream", to which Finn compares, in his letter to Jake from Ireland, their glorious swim in the moonshine.<sup>2</sup> This is even more significant. Shakespeare's poetry in general, and this comedy in particular, is an organic component of Iris Murdoch's world that is "overshadowed" by Shakespeare. By mentioning "A Midsummer Night's Dream" at the close of her first novel, she points towards the very fount of her aesthetic, and indicates the dominating quality of her world, in which the presence of Puck is to be forever discernable. It is as though she had chosen for an overall motto Puck's words that so delighted Thomas Mann<sup>3</sup>: "And things do best please me / That befall preposterously" (Act III, Scene 2, L. 115).

As in the case of "Alice" close reading reveals other hidden indication of Shakespeare functioning in "Under the Net". In the first meeting between Jake and Anna in the dressing room of the mime theatre where he finds her aged, yet lovely we can discern Sonnet 116 "... love is not love that alters when it alteration finds ..." . The scene of Jake's last vain efforts to hold Hugo is worded with a marked reminiscence of Macbeth. We read: "... I wanted to hold on ... to my last act. A premonition of pain made me delay; the pain that comes after the drama, when the bodies have been carried from the stage, and the trumpets are silent and an empty day dawns which will dawn again and again and again to make mock of our contrived finalities..."<sup>4</sup> The sudden loftiness of Jake's style brings out, in parody form, since his situation is trivial, the reverberation in it of Macbeth's shattering "Tomorrow, and tomorrow, and tomorrow" monologue in Act V, Scene 2, in which he sees man as "... a

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1 Iris Murdoch, Under the Net, p. 25.

2 Ibid., p. 247.

3 See Thomas Mann, "Roman eines Romans". Gesammelte Werke, Bd XII, Berlin 1956, S. 319.

4 Iris Murdoch, Under the Net, p. 239.

poor player / That struts and frets his hour upon the stage  
/ And then is heard no more".

"Macbeth", the play that looks so deeply into the dark passions and complexities of the human heart, and is pervaded by symbolism of blood and guilt, as if counterpoints "A Midsummer Night's Dream", where sorrow and uneasy forebodings are dissolved in the magic of love and beauty. Between these two Shakespearean poles is tensed the world into which "Under the Net" offers us a first glimpse.

Objects of culture, - the human mind "made flesh" - not merely participate in the denouement, but form meaningful symbols in every novel. In "Under the Net" there are Jake's manuscripts of poetry and prose that he had written before indolence and inertia had dulled his mind; Hugo's Renoirs; Dave's philosophy books. In "The Unofficial Rose" it is the Tintoretto, the possession of which sparks off many intrigues; in "The Severed Head" eastern swords and draperies figure importantly; in "An Accidental Man" - collections of Japanese china, and again a manuscript first lost, then regained; in "Bruno's Dream" a rare stamp collection; architecture in "The Bell"; novels in "The Black Prince", and so on. These embody order, harmony, the higher, finer, truly human values in life.

And yet - these are not the ultimate values. Their validity lies for Iris Murdoch in the process of becoming, not in an illusory permanence. That in the face of all the vicissitudes of human history, the unspeakable sufferings of the 20th century, man remains indomitable in his urge to create his own aesthetic world - this is his glory and his triumph. Jake takes a modest view of his writing, yet the compulsion to write fills him with happiness. Bradley, in "The Black Prince", expresses this thought with a "pointer" towards Shakespeare:

"This is a planet where cancer reigns, where people regularly and automatically and almost without comment die like flies from floods, and famine, and disease, where people fight each other with hideous weapons to whose effect even nightmares cannot do justice, where men terrify and torture each other and spend whole lifetimes telling lies out of

fear ... (Yet) Shall the artist have no cake and ale?"<sup>1</sup>

More often than not, the "things" of value suffer destruction: the Tintoretto is sold, the china collection willfully smashed, the stamp collection drowned, Bradley's manuscript saved by a fluke of fate, but written without real faith in its survival. What invariably survives, however, is the moral justification of man creating or setting store by uncommercial values - in other words, a moral climate, a victory of the spirit.

In her essay on the category of "Good" Iris Murdoch qualifies good as "absolute for-nothingness", linked with man's attempt to "see the unself".<sup>2</sup> Man, who has forfeited his harmonious relatedness with the world, can still attain to fulness in two spheres: merging contemplatively with nature, and creating art - which, in her definition is "realism linked with pity and justice".<sup>3</sup>

Both ways lead him out of and away from himself, make him abandon the ego-centrism fostered by psychoanalysis and the psychological novel, and impel him to reach out towards the world and mankind.

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1 Iris Murdoch. The Black Prince Penguin Books London 1975, p. 229. ("Cakes and Ale" is taken from Twelfth Night, Act II, Sc. 3, l 234, Sir Toby to the Clown.)

2 Iris Murdoch. "The Sovereignty of GOOD over Other Concepts", p. 22.

3 Ibid., pp. 14-15.

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## Реализм романного мира Айрис Мэрдок

Т. Залите

### Р е з ю м е

Статья рассматривает некоторые важнейшие особенности эстетики Айрис Мэрдок, которые с достаточной ясностью выступают уже в ее первом романе "Под сетью" /1954/.

Роман написан уже зрелой писательницей, классическим филологом и философом, автором критического эссе о Сартре и эстетике экзистенциального романа. "Под сетью" с одной стороны выражает философские концепции автора, касающиеся познаваемости личности, критики "психологической школы", философии языка. С другой стороны, автор выражает свой принцип чувственного, не поддающегося формальной логике начала эстетического познания человека. Оба эти аспекта ее эстетики воплощены в "ситуациях-метафорах", которые все глубже раскрывают ведущие мысли автора. Борьба между хаосом и хаотическими случайностями и гармонией, подчиняющей хаос воле и целеустремленности сознательной человеческой деятельности, является главной темой. Побеждает, такая гармония, в которой волевое начало в человеке сочетается с сознанием сложности и алогичности человеческой психики, ее причудливости, т.е., тоже "случайности", но не допущенной благодаря инерции.

Тема свободы связана с темой творческого начала в человеке, в победу которого автор твердо верит.

Реальность мира Айрис Мэрдок — это с одной стороны, конкретность и актуальность идейной борьбы, и с другой, осязаемая конкретность физического мира, в который автор как бы включает читателя.

# GEORGE ELIOT'S PHILOSOPHICAL NOVEL

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(Continued)

## III.

The story of Nicholas Bulstrode occupies a special place in the structure as well as in the ideological content of George Eliot's novel "Middlemarch". While bearing the closest relation to the career of Dr. Lydgate, it is linked with many threads to the life of the whole community. Its truly scandalous nature shatters the Victorian complacency and orthodoxy of Middlemarch affecting directly or indirectly all its inhabitants.

At first glance it seems to the reader as if by the introduction of the banker's "Rise and Fall" the balanced, even flow of the narrative were broken and an element of sensation or melodrama cropped in. It is partly true, however, only of the secondary line of the plot, of the Bulstrode-Raffles affair.<sup>38</sup> In the wide social panorama of the novel, the exposure of Bulstrode becomes one of George Eliot's most powerful devices in creating a genuinely realistic portrait, that of an impostor and hypocrite.

In the character of Bulstrode the typical clash between the author's positivist convictions and her own Puritan ethics, observed already in the treatment of the two protagonists, Dorothea and Lydgate, becomes strikingly evident. On the one hand, Bulstrode's destiny seems to be conditioned by the objective laws of cause and effect. On the other hand, the stress is explicitly laid on the banker's "moral disease", on his hypocrisy and dishonesty. He is a "sinner" and therefore must have his Day of Last Judgement.

As George Eliot is depicting Bulstrode's portrait from the moralist's standpoint, it is not her first aim to create

<sup>38</sup>

See Quentin Anderson, George Eliot in Middlemarch. A Selection of Critical Essays. Ed. by Patric Swinden, London, 1968, p. 173.

a capitalist exploiter in the manner of the social critics of the '40s. Nevertheless, in her masterful, objective analysis, the banker's formidable figure becomes no less typical of the capitalist order than, for instance, Mr. Gradgrind of Dickens' "Hard Times" or Mr. Carson of Elizabeth Gaskell's "Mary Barton".

When the reader first gets acquainted with Nicholas Bulstrode, he is at the peak of his power, the only banker in Middlemarch of considerable private property, a leading figure of the Evangelical Church, a Philanthropist and Social Benefactor. Having skilfully combined the two most influential strings of the local society, business and religion, he has become the "Father of Middlemarch", feared and respected not only by the common mass of sinners, but also by eminent townsmen, whose financial secrets he knows:

"Mr. Bulstrode's power was not due simply to his being a county banker, who knew the financial secrets of most traders in the town and could touch the springs of their credit; it was fortified by a beneficence that was at once ready and severe - ready to confer obligations and severe in watching the result. He had gathered, as an industrious man always at his post, a chief share in administering the town charities, and his private charities, and his private charities were both minute and abundant ... His private minor loans were numerous, but he would inquire strictly into the circumstances both before and after. In this way a man gathers a domain in the neighbour's hope and fear as well as gratitude; and power, when once it has got into the subtle region, propagates itself, spreading out of all proportion to its external means."<sup>39</sup>

Bulstrode's portrait has been created with many deft touches which all contribute to the general effect. While fixing his exceptional social position, early in the book, the author also drops many pointed remarks at his hypocrisy

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39 George Eliot, Middlemarch. A Study of Provincial Life. N.Y., Macmillan, 1939, p. 183.



and insincerity, carried into an effective principle:

"It was a principle with Mr. Bulstrode to gain as much power as possible, that he might use it for the glory of the God. He went through a great deal of spiritual conflict, and inward argument in order to adjust his motives and make clear to himself what God's glory required."<sup>40</sup>

Bulstrode's cunning, trained manner in addressing people, his histrionic gifts in concealing the real motives behind measured words and pauses also speak of his hypocrisy and chicanery. The uncanny feeling that Dr. Lydgate, Mr. Vinoy or some other visitor experiences at a face-to-face encounter with the banker in his "private room" is also to this effect:

"The banker's speech was fluent, but it was also copious, and he used an appreciable amount of time in brief meditative pauses ... (He) had also a deferential bending attitude in listening, and an apparently fixed attentiveness in his eyes which made those persons who thought themselves worth hearing infer that he was seeking the utmost improvement from their discourse ... Others, who expected to make no great figure, disliked this kind of moral lantern turned on them ... Hence Mr. Bulstrode's close attention was not agreeable to the publicans and sinners in Middlemarch; it was attributed by some to his being a Pharisee."<sup>41</sup>

In the first chapters there are also some vague references to Bulstrode's mysterious past, the exposure of which becomes the subject in the end of the novel:

"Less superficial reasoners ... wished to know who his father and grandfather were, observing that five-and-twenty years ago nobody had ever heard of a Bulstrode in Middlemarch."<sup>42</sup>

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40 George Eliot, Middlemarch, p. 197.

41 Ibid., p. 203.

42 Ibid., p. 179.

Until the appearance of Bulstrode's former accomplice, John Raffles, however, his power and reputation in town remain unimpaired. It is this full-blooded representative of the criminal underworld who stirs up the banker's guilty conscience. The inevitable "train of causes" brings him vividly back the "blameworthy" past:

"With memory set smarting like a reopened wound, a man's past is not simply a dead history, an outworn preparation of the present; it is not a repented error shaken loose from life: it is still a quivering part of himself bringing shudders and bitter flavors and the tingling of a merited shame."<sup>43</sup> (My underlining - A.L.)

As clearly seen from this passage George Eliot is meticulously painting Bulstrode's portrait from the moral standpoint, laying stress on his conscience.

In Bulstrode's uneasy memory of his youth "business" has always been connected with "religion". While working at the modest post of a banker's clerk and at the same time carrying on his activities as an efficient preacher at prayer meetings, young "Brother Bulstrode" gets initiated in a criminal pawnbroker's enterprise through the influences of Mr. Dunkirk, "one of the richest men of his congregation". Although perfectly aware of the fact that the magnificent profits of his new business are "made of dead souls", he does not inquire into the sources. Having overruled his conscience in those critical years of his youth "Brother Bulstrode" becomes gradually a hard-boiled criminal, who does not choose any means on his way to riches and power. He increases his initial capital after the death of his first wife, Mrs. Dunkirk, by skilfully keeping out of sight the lawful inheritor, a daughter from the previous marriage, and by paying generously John Raffles, the associate of his crimes, to be silent about it.

Bulstrode's whole career has been punctuated by illegal deeds, but he has always remained respectable because

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<sup>43</sup> George Eliot, Middlemarch, p. 311.

"he has hypocritically rationalized his egotism into a serviceableness to God's cause".<sup>44</sup> His panic is therefore not unfounded when the carefully built edifice of his "Christian respectability" is on the point of utter collapse. Afraid of exposure from his former ally, who best knows the dark secrets of his career, he is instantly ready to remove him out of his way when a good chance comes to aid.

When Raffles appears in his house on Christmas Eve, seriously ill, Bulstrode transports him quickly to the far-away Stone Court to die. He is exhilarated and acts efficiently, not forgetting, however, to read a prayer before the risky journey, for the sake of his conscience. In describing the various motives of self-deception which help Bulstrode to maintain his customary moral superiority, George Eliot's analytical method is at its best:

"At six o'clock he had already been long dressed, and spent some of his wretchedness in prayer, pleading his motives for averting the worst evil, if anything he had used falsity and spoken what was not true before God. For Bulstrode shrank from a direct lie with an intensity disproportionate to the number of his more indirect misdeeds. But many of those misdeeds were like the subtle, muscular movements which are not taken account of in the consciousness, though they bring about the end that we fix our mind on and desire."<sup>45</sup>

The culminating scene in which Bulstrode comes to near murder, and though he does not kill Raffles, but refrains from following the doctor's orders, is the practical application of his religious principles. Although with a previous big loan of money to Lydgate he has made the innocent doctor liable to suspicion in the eyes of the local people, he himself pretends to be innocent in the eyes of his God.

Bulstrode remains true to his own nature to the very last. During the time of his shameful exposure at the "sani-

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<sup>44</sup> U.C. Knoepfelmacher, Religious Humanism and the Victorian Novel, Princeton, 1965, p. 142.

<sup>45</sup> George Eliot, Middlemarch, p. 153.

tary meeting" in the Town Hall, his Christian morality does not utterly fail him:

"I protest before you, sir, as a Christian minister, against the sanction of proceedings towards me which are dictated by virulent hatred... Say that the evil-speaking of which I am to be made victim, accuses me of malpractices -" here Bulstrode's voice rose and took on a more biting accent, till it seemed a low cry - "who shall be my accusers? Not men whose own lives are unchristian, nay, scandalous - not men who themselves use low instruments to carry out their ends... who have been spending their income on their own enjoyments, while I have been devoting mine to advance the best objects with regard to this life and next."<sup>46</sup>

Paradoxically enough, in order to vindicate himself in case of emergency, Bulstrode is forced to call his accusers as "unchristian", "low", and "scandalous" as himself. For the first time in his life he judges his own personality and the social order, in which he lives, critically.

While exposing all the baseness of Bulstrode's character George Eliot takes pains to keep up utmost impartiality. She emphasizes the typicality and lawfulness of his criminal activities in a world based on exploitation and injustice. Neither does she deprive Bulstrode of some purely humane qualities. Thus, for instance, at the time of his fall, Bulstrode enjoys his wife's compassion, while Lydgate, his victim with whom the reader's sympathies lie, has none. It is significant that the scene in which Mrs. Bulstrode is ready to share her husband's "shame and isolation" is followed by a diametrically different scene at Lydgate's home. Rosamund, with her typical callousness has lost all interest in her suffering, desperate husband and is entertaining plans for a more exciting lover: "Will Ladislav was always to be a bachelor and live near her, always to be at her command."<sup>47</sup>

In the portrait of the banker Bulstrode the author has masterfully fused her inborn ethic bent with the newly-gained

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<sup>46</sup> George Eliot, *Middlemarch*, p. 771.

<sup>47</sup> *Ibid.*, p. 337.

scientific objectivity. Without making Bulstrode a savage caricature of the bourgeois exploiter, she has created, perhaps, the best true-to-life portrait of a hypocrite in world-literature, which has rightly been compared with the achievements of Balzac, Zola and other masters of realism.

#### IV.

The fourth centre in the novel, the story of the Garth family, is closer in time to George Eliot's earlier works. She portrays the Garths with sympathy as they remind her of her own childhood in Warwickshire. That is also the main reason why the balance between objective and subjective treatment, that the author managed to retain in the other characters of the novel fails her with the Garths.

The Garths represent the stolid, but dependable yeomen farmers reputed in the neighbourhood for their honesty and reliance. Although their story seems to be episodic, at first glance, not having an intrinsic interest of its own, it nevertheless has an important part to play in the ideological content of the novel. It provides a standard by which the other protagonists may be placed or judged.

The head of the family, Caleb Garth, who in many ways reminds us of the author's own father, is an embodiment of a moral norm, of an exemplary life. If he has any higher aspirations then they lie in honest unambitious, daily work, performed well:

"He gave himself up entirely to the many kinds of work which he could do without handling capital, and was one of those precious men within his own district whom everybody would choose to work for them, because he did his work well, charged very little, and often declined to charge at all. It is no wonder, then, that the Garths were poor, and 'lived in a small way'. However they did not mind it." 48

Caleb Garth is convinced that only work can bring peo-

ple happiness and self-fulfillment. Quite naturally, therefore, he estimates people by no other quality but their work, as seen from the following passage:

"You must be sure of two things: you must love your work, and not be always looking over the edge of it, wanting your play to begin. And the other is, you must not be ashamed of your work, and think it would be more honourable to you to be doing something else. You must have a pride in your own work and in having to do it well, and not be always saying: There's this and there's that - if I had to do, I might make something of it. No matter what a man is I wouldn't give twopence for him... whether he was the prime minister or the rick-thatcher, if he didn't do well what he undertook to do."<sup>49</sup>

In the portrait of the sturdy working man, Caleb Garth, the author's moralizing tendency becomes clearly evident. If she criticizes the other protagonists for their failings, then Caleb, and the members of his family in general, always remain intact. They embody a "goodness", an ideal, that is beyond criticism. It is also through them that the life and work of other characters are measured.

In this respect George Eliot is one of the first writers in the second half of the 19th century, who makes "work" an important theme of her novels (e.g. "Adam Bede" and "Silas Marner"). In the development of this theme "Middlemarch" is again richer than her other books. Here the theme of work is combined with the main theme of the novel "aspiration" or "vocation".<sup>50</sup>

The protagonists of the novel, Dr. Lydgate and Dorothea Brooke, fail in their aspirations and this failure is fraught with significance. The collapse of Lydgate's medical career is, in fact, the ruin of the man. His later cheap success in London in the service of rich patients, is a mockery of his fate. Dorothea Brooke, who also aspires to useful social activity fails, partly because she does not real-

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<sup>49</sup> George Eliot, *Middlemarch*, p. 597.

<sup>50</sup> Jerome Thale, *The Novels of George Eliot*, N.Y., Columbia University Press, 1959, pp. 108-113.

ly know what she wants, and partly because Middlemarch does not offer for a woman of her rank any opportunity to engage herself in anything interesting.

The same is true of Mr. Casaubon, the Middlemarch laborious scholar, who fails in his scientific aspirations because he has set an aim above his mental abilities. His futile research on the theological treatise, "Key to All Mysteries", is one of the reasons for his fatal illness, and ultimate collapse.

In contrast to these characters with more ambitious aspirations the members of the Garth family are satisfied with their modest lot, for them the honest day-to-day work is an indispensable mode of existence.

Caleb's sensible daughter Mary is the true follower of her father and of the family's Puritan moral standards. Without grumbling she performs her duty at an unpretentious, dependable post in the rich Peter Featherstone's house. Her honesty is immune to any temptations of improving her status at a high price. The dying miser, convinced that everything in life can be bought for money, finds, for the first time, an exception in the sturdy character of his housekeeper, who refuses to take part in his cynic plan to change his last will:

"The old man paused with a blank stare for a little while, holding to one key erect on the ring; then with an agitated jerk he began to work with his bony left hand emptying the tin box before him.

- "Missy," he began to say hurriedly, "look here! take the money - the notes and the gold - look here - take it - you shall have it all - do as I tell you."

- "I will not touch your key or your money, sir. Pray, don't ask me to do it again. If you do, I must go and call your brother."

He let his hand fall, and for the first time in her life Mary saw old Peter Featherstone begin to cry childishly."<sup>51</sup>

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<sup>51</sup> George Eliot, Middlemarch, p. 214.

George Eliot's idealized treatment of the Garth family slightly mars the stylistic unity of the novel. The objective strain of the narrative is sometimes broken by the author's subjective approach when a member of the family appears on the scene. Among the "erratic" crowd of the Middlemarchers the Garths are also least harrassed by the "irony of events". As they have stoically made a compromise between the actual and the ideal, they are not liable to the excesses of the other protagonists. It is likewise significant that the author's own sober, sceptical view of life has been expressed by a member of the family, Mary Garth:

... "people were so ridiculous with their illusions, carrying their fool's caps unawares, thinking their own lies opaque, while everybody else's were transparent, making themselves exceptions to everything, as if when all the world looked yellow under a lamp they alone were rosy."<sup>53</sup>

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In "Middlemarch", more than in any other of George Eliot's novels, one can feel an undercurrent sadness, a sympathetic irony in the treatment of the characters and social scene. Already in the prelude it might be observed in the unhurried strain of narrative. The allegoric juxtaposition of Dorothea Brooke and Saint Theresa, "that Spanish woman who lived three hundred years ago," seems to predestine not only the subsequent life of the heroine but also that of the other characters. The fallibility of human behaviour and the relativity of all truth, stressed throughout the novel, becomes best evident in the "finale," where the fates of the main characters have been delineated and everybody given his due. The ever-present "irony of events" or "train of causes", as the author calls it, paralyses the individual will and determines the course of human activities.

In the epic panorama of "Middlemarch" all characters seem to struggle in a net of determination, powerless to



shape either their own fates or exercise any marked influence on their immediate surroundings. In a wider aspect, however, all of them are "marching" ahead, a "middle" course of development. It also explains the allegoric title of the novel - "Middlemarch".

George Eliot, the philosophic novelist, brought up in the spirit of the evolutionary theory and positivist doctrines of the day, depicts ordinary characters in a small provincial town in the Midlands.<sup>54</sup> Through the example of their different fates she aims at demonstrating the relentless laws of "cause and effect".

Pointing out the limitations of George Eliot's naturalistic method in his well-known essay on "Middlemarch", Henry James writes that the novel is "too often an echo of Messrs Darwin and Huxley".<sup>55</sup> In James's opinion, the earlier realist - "Fielding was didactic - the author of "Middlemarch" is really philosophic."<sup>56</sup>

This comparison with the older master was evidently called forth by George Eliot's own reference to Fielding in "Middlemarch". In Book II, Ch. 15, she clearly dissociates herself from the literary manner of the "great colossus", who lived "a hundred and twenty years ago .... when the days were longer, when summer afternoons were spacious, and the clock ticked slowly in the winter evenings"<sup>57</sup>. She classes herself among the "belated historians", who "must not linger after his example".<sup>58</sup> A little further she overtly defines her own tasks as a modern novelist: "I at least have so much to do in unravelling certain human lots, and seeing how they were interwoven, that all the light I can command must be concen-

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54 It is common knowledge that a whole group of French naturalists and their predecessors had often laid the scene of their novels in the province and given rise to the well-known "le roman regional". They were also particular in the choice of ordinary characters. It was already M. Champfleury who in his introduction to the famous collection of essays "Le Realisme" had set a demand for "simple types" whose sincerity of feelings was better to express common human experiences. (See M. КЛЕМАН, Указ. соч., c. 17-18)

55 Henry James, George Eliot's 'Middlemarch', NCF, VIII, Dec. 1953, p. 170.

56 Ibid., p. 159.

57 George Eliot, Middlemarch, Book II, p. 122.

58 Ibid., p. 122.

trated on this particular web, and not dispersed over that tempting range of revelances called the universe." 59

But despite George Eliot's confessed affinities with the Continental thought of the day, and her preoccupations with positivist philosophy, she, like Fielding, was deeply rooted in the traditions of the English novel. She carried further the moralizing tendency, the fusion of subjective and objective treatment that had always been a characteristic feature of the native realism. Although she might be called - one of the first novelists who put into literary practice the canons of positivism (scientific objectivity, determinism, the restrictive influence of milieu and heredity, etc.)<sup>60</sup>, she could not write in the manner of the typical naturalists. Her puritan ethics and religious upbringing (of which she never got entirely free) did not allow her to enter on the pages of her books unsavory physiological details that we usually associate with the naturalistic novel of the French writers. While such novelists as Zola, the Goncourt brothers, etc., aimed at a thoroughly objective treatment of the seamy sides of life, George Eliot concentrated her attention on the moral aspects of man's behaviour and the mutual relationships of her characters. With other English novelists of the day she also shared the most distinguishing feature of Victorian fiction, that of commenting on the actions of her characters and interpreting the motives of their failings. In her masterful psychoanalysis, however, the so-called "convention of omniscient authorial comment" often contributed to an extraordinary range of satiric or purely comic effects. This again leads George Eliot into close affiliation with another distinguishing feature of English realism, humour. She links herself with such prominent native realists as Defoe, Fielding, Smollett, Jane Austen, Dickens, Thackeray, etc., by being a humourist and satirist.

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59 George Eliot, *Middlemarch*, Book II, p. 122.

60 See: В. И в а ш ё в а, указ. соч., с. 376.

From the point of view of George Eliot's mature humour and satire "Middlemarch" is again the best example. The novel contains a network of secondary characters and relationships who help to create the comic effect. They also provide a significant context for the serious aspirations of the protagonists. Such figures as Mr. Brooke, Dorothea's uncle, Mrs. Cadwallader, the rector's wife, Sir James Chettham, the local squire, embody a kind of prosaic world outlook and "common-sensical behaviour" through which the excesses of the protagonists have been judged. At the same time, however, they are also genuine comic characters, worthy of a Dickens or a Thackeray.

There are also many memorable passages in the novel in which the author's serious "philosophic aspirations" seem to be overshadowed by the achieved comic or satiric effect. Thus, for instance, the fatal illness and the last days of the rich farmer, Peter Featherstone, have been dissected with the objectivity and photographic exactness of a "clinical case", we meet in a typical naturalistic novel. Similarly to another masterful portrait of the capitalist, that of banker Bulstrode, the author does not depict the dying Featherstone in the manner of a social critic in the '40s, but fixes meticulously his senseless greediness, all his failings as a human being. In spite of the limitations of her objective method, the achievement lies in the grotesque comedy by which the whole life of the callous miser has been appraised. Pestered by his numerous relatives, who, driven by a greedy hope for profit, have crowded to his house and are patiently waiting for his death, the old man dies, "leaving no love behind", no nominal heir to his immense riches. The paltriness of his long existence "on the earth" has been enhanced by the odd funeral ceremony in the "grandest style", prescribed in the minutest detail by the "hero" himself, while still alive.

Minor characters like Peter Featherstone, and numerous others, whose names are even not mentioned (gossiping women, barmen, etc.) help to create a kind of "comédie humaine" in the province. They give us a sense of social density

from which the protagonists derive so much of their life force. Insignificant in themselves, "they do at the same time play an immeasurably important part in the spinning of that robe of human and social realtionships"<sup>61</sup> that forms the background of the novel. They also help us to understand the real meaning of the subtitle of the book - "A Study of Provincial Life".

George Eliot initiated a new stage in the development of the XIX century realism. Her search for scientific approach, and her power of deep psychological penetration brought her the rare distinction of the first modern English novelist. Although her early novels, such as "Adam Bede" or "Silas Marner", might strike the contemporary reader as being too didactic or old-fashioned, her mature work, especially her masterpiece "Middlemarch", is well worth serious study. One might agree with Arnold Kettle, one of the foremost Marxist critics of the 20th century, who has chosen "Middlemarch" as the representative novel of the author and given it his high estimate. The critic even asserts that, in spite of its limitations, "Middlemarch" is such a work of art which the future writers will study more than any other English novel.<sup>62</sup>

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61 W.J. H a r v e y, The Art of George Eliot, London, Chatto and Windus, 1961, p. 171.

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## Философский роман Джордж Элиот

А.Л. Луйгас

### Р е з ю м е

Во второй половине 50-х годов нашего века в Англии и Америке обнаружился неожиданный интерес к литературному наследию Джордж Элиот, уже забытой писательницы "старомодной" викторианской эпохи. Одна за другой выходили за последние двадцать лет монографии, посвященные различным аспектам ее творчества, полная переписка и переиздания ее романов.

В данной статье рассматриваются некоторые особенности реализма Джордж Элиот и философский склад ее романов. В вводной части речь идет об образовании ее писательского пути как публициста при Лондонском журнале "Вестминстер ревью", о влияниях философских и научных теорий того времени — левое гегельянство, позитивизм, эволюционная теория и т.д. — на нее художественный метод.

В четырех главных части работы анализируется ее лучший роман "Миддлмарч" с точки зрения вышеупомянутых философских и научных влияний. Обнаруживая нити натуралистической эстетики в романе "Миддлмарч" /объективность повествования, каузальность поведения людей и формирование характеров под влиянием социальной среды, акцентирование наследственности/, автор статьи в то же время считает, что Джордж Элиот была представительницей английского варианта натурализма, воспитанная не только в духе викторианства, но и в духе пуританских традиций английской мысли.

Субъективистическое и морализирующее отношение писательницы к действующим лицам и к их социальной среде часто парировало ее научно-объективную трактовку. Поэтому мы и не находим в романе строгого детерминизма, подчеркивания трагических судеб людей, физиологизма и других основ натуралистической эстетики, которые характерны для так называемого "французского варианта" натуралистического романа.

В заключении подводятся итоги художественного метода Джордж Элиот в романе "Миддлмарч" и ее реализма в целом.

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Формирование и развитие реалистического романа в мировой литературе, как почти единодушно утверждается в современном литературоведении, имеет существенную связь с испанским плутовским (пикарескным) романом XVI-XVII веков. В своей книге "Происхождение романа"<sup>1</sup> В.В. Кожинов заявляет, что становление романа как жанра начинается с плутовского романа в Испании XVI века. Другой исследователь западноевропейской литературы Л.Е. Пинский завершает свой анализ романа "Гусман де Альфараче" Матео Алемана выводом, что "истоки нового европейского романа восходят к классической испанской литературе в большей мере, чем к какой-либо иной, к роману Сервантеса и его современников, начиная с автора "Гусмана де Альфараче""<sup>2</sup>. Значение плутовского романа подчеркивается также и непрерывным интересом западной критики к пикарескному роману. Количество критической литературы, особенно в XX веке, все возрастает, включая как многочисленные работы о пикарескном жанре в целом,<sup>3</sup> так и монографии о наиболее значительных образцах этого жанра<sup>4</sup>, не говоря уже об отдельных

1 В. К о ж и н о в. Происхождение романа. М., 1963.

2 Л. П и н с к и й. "Гусман де Альфараче" и испанский плутовский роман. - В кн.: Матео Алеман. Гусман де Альфараче. М., 1963, с. 48.

3 F. W. C h a n d l e r. La novela picaresca en Espana. Madrid, 1913; M. B a t a i l l o n. Le roman picaresque. Paris, 1913; Al del M o n t e. Inirario del romanzopicaresco spagnolo. Firenze, 1957; A. A. P a r k e r. Literature and the delinquent. Edinburgh, 1967; F. R i c o. La novela picaresca y el punto de vista. Barcelona, 1970.

4 Fatio A. M o r e l. Recherches sur "Lazarillo de Tormes"; Paris, 1895; M. B a t a i l l o n. El sentido de "Lazarillo de Tormes". Paris-Toulouse, 1954; E. G r o s. Protée et le gueux. Paris, 1967; D. M'c G r a d y. Mateo Aleman. N.Y., 1968; F. M a u r e r-R o t h e n b e r g e r. Die Mitteilungen des "Guzman de Alfarache". Berlin, 1967; F. A y a l a. "El Lazarillo": nuevo examen de algunos aspectos. Madrid, 1971; A. S a M i g u e l. Sentido y estructura del "Guzman de Alfarache" de Mateo Aleman. Madrid, 1971.

статьях, касающихся всевозможных аспектов плутовского романа. Внимание, уделяемое этому вопросу, не только указывает на значение плутовского романа как исторического этапа в развитии романа, но и на жизненность "пикарескной ситуаций" (используя термин Л.Е.Пинского) в современном мире.

Вклад советского литературоведения в изучение плутовского романа пока относительно скромнен. У нас нет монографических исследований о пикарескном романе, а целый ряд существенных аспектов поэтики плутовского романа, его внутренних закономерностей и структуры, которые изучаются весьма детально в трудах западных литературоведов, до сих пор оставались вне поля зрения наших исследователей. Но с другой стороны, западноевропейские ученые, углубляясь в изучение отдельных проблем, редко доходят до видения пикарескного романа в более широком литературно-историческом процессе и часто игнорируют исторический и общественный контекст пикарескного романа. Между тем советское литературоведение характеризует именно рассмотрение плутовского романа на фоне развития романного жанра и реалистического искусства в целом. При этом выявилось несколько наиболее важных и принципиальных вопросов, вокруг которых и разворачивается главным образом полемика.

Первый вопрос, по поводу которого обнаруживались существенные расхождения во мнениях, касается понятия самого жанра. Что такое плутовской роман? Как показывает Н.Б.Томашевский в своем обзорном предисловии к сборнику "Плутовской роман"<sup>5</sup>, мнения критиков здесь колеблются между двумя крайностями. С одной стороны, под этим названием подразумевают всякую литературу, где в роли героя выступает плут, лицо, принадлежащее или имеющее отношение к "маргинальному", "криминальному" миру — значит, все от "Сатирикона" Петрония до "Признаний авантюриста Феликса Круля" Томаса Манна; другие критики, признавая плутовской роман лишь в его "чистом" виде, вынуждены ограничиваться едва ли не одним "Гусманом де Альфараче" Матео Алемана. По мнению самого Н.Б.Томашевского плутовской роман как жанр имеет свои исторические грани и

5 Н. Т о м а ш е в с к и й. Плутовской роман. — В кн.: Плутовской роман. М., 1975, с.5.



связан с конкретной общественно-исторической реальностью, смена которой означает и исчерпанность жанра как такового. Он пишет: "Жанр плутовского романа предполагает прежде всего некую преемственность содержательных и структурных моментов, связанных с определенной поэтикой, моральной проблематикой, с определенными утверждениями о жизни и о человеке, принятыми однажды в одном произведении и обновляемыми в произведениях последующих писателей, отражающих сходную историческую реальность. Когда же эта историческая реальность была преодолена, некоторые признаки жанра включились в иные литературные системы. Разобщение формы и содержания — верный признак завершения исторической жизни жанра. Плутовской роман прожил почти столетнюю жизнь, окончательно исчерпав себя к середине XVII столетия".<sup>6</sup>

Подобные рассуждения, разумеется, претендуют не столько на определение жанра пикарескного романа, сколько литературного жанра вообще, но даже в таком аспекте они вряд ли являются убедительными. Говоря о плутовском романе, можно действительно обнаружить наличие сходных черт в целом ряде произведений испанской литературы от середины XVI века до середины XVII века. Но при этом отнюдь не доказано, что их содержание и форма (как их понимает Н.Б.Томашевский) во всем этом ряду сохраняли полное единство. О единстве содержания и формы, если под содержанием подразумевать не просто плутовскую тему, в отрывке главного содержания эпохи, мы можем определенно говорить применительно к анонимной повести "Жизнь Ласарильо с Тормеса" (1554), "Гусману де Альфараче" Аллемана (I часть — 1599; II часть — 1604) и "Истории жизни пройдохи по имени дон Паблос" Кеведо (1626). В остальных испанских плутовских романах, как это отмечает и сам Н.Б.Томашевский<sup>7</sup>, изображение действительности гораздо поверхностнее, в них сохраняется лишь заимствованная из архетипов мемуарная форма и наиболее общий тип главного героя (плута). Причем распад содержания происходит отнюдь не тогда, когда определенная историческая реальность уже пределена, а еще

6 Н. Томашевский. Указ.соч., с.5

7 Там же, с. 9.

в пределах той же самой исторической реальности. Это значит, что литературный и исторический процессы редко находятся в механической связи, в литературе действуют свои внутренние закономерности, которые определяют ее характер в общих рамках исторического развития. По той же причине нет основания рассматривать жанровую категорию, применяя ее только к идеальным образцам жанра, как это делает В.В.Кожин. Он утверждает, что плутовской роман XVI-XVII веков не имеет ничего общего с более поздним приключенческим и детективным романом, и что плутовской роман поздно, только начиная с XIX века, стал развлекательной литературой.<sup>8</sup> На наш взгляд, плутовские романы в XVII веке в Испании — как и, например, средневековые и поздние испанские рыцарские романы — претерпевали существенную эволюцию. Каждому жанру свойственно внутреннее видоизменение, в процессе которого функция жанра может коренным образом измениться.

С другой стороны, было бы неверным отрицать жанровые особенности плутовского романа. Не трудно выделить уже в "Дизни Ласарильо с Тормеса" те черты, которые позднее повторяются в последующих (хотя и далеко не во всех) испанских плутовских романах. Среди них Л.Е.Пинский называет следующие: "1) немумарная, как бы документальная форма — для вящей убедительности; 2) безыскусная хронологическая повествовательность событий; начиная с рождения рассказчика; 3) герой, меняющий занятия, но чаще всего слуга у разных хозяев; 4) сатирический тон, разоблачение общества через восприятие слуги, знакомого с изнанкой жизни своих господ; 5) комизм порочного, низменного, часто физиологического; 6) превратная судьба героя, беспомощно плывущего по "реке жизни" (символичное для Ласарильо рождение на реке Тормес)"<sup>9</sup>. Однако, с другой стороны, и Л.Е.Пинский сам признает условность этой характеристики, начиная уже с того парадоксального факта, что пикаро, плут в истинном смысле этого слова появляется только в романах Алемана "Гусман де Альфараче", в то время как в "Дизни Ласарильо с Тормеса" — произведении, в котором, несмотря на все оговорки, почти всегда считали первым плутовским романом,

8 В. К о ж и н о в. Указ. соч., с.5.

9 Л. П и н с к и й. "Гусман де Альфараче" и испанский плутовской роман, с. 19.

образ самого пикаро или плута как такового еще отсутствует.<sup>10</sup> Поэтому при определении жанра плутовского романа, по-видимому, следовало бы избегать чрезмерной нормативности, констатируя лишь, что в классической испанской литературе это явление охватывает ряд романов, написанных в XVI-XVII вв., которые объединены общим типом героя — пикаро, плута — и часто мемуарной формой повествования, но имеют существенные расхождения как в проблематике, так и в авторских оценках действительности.

Второй узел дискуссионных вопросов образуют проблемы происхождения пикарескного романа. Социальному аспекту генезиса плутовского романа в западном литературоведении посвящено много исследований, однако единства мнения по этому вопросу еще не достигнуто. Типическое проявление упрощенных взглядов — это рассмотрение плутовского романа как выражения социального протеста деклассированных слоев общества. Возникновение романа выводит непосредственно из факта резкого увеличения удельного веса низших прослоек в испанском обществе начиная с середины XVI века. Социальный кризис того времени в Испании, его исторические причины и последствия общезвестны, и никто не сомневается, что в Испании на самом деле проживала огромная масса людей без постоянной работы, бродяг, бездельников и плутов. Но, как справедливо указывают многие ученые, такое объяснение отнюдь не исчерпывающее: такой же мощной была деклассированная прослойка в XVI веке и в Англии (напомним отгораживание и его последствия), и во Франции, что не привело однако, к возникновению в литературе этих наций самостоятельной традиции плутовского романа. Ближе к истине несомненно находятся те исследователи, которые подчеркивают кардинальные своеобразие общественной и исторической обстановки в Испании, где в отличие от Англии и Франции, период первоначального накопления капитала и головокружительного государственного подъема испанской государственности вскоре сменился застоєм в социальной, политической и экономической жизни и выявились глубокие противоречия в обществе и в человеке, первым литературным осмыслением которых и стал пикарескный роман. Такую точку зрения поддерживают большинство советских ученых.

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<sup>10</sup> Л. П и н с к и й. "Гусман де Альфараче" и испанский плутовской роман, с. 19.

Гораздо сложнее вопрос о литературном генезисе плутовского романа. Понятно, что никакие источники или влияния не могут определить произведение в его своеобразии, но они имеют первостепенное значение в подготовке литературной почвы для его зарождения. По-видимому, не случайно плутовской роман возникает именно в испанской литературе, крупнейшими памятниками которой уже до XVI века являются "Книга благой любви" Хуана Рунса и "Селестина" Фернандо де Рохаса — произведения, которые воспроизводят жизнь социальных низов, и в которых обнаруживаются концептуальные и структурные совпадения с плутовским романом.

Связь "Книги благой любви" и "Селестины" с пикареским романом отмечается Л.Е.Пинским <sup>II</sup>, А.Л.Штейном <sup>I2</sup> и В.В.Кожиным <sup>I3</sup>, но никто из них не пытается проанализировать типологию этих произведений. До сих пор не исследовано и отношение плутовского романа к античным образцам. М.М.Бахти в своей работе "Время и пространство в романе" <sup>I4</sup> выделяет ряд характерных моментов в античном "авантюрно-бытовом романе" ("Сатириконе" Петрония, "Золотой осел" Апулея), показывая их существенные отличия от "авантюрного романа испытания" ("Эфиопика" Гелиодора, "Дифнис и Хлоя" Лонга и др.), значительное изменение в них функции времени и пространства и новую роль литературного героя. Наблюдения М.М.Бахтина могут служить хорошей предпосылкой для осмысления сложных взаимосвязей между романскими типами "золотого века" испанской литературы — рыцарским, пасторальным и пикареским романом. Нет сомнения, что такой анализ обнаружили бы новые типологические разновидности романа в процессе его исторического становления и появление новых черт в романной структуре.

Главная проблема в изучении плутовского романа, как и любого художественного произведения, это — определение его исторической сущности. История литературы показывает, что это отнюдь не просто, даже если мы великолепно знаем жизнь писателя и общественно-исторический фон его творчества. Согласно

<sup>II</sup> Л. П и н с к и й. "Гусман де Альфараче" и испанский плутовской роман, с. 18.

<sup>I2</sup> А.Л. Ш т е й н. История испанской литературы. В кн.: Середина века и Возрождение. М., 1976, с.43.

<sup>I3</sup> В. К о ж и н о в. Указ.соч., 123.

<sup>I4</sup> М. Б а х т и н. Время и пространство в романе. — "Вопросы литературы", 1974, № 3, с. 133-179.

Б.А.Кржевскому, в плутовском романе "главный акцент повествования совершенно минует сентиментальную сторону и сосредоточен на аналогии хитрости и обмана как главных путей в жизни и на обеспечение героя в конечном результате праздного и беспечного существования"<sup>15</sup>. Поскольку Б.А.Кржевский рассматривает противоположный плутовскому роману пасторальный роман в качестве служителя идеям контрреформации, то можно предположить, что пикарескный роман трактуется им как проявление буржуазной идеологии, хотя в то же время он несколько противоречит себе, отмечая, что "лучшие представители плутовского жанра (Матео Алеман, В.Эспиноль, Ф.Кеведо) трактуют своего деклассированного героя пренебрежительно и свысока."<sup>16</sup> В.В.Кожинов утверждает, что "исходной ситуацией любого плутовского романа является выпадение героя из феодальной ячейки, в которой он родился, превращение его в бродягу."<sup>17</sup> Д.В.Затонский соглашается с Л.Е.Пинским, что плутовский роман прерывает с эстетикой Ренессанса, однако в то же время поддерживает точку зрения В.В.Кожинова, утверждая, что "Пикаро не только явление распада, но и инструмент прогресса. Пикаро глумится, пикаро эпатирует старый феодальный мир. ... И это - социальная программа. Реализуя ее, он выступает как "положительный герой", бросающий вызов врагу, потрясающий троны".<sup>18</sup> И добавляет: "Гусман не воюет против сословных привилегий - они для него просто не существуют. Он убежден в своем природном равенстве / г.../. В этом пункте Гусман остается личностью ренессансной, а не барочной: он - возможно, и наперекор первоначальному замыслу книги - творец своей судьбы."<sup>19</sup>

<sup>15</sup> Б.А.Кржевский. "Дон-Кихот" на фоне испанской литературы" XVI-XVII столетий. - В кн.: Б.А.Кржевский Статьи о зарубежной литературе. М.-Л., 1960, с.258.

<sup>16</sup> Там же, с.267.

<sup>17</sup> В.К о ж и н о в. Указ.соч., с.140.

<sup>18</sup> Д.З а т о н с к и й. Искусство романа и XX век.М., 1973, с.53.

<sup>19</sup> Там же, с.54.

При внимательном рассмотрении во всех упомянутых высказываниях обнаруживается определенная непоследовательность, касающаяся, в частности, конкретно-исторического понимания плутовской ситуации. Как неправильно утверждать, что Сервантес своим "Дон-Кихотом" в начале XVII века нанес смертельный удар по средневековому рыцарству (которое сошло в Испании со сцены уже в XV веке) <sup>20</sup>, так недоразумением следует считать и вывод о том, что плутовской роман якобы боролся, в основном, против феодальной системы и ее сословности, поскольку на самом деле он представлял историческое сознание более поздней эпохи. Ко времени возникновения плутовского романа процесс первоначального накопления в Испании находился в стадии завершения. Противоречия, которые тогда возникли в обществе, были, с одной стороны, действительно связаны с остатками феодального строя, но еще в большей мере они были порождены декадентской ролью третьего сословия, т.е. испанской буржуазии в истории страны. Кризис Ренессанса и гуманизма, который стал вполне ощутимым к середине XVI века, не только являлся результатом феодально-католической реакции, но и прямо был связан с противоречивостью развития испанской буржуазии, ее сугубо отрицательно-паразитическим характером. Поэтому пикареская ситуация, возникавшая в литературе в середине XVI века, принципиально не совпадает с исторической обстановкой, в которой были созданы крупнейшее произведение проторенессанса — "Книга благой любви" (сер. XVI в.) и первый реалистический памятник Ренессанса — "Селестина" (1499). Уже первый плутовской роман (хотя он относится еще к периоду Возрождения), становится ярким контрастом рыцарскому роману, распространившемуся в первой половине XVI века: плутовской роман впервые отказывается от идеализации действительности, свойственной антропологической эстетике Ренессанса, которая утверждает безграничность свободы и возможностей человека, веру в гармоничность его природы. Вместе этого в плутовском романе человек показан в зависимости от конкретных обстоятельств, от внеположной ему реальности. <sup>21</sup>

<sup>20</sup> Л. П и н с к и й. Сюжет "Дон-Кихота" и конец реализма Возрождения. В кн.: Реализм эпохи Возрождения. М., 1961, с. 330.

<sup>21</sup> Там же, с. 308.

Героизм рыцарских романов принимается. Уже "Ласарильо е Тормаса" объективно показывает утопизм идеалов как рыцарских романов, так и Ренессанса и впервые обнаруживает постоянное противоречие видимости и сущности<sup>22</sup> - проблему, которая приобретает все большую значимость в испанской литературе, является главной темой и в "Гусмане де Альфараче" и в "Дон-Кихоте" (хотя в радикально отличных перспективах!), и становится преобладающей в барочной литературе XVII века. Второй испанский плутовской роман, "Гусман де Альфараче" Матео Алемана, хотя и по времени написания совпадает с "Дон-Кихотом" Сервантеса, оставляет уже совсем мало места для ренессансных иллюзий. Наличие "видимости", согласно барочному воображению, здесь фатально, "разрывая" все как индивидуальное, так и общественное бытие. Таким образом, критика в первых плутовских романах, как и в "Дон-Кихоте" направлена не против феодального общества и его литературы, а против отрицательных ценностей новой, сложной социальной действительности. Излагаемая Л.Е.Пинским трактовка процесса литературного развития опирается в большей мере, чем предыдущие точки зрения, на изучение конкретной испанской общественно-исторической обстановки в период перехода от Возрождения к барокко, раскрывает новые возможности для понимания проблем плутовского романа. Она помогает осмысливать сложные отношения между человеком и обществом в плутовском романе (например, рассматривать пикаро не в качестве символа "выпадения человека из феодальной ячейки", а отчуждения человека в раннем буржуазном обществе), а также лучше локализовать пикареский роман в общепанромовом контексте развития романа. Наконец, такой подход позволяет яснее определить характер реализма плутовского романа, как и реализма барокко вообще.

Попытки разъяснить роль плутовского романа в общепанромовом развитии романа принадлежит главным образом двум ученым: В.В.Кожиннову и Д.В.Затонскому. В.В.Кожиннов в своей книге "Происхождение романа" склонен к нормативному подходу. Отталкиваясь от предположения Гегеля о том, что роман в сущности является буржуазным жанром, он утверждает, что роман возник не раньше, чем складывается само буржуазное общество, т.е. в послеренессансный период, и что герой романа, в

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22 Н. То м а ш е в с к и й. Указ.соч., с. 12-13.

отличии от главного героя в литературе предыдущих формаций, является частным человеком, личностью, существование которой в большей мере, чем у раннего человека, связано с обществом. По примеру Г. Лукача В.В.Кожинов считает одним из основных условий романа его проблематичность, незаконченность, момент поиска в романе, противоположный по его взгляду закрытой структуре более ранних произведений. Существенной чертой жанра он считает также влияние в романе эстетических противоположностей. На основании этого В.В.Кожинов отрицает существование романа в античной и средневековой литературе, наблюдает истоки романа в ренессансных новеллах и в народных книгах, в особенности в "Тиле Уленшпигеле", и заключает, что первым литературным романом был анонимный "Жизнь Ласарильо с Тормеса"<sup>23</sup>, а первой стадией развития романного жанра — плутовской роман XVI—XVII веков.

История романа до сих пор является крайне дискуссионным вопросом в литературной науке и его, разумеется, невозможно разрешить в рамках нашей статьи. Достаточно констатировать, что большинство исследователей романа, в том числе и Д.В. Затонский, столь узко как В.В.Кожинов к определению границ романного жанра не подходит. На несостоятельность подобного нормативного метода уже при изучении средневекового рыцарского романа указывает, например, А.Д.Михайлов в введении к своей книге "Французский рыцарский роман".<sup>24</sup> Что касается плутовского романа, то и здесь в исследовании В.В.Кожинова не все ясно. Так, исходя из его определения трудно доказать, почему первым романом стал "Жизнь Ласарильо с Тормеса", а не, например, (если рассматривать испанскую литературную традицию), "Книга благой любви" Хуана Руиса или "Селестина" Роха-са. Героями в обоих названных произведениях выступают осознающие свою индивидуальность персонажи, так сказать, частные люди, которые, в то же время связаны с обществом; оба произведения представляют собой синтез высокого и низкого и имеют крайне проблематичное развитие. Заявление В.В. Кожинова о том, что образ Селестины якобы является односто-

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23 В. К о ж и н о в. Указ. соч., с.123

24 А.Д. М и х а й л о в. Французский рыцарский роман. М., 1976.



сторонне отрицательным; и что мы не находим в нем "решающего для романа пафоса эстетической многогранности", <sup>25</sup> носит ясно непродуманный характер. С этим не согласится ни один исследователь "Селестины"; включая автора предисловия к русскому переводу "Селестины" Е. Лисенко. <sup>26</sup> Значение испанского плутовского романа по-видимому не в том, что с него начинается жанр романа, а в том, что в нем ярко выявились характерные черты нового типа реалистического романа, преобравшего огромное влияние в последующем развитии жанра. Сущность этого типа достаточно ясно выражается Л. Е. Пинским: "Характер человека и его поведение здесь впервые поставлены в зависимость от общественных условий. В противоположность героическому сюжету-фабуле, где основные мотивы связаны традицией с определенным лицом, носителем известных событий, здесь социальные обстоятельства выступают во всем своем могуществе. Обстоятельства продолжают и характер героя и его страсти, и его поступки, а значит и фабулу. Плутовской роман поэтому — первая широкая реалистическая панорама формирующейся национальной жизни, универсальная панорама ее пестрого быта, через которую проведен герой ходом беспокойной своей жизни". <sup>27</sup>

Другой спорный вопрос в оценке плутовского романа и окружающей его исторической и культурной обстановки В. В. Кожинным — это способ трактовки автором положения романа в литературе барокко. Согласно этой трактовке литературу барокко можно разделить на 4 основных группы: 1) аристократическое — прециозное направление (маринизм, галантно-пасторальный роман во Франции и в Германии); 2) драма, где доминирует пессимизм и мистика (Кальдерон, Грифиус); 3) сатирическая литература, также проникнутая пессимистическими и скептическими настроениями и лишенная идеалов (Кеведо), и 4) роман, где в противоположность трем предыдущим направлениям, свидетельствующим о распаде эстетических ценностей Ренессанса, сохраняется слияние эстетических противоположностей и вместе с тем так называемый исторический оптимизм. <sup>28</sup>

25 В. Кожин. Указ. соч., с. 123.

26 Е. Лисенко. Предисловие. — В кн.: Фернандо де Рохас. Селестина. М., 1959, с. 14.

27 Л. Пинский. Сюжет "Дон-Кихота" и конец реализма Возрождения, с. 306.

28 В. Кожин. Указ. соч., с. 146-147.

Подобная точка зрения знаменует собой отход от понимания связей литературы с исторической действительностью, и в сущности, объясняет возникновение эстетических ценностей лишь из одной имманентной формы романа, из которой соответствующее содержание как бы само собой вырастает. Попробуем все же разобраться, в чем действительно заключается реализм плутовского романа, и сохраняет ли испанский плутовской роман барокко на самом деле, в отличие от всех остальных литературных явлений эпохи, гармонию противоположностей и исторический оптимизм. Ныне в нашей литературной науке давно преодолено понимание плутовского романа как всего лишь бытового описания или социальной сатиры. К.Н.Державин, подчеркивая непосредственную связь между плутовским романом и "Дон-Кихотом" Сервантеса, пишет: "Реализм плутовской литературы был не только реализмом примитивной изобразительности. Его реалистическое повествование имело своей основой реалистическую мысль, и эта реалистическая мысль не миновала творческого сознания Сервантеса; как не миновала ее и повествовательное мастерство плутовской литературы." <sup>29</sup> Н.Б.Томашевский, указывая на существенное отличие реализма плутовского романа и от примитивного реализма, и от более поздних типов реализма, отмечает: "Плутовской роман реалистичен, но не смысле натурализма или реализма XIX века. Сомнительна правота социологической критики, которая пытается наделить плутовской роман документальным значением, пытается на основе его анализа воссоздать жизнь, общество нравы и обычаи испанского "золотого века" ... Плутовской роман и на самом деле изображает грубую, тягостную реальность, но реальность не непосредственную, а преобразенную на основе идеологических представлений и навыков, свойственных литературному мышлению создателей романа." <sup>30</sup>

Но вместе с тем мы должны признать, что своеобразие реализма плутовского романа как и барокко вообще, и его глубокое отличие от реализма предыдущей эпохи Возрождения, пока не нашло в нашей науке достаточного объяснения. Литературе каждой

<sup>29</sup> К.Н. Д е р ж а в и н. "Дон-Кихот" Сервантеса. - В сб.: Культура Испании. М., 1940, с. 180.

<sup>30</sup> Н. Т о м а ш е в с к и й. Указ. соч., с. 6.

эпохи, как подчеркивает Л.Е.Пинский, характерен свой собственный тип реализма, и поэтому было бы неправильно оценивать литературу одной эпохи по канонам другой эпохи, например, реализм барокко по нормам реализма Возрождения, как это часто встречается. "Вместе с тем можно ли большое искусство барокко — например, театр Тирсо де Молины и Кальдерона — сводить к его католической тенденции, не замечать его борьбы с иллюзиями ренессансного индивидуализма?" — спрашивает Л.Е. Пинский и добавляет: "Прежде всего неосновательно противопоставление самого реализма как "традиции Возрождения" — барокко как "антиреалистическому искусству". ... Борьба искусства барокко с традицией Ренессанса исторически шла не вокруг признания или отрицания принципа отражения, но характера этого отражения." <sup>31</sup> Основные наблюдения о характере реализма испанского барокко и плутовского романа пока и принадлежат Л.Е. Пинскому. Кроме вышеупомянутого вывода об изменившейся в мире роли героя барочной литературы, что влечет за собой тезис о его зависимости от окружающих обстоятельств и возникновение нового понятия "типичности" <sup>32</sup>, Л.Е.Пинский указывает еще на целый ряд важных особенностей, свойственных реализму барокко, как видоизменение антропологического понимания существования (оно приобретает отрицательный оттенок) <sup>33</sup>, постоянное и фатальное ощущение действительности в мире барокко (и это не только в драме и сатирах, а особенно в романе, начиная уже с "Гусмана де Альфараче") <sup>34</sup>, замещение ренессансного совпадения противоположностей их антагонистической борьбой обновление средневекового противоречия "плоти" и "души" — в новой, барочной трактовке сфера "души" сужается, отождествляясь часто с сухим "разумом и иезуитским рационализмом." <sup>35</sup> Значение интеллектуального и рационального ана-

31 Л. П и н с к и й. Испанский плутовский роман и барокко. "Вопросы литературы", 1962, № 5, с. 131.

32 Л. П и н с к и й. Сюжет "Дон-Кихота" и конец реализма Возрождения, с. 305-306.

33 Л. П и н с к и й. "Гусман де Альфараче" и испанский плутовский роман, с. 30.

34 Там же, с. 33.

35 Там же, с. 34.

лиза в литературе барокко подчеркивает в своем предисловии к русскому переводу произведений Кеведо и З.И.Плавский; <sup>36</sup> некоторые правильные наблюдения <sup>37</sup> за сущность испанского барокко встречается у Н.Томашевского. Но неразработанность этих проблем в советском литературоведении порождает и множество спорных определений. Вряд ли можно согласиться, например, с утверждением Л.Е.Пинского, что "барочный реализм отмечен односторонне отрицательным взглядом на общество и человека" <sup>38</sup>, или с его трактовкой роли фортуны в барочном сознании. Непоследовательность чувствуется и в заметках Н. Томашевского о связях культа чудесного и чудовищного с ощущением неизбежной гибели в эстетике барокко и о влияниях контрреформации на эту эстетику. <sup>39</sup> Это подтверждает необходимость более глубокого исследования общекультурной сущности испанского барокко, его своеобразия и отражения в литературе. Большого внимания, несомненно, требует осмысление барочного гротеска, ныне наблюдения об этом встречаются лишь у З.И.Плавского <sup>40</sup> и С.Ерemiной. <sup>41</sup> Много нового раскрыл бы анализ пикаро как поэтического образа — как это, например, делает Л.Е.Пинский в предисловии к русскому переводу "Хромого беса" Велеса де Гевары. <sup>42</sup> Одной из наименее исследованных областей в нашей науке является поэтика испанских плутовских романов, например, вопрос о "точке зрения", о взаимных отношениях автора-героя, читателя-героя, героя — остальных персонажей, характеристика пространства и времени в плутовских романах и т.д. Разъяснение этих аспектов позволило бы значительно расширить и более плодотворно осмыслить те обобщения, которые уже являются достоянием нашей науки.

36 З. П л а в с к и й. Сатирическая муза Франсиско де Кеведо. — В кн.: Кеведо. Избранное. Л. 1971, с. 18.

37 Н. Т о м а ш е в с к и й. Указ. соч., с. 9.

38 Л. П и н с к и й. "Гусман де Альфараче" и испанский плутовской роман, с. 30.

39 Н. Т о м а ш е в с к и й. Указ. соч., с. 9.

40 З. П л а в с к и й. Указ. соч., с. 18.

41 С. Е р е м и н а. Примечания. — В кн.: Плутовской роман. М., 1975, с. 515.

42 Л. П и н с к и й. Испанский "Хромой бес". — В кн.: Луис Велес де Гевара. Хромой бес. М., 1964, с. 5-33.

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# Evaluación de la novela picaresca española en la ciencia literaria soviética

Jüri Talvet

## S u m a r i o

El propósito de nuestro artículo ha sido interpretar en resumen las principales opiniones sobre la novela picaresca española en la ciencia literaria soviética. La importancia de dicho problema se acentúa por el hecho de que los críticos soviéticos en su mayoría consideran la novela picaresca española como la primera etapa en la formación de la novela europea de los tiempos modernos y como una de las más importantes fases en la historia del género novelesco. En nuestro estudio hemos destacado seis aspectos de la recepción: (1) la novela picaresca como género literario (mencionamos las características de la novela picaresca española según los criterios mantenidos por la crítica soviética); (2) la genesis social de la novela picaresca española (criticamos el punto de vista que juzga la novela picaresca como una expresión de protesta de las clases marginales de la sociedad; en vez de esto, subrayamos la necesidad de ver en la novela picaresca una interpretación de la situación social concreta en su totalidad); (3) la genesis literaria de la novela picaresca (mostramos que la vinculación de la novela picaresca española a la tradición literaria nacional y a los elementos picarescos en la tradición narrativa anterior apenas ha sido estudiada en la crítica soviética); (4) la esencia histórica de la novela picaresca española (destacamos el punto de vista de L. Pinski según el cual la novela picaresca representa la conciencia de una sociedad post-renacentista y una estética predominantemente barroca; de esto inferimos que la oposición principal en la novela picaresca española no está entre la conciencia feudal y renacentista, sino refleja la contradicción entre la conciencia renacentista y postrenacentista); (5) la novela picaresca en el desarrollo del género novelesco (criticamos el método

normativo que ignora la realidad histórica y estética de la evolución de la novela y con esto funda la interpretación del género novelesco en una concepción dogmática); (6) el realismo en la novela picaresca (admitimos la opinión de L. Pinski según la que los tipos de la poética realista son históricamente variables; de acuerdo con esto deberíamos estudiar la novela picaresca española ante todo dentro de una concepción del realismo barroco).

SAUL BELLOW AND HIS NOVELS

Asta Luigas

Tartu State University

V. (Continued)

"S E I Z E T H E D A Y"

"Seize the Day", published in 1956, is like "The Adventures of Augie March" a study of success and failure. Differently from the bulky picaresque novel, however, that with its variegated adventures seems to be "centrifugal", this short novel "crystallizes the centripetal pressures" crushing one man, Tommy Wilhelm, victim of "the world's business".<sup>88</sup> It is the price of failure in a world dedicated to success that Bellow is dealing with now.

The reader is presented one crucial day in the life of the protagonist. Paralyzed by his memories of past frustrations, as well as by his anxieties for the future Wilhelm is helpless in the present. He feels poignantly that his life has run on the rock. Against the wish of his wealthy parents he had left college to go to Hollywood and become a movie star. It took him seven wasted years to realize that he had no talent for acting. Now it was late, however, to enter a profession, although his father, a successful physician, would have paid for his medical education. To earn his living he had become a salesman of baby furniture at Rojax Corporation. With a reasonable salary and the promise of promotion to an executive position, Wilhelm seemed to be well off. But when the president of the Corporation had filled the more remunerative position with one of his younger relatives, he had light-mindedly left the firm in a fit of anger. Having abandoned his wife and two children, he started living in a New York hotel "Gloriana", whose guests were primarily the aged and the retired. Destitute and without any invested capital he was forced to find a new job in the nearest future.

When the novel opens Wilhelm is leading a precarious

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On the Novel, ed. B.S. Benedikz, p. 227.



existence in the hotel. Badgered for money by his wife he makes an attempt to borrow money from his retired father, Dr. Adler, an inmate of the same hotel. The latter, a vain, selfish old man, refuses him both financial and moral help. Disowning, in fact, both his children after his wife's death Dr. Adler is determined to lead a self-centered life in peace. Ashamed of the mess his son has made of his life, he callously washes his hands of him.

The day has, however, a still greater calamity in store for Wilhelm. Appealing to friendly help and understanding in great stress, he falls into the hands of the scoundrelly Dr. Tamkin, who cheats him of his last 700 dollars for speculation at the stock market. Desperate and penniless, vainly seeking for Dr. Tamkin in Broadway, Wilhelm is carried with a funeral crowd into a chapel where in the presence of the dead man, a perfect stranger, he at last gives vent to his pent-up feelings and bursts into uncontrollable tears.

Tommy Wilhelm, like other Bellow's alienated heroes, is both a victim of society and of his own self. And like in the other novels the author's attitude towards the protagonist is ironically detached, his point of view ambiguous and shifting.

From the first pages of the book Wilhelm appears to be a victim of the society he lives in. He is trapped in the chaos of the egoistic and driving capitalist world - a world that is detached and cold, refusing the entreaties of the individual for any reasonable relationship. As Wilhelm lacks the shrewd aggressiveness that capitalism demands, he has lost his money to sharper people around him. Together with money he has also forfeited the right to live a normal full-blooded life. Estranged from his wife and sons, driven away by his father, having neither colleagues nor friends, he feels himself nakedly and miserably alone in New York, the city of millions.

As Bellow stresses time and again, the modern capitalist city is the dominant factor in "Seize the Day". For Wilhelm, the "lost" man, New York is violent, heavy, ugly and utterly overbearing. In his predicament he is keenly aware of the sheer "material pressure" of human density, of the exhausting physical experience in this jungle of lives. Like

Augie March in Chicago, he feels himself insignificant, "nothing, nothing". The thousands of people hurrying to and fro in the streets make him dread their destructive power. Carried away by the jostling crowd, he fears to stop lest they might rush him off his feet, trample to death. All these people seem to have an object before them towards which they are hurrying:

"And the great, great crowd, the inexhaustible current of millions of every race, and kind pouring out, pressing round, of every age, of every genius, possessors of every human secret, antique and future, in every face the refinement of one particular motive or essence - I labor, I spend, I strive, I design, I love, I cling, I uphold, I give way, I envy, I long, I scorn, I die, I hide, I went. Faster, much faster than any man could make the tally."

At the same time he is made to ask himself: What is the main object of the rushing crowd in reality? and comes to the conclusion that

... "people were feeble-minded about everything except money. While if you didn't have it you were a dummy, dummy! You had to excuse yourself from the face of the earth." <sup>89</sup>

His dread of the rushing crowd alienates him from other people as they comprise a force hostile to him. Himself penniless, the universal craving for money seems to him ridiculous. He relapses into a deep pessimism and disillusionment: all human effort seems to him futile as whole life and its aspirations come down to the only end, possible and real, Death.

Tommy Wilhelm is a victim of the gross material values of American urban civilization. But he is also a victim of its peculiar emotional sterility which has found its fullest embodiment in the quarter of the city where the scene is laid.

As Bellow's critic Ralph Freedman notes the New York urban milieu of "Seize the Day" reminds us that of the earlier novel "The Victim" only on a different social and economic level: "the east-side walkup is replaced by the faded

pseudo-continental splendour of west-side apartment hotels. The numerous playing children Leventhal constantly encounters are displaced by old men, living off the fruit of their past successes, preparing their beds to die." 90

The greater part of New York old men and women of considerable wealth live in big residential hotels on two sides of the Broadway in the 70th, 80th and 90th Streets. They are mostly lonely pensioners, free from family ties who have come here to spend their useless, empty old age like Tommy Wilhelm's estranged father. Bellow has caught the physical and mental banality of the district through Dr. Adler's eyes:

"Dr. Adler liked to sit in a corner that looked across Broadway down to the Hudson and New Jersey. On the other side of the street was a super-modern cafeteria with gold and purple mosaic columns. On the second floor a private-eye school, a dental laboratory, a reducing parlour, a veterans' club, and a Hebrew School shared the space. The old man was sprinkling sugar on his strawberries. Small hoops of brilliance were cast by the water glasses on the white tablecloth, despite a faint murkiness in the sunshine. It was early summer, and the long window was turned inward: a moth was on the pane; the putty was broken and the white enamel on the frames was streaming with wrinkles." 91

Tommy Wilhelm whom the vicissitudes of life have landed to the same hotel with his father becomes keenly aware of the banal sterility of the hotel existence. Himself at the prime of his manhood, a "hippopotamus" in size, he is out of place in the company of leisurely old people he meets in the vestibules and cafeterias. He looks as an outsider upon the strange gathering of people who kill the time of the day. It is a microcosm of society where everything is superficial, where masks and deceptions are the accepted rules.

Bellow has informally said in a classroom discussion "that one of his themes in "Seize the Day" is the city-dweller's fulfilment of personal needs on strangers." 92 In

90        Saul Bellow and the Critics, p. 57.

91        Saul B e l l o w, Seize the Day, pp. 35-36.

92        Keith M. O p d a h l, op.cit., p. 108.

the sterile atmosphere of the residential hotel the feelings that usually evoke private commitment are now casually exchanged in public. Thus Tommy Wilhelm's father finds fulfillment not in his own children but in the respect and admiration of his hotel associates. He is gratified in his role of "grand old man", but impatient with his son's suffering, and sends him away with an old man's curse during their last meeting at the massage-room:

"Go away from me now. It's torture for me to look at you, you slob!" cried Dr. Adler. Wilhelm's blood rose up madly, in anger equal to his father's, but then it sank down and left him helplessly captive to misery." <sup>93</sup>

Thus Tommy Wilhelm who feels himself lost in the jostling crowd of New York, is still more alienated and miserably alone at his residence in "Gloriana". His troubles remain buried in his own soul as there is nobody to tell them about:

"You had to translate and translate, explain and explain, back and forth, and it was the punishment of hell itself not to be understood, not to know the crazy from the sane, the wise from the fools, the young from the old, or the sick from the well. The fathers were no fathers and the sons no sons. You had to talk with yourself at night. Who else was there to talk to in a city like New York." <sup>94</sup>

The sterility of the urban civilization is also stressed in the protagonist's other contacts with people apart from his father and the hotel inmates. Already in his younger days, the Hollywood agent Maurice Venice, who had persuaded Tommy Wilhelm to become an actor, expressed the tastes and spirit of the city. <sup>95</sup> He had praised the movie industry because it supplied the emotional life of the nation.

He tells Willie that "everywhere there are people trying hard, miserable, in trouble, downcast, tired, trying and trying. They need a break. ... A 'break' through, a help, luck or sympathy" ... Being a movie-star "you become a lover

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93        Saul B e l l o w, Seize the Day, p. 117.

94        Ibid., p. 90.

95        Keith M. O p d a h l, op.cit., p. 109.

to the whole world. The world wants it, needs it. One fellow smiles, a billion people also smile. One fellow cries, the other billion sob with him." 96

Dr. Tamkin, Tommy Wilhelm later fatal acquaintance, epitomizes this sterility and mental vacuity of American urban life. 97

As a psychologist, philosopher, poet and businessman in one person, he is at the same time a spokesman for his society. In his role of "professional" psychologist he makes his living by supplying "the emotional needs of strangers". 98 This charlatan claims to do his work for love rather than for money but, in fact, swindles the gullible patients dependent on him.

Driven from his father's callous impersonality Tommy Wilhelm seeks emotional support in Dr. Tamkin's spurious kindness. Exploiting his hold on the victim, Tamkin cheats Tommy of his last money to invest it in rye and lard at the stock market when the shares of these articles are about to fall. He dazzles Tommy with the play of his pseudo knowledge, but above all by his "wordly" philosophy:

... "The real universe. That's the present moment. The past is no good to us. The future is full of anxiety. Only the present is real - the here-and-now. Seize the day." 99

With his glib manners Tamkin makes Tommy keep him company at lunch and pick up check for his loan. After the crash of their combined investment, he mysteriously disappears leaving Tommy to face his immediate ruin.

Tommy's pathos as a victim of the society's material values and emotional sterility is, however, only one side of Bellow's problem in the novel. Still more convincingly and subtly he dissects Tommy as a victim of his own nature. "Seize the Day" is therefore not so much a naturalistic study of Tommy's downfall in unfavourable circumstances as a psychological study of his particular masochism and self-victimization.

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96 Saul Bellow, *Seize the Day*, pp. 25;26.

97 Keith M. Opdahl, *op.cit.*, p. 109

98 Saul Bellow, *Seize the Day*, p. 45.

99 *Ibid.*, p. 72.

Being outwardly the most kind-hearted and boyishly gentle of all Bellow's protagonists Tommy is, at the same time the chief enemy of his own self. He seems to have an half-conscious desire for sufferings and failure that equals to sadism and self-hatred.

Already the general untidiness of his life, his slovenly personal habits speak of disrespect for his own self. In spite of his desperate attempts "to keep up appearances" he is fast going to seed, his body grown fat and flabby from nervous overeating and the use of sedatives.

The principal features of Tommy's character are his carelessness and dirtiness that are particularly repugnant to his neat and correct father. Owing to Bellow's ironic detachment from his protagonist and to his shifting point of view, the reader is at times inclined to take the side of the callous father and not of the suffering son. As seen from the following meeting at breakfast table, Wilhelm's personality is repugnant.

"A faint grime was left by his fingers on the white of the egg after he had picked away the shell. Dr. Adler saw it with silent repugnance... The doctor couldn't bear Wilky's dirty habits. Only once - and never again, he swore - had he visited his room. Wilhelm, in pyjamas and stockings had sat on his bed, drinking gin from a coffee mug and rooting for the Dodgers on television... The smell of dirty clothes was outrageous." 100

Tommy Wilhelm's coat pockets are full of "little packets of pills, and crushed cigarette butts and strings of cellophane" together with pennies and various other odd objects. In relationship with other people his conduct is often unbalanced and neurotic, his manner of speech, sadistic. As one of the critics of the novel has pointed out, he is "given to violent, explosive, scatological utterances" in which he expresses his hatred for "the world's business", especially for his father with whom a large income is the mark of success: 101

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100      Saul Bellow, *Seize the Day*, p. 41.

101      Saul Bellow and the Critics, p. 135.

"Too much of the world's business done. Too much falsity. He had various words to express the effect this had on him." Chicken! Unclean! he exclaimed in his heart. Rat race! Phony! Murder! Play the Game! Buggers!" 102

These neurotic utterances do not make Tommy Wilhelm a critic of the capitalist order. He curses the rich and the successful because he himself is vaguely aware of being a regular misfit whose failure is of his own making. Had he possessed more foresight and acumen he would have become rich and perfectly satisfied with the general state of "world's business". Sadly he recalls the old days when he had had money:

... "The Money! When I had it, I flowed money. They bled it away from me. I haemorraged money." 103

Tommy Wilhelm's short career is punctuated by wrong steps of which he himself is aware. Already when he quit college to enter the movie in Hollywood, he had realized that he was going to make his first great mistake:

... "I was going to pick up a weapon and strike myself a blow with it." 104

His next impetuous step was to leave the Rojax Company without having any other job in view. Although aware of the fact that his own vanity had destroyed his career as a salesman he could not but strike himself the final blow and give his last savings to Dr. Tamkin.

Tommy Wilhelm's masochistic desire for suffering becomes best evident in his dealings with the charlatan. While under the spell of Tamkin's philosophy to "seize the day" he at the same time realizes that the man is a humbug. Yet with some mysterious fatality he allows himself to be ruined by him:

... "I was married to a lush," said Tamkin. "A painful alcoholic ... but I loved her deeply. She was the most spiritual woman of my entire experience."

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102           Saul B e l l o w, Seize the Day, p. 21.

103           Ibid., p. 45.

104           Ibid., p. 21.

- "Where is she now?"

- "Drowned," said Tamkin. "At Provincetown, Cape Cod. It must have been suicide..."

"Liar!" Wilhelm inwardly called him. "Nasty lies. He invented a woman and killed her off and then called himself a healer, and made himself so earnest he looked like a bad-natured sheep... He believes he's making a terrific impression, and he practically invites you to take off your hat when he talks about himself; and he thinks he has an imagination, but he hasn't, neither is he smart.

Then what am I doing with him here and why did I give him the seven hundred dollars? thought Wilhelm." 105

All these scenes are focused in the consciousness of the hero while the reader at the same time realizes his masochistic desire for self-victimization. When Wilhelm finally drops under the weight of the hard blows he has received, he is both pathetic and comic in his misery. Carried by the crowd into "the happy oblivion of tears" he starts praying mercy from his father:

"Oh, Father, what do I ask of you? What'll I do about the kids - Tommy, Paul? My children. And Olive? My dear? Why, why, why - you must protect me against the devil who wants my life. If you want it, then kill me. Take, take it, take it from me ... The flowers and lights fused ecstatically in Wilhelm's blind, wet eyes; the heavy, sea-like music came up to his ears. It poured into him where he had hidden himself in the centre of a crowd by the great and happy oblivion of tears. He heard it and sank deeper than sorrow, through torn sobs and cries toward the consummation of his heart's ultimate need." 106

Thus Wilhelm's plea for help and mercy seems to be a plea that others give him the esteem he cannot give himself. Still Bellow suggests a tentative affirmative message through the obvious helplessness of Wilhelm's situation in the ambiguous ending of the novel.

By writing the greater part of the story as an ironi-

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105      Saul B e l l o w, Seize the Day, pp. 102, 103.  
106      Ibid., pp. 125-126.



cally detached narrator through Wilhelm's eyes, Bellow deliberately blurs the distinction between his protagonist and himself. When he speaks out in his own voice he gives some meaning to Wilhelm's confused thoughts about his "heart's ultimate need". Through his sufferings and "deep sorrow" he seems to realize at last the hard truth that "the business of life, the real business is to carry his peculiar burden to feel shame and misfortune - to taste these quelled tears" and not to seek for mercy in others.

## VI.

### "HENDERSON THE RAIN KING"

While Tommy Wilhelm is faced with the dilemma: how to live without any money and permanent income, then Henderson, the hero of Bellow's fifth novel, "Henderson the Rain King" (1959), is troubled with a diametrically different problem: how to live when you are rich and have everything except happiness. Both heroes, however, have in common their complete alienation, from modern civilized society.

Eugenie Henderson, the only Gentile protagonist in Bellow's novels, is a vigorous middle-aged man, whose capital runs into millions, "whose life is cluttered not only with money but with wives, and children and mistresses, and estates and servants." 107

He comes from a respectable American family: "his great-grandfather was Secretary of State, his great-uncles were ambassadors to England and France, and his father was the famous scholar Willard Henderson who wrote the book on the Albigenesians; and friend of William James and Henry Adams." 108

He himself, however, according to his own words, has always been one of the "loony" members of the family, who has behaved like a "bum". With his ungainly outside appearances - "six feet four inches tall. Two thousand and thirty pounds. An enormous head, rugged with hair like Persian lambs' fur,

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107 Nathan A. Scott, op.cit., p. 50.

108 Saul Bellow. Henderson the Rain King, Fawcett Publications. Greenwich, 1965, p. 10.

suspicious eyes, usually narrowed. Blustering ways. A great nose <sup>109</sup> - he epitomizes human desire in caricature.

Henderson is not a "good man" like other Bellow's heroes who, in the teeth of all obstacles try to remain human and accomodate themselves to the surrounding world. In his unquenched desire he is malicious and vengeful. He quarrels with his wives, harasses strangers, fights with the police and threatens even suicide. Against his own will he becomes a murderer when the noise of his rage kills the family cook.

Having been in the active service of World War II he decides to become a farmer. For this purpose he turns his luxurious Connecticut estate into a pig farm. Bellow's iron-ic comment on American reality is given in Henderson's words: "When I came back from the war it was with the thought of becoming a pig farmer, which may be illustrated what I thought of life in general."<sup>110</sup> (My underlining - A.L.)

But pig-breeding cannot satisfy Henderson. He starts thinking of the human side of this practice. Although "tax-wise, even the pigs were profitable... they were killed, they were eaten. They made ham and gloves and gelatin and fertilizers!"<sup>111</sup> And Henderson asks himself rhetorically: "Man! That's who it is, Man."<sup>112</sup>

Henderson is chronically dissatisfied with his life, but does not himself know what he wants. Every afternoon an inner voice in him cries out: "I want!" When he tries to suppress this voice, it gets even stronger and says one and the same thing: "I want! I want!" As Henderson does not understand the nature of his voice all his attempts to quiet or appease it fail: "I would walk it. I would trot it. I would sing to it or read to it. No use."<sup>113</sup>

It is evident that Henderson experiences a profound inner crisis: he does not know any more why he lives. His "living death" is satirically observed in the novel by his

109 Saul Bellow. Henderson the Rain King, p.8.

110 Ibid., p. 21.

111 Ibid., p. 24.

112 Ibid., p. 24.

113 Ibid., p. 24.

communicative approach to the dead. He spends many hours in a damp basement study where he hopes to reach his dead parents' spirits by playing violine to them. Every morning, wearing a red hunting cap, a velvet robe, and dirty farm boots, he retires to the basement to demonstrate the immortality of man:

... "It so happens," he tells us, "that I have never been able to convince myself the dead are utterly dead. When I learned a few pieces, I would whisper, "Ma, this is 'Humoresque' for you" or "Pa, listen - 'Meditation' from Thais'. I played with dedication, with feeling, with longing, love - played to the point of emotion collapse." 114

The caricature of Henderson's "living death" becomes more meaningful in the context of the "dead" civilization in general. The America that is governed solely by material values, by an undue worship of artificial things, is satirically expressed in the background of his charwoman's daily life. When Henderson visits Miss Lennox's cottage after her death, he is astonished at the accumulated junk he witnesses there. He must climb from room to room "over the boxes and baby buggies and crates she had collected....Bottles, lamps, old butter dishes and chandeliers... shopping bags filled with strings and rags and pronged openers... and bushel baskets full of buttons and china door knives. And on the walls calendars, and pennants and ancient photographs." 115

Seeing all this rubbish of her artificial world Henderson thinks that it is representative of American civilization in general. He cries out in dismay: "How can we? Why do we allow ourselves?" 116

Although Henderson cannot find self-fulfillment in civilized world, he cannot accept the idea that his soul is entirely dead. Thus doggedly leaving everything behind, he suddenly sets off for Africa in quest of his own "self".

Bellow takes his grotesque hero to African wilderness to cure him of the ills of civilization, to contact him with

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- 114        Saul B e l l o w, Henderson the Rain King, p. 30.  
115        Ibid., p. 39.  
116        Ibid., p. 39.

people who are not entirely deprived of the wisdom how to live better.

Immediately before writing the novel Bellow had spent a few months on his anthropological studies in the primitive surroundings of American Indians in Nevada which evidently might also have been responsible for the exotic setting in "Henderson the Rain King". The Africa, however, where Bellow takes his hero is not the contemporary "black continent" fighting for its independence and sovereignty. Neither is it the natural world of the primitive bushmen in the past. Henderson's Africa that must effect his cure is a dreamland, symbolic of his own "dark soul".

Bellow's meaningful ridicule of Henderson's quest of self is revealed at the start of the hero's trip. As Keith Opdahl notes "the trip begins as a burlesque of the Hemingway hero, who has the same initials as Hemingway, has 'always been a sort of African buff', he buys a 375 H and H Magnum rifle because he read about 'a fellow from Michigan' who had one." 117 As the critic further asserts: "Bellow's comic version of Hemingway's strong man is more than criticism. Having created several weak heroes, who were not 'big enough to fight with life', Bellow now creates a comically strong one." 118

Like a typical picaresque Henderson starts his trip with a companion Charlie, together with whom he had attended dancing school in 1915. Seeking, however, greater danger than he can possibly find with the "settled" Charlie he changes him for the native guide Romilayn. Together they travel by a jeep, by a plane flown by an unshod Arab, and lastly on foot. Happy about his newly won freedom Henderson exclaims: "I got clean away from everything." 119

Henderson's further adventures in the exotic bring him, however, to non-existent lands of myth and magic where his symbolic transformation is finally carried into effect.

The tribe he first encounters, Arnewi, are a mild, pacific people who raise and worship cattle. Like their totem

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117 Keith M. Opdahl, op.cit., p. 43.

118 Ibid., p. 125.

119 Saul Bellow, Henderson the Rain King, p. 42.

animals, cows, they embody suffering and loving passivity. At the head of the tribe is Prince Itelo, an educated man, who has learnt English at a Syrian school. Thus Henderson has no difficulties in communicating with him.

Henderson arrives at the Arnewi village at the time of a great trouble when a lasting drought is killing their cattle. Henderson, an ex-pigfarmer, entirely sympathizes with the cattle-breeders and is ready to help them. He learns, however, from Itelo, that they have a large reservoir full of water, contaminated by frogs which frighten the cattle away and which the villagers have a taboo against killing. The gentle Arnewi who love their cattle sit up all night to comfort them.

If Arnewi resign to suffering as their lot, their queen Willatale has found joy in it. She has created a philosophical balance by reconciling the two opposites. On the one hand, she finds her joy by accepting the chaotic world, on the other, she has "risen above ordinary human limitations". Although she is missing teeth and has only one eye, Willatale smilingly welcomes Henderson to their land. Wrapped in lion skin, sitting on her throne like a goddess, she is ready to teach her philosophy of resignation to Henderson, who is in quest of truth about his "dark self". Sharing the secret of her life philosophy with Henderson, the wise old queen tells him that the sleep of his spirit is self-imposed, and that he has "grun-to-molani", i.e. "desire to live".

Feeling his hour of liberation near and driven by the affection the tribe shows towards him, Henderson does a public "service". As an ex-soldier he improvises a grenade to blow up the frogs, but unfortunately blows up the whole cistern of water. As a typical American, he wants to make use of his technical knowledge, but in his eagerness destroys the very thing he seeks to save. The cows groan and the frightened villagers watch their water flow into the desert floor.

Henderson suffers keenly from the bitterness of his defeat as things had been going on well for him. Thus, followed by the reluctant Romilayn he leaves the gentle tribe and wanders back into the desert.

After his first failure on African soil Henderson is

tempted to go back to America, but finally still decides to continue his "quest for self": "I haven't got much hope," he argues, "but all I know is that at home I'd be a dead man," 120

It is with the next tribe, the Wariri, that Henderson's most significant adventures occur. At the very outset, he learns from the Wariri that they and the Arnewi had formed a single tribe in the past. They had parted, however, over the question of "luck". In their language "wariri" means "lucky", whereas "arnewi" is the opposite, "unlucky". And soon Henderson must realize that the Wariri, who meet him challengingly with guns, fully justify their name.

Just like the Arnewi, the Wariri are suffering from drought. But they set about their trouble in a different way - with a rain ceremony, and are convinced that they will achieve rain in spite of the cloudless sky.

The Wariri tribe is warlike and violent, given to drink- and quarrelling. "Some of the men wore human jaw bones as neckpieces under their chins." Their athletic, handsome Prince Dahfu best expresses their warlike nature.

Henderson is invited to take part in the rain ceremony during which a cow is slaughtered and an old man slashed.

The wild and assertive nature of the Wariri is most strikingly revealed in the rain ceremony. They whip their wooden idols, placed in the centre of an arena, into submission. Henderson is tempted into a trap: when the strongest man of the tribe fails to lift the heavy idol of Rain Goddess, Mummah, he is given the permission to try his strength, without realizing the danger involved:

"Benevolent Mummah her fat face shone to the sun with splendour. Her tresses of wood were like a stork's nest and broadened upward - a homely, happy, stupid, patient figure, she invited Turombo or any other champion to try his strength." 121 And Henderson the "champion" cries out: "I lifted her from the ground and carried her twenty feet to her new place among the other gods. The Wariri jumped up and down on the white stone of their stands, screaming, singing,

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120 Saul Bellow, Henderson the Rain King, p.

121 113. Ibid., pp. 156-157.

raving, hugging themselves and one another and praising one." 122

After his success Henderson is festively made Sungo - the Rain King and the occasion is festively celebrated: stripped naked he is thrown into a stagnant cattle pool.

As a result of the successful ceremony rain starts pouring down, and Henderson dances on his bare feet in the cruel, exuberant scene.

Before Henderson discovers that he had been victimized and his life in danger, he undergoes a "lion-cure" under the guidance of King Dahfu.

Just like Willatale, the queen of Arnewi, King Dahfu has formed his own philosophy of life, based on the manners and values of his tribe. But differently from Willatale's passive resignation, Dahfu has formed a more soldierly theory how evil may be overcome.

"Man is a creature who cannot stand still under blows, a creature of revenges. A brave man will try to make the evil stop him. He shall keep the blow." 123

According to Dahfu, man can become strong and keep the blows by exchanging "good" for "evil". As an idealist philosopher Dahfu believes that everything originates from man's brain, he can create even his own body: "He is the artist of suggestions. He himself is the principal work of art, in the body, working in the flesh." 124

The different philosophies of the two tribes are also expressed in the bodily appearances of their chiefs. The resignation of Arnewi has found its embodiment in the fat toothless, one-eyed queen Willatale, whereas the militant cruelty of the Wariri corresponds to the athletic grace and ease of their King Dahfu.

The totem animals of the two tribes are also different. In place of the Arnewi's meek, suffering cows the Wariri worship the lion.

King Dahfu himself keeps his magnificent pet lioness

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122 Saul Bellow, Henderson the Rain King, p. 165.

123 Ibid., pp. 213-214.

124 Ibid, p. 237.

in a den under his palace. Remembering Henderson's remark that pigs "have become a part of me" he proposes the millionaire to go through a "lion therapy" in order to change both his inner and outer image. He claims that "lion therapy" will enable Henderson to accept the cruel reality of the universe.

"Be the beast! You will recover humanity later, but for the moment be it utterly." 125

The therapy that takes place in the lioness's den consists in Henderson's repeated exposure to the beast. First horrified beyond words by the enormous lioness, but forced to quell his fears, Henderson gradually starts imitating the beast - by moving in all fours; growling and roaring. The comedy of the scene reaches its climax when Henderson finally is able to imitate all lionlike qualities and when Dahfu and the lioness watch Henderson "as though they were attending an opera performance." To the same effect is Henderson's own description of his experience.

"And so I was the beast. I gave myself to it and all my sorrow came out in the roaring, my lungs supplied the air but the note came from my soul. The roaring scalded my throat and hurt the corners of my mouth and presently I filled the den like a bass organ pipe. This was where my heart had sent me, with its clamour. This is where I ended up, but when all this had come forth, there was still a remainder. The last thing of all was my human longing." 126

As several critics have noted Dahfu's philosophic theory and lion therapy "are shrewdly appropriate to Henderson's weaknesses, and in fact resolve several issues..." 127 confronted by other Bellow heroes. Like the other heroes before him Henderson "fears the world because he is dependent on it for his identity. If he could achieve the lion's autonomy, Henderson would be less frustrated and would have fewer "blows" to pass on". 128 While the Arnewi queen Willatale has learned "to transcend pain, Dahfu has learned to derive strength from its sources." 129

125 Saul Bellow, Henderson the Rain King, p. 226.

126 Ibid., p. 226.

127 See Keith M. Opdahl, op.cit. p. 132.

128 Ibid., p. 132.

129 Ibid., p. 132.



After his encounter with Dahfu's pet lioness Henderson is made to undergo a still more severe test of "reality" to encounter the untamed male lion, Gmilo. This second lion is representative of Dahfu's father, the former king. Dahfu himself must capture him to strengthen his position among the Wariri.

This test proves to be the hardest to Henderson: .... "certain words crept into my roars, like "God", "Help", "Lord have mercy", only they came out "Hoolp!" "Mooooocry!" It's funny what words sprang forth. "Au secours", which was "Se-coooooor" and also "De profoooocondis", plus snatches from the "Messiah". 130

In his encounter with Gmilo, Dahfu's symbolic lion-father, Henderson ultimately meets his "reality", because the lion forces him to awaken from his dream - to live in the real world.

Henderson's predicament lies in the fact, however, that Dahfu himself dies in his attempt to capture Gmilo. He finds himself automatically heir to the throne of "Sungu", the reason why nobody wanted to be the Rain King. As his future among the Wariri means sure death he effects his escape. Stealing the lion cub which contains Dahfu's soul Henderson, and his attendant Romilayn, flee back to civilization.

But Henderson is a renovated man "eager to know how it will be now that the sleep is burst". He has changed his name to Leo E. Henderson and plans to enter a medical school in order to serve the mankind in the future.

In his African dream it was the warlike Wariri who had taught him to find a reality compatible with his own nature: "Well, maybe every guy has his own Africa," he argues, "Or if he goes to sea, his own ocean. By which I mean that as I was a turbulent individual I was having a turbulent Africa." 131

Henderson's greatest gain from his symbolic African trip is that he has found a way out of his narrow inner self. He knows too well what it means "to lie buried in your-

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130      Saul Bellow, Henderson the Rain King, p.

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131      Ibid., p. 232.

self", <sup>132</sup> and has therefore widened his scope to the surrounding world and fellowmen.

Already before the lion-hunt with Dahfu he had written a letter to his wife Lily which testifies to the process of his gradual change: "I had a voice that said I want! I want! I want? I? It should have told me s h e wants, he wants, t h e y want. And moreover, it's love that makes reality real. The opposite makes the opposite." <sup>133</sup>

At the end of the novel when the plane on which he is bound for New York, stops at Newfoundland for fuel, he starts making plans for the future. Apart from the lion-cub, containing Dahfu's soul, his other companion is a Persian orphan, who is sent alone to Nevada. Carrying paternally the orphan in one arm and the lion-cub in another, he runs jauntily along the airfield in the white silence of the Arctic.

Thus Bellow leaves his comic hero, awakened to reality and cured of "alienation" on his way to America and a new life. Like in the author's other novels the affirmative ending is tentative and ambiguous as the reader is not shown Henderson's renovated "self" in practice. Unlike Augie March, however, who at the end of "The Adventures of Augie March" tries to hide his utter alienation and disillusionment in a spurious optimistic phrase about Columbus who discovered America, Henderson sounds genuinely optimistic and at home in the real world.

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<sup>132</sup> Saul B e l l o w, Henderson the Rain King, p. 233.  
<sup>133</sup> Ibid., p. 241.

"HERZOG"

Most critics consider "Herzog", Bellow's sixth novel, to be his masterpiece and a kind of summing-up of his previous fiction.<sup>134</sup> The central problems that had occupied the writer for 20 years are in this novel brought to a synthesis.

On the one hand, we meet here again Bellow's typical alienated urban hero at the moment of a profound inner crisis when only one fatal step separates him from the ultimate ruin, and on the other hand, we realize the desperate attempts of the same hero to find a way out of the impasse he has fallen, to assert himself in the inimical outside world.

At the same time "Herzog" also marks a positive shift in Bellow's social approach. While still preoccupied with the everlasting inner drama of the hero, the writer shows more boldly than before, the hero's growing protest against everything in his surrounding world that threatens to rob him of his humanity. Thus the hero's self-analysis gives, at times, place to an analysis of the social abuses in American reality which have caused this crisis.

This shift in Bellow's world outlook seems to have been conditioned by the changed social atmosphere in which "Herzog" was written. His previous novels of the '50s - "The Adventures of Augie March", "Seize the Day" and "Henderson the Rain King", still bear the imprint of the close social atmosphere of McCarthyism and its over-all political reaction.<sup>135</sup> In these novels the spirit of the so-called "timid decade" might indirectly be observed in Bellow's naturalistic impassivity and modernistic skepsis of the treatment of the hero and the social scene. Written in the more favourable social atmosphere of the '60s, "Herzog" has become a more critical and affirmative novel. Although "Her-

<sup>134</sup> Saul Bellow and the Critics, pp. 184-206.

<sup>135</sup> М.О. Менделъсон, Социально-критические мотивы в творчестве Беллоу, Апдайка и Чивера. В кн.: Проблемы литературы США XX века, Москва, "Наука", 1970, с.64.

zog" is above all a psychological study and the burning social issues of the period are not the author's main concern, he still reacts boldly to the changed spirit of the American people. At times he comes openly out against the policy of the Imperialist warmongers and the abuses of Western civilization in general. The still strong naturalistic and modernistic colouring of the novel, sometimes gives place to genuine realism and social exposure.

Like other Bellow's novels, "Herzog" has a marked autobiographical background. There are references to a childhood in Canada of the '30s as well as to a heritage in the Polish ghettos. The protagonist has been involved in two successive unhappy marriages like the author,<sup>136</sup> and is, in fact, the first University man among his heroes.

"Herzog" seems also to be the most "personal" of Bellow's novels as its ideological content is full of immediate self-reference. But although Bellow has put a great deal of himself into his protagonist, he retains from start to finish the detached attitude of an observer toward him with his twist of irony and caricature.

The hero of the novel, Moses Elknah Herzog, is a forty-three-year old Canadian Jew whose life has largely been spent in the academic circles of Chicago and New York. He is a professor of history specializing in the Romantic movement. He is the author of a number of scientific articles and essays, and his recent book, "Romanticism and Christianity" had, at the time of its publication, established him as a young scholar of considerable originality and promise.

Although Herzog had in the said book set a noble aim to show "how life could be lived by renewing universal connections" <sup>137</sup>, by an irony of fate, his own life is neither happy nor successful. When the novel opens, Herzog's personal life appears very nearly to have collapsed. He has stopped lecturing at the college and is without any permanent posi-

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<sup>136</sup> At the time of writing the novel Bellow had divorced his second wife and had married his third, Susan Glassman, in 1961. See Robert D e t w e i l e r, op.cit., p. 18.

<sup>137</sup> Saul B e l l o w, Herzog, Fawcett Crest Book, New York, 1965, p. 33.

tion. Distracted by his marriage and "meaning-of-life" troubles, his scholarly research has, in fact, reached an impasse. He cannot concentrate on the following parts of Romanticism, on Rousseau, Kant, Hegel, so that he has virtually given up the work on his new book. He has also squandered a patrimony of 20 thousand dollars on an isolated and dilapidated country-house in the West of Massachusetts, the Berkshires, that does not provide him any home. Deserted by his second wife, Madeleine, who has run away with his best friend Gersbach, separated from his favourite daughter June, Herzog is facing a humiliating loneliness and close nervous breakdown.

The pressures of life are weighing so heavily on Herzog that "some people thought he was cracked, and for a time he himself had doubted that he was all there".<sup>138</sup> But being almost at the end of his tether, he unconsciously becomes his own psychiatrist. His self-assigned therapy consists of writing notes and letters to everyone under the sun. "Hidden in the country, he wrote endlessly, fanatically, to the newspapers, to people in public life, to friends and relatives and at last, to the dead, his own obscure dead, and finally the famous dead"<sup>139</sup> and the God himself. According Herzog's own words the aim of these letters, never posted, was his "need to explain, to have it out, to justify, to put in perspective, to clarify, to make amends."<sup>140</sup>

Through this discipline of letter-writing, through the recollections of the past, the clarifying of his present experience, Herzog finally succeeds in gathering up the scattered fragments of his life, and effect, if not a cure, then at least a balance.

Thus this novel of past reminiscences, with the "letters" skilfully linked to the basic sequence of events, gradually unfold the history of the man, deeply affected.

Bellow does not idealize his protagonist. Being a penetrating observer of life, he never fails to see tragedy separated from comedy. In his complex, ironic portrait of Moses

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<sup>138</sup> Saul Bellow, Herzog, p. 7.

<sup>139</sup> Ibid., p. 7.

<sup>140</sup> Ibid., p. 8.

Herzog we recognize an intellectual with genuine "moral impulses", at times with a burning social conscience, but also a suffering buffoon, whose troubles are often of his own making.

The immediate cause of his nervous breakdown, thoroughly analyzed in the book, is the divorce of two successive unhappy marriages. He himself, however, is far from being a saint. He has deceived his first wife Daisy, as well as the second, Madeleine, for whom he bears a special grievance. He has had his Wandas, Sonos, Zinkas and Ramonas one after another.<sup>141</sup> His own impulsive nature and eccentric behaviour has often been the cause of misunderstandings or sufferings.

For all his defects, however, Herzog possesses an original power of analyzing people and phenomena of life around him. His comments on various intellectual issues, as well as his independence of fashionable pseudo-theories and current thought reveal him as an exceptionally erudite and clever man.

Bellow's achievement in the novel lies in the mastery with which he shows Herzog's supremacy to the petty people he comes into contact with, and in the criticism of the social reality these people represent. Through Herzog's eyes we are presented a number of middle-class people, who all, to a greater or lesser extent, are products of American urban civilization.

Madeleine, Herzog's ex-wife, is an intellectual snob whose temporary interests in science and culture are governed by her own extravagant tastes or by the current thought in fashionable society. According to Herzog's satiric comment, her pursuits include such widely different phenomena as: Slavic language studies, Russian idealists, Soloviev and Berdyaev, but also "the French Revolution, Eleanor of Aquitaine, Schliemann's excavations at Troy, extrasensory perception, then tarot cards, then Christian Science, before that Mirabeau; or was it mystery novels (Josephine Tey), or science fiction (Isaac Asimov)?"<sup>142</sup>

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<sup>141</sup> Saul Bellow, Herzog, p. 87.

<sup>142</sup> Ibid., p. 93.

Herzog rightly sees in Madeleine's changing hobbies only a pose, and his following remark is also pertinent; "The intensity was always high. If she had one constant interest, it was murder mysteries. Three or four a day she'd read."<sup>143</sup>

Madeleine's love for senseless luxuries and her uneconomical housekeeping has always been a grievance to Herzog who is not too well off. "Will never understand what women want", he writes in his "letter" to Madeleine in comical despair. "They eat green salad and drink human blood".<sup>144</sup>

But in spite of her Bohemian recklessness Madeleine can also be calculating and mean in financial matters as her detailed preparation for the divorce reveals. Not only does she secure for herself the greatest possible trophy from the wreckage of their married life - the house, the furniture, the car, the child - but she is also ready to have Herzog followed by a private detective and send him to a lunatic asylum, by spreading rumours about his insanity.

Madeleine's lover, Valentine Gersbach is her true counterpart in self-interest and hypocrisy. He has a different face for every man; acts as Herzog's friend while cuckolding him. He also makes use of Herzog's services to get a remunerative position in television while at the same time plotting with Madeleine the divorce. "They divved my up, Valentine took my elegant ways, and Mady's going to be the Professor",<sup>145</sup> Herzog complains to his zoologist friend, a truly good and selfless man.

The main moral agent of the people in Herzog's immediate circle is self-interest and profit. Aunt Zelda, who turns out to be another "crook" in Herzog's drama, entirely supports Madeleine's tyrannizing her "cranky" husband. In Zelda's view her niece had a right to expect "from her husband.... safety, money, insurance, furs, jewelry, cleaning women, drapes, dresses, hats, night clubs, country clubs, automobiles, theatre."<sup>146</sup> Herzog's bitter experience of the conspiracies and tricks of the two women make him draw the conclusion that

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143        Saul B e l l o w, Herzog, p. 93.

144        Ibid., p. 56.

145        Ibid., p. 327.

146        Ibid., p. p. 54.

they had "the same standard - Zelda, with dyed hair as dry as excelsion and the purplish lines on her lids," <sup>147</sup> - was also experienced in female deceit and husband bullying.

Calculating and money-ridden are also other people connected with Herzog's divorce. His Chicago lawyer Sander Himmelstein who pretended to be his friend and even offered him shelter when Madeleine had put him out of his house, was, in fact, double-dealing between the two parties:

... "I left you money for an emergency," Herzog writes in his "letter" to him, "you turned it all over to Madeleine to buy clothes. Were you her lawyer or mine?" <sup>148</sup>

In Herzog's opinion, Sander Himmelstein is a "sucker" like most lawyers in the city. "He squeezes the poor. Buys credit papers from merchants who sell fancy goods on installments to prostitutes on the South Side". <sup>149</sup>

The same is true of the psychiatrist Dr. Edvig, who had cut profit from both of his "patients". While "treating" Herzog he helped at the same time Madeleine get the divorce by testifying to his mental trouble and allowing him to be followed by the police.

These people are all very typical of American urban civilization the victim of which Herzog has been depicted in the novel. When Augie March called such people who tried to "restrict" his fate and "manipulate" his character, "Machiavellians", then Herzog refers to them as "Reality Instructors". They are people who "want to teach you - to punish you - with the lessons of the Real", <sup>150</sup> people who positively enjoy thrusting forward the low view of truth, cruel in their relish of the nastiness of life.

However naive or ridiculous Herzog might seem to be in the eyes of the "Reality Instructors" he is both intellectually and morally superior to them. As John W. Aldridge in his review of the novel has aptly remarked:... "in comparison with them he is ineffectual, bumbling, and a fool - the very type of the silly intellectual, helplessly adrift in

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<sup>147</sup> Saul Bellow, Herzog, p. 51.

<sup>148</sup> Ibid., p. 51.

<sup>149</sup> Ibid., p. 115.

<sup>150</sup> Ibid., p. 57.



the cutthroat world of practical affairs. But however ridiculous he may be, he is also so much more a human being, so much more sensitive and responsible than they, that his ridiculousness becomes, like his suffering, a badge of honour, the mark of his moral superiority. For Herzog is selfless where they are selfish, loving where they are hateful, wryly comic, where they are gruesomely grotesque... whose predicament is that he is finally too pure for this world."<sup>151</sup>

Bellow has built up Herzog's drama on his conflict with the current standards on morality. The fact that the protagonist is a "crazy" intellectual has enabled him to judge more openly these standards.

Bellow has also shown Herzog's independence from various current truths concerning American civilization and culture. Apart from the "letters" that bear upon his marriage trouble there are different addresses to scientists, philosophers and statesmen, which are eloquent of the professor's own views. These "letters" are, in fact, a clever stylistic device by means of which the novel's ideas permeate the whole of Western culture.

Thus in a number of "letters" Herzog attacks the pessimistic conceptions of existentialist philosophy, fashionable in the USA in the middle of the 20th century. In an early passage of the novel he polemizes with Heidegger and other German existentialists who propagate the defeat of the Western civilization and the "second Fall of Man". He writes:

... "My life would prove a different point altogether. Very tired of the modern form of historicism which sees in this civilization the defeat of the best hopes of Western religion and thought, what Heidegger calls the second Fall of Man into the quotidian or ordianry. No philosopher knows what the ordinary is, has not fallen into it deep enough."<sup>152</sup>

Refuting the antihumanist idea of the "Fall of Man" he asks Heidegger a direct question: "Dear Doctor Professor Heidegger, I should like to know what do you mean by the expression "the Fall of the quotidian". When did this fall occur? Where were we standing when it happened?"<sup>153</sup>

<sup>151</sup> Saul Bellow and the Critics, p. 209.

<sup>152</sup> Saul B e l l o w, Herzog, p. 133.

<sup>153</sup> Ibid., p. 65.

Herzog sums up his criticism of the pessimistic concept of the existentialists in a later conversation with his zoologist friend Asphalter:

... "It all goes back to those German existentialists who tell you how good dread is for you, how it saves you from distraction and gives you your freedom and makes you authentic. God is no more. But Death is. That's their story. And we live in a hedonistic world in which happiness is set up on a mechanical model. All you have to do is open your fly and grasp happiness. And so these theorists introduce the tension of guilt and dread as a corrective." 154

He comes to the conclusion that "human life is far subtler than any of its models, even these ingenious German models ... The new attitude which makes life a trifle not worth anyone's anguish threatens the heart of civilization". 155

In a longer "letter" to Shapiro, a fatuous scientist from his own academic circle, Herzog argues how injurious can be the "Wasteland outlook" of the existentialists when applied to modern history:

... "the commonplaces of the Wasteland outlook, the cheap mental stimulants of Alienation, the cant and rant of pip-squeaks about Inauthenticity and Forelornness. I can't accept this foolish dreariness. We are talking about the whole life of mankind. The subject is too great, Shapiro. It torments me to insanity that you should be so misled. A merely aesthetic critique of modern history! After the wars and mass killings!" 156

In arguments of this kind professor Herzog clearly expresses Bellow's own ideological concepts, expounded in many of his theoretical essays and interviews with critics. 157

Bellow's own views can also be observed in many of Herzog's political arguments in which he openly attacks the reactionary policy of the Imperialist government. In a "letter" to president Eisenhower he criticizes, for instance, .....

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- 154      Saul B e l l o w, Herzog, pp. 331, 332.  
155      Ibid., p. 332.  
156      Ibid., p. 96.  
157      Writers at Work, p. 194.

the pressure of the Cold War ... which now so many people agree was a phase of political hysteria." 158

The US government is, in Herzog's opinion, pursuing a policy of Cold War and spending military billions against foreign enemies but "would not pay for order at home" and "permitting savagery and barbarism in its own great cities". Thus in his "letter" to Commissioner Wilson Herzog writes:

... "I wonder if you allow me to make a few observations on your police force? ... You know as well as I do the parks are not properly policed. Gangs of hoodlums make it worth your life to go in... Must the Army have its Nike missile site on the Point? Perfectly futile, I believe, obsolete, and taking up space. Plenty of other sites in the city. Why not move this useless junk to some blighted area?" 159

Herzog also sees great danger in the fact that not the right people hold the real political power in America - "corporation lawyers, big executives, the group now called the Industrial Statesmen". 160 He holds the representatives of Big Business directly responsible for the military policy of the government.

In another "letter" to the "New York Times," Herzog comes back to the same idea that America must beware its leaders:

"In every community there is a class of people, profoundly dangerous to the rest. I don't mean the criminals. For them we have punitive sanctions. I mean the leaders. Invariably the most dangerous people seek power." 161

As an intellectual himself, Herzog is particularly grieved by the fact that American intellectuals have been deprived of all real power and made dependent on the reactionary top. In the above-quoted "letter" he holds that governments cannot "function without intellectuals - physicians, statisticians - but these are whirling in the arms of industrial chiefs and billionaire brass." 162 He goes on

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158 Saul Bellow, Herzog, p. 200.

159 Ibid., p. 87.

160 Ibid., p. 200.

161 Ibid., p. 202.

162 Ibid., p. 202.

to say that even the later more democratic President Kennedy" was not about to change the situation either. Only he seemed to acknowledge, privately, that it existed." 163

In all these "letters" Herzog's biting satire on American cultural and socio-political order becomes strikingly evident. At the same time his humanitarianism is not devoid of certain abstractedness, which, no doubt, holds true of the limited ideological positions of the author. It seems also to be clear that Herzog, like his creator, suffers from some typical bourgeois prejudices and illusions in the treatment of social problems.

Herzog, like other Bellow's protagonists, Joseph Almstadt, Augie March, etc., were brought up in the "proletarian decade" of the Depression and influenced by its democratic and radical spirit. In their later life, however, they flatly refuse to acknowledge this influence. Thus they bear in themselves a spirit of timelessness as if anticipating the world outlook of the so-called "timid decade" of the '50s. 164 As M.O. Mendelson points out, even to Herzog, Bellow's most "principled" hero, the ideas of social struggle are foreign. Using the term "bourgeois" in passing, he hastens to add that it is not used in the Marxist sense. 165

On many other pages of the novel Herzog lays stress on his individualistic approach to social problems. This not only explains the passive, naturalistic cast of Bellow's social criticism but also gives rise to some essential contradictions in the novel.

In practically all his novels Bellow has contrasted two main themes: man's reliance to his inner vision or "autonomous self", and his determination to act in the social or external world. Locked up in themselves for the greater part of the novel, his protagonists achieve some community at the end. 166 Thus Joseph of the "Dangling Man", failing in his quest for "autonomous self" decides finally to enlist in the

163 Saul Bellow, Herzog, p. 202.

164 M.O., Менделъсон, указ. соч., с. 63.

165 Ibid., p. 63.

166 See Keith M. Opdahl, op.cit., pp. 6-7

Army and act in the "external world". In the same way Henderson of "Henderson the Rain King", driven to a symbolic Africa in the quest of his self, returns cured of his individualism and decides to do socially useful work as a doctor. In "Herzog" this polarity has found a still more extended treatment, but it creates also the chief difficulty in the novel. Herzog, the protagonist, is himself divided in the main issue "whether justice on this earth can or cannot be general, social, but must originate within each heart".<sup>167</sup> He often suggests that society is a distraction from more important issues of the individual that the intelligent man is "grieving at the loss of his private life, sacrificed to public service".<sup>168</sup> In a "letter" he writes, for instance: "Public life drives out private life. The more political our society becomes ... the more individuality seems lost".<sup>169</sup>

On the other hand, Herzog's endless preoccupation with his "self", which is sometimes verging on mania, makes him desire to lose himself on something higher than personality, to "renew universal connections".<sup>170</sup> There are moments when he thinks that "the true occupation of a man is in duty, in use, in civility, in politics in the Aristotelean sense".<sup>171</sup> Many of his "letters" to public figures, quoted above, also refer to his new social and political preoccupations.

Herzog's own experience and actual behaviour contradict, however, the stated theme. At the end of the novel the split between the "individual" and the "social" still remains. His position as a "new" man, who has decided to free himself from "personalism" and dedicate to social issues, is not convincing. He withdraws from the evils of the city to live in peace in his country estate in the Berkshires. After the collapse of his fatal marriage to Madeleine he regains his self-esteem through people who have remained loyal to him - his friend Asphalter, his mistress Ramona. His

167 Saul Bellow, Herzog, p. 219.

168 Ibid., p. 85.

169 Ibid., pp. 201, 202.

170 Ibid., p. 53.

171 Ibid., p. 119.

affections and concern are directed towards his own family, his favourite daughter June, his helpful brother Will rather than towards society.

However much Herzog strives for social service, the novel is about his internal, private experience. The subject-matter and structure of the book lies ultimately in his quest for insight into himself whereas the external events are largely his subjective memories and experiences. This impression is intensified by Bellow's use of the time of action where the past clearly overshadows the present.<sup>172</sup> Moreover, the time is also subjective as the various events are given validity through Herzog's experience. Even his satiric "letters" to eminent persons, never posted, are only private thoughts into public realm.

Although there are many statements against "personalism" in "Herzog", it remains Bellow's most "personalist" novel. This is corroborated by the protagonist's own argument in his conversation with his friend Asphalter:

"Take me, for instance, I've been writing letters helter-skelter in all directions. More words. I go after reality with language. Perhaps I'd like to change it all into language, to force Madeleine and Gersbach to have Conscience ... I must be trying to keep tight the tensions without which human beings can no longer be called human ... And I've filled the world with letters to prevent their escape. I want them in human form, and so I conjure up a whole environment and catch them in the middle. I put my whole heart into these constructions. But they are constructions."<sup>173</sup> (My underlining - A.L.)

Part of Herzog's division between the "personal" and the "social" lies in the fact that he gives the notion "society" different colourings. Very often he speaks of "society" in terms of brotherhood and spiritual community rather than as concrete institutions. Like Tommy Wilhelm in his deep alienation in the city has moments when he yearns to embrace the whole mankind, be brother with every man, in the same way

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172. Keith M. O p d a h l, op.cit., p. 157.

173 Saul B e l l o w, Herzog, pp. 332, 333.

the disillusioned Herzog has exalted moments when he wants to harness himself in the service of humanity in the "Aristotelean sense." 174

More often, however, Herzog equates "society" with the grim American reality, "the mammoth industrial civilization" - the city. This "society" and its abuses he not only criticizes but also evades when he withdraws from New York to the primitive surroundings of the country. As Keith M. Opdahl notes, Bellow is caught by the conflict that rises in all his fiction between his dedication to larger community and his criticism of it. 175

The novel abounds in masterful descriptions of the big city which contain the same naturalistic force as similar descriptions in his other novels. Herzog is oppressed by the weight of "human millions" in the city. For him city is a jungle of grotesque lives, deprived of their humanity and turned into biological mechanisms. Himself alienated among the false "Reality Instructors" he feels keenly the alienation of others.

Herzog had "lately read that lonely people in New York, shut up in their rooms, had taken to calling to police for relief. 'Send a squad car, for the love of God! Send someone! Come. Someone - please come!'" 176

All the city scenes are remarkable for their ugliness and a peculiar depressive quality. The following extract records Herzog's impressions on his way to a meeting with his mistress Ramona:

"This was his station, and he ran up the stairs. The revolving gates rattled their multiple bars and ratchets behind him... In the mouth of the exit he stopped to catch his breath. Above him the flowering glass, wired and gray, and Broadway heavy and blue in the dusk, almost tropical; at the foot of the downhill eighties lay the Hudson, as dense as mercury. On the points of radio towers in New Jersey red lights like small hearts beat or tingled. In midstreet, on

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174        Saul B e l l o w, Herzog, p. 119.

175        Keith M. O p d a h l, op.cit., pp. 154 - 156.

176        Saul B e l l o w, Herzog, p. 250

the benches, old people: on faces, on heads, the strong marks of decay: the big legs of women and blotted eyes of men, sunken mouths and inky nostrils. It was the normal hour for bats swooping raggedly (Ludayville), or pieces of paper (New York) to remind Herzog of bats. An escaped balloon was fleeing like a sperm, black and quick into the orange dust of the west. He crossed the street, making a detour to avoid a fog of grilled chicken and sausage. The crowd was traipsing over the broad sidewalk. Moses took a keen interest in the updown public, its theatrical spirit, its performers - the transvestite homosexuals painted with great originality, the wigged women, the lesbians looking so male you had to wait for them to pass and see them from behind to determine their true sex, hair dyes of every shade. Signs in almost every passing face of a deeper comment or interpretation of destiny - eyes that held metaphysical statements. And even pious old women who trod the path of ancient duty, still buying kosher meat." 177

Unpleasant are also Herzog's previous impressions in the subway. Waiting for the updown express, he makes a tour of the platform and sees "mutilated posters - blackened-out teeth and scribbled whiskers, comical genitals, like rockets, slogans and exhortations." 178 Disturbed by the ribaldries on the walls, he thinks: "Filth, quarrelsome madness... Minor works of Death." 179

In the next chapter we get another glimpse of the perversion and violence that the city engenders. During his visit to the courtroom where Herzog expects to meet his lawyer Simkin, he witnesses several depressing trials of criminals: a Negro in "filthy brown pants" charged with robbery; a young male prostitute caught from a men's lavatory at Grand Central Station, who challenges the court with his depravity:

"The prisoner was a boy; though his face was curiously lined, some of its grooves feminine, others masculine enough.

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- 177        Saul B e l l o w, Herzog, p. 221  
 178        Ibid., p. 219.  
 179        Ibid., p. 219.



He wore a soiled green shirt. His dyed hair was long, stiff, dirty. He had pale round eyes and he smiled with empty - no, worse than empty - cheerfulness. His voice, when he answered questions, was high-pitched, ice-cold, thoroughly drilled in its affectations.

- "Name?"

- "Which name, your honor?"

- "Your own name."

- "My boy's name, or my girl's name?"

- "Oh, I see..." The magistrate, alerted by this, swept the courtroom, rounding up his audience with his glance ....  
"Well, which are you, a boy or a girl?"

The cold voice said, "It depends what people want me for. Some want a boy, and others a girl."

- "Want what?"

- "Want sex, your honor."

- "Well, what's your boy's name?"

- "Aleck, your honor. Otherwise I'm Alice."

- "Where do you work?"

- "Along Third Avenue, in the bars. I just sit there."

- "Is that how you make your living?"

- "Your honor, I'm a prostitute." 180

The naturalistic scene at the courtroom culminates in a particularly horrible murder case - the trial of an epileptic, orthopedic-booted woman, born to poverty, sexually abused since childhood, who has beaten her three-year-old son to death.

Deeply impressed by the evil he witnesses at the court, Herzog starts for the first time thinking of active social service. He is moved by the balanced and humane conduct of the magistrate during the procedure and comes to the conclusion: If society embodies the destructive principles of the world, a practical and knowledgeable social service might surmount these principles, that only society can cope with evil.

But even in his imaginary dedication to social service there is at the same time an element of personal failure.

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Saul Bellow, Herzog, pp. 279, 280.

When he looks within himself, he experiences nothing but his own humane feelings:

... "Herzog experienced nothing but his own humane feelings, in which he found nothing of use. What if he felt moved to cry? Or pray? He pressed hand to hand. And what did he feel? Why, he felt himself - his own trembling hands, and eyes, that stung." 181

And in an earlier chapter Herzog also confesses his inability "to struggle with social injustice", which reminds us of a similar confession by Augie March:

"He feels challenged but unable to struggle with social injustice, too weak, so he struggles with women, with children, with his own unhappiness." 182

Much of Herzog's story, like the stories of Bellow's other protagonists point in two directions at the same time. 183 Owing to this shifting point of view of the author the ending of the novel is also tentative and ambiguous. At the same time such an ending seems to be intentional and not casual. As Bellow suggests, Herzog is perfectly aware of his own ambiguities. He has, however, achieved a balance by coming to terms with them as the following statement shows: "My balance comes from instability. Not organization or courage as with other people. It's tough, but that's how it is." 184

Herzog's temporary retreat from the city to his country estate might therefore be regarded as a compromise in his conflict between the "personal" and the "social". Although for the time being he lives in the solitude of the country and heals the wounds he has received from life, he intends to sell his estate and return to the city. With his legitimate work as a scholar he hopes to do his bit in the service of society. He has also decided to turn to a more ordinary plane of existence and give up self-examination,

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181 Saul B e l l o w, Herzog, p. 294.

182 Ibid., p. 255.

183 Keith M. O p d a h l, op.cit., pp. 155-158.

184 Saul B e l l o w, Herzog, p. 402.

stop writing "letters": "... he had no messages for anyone. Nothing. Not a single word." 185

Bellow has noted in an interview with a critic that "Herzog" is a Bildungsroman. 186 The protagonist has gone through a painful stage of development and received his "education". He has come to terms with his own personal peculiarities as well as with his limited position as an intellectual in American society. He knows now what it means "to be a man. In a City. In a century. In transition. In a mass. Transformed by science. Under organized power. Subject to tremendous controls. In a condition caused by mechanization." 187

(to be continued)

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- 185     Saul B e l l o w, Herzog, p. 416.  
186     Saul Bellow and the Critics, p. 193.  
187     Saul B e l l o w, Herzog, p. 247

А.Л. Луйгас

Р е з ю м е

Центральная для литературы проблема взаимоотношений человека и общества в современном американском романе связана с отчуждением /"alienation"/. Многие талантливые романисты послевоенного периода — Джек Керуак, Сол Беллоу, Норман Мейлер, Джон Апдайк и другие — изображают своих героев отчуждёнными и отторгнутыми от общества. В творчестве этих прозаиков развиваются одновременно и реалистические и модернистские тенденции. С одной стороны, реалистическая критика пороков современного буржуазного мира в Америке — отсутствие гражданских прав негров, расизм, насилие, милитаризм; с другой стороны, модернистская трактовка человека, его беспомощность и ничтожество в этом хаотическом мире.

В данном исследовании рассматриваются романы Сола Беллоу с точки зрения изображения отчуждённого героя. В вводной части выясняются некоторые причины отличительной позиции Беллоу среди прозаиков, вошедших в литературу США после второй мировой войны, и оценки советских литературоведов его творчества. Там же даётся краткий обзор его литературного пути и общая характеристика его писательской манеры.

В семи главных частях работы анализируется отчуждённый герой, типичный для творчества Беллоу, в таких романах как "Болтающий человек" /1944/, "Жертва" /1948/, "Проклятия Оти Марч" /1953/, "Лови день" /1957/, "Гендерсон, король дождя" /1959/, "Герцог" /1964/ и "Планет Мистера Саммлера" /1970/.

В заключении подводятся итоги о сливании реалистических и модернистских тенденции в романах Беллоу. Автор считает, что реализм Беллоу — это реализм внешних поверхностей. Главные концепции его искусства — концепции модернистские. Общество, любая цивилизация, рассматриваются как враждебное человеку. Отчуждённый от него человек занят мучительными поисками самого себя, он сталкивается с противоречием между своей общественной и биологической природы, из которого он не видит никакого выхода.

# THE IMAGE OF THE AUTHOR IN ERNEST HEMINGWAY'S NOVEL

## "A FAREWELL TO ARMS"

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In his second novel "A Farewell to Arms", published in 1929, Hemingway once more confined himself to the limitations of the "bloody 1st person".<sup>1</sup>

Like Jake Barnes in "The Sun Also Rises", Frederic Henry is both the first person narrator and the protagonist of the novel.

As in his earlier novel, Hemingway again chose the internal world of psychic activity in which to dramatize his story of World War I. The writer was not concerned with a panoramic view of the war. Instead, he wanted to convey to the reader the feelings and thoughts of a young intellectual, brought up in the spirit of humanism and belief in the rationalism of human behaviour, contacting the insanity of social disruption.

Hemingway's flair for psychological portraiture has been seldom recognized. C. Baker expresses a commonly accepted attitude to Hemingway's art when he writes: "We are seldom permitted to know them /the characters - R.Ā./ in depth" and: "character is revealed through action", and further: "characterization in depth is in a measure sacrificed to the exigencies of narrative movement".<sup>2</sup>

Apart from the Freudian critics who interpret Hemingway's fiction as a direct reflection of his war trauma, literary criticism has largely overlooked the fact that the protagonists' actions and words and the very "narrative movement" in Hemingway's first-person novels, self-consistent as they are, mirror, at the same time, the atmosphere of their consciousness. To get the full import of the author's

<sup>1</sup> Quoted after C. B a k e r, A Life Story, New York, 1969, p. 187.

<sup>2</sup> C. B a k e r, The Mountain and the Plain. In: Ernest Hemingway. Critiques of Four Major Novels, ed. C. Baker, New York, 1962, p. 58.

message, the reader's mind is forced to hold to two levels of awareness - the story as told and the story to be deduced. On the one hand, the inner life of the personage must be reconstructed from the outward plastic image. On the other hand, the narrator's emotional state should be examined whenever an attempt is made to interpret his actions and words. Thus, for example, some critics have taken Frederic Henry's words: "I was not made to think. I was made to eat. My God, yes. Eat and drink and sleep with Catherine"<sup>3</sup> (p. 233) for granted, disregarding the fact that they imply physical and emotional exhaustion and bitter irony at his failure to comprehend the whole crazy pattern of a war in which the enemy pass on paying no heed to him while the Italians on whose side he has been fighting start after his life. His inability to abstain from thinking has been further widely dramatized. At places Frederic's chaotic attempts to reproduce the events, his thoughts blurring either by excessive emotion, drunkenness or exhaustion, testify to the fact that the narrative movement has been sacrificed to the exigencies of characterization.

Among Hemingway's present-day foreign critics only Richard K. Peterson has pointed out the fallacy of the opinion that Hemingway's style is simple, laconic and terse. He mentions numerous cases when it is deliberately awkward, indefinite, repetitive, expansive and full of non-sequiturs. However, he does not attribute these qualities to the thought patterns of Hemingway's narrators but to the writer's penchant for intensity and suggestiveness, concluding that "style reflects the sensibility of the author more than that of the characters."<sup>4</sup> Thus, as in earlier criticism, the degrees of dissociation between the author and his characters has not been taken into account.

Professor Y. Zasursky has aptly observed: "Было бы, однако, грубой ошибкой отождествлять образ Генри и авторское

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<sup>3</sup> Page numbers in brackets refer to: E. Hemingway a y. A Farewell to Arms, Charles Scribner's Sons, New York, 1957.

<sup>4</sup> R.K. Peterson, Hemingway: Direct and Oblique, The Hague-Paris, 1969, p. 19.

отношение к событиям. Хемингуэй нарочито огрубляет Генри."<sup>5</sup>

Our task, then, is to find out whether the assumed author in E. Hemingway's "A Farewell to Arms" stands so squarely behind his narrator Frederic Henry as many critics, foreign and Soviet, say he does,<sup>6</sup> and in what way the restricted point of view of the protagonist is balanced against the deeper insight communicated to the reader.

Lieutenant Henry differs from his predecessor Jake Barnes in the intensity of mental activity. He thinks much of the fate of other soldiers and of the character of the war. He also makes some awkward attempts to summarize and generalize his experience.

Many of Frederic Henry's thoughts about the war and the other characters in the novel are revealed to us directly.

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<sup>5</sup> Я.Н.З а с у р с к и й, Подтексты Эрнеста Хемингуэя. В. кн.: Американская литература XX века. Москва, 1968. с. 218.

<sup>6</sup> See: W a l k e r G i b s o n: "The assumed author standing behind his narrator (the post-war modern American author - R.A.) stands nowhere nearly so squarely behind him as Hemingway's assumed author behind Frederic Henry." Tough, Sweet and Stuff. An Essay on Modern American Prose Styles, Bloomington and London, 1966, p. 56.

Н.Л е в и н: "It remained for Hemingway - along with Anderson - to identify himself wholly with the lives he wrote about, not so much entering into them as allowing them to take possession of him, and accepting - along with their sensibilities and perceptions - the limitations of their point of view and the limits of their range of expression." Observations on the style of Ernest Hemingway. In: Hemingway and His Critics, ed. C. Baker, New York, 1961, pp. 104-105.

А. Э л ь я ш е в и ч: "Герой и рассказчик, герой и автор в лирической прозе одно и то же лицо. Автор как бы передает все свои функции герою, сливается с ним, полностью в нем растворяется." Об идейно-эстетической позиции и стиле Эрнеста Хемингуэя. Труды Ленингр. Гос.библиот. ин-та, 1963, с. 229.

И. К е н о в ш и л и: "Принцип творческого метода Хемингуэя заключается в отоображении действительности через отношение к ней героя, на которого возлагается авторская функция. Если в прозе Стендаля, Бальзака, Гоголя, Толстого слышны два голоса - автора и героя, то Хемингуэй - сводит их к одному." Новеллы Хемингуэя. Автореферат дисс. на соис. уч. степени канд. филол. наук. Томск, 1965, с.5.

Since the message conveyed through the secondary personages and the mood of the first three books sustain Frederic Henry's open reflections on the character of the war, there is no reason for us to believe that these reflections do not represent Hemingway's own ideas, though they are expressed in Frederic Henry's idiom.

Thus, Frederic Henry tells us that he does not believe in the war slogans. "Abstract words such as glory, honour, courage or hallow" (p. 185) seem obscene to him, for he has seen "nothing sacred and the things that were glorious had no glory" (p. 185). He considers the war a senseless butchery. It reminds him of the "stockyards at Chicago where nothing was done with the meat except to bury it" (p. 185).

Frederic Henry's ironic statements, too, disclose his opinion about the war and officers. Thus, he dislikes Ettore, a fascist-minded Italian patriot. Frederic says about him: "He was a legitimate hero who bored everyone he met" (p. 124).

Frederic Henry is critical of staff officers who are not submitted to the dangers of trench warfare. Frederic's sharp eye picks out the "smoothly polished leather boots", "the beautiful boots" of the British major he meets in Milan. He ironically reproduces the major's drunken ruminations about everybody being "cooked". Frederic's voice rings with irony when he comments on him: "There was a great contrast between his world pessimism and personal cheeriness" (p. 134). Likewise, he draws the reader's attention to the steel helmets of the Italian battle police, adding that only two of all the soldiers and officers who had been in the Caporetto battle and retreat, wore steel helmets. With biting sarcasm he sums up their activities: "The questioners had the beautiful detachment and devotion to stern justice of men dealing in death without being in any danger of it" (pp. 224-225). His verdict on them is ~~excruciatingly~~ harsh: "I saw how their minds worked, if they had minds and if they worked" (p. 224).

He does not see any glory in the people who had started the war and were conducting it. Instead, he ridicules them, directing our attention to Vittorio Emanuele's tiny figure and goat beard and Generale Cadorna's fat body.



His pain about the senseless deaths of his fellow-soldiers pours out in bitter irony: "At the start of the winter came the permanent rain and with the rain came the cholera. But it was checked and in the end only seven thousand died of it in the army" (p. 4).

We see a gradual change in Frederic Henry's feelings about the war. At the beginning of the novel he still cherishes some romantic ideas of the importance of his worth as an individual, his courage and skill, for the prosecution of the war. But soon his illusions are scattered, and he tells us of his disappointment at finding out that "it evidently made no difference whether /he/ was there to look after things or not" (p. 16). Before the great Caporetto offensive when all is quiet on the front, Frederic has "a false feeling of soldiering" (p. 17), since the war seems "no more dangerous to him than war in the movies" (p. 37). He alludes to it as "picturesque" (p. 20), "theatrical" (p. 28) and "silly" (p. 20).

The whole first part of the novel is almost exclusively built on direct portrayal with the exception of the scenes dramatizing Frederic Henry's confused and blurring thoughts under alcohol intoxication, indirectly implying the embarrassment and disillusionment he experiences at finding out that wartime reality does not correspond to his romantic ideas about it, and on a vaster scale epitomizing the chaos and senselessness of the war itself.

But as soon as the "picturesque" front metamorphoses into the nightmare of the first offensive at Plava, Hemingway vastly resorts to indirection to infer the enormity of the change it has wrought in Frederic Henry's soul.

Frederic Henry does not comment on the psychological trauma of his first real battle scene. Numbed by the terrible sights he had witnessed, he tells us in a matter-of-fact tone what happened in action - how after the trench mortar explosion he touched Passini and found that both of his legs were smashed above the knee and that "one leg was gone and the other was held by the tendons and part of the trouser and the stump twitched and jerked as though it were not connected" (p. 55), and how Passini moaned: "Mamma mia, mamma mia, oh purest lovely Mary shoot me" (p. 55), and how

later in the ambulance the dying soldier's blood dripped on him and how they took the stretcher out and put another in. But when the narrator tells us that later at hospital he "woke sweating and scared and then went back to sleep trying to stay outside (his) dream" (p. 88), we understand, by implication, that the horror of these scenes will follow him long after the war.

Frederic Henry's changing attitudes to the war are intimated by a shift in the pronoun form. In the initial chapters of the novel he writes in the first person plural: "In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains" (p. 3) or: "When I came back to the front we still lived in that town" (p. 7). He does not as yet emotionally dissociate himself from other soldiers. But as the novel progresses, Frederic falls in love and his point of view becomes more and more personal. He starts referring to his war companions as "they": "The Austrians won", I said. "They kept them (underscoring mine - R.A.) from taking San Gabriele" (p. 178). The rift between Frederic and the rest of suffering and fighting humanity widens when he plunges in to the Tagliamento river deserting from the army. The finality of his act has been underlined by the third person plural pronoun form: "I was through, I wished them all the luck" (p. 232).

Frederic Henry's desertion has been prepared by a subtle hint in his associative thought stream in the barn of the deserted farmhouse on his way back to his regiment. The smell of the hay evokes memories of childhood and peacetime life at home when he and his young friends "had lain in hay and talked and shot sparrows with an air-rifle when they perched in the triangle high up in the wall of the barn" (p. 216).

The sentence "You could not go back", by which Frederic dismisses his memories, **bridges the past and the present** with substrata of double significance. In the light of the recollections of the past, the seemingly cryptic sentences that follow acquire meaning and weight: "If you did not go forward what happened? You never got back to Milan. And if you got back to Milan what happened?" (p. 216). The home of the

past has induced longing for home in the midst of war and death, and alleviated the difficulty of Frederic's future decision.

In the first three books of "A Farewell to Arms" Hemingway's power of underground suggestion is not so manifold and varied as in "The Sun Also Rises". The muted melody of mood has fewer nuances. Its role in conveying the author's message has diminished. The intonation of the surface action does not run contrary to the intonation expressing the narrator's feelings, as in "The Sun Also Rises" but rather intensifies it like a powerful accompaniment.

It has been caused by the epic character of the action. The universal disaster of war is not of peripheral but of focal significance in the novel. Though Hemingway was not so much interested in the battle scenes as in their emotional resonance in the hero's soul, an attitude which determined the predominance of lyric elements in the novel, - yet in comparison with the earlier novel, the role of epic elements has increased especially in the composition of the secondary characters.

D.J. Schneider asserts that "A Farewell to Arms" is one of the purest lyric novels ever written<sup>7</sup> and is characterized by "maximum intensity on the one hand" and "extremely limited range on the other".<sup>8</sup> He argues, that the characters introduced are not important in themselves but as aspects of the hero's state of mind.<sup>9</sup> The critics of Hemingway's fiction list numerous shopworn commentaries on the polarity of Rinaldi and the priest embodying Frederic Henry's oscillation between sacred and profane love.<sup>10</sup> However the secondary characters, including Rinaldi and the priest, do not serve only to highlight the narrator's attitudes,

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<sup>7</sup> D.J. Schneider, Hemingway's A Farewell to Arms: the Novel as Pure Poetry. In: Modern Fiction Studies, 1968, v. 14, No 3, p. 283.

<sup>8</sup> Ibid., p. 283.

<sup>9</sup> Ibid., p. 289.

<sup>10</sup> A. Waldhorn, A Reader's Guide to Ernest Hemingway, New York, 1972, p. 119. H. Farquar, Dramatic structure in the Novels of Ernest Hemingway. In: Modern Fiction Studies, v. 14, No 3, Lafayette, Autumn, 1968, p. 275.

but they considerably extend the picture of the war, commenting on and modifying the restricted point of view expressed by the narrator. They form a significant aspect of the image of the author, clearly demonstrating the fact that Hemingway's understanding of the war was much deeper than that of his protagonist and narrator.

Even though Frederic Henry is thoroughly disillusioned by the war, his dominant attitude is that, once started, it must be fought to a finish in spite of its senselessness. "Defeat is worse," he says (p. 50).

However, Hemingway makes almost all the minor characters in the novel voice a different opinion. Rinaldi says: "I tell you, this war is a bad thing. Why did we make it, anyway?" (p. 168). The priest hates the war and hopes that it will soon be over. The senseless butchery must be stopped, but the people "are not organized to stop things and when they get organized, their leaders sell them out" (p. 71). In his opinion, Frederic Henry is nearer the officers than the men. He is a patriot, since he has volunteered for the war.

The Italian socialists, the ambulance drivers, are episodic characters, yet, as professor J. Zasursky has pointed out,<sup>11</sup> they play a great role in the ideological thrust of the novel. Their evaluation of war is closest to Hemingway's own stand, manifest in his publicistic works - prefaces to "Men at War", "Treasury for the Free World" and other articles.<sup>12</sup> The Italian workers are of the opinion

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11      Я. Н. З а с у р с к и й, указ. соч., с. 217.

12      In his article "Wings Always Over Africa" Hemingway wrote: "Then these who were officers and believed that war could only be ended by fighting that war through and winning it were bitter at the hatred that all working people bore them." And: "The only people who ever loved war for long were profiteers, generals, staff officers and whores. They all had the best and finest times of their lives and most of them made the most money they had ever made."  
By-line: Ernest Hemingway. Selected Articles and Dispatches of Four Decades, ed. H. White, New York, 1967, pp. 233-234.

that "there is nothing as bad as war" and that "war is not won by victory" (p. 50). They understand that it is made by the class that controls the country and makes money out of it (p. 51).

In the Caporetto retreat scenes Hemingway has dramatized the attitude of wide people's masses to war. The Italian soldiers throw away their rifles and say they are going home:

"What brigade are you?" an officer called out.

"Brigatadi Pace," someone shouted, "Peace Brigade."

The officer said nothing.

"What does he say? What does the officer say?"

"Down with the officer. Viva la Pace!" (pp. 211-212).

Though Hemingway failed to accept the revolutionary way to peace he was by no means ignorant of it. But he has his hero make a different choice. Having decided it is not his war, Frederic Henry refuses to go further and consider its causes. After the loss of his democratic ideals he is forced to acknowledge his fundamental aloneness and solitude in a world indifferent to his fate. Man must accept responsibility in trying to save his life and his love - so runs his line of thought. Threatened by the brutal force of the battle police, he makes a "separate peace" and becomes a deserter.

Thus, Hemingway introduced in his war novel intellectual debate and multiplication of points of view which, to D. Schneider's mind, are so clearly antithetical to the spirit of the lyric novel.<sup>13</sup> Malcolm Cowley was the first to note that the novel was a "farewell to a period, an attitude and perhaps a method also".<sup>14</sup>

C. Baker, too, marked that Hemingway's "earlier books had virtually excluded ideas in favour of emotions. Now there were signs of a new complexity of thought, demanding expression in a subtler and richer prose".<sup>15</sup>

Thus we see, that the role of the first-person narrator in revealing the value scale of the author has decreased yielding his place to the composition of characters.

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<sup>13</sup> D.J. Schneider, *op.cit.*, p. 285.

<sup>14</sup> Quoted after C. Baker, Ernest Hemingway. A Life Story, p. 204.

<sup>15</sup> *Ibid.*, p. 204.

We have also observed the significance of subtext exhibiting Frederic Henry's thoughts and feelings diminish in the first three books of the novel.

On the other hand, the author's feelings about war, openly voiced by his narrator and several other characters have been augmented by Hemingway's peculiar use of natural scenery to match the emotional tone of his dramatic scenes.

We see the narrator's growing disgust with war, Rinaldi's sense of emptiness and self-destruction, by excessive drinking, the episodic soldier slipping off the truss from his hernia to escape the "rotten war", we see the temper of the war slowly changing for worse, the officers in the mess hall dropping their friendly bantering and priest-baiting, the major's confession that he is very tired of the war and that he would not come back if he could get away, we see the atmosphere thickening and avalanching into disastrous events, the scared soldiers flooding back from the front line and then the retreat itself -- a wide slow-moving column of troops, machines and guns blocking the road for miles and miles ahead, interspersed with peasant carts loaded with household goods. All this symphony of misery rises to a mighty crescendo accompanied by the steady undertones of raindrops. The muddy road, the ditches high with water, the wet, soggy fields and the dripping trees make the picture unbearably dismal. We feel the human values the implied author stands for, his pain for suffering humanity and hatred of war, forcefully asserted through this type of subtext.

Other images, realistically valid in this setting, such as bare fields, dusty roads and falling leaves, also underline the sense of death, defeat and emptiness.

In this context of desolation, Catherine's remark that she sometimes sees herself dead in the rain, strikes, as S. Sanderson has put it, "a knell of doom, which reverberates throughout the whole tragedy".<sup>16</sup> Two other images of doom, appearing at the beginning of the novel -- that of the soldiers' rifles bulging under their wet capes so that they look like women six months gone with child and that of the

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<sup>16</sup> S. Sanderson, Hemingway. Edinburgh and London, 1961, p. 61.

marbel busts on painted wooden pillars in the hospital garden at Gorizia - cause a shock of recognition when encountered at the end of the novel in Catherine's death scene, tying war and death in an inextricable web. Though it is nature that has laid a trap to Catherine making her too narrow in the hips for a normal childbirth, yet, by the logics of art, her death serves to emphasize the whole tragic atmosphere of loneliness and suffering brought on by the war.

The implied author's attitude to war is also felt in the undercurrent of the reiterated motif of madness appearing in various contexts: Frederic Henry thinks that Catherine is "probably a little crazy" (p. 30), when she shamelessly confesses her love for him. Later the heroine admits that after the death of her first fiancé she was "nearly crazy". Tortured by the emptiness and disintegration threatening to engulf him, Rinaldi speaks like a sleep-walker, answering his own thoughts and when he notices other officers eyeing him with compassion, he remarks: "Don't mind me. I'm just a little crazy" (p. 174). In a less serious vein, the motif reappears in the "crazy barber", who takes Frederic for an Austrian, and, urged by a sense of patriotism, almost cuts his throat.

Interlocking with the narrator's open declaration: "The whole thing is crazy" (p. 211), these motifs point to the implied author's idea that war is a madness eroding all the values of civilization.

The implied author's ironic voice is discerned also from the montage of scenes.

In a sequence of scenes pregnant with irony, Hemingway passes his judgement on the stupidity and chaos of war. In the first scene we see Frederic Henry and Bonello shooting a sergeant, who hurries to rejoin the main column of the retreating army and refuses to cut brush in order to get their ambulance out of mud. After a scene, demonstrating the dangers of the attempt to keep up with the retreat, the scared Italian rear-guard shooting Aymo, the next sequence shows us Bonello deserting, to become a prisoner of war and avoid the risk of being killed. The climactic scene of Frederic's de-

section crowns this grim comedy. 17

The implied author speaks to us also through ironic contrasts. Thus, it is not the enemy who shoots Aymo and threatens to take Frederic Henry's life, but the Italians, frightened by defeat.

The author's pain for the sufferings of the fighting and retreating soldiers and his wrath at the people who have caused all this cosmic misery is evident from his sarcastic treatment of the battle police. Hemingway contrasts the weary answers of the old, grey-haired, battle-hardened lieutenant-colonel, sentenced to death, with the empty and stupid slogans of the battle-police, fanatic fascist-minded youths:

"It is you and such as you that have let the barbarians on to the sacred soil of our fatherland."

"I beg your pardon," said the lieutenant-colonel.

"It is because of treachery such as yours that we have lost the fruits of victory."

"Have you ever been in a retreat?" the lieutenant-colonel asked.

"Italy should never retreat." (p. 223).

## 2.

Literary criticism usually treats the last two parts of "A Farewell to Arms" as an artistic lapse. Thus, I. Finkelstein writes: "... и тут оказывается, что уйдя от войны и истории, сузив свой диапазон, роман начал терять драматическую напряженность." 18 And: "Наименее интересны в романе первые три главы его завершающей части. Правда, покой здесь минимален - это своего рода затишье перед бурей, и все же художественный такт не случайно побудил Хемингуэя сделать эти главы очень коротенькими. Легко ощутимый в них спад напряжения по-своему отражает ущербность и неполноценность

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The ironic situations inherent in Hemingway's fiction have been analyzed in: E.M. Halliday, Hemingway's Ambiguity: Symbolism and Irony. In: Ernest Hemingway, Critiques of Four Major Novels, ed. C. Baker, New York, 1962, pp. 61-75.

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И.Л. Финкельштейн, Хемингуэй-романист. Горький, 1974, с.69.



Such an approach to the final chapters of the novel tends to eliminate the distance between the author and the narrator.

Identifying the writer with Frederic Henry, the critics censure him for individualism, escapism and pacifism, overlooking the fact that the last two parts of the book present a convincing indictment of the above-listed sins. These misinterpretations may be explained by the fact that in the last two parts of the novel Hemingway again largely resorts to various forms of indirection.

Frederic Henry's inability to abstain from thinking about the war and his comrades has been insinuated, first, by his frequent protestations that he "would have to stop thinking" (p. 232). Now and again he tells himself: "I was going to forget the war" (p. 244). In Catherine's absence we see him lying down on the bed and trying to keep from thinking (p. 256). Yet his efforts to ward off thoughts are futile. No sooner has he ordered himself to stop thinking than he wanders off on a long train of thought, trying to figure out "what had become of the priest at the mess. And Rinaldi" (p. 233).

Sometimes the author uses Catherine as a lie-detector, directing the reader's attention to Frederic's obsessive thoughts.

"What are you thinking, darling?"

"About whiskey."

"What about whiskey?"

"About how nice it is."

Catherine made a face. "All right," she said (p. 310).

Catherine's disbelief inherent in the expression of her face and her resigned words coupled with Frederic Henry's slow movements as he pours soda water over the ice into his whiskey imply the hero's lingering thoughts on the forbidden theme of war.

After the stormy events at the front, Frederic finds

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<sup>19</sup> И.Л. Финкельштейн, указ. соч. с. 70.

himself in a vacuum and the lack of meaningful action forces him to devote himself to thinking more and more - to remember his war comrades and evaluate his past experience.

Frederic Henry's constant declarations that he is having a fine time, make the reader doubt their veracity. The lovers' concentration on foolish small talk and senseless actions, too, helps us to divine Frederic's regret at his "separate peace" and his growing sense of unrest and emptiness. Thus, Catherine suggests that Frederic should grow a beard, since it would give him "something to do" (p. 298). Their silly talk culminates in the cosmic absurdity of their wish to have foxes' tails.

The author's idea is unmistakable - having "jumped off the escalator of history",<sup>20</sup> Frederic Henry feels lonely and stifled in the narrow and stagnant world of personal joys and personal sorrows.

All these implicit assumptions are sustained by Frederic Henry's open confessions that in civilian clothes he felt "a masquerader" (p. 243), "a criminal" (p. 251) and that he actually did not have a feeling that the war was over for him. Instead, he had "the feeling of a boy who thinks of what is happening at a certain hour at the schoolhouse from which he has played truant" (p. 245).

The assumed author's message is embodied also in the doom mood investing the idyllic story of the lovers' quiet stay in Switzerland with jarring overtones. The time for childbirth approaching, the motif of rain is reintroduced: Driving to Lausanne, they see wet brown fields, bare woods and wet houses.

The sense of danger is heightened by the narrator's information that all through their stay in Switzerland they had "a feeling as though something were hurrying (them) and (they) could not lose any time together" (p. 311).

The scene of the false spring mounted in before the scenes of the final disaster, only sharpens the sense of imminent danger, suggesting, by implication, that the lovers' idyllic life in peace-time Switzerland had been only a

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V. Dneprov's term.

false spring in the midst of the winter of war.

The fat grey cat with a tail that lifted like a plume (p. 219) that rubs against Frederic's feet when they land in Switzerland, an image of domestic happiness, is contrasted to the stray dog nosing at the garbage cans and finding there only dust and dead flowers, and image of homelessness, hinting at Frederic's impending loss.

In the overall atmosphere of unrest and foreboding, even a single image, appearing in Frederic's remark that Catherine's hospital nightgown "looked as though it were made of rough sheeting" (p. 314), tolls a knell of doom.

All the above-mentioned forms of indirection invest Frederic's story of their life in Switzerland with a deeply restless and sad intonation running contrary to the idyllic surface tone.

The carefully sustained intonation of unrest and doom prepares us for Catherine's death which serves to emphasize the fact that you cannot make a separate peace. Hemingway's hero cannot be happy alone, without people. When he loses Catherine, he is left empty-handed, without any moral support to fall back upon.

Hemingway's novel "A Farewell to Arms" reveals a sensibility deeply hurt and enraged by the senseless butchery of war. It is a sensibility celebrating the daring of an individual to resist his government, using him as cannon fodder, and his courage to take his fate into his own hands. The novel reveals an intellect comprehending, long before Harry Morgan uttered his final words: "No matter how a man alone ain't got no bloody fucking chance",<sup>21</sup> the futility of individualism and escapism.

On the other hand, as marked by A. Petrushkin,<sup>22</sup> the open finale of the novel points to the fact, that a concrete answer to the problem of how to fight against the imperialist war, was not clear to the author, his views on the interrelations of man and society were still vague and indeterminate.

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<sup>21</sup> Е. Хемингвей, To Have and Have Not, New York, 1970, p. 225.

<sup>22</sup> А. И. Петрушкин, Писатели "потерянного поколения" в 20-30-е годы. Автореферат диссертации на соискание уч. степени канд. фил. наук, М., 1974, с. 10.

This fact accounts for his occasional pessimism inherent in some images, as for example, the image of Catherine's operation. The great long, forcep-spread, thick-edged wound, the doctors and the nurses in masks remind Frederic Henry "of a drawing of the Inquisition" (p. 325). Placed near the end of the novel, the scene seems a sad summary of the "condition humaine".

To sum up, the image of the author emerging from the first three parts of the novel is built in multifarious ways - by the open pronouncements of the narrator, by subtle implications showing the gradual change in the narrator's attitude to war, by the feelings and thoughts of secondary characters, by the emotional overtones augmenting the atmosphere of the dramatic scenes, by a pattern of intellectually contrived images directing the reader's attention to the author's message and by a montage of parallel and contrasting scenes.

In the final chapters of the novel Hemingway has used his protagonist as a fallible narrator, through the emotional subtext underscoring the difference in his point of view and that of the narrator's.

The novel vividly demonstrates the fact that the introduction of epic elements - the portrayal of important historic events, intellectual and ideological debate tends to reduce the role of subtext in communicating the assumed author's attitude to his subject. And vice versa, the predominance of emotions and moods, i.e. lyric elements, in the last two parts of the novel, makes the author rely, to a large extent, on implications.

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## Образ автора в романе Э.Хемингуэя "Прощай, оружие"

Р. Абелтина

### Р е з ю м е

Статья посвящена проблеме образа автора в романе Э.Хемингуэя "Прощай, оружие" и исследует разные субъективные и внесубъективные формы выражения авторского сознания. Роман "Прощай, оружие" написан в форме сказа, которая не позволяет делать прямых выводов о системе ценностей автора, о его мировосприятии из образа рассказчика. В связи с этим в статье исследуется вопрос о том, в какой степени герой-рассказчик выражает взгляды автора, как ограниченная точка зрения модифицируется точкой зрения персонажей второго плана. Автор статьи отмечает, что по сравнению с романом "Фiesta" роль эпических элементов в романе "Прощай, оружие" усилена, в связи с чем возросло значение субъективных форм выражения авторского отношения к окружающему миру и уменьшилось значение эмоционального подтекста. Подтекст в первых трех частях романа не является главным носителем авторской идеи, как в романе "Фiesta", а лишь мощным ее аккомпаниментом.

Автор статьи отмечает, что четвертая часть романа яснее всего выявляет расхождения во взглядах рассказчика и автора. Авторская мысль в ней выражается главным образом через эмоциональный подтекст, анализ которого показывает, что Э.Хемингуэй использовал Фредерика Генри в роли ошибающегося рассказчика / "fallible narrator"/.

Э. ХЕМИНГУЭЙ И ГРАЖДАНСКАЯ ВОЙНА В ИСПАНИИ  
/ "Испанская земля" и "Пятая колонна" /

Э.Э. Сау

Эстонская сельскохозяйственная академия

В конце 1930-ых годов были созданы самые лучшие, новаторские произведения американских писателей, в которых отражался мятежный дух народа. Мы имеем виду такие произведения, как "Пятая колонна" /1938/ и "По ком звонит колокол" /1940/ Эрнеста Хемингуэя, "Глубинный источник" /1940/ Альберта Мальца, "Гроздь гнева" /1939/ Джона Стейнбека, "У нас это не-возможно" /1935/ Синклера Льюиса, "Тебе не вернуться домой" /1940/ Томаса Вульфа, "Здесь лежит" /1939/ Дороти Паркера и др. Почти все эти произведения, как мы видим, были написаны в то время, когда Европа уже боролась с фашизмом. В те годы возникло значительное литературное демократическое движение, охватившее писателей различных эстетических и политических убеждений и направившее их в русло реализма.

Гражданская война в Испании потрясла своим героизмом и величественной трагичностью всю прогрессивную мировую общественность, она подсказала и Хемингуэю искомого положительного героя — человека действия. Этот новый герой примечателен во многих отношениях. Если герой предыдущих произведений Хемингуэя /"В наше время", "И восходит солнце", "Прощай, оружие!", "Иметь и не иметь"/ нередко отставал от идейного развития самого автора, и его борьба за место в жизни приводила в тупик, то знакомство с мужественными борцами-антифашистами дало писателю такие положительные и в то же время реальные примеры самоотверженного служения высоким идеалам, которые требовали от него серьезной переоценки своих общественно-политических и литературно-эстетических воззрений. Уже отмечалось, что Хемингуэй неизменно избрал своего центрального героя из среды, ему непосредственно знакомой, будь то Ник /"В наше время"/, представители "потерянного поколения", спортивные рыболовы и охотники или простые труженики. Участие в битве за демократи-

ческую Испанию дало ему право писать уже и о сознательных политических борцах, к числу которых он сам себя целиком причислить не мог.

Во всех ранних произведениях Хемингуэя последовательно звучала антивоенная тема. Писатель видел в войне концентрацию зла и насилия, источник бед послевоенного "потерянного поколения". Хемингуэй очень любил Испанию и ее народ, и, может быть, поэтому именно события в Испании вызвали у него более глубокую трактовку проблемы войны и человека на войне, именно эта война была названа им "какой-то новой, удивительной": От этой войны уже нельзя было бежать, она захватывала людей, заставляла их принимать правду одной из борющихся сторон.

Интернациональные бригады, участвовавшие в Испании в битве против фашизма, объединяли представителей многих национальностей. Американские волонтеры, бойцы Линкольновского батальона, представляли подлинно передовую часть американского народа. Вместе с бойцами были и демократически настроенные писатели и журналисты. Уже это окружение сильно влияло на взгляды Хемингуэя отдавшего свое перо на службу народному фронту. В американской литературе вышло немало документальных /Э.Рольф, С.Нелсон, А.Бесси, М.Вольф/ и художественных /Э.Синклер, Л.Хьюз/ произведений о тех героических днях.

Война в Испании уже не является для хемингуэевского героя обычной войной; центральный характер этих произведений писателя становится все более и более сознательным, пониманием, что Народный фронт ведет справедливую войну, он борется за тех, которые "не имеют". Конечно, центральный герой не может сразу избавиться от своей прежней позиции борца-одиночки, но в конце концов он все же находит новый жизненный путь.

Поэтому Хемингуэю удалось, как публицисту и беллетристу, отразить наиболее существенные и определяющие черты этой эпохальной войны. Уже ранние произведения писателя нередко имели интернациональное звучание. Теперь же, во время испанской войны его умение понять и оценить представителей самых различных национальностей помогает ему глубже осмыслить происходящее. В то же время были опубликованы и его очерки



о войне "Мадридские шоберы" /1937/, "Американский боец" /1938/. Первый очерк посвящен антифашисту, шоберу Иполито и заканчивается словами автора: "You can bet on Franko, or Mussolini, or Hitler, if you want. But my money goes on Hipolito."<sup>1</sup> Изменилось существо войны, изменилось отношение Хемингуэя к войне, изменили в итоге, и герой его произведений о войне.

Как сценарий фильма "Испанская земля" так и пьеса "Пятая колонна" свидетельствуют о переосмыслении Хемингуэем своих прежних философских и политических взглядов.

В сценарии/а точнее - дикторском тексте/ фильма "Испанская земля" преобладает документальный материал.<sup>2</sup> Хотя фильм и показывает в определенном отношении опыт одного молодого человека по имени Юлиан, фактически центрального героя в нем нет - весь фокус направлен не на героя, а на гражданскую войну. Хемингуэй в этой войне привлекает прежде всего пафос борьбы, которым преисполнен испанский народ. Фильм целиком выполнен в оптимистичных тонах, и это вполне соответствует заявлению Хемингуэя, сделанному несколько позже, о том, что весна 1937 года была самым очастливым для республиканцев периодом войны, когда они имели реальные шансы на успех.<sup>3</sup>

Зимой и весной 1937 года интернациональные бригады действовали очень успешно и Хемингуэй хотел посвятить и фильм и

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1 Ernest Hemingway, Selected Stories, "Progress", М., 1971, p. 310.

2 Первое посещение Хемингуэем Испании времен гражданской войны состоялось с 27 февраля по 19 мая 1937 г. Результатом этой поездки был фильм "Испанская земля". Писатель приехал в Испанию в качестве военного корреспондента но одновременно с этим он работал и с выдающимся голландским режиссером Йорисом Ивенсом. Хемингуэй пишет комментарий к его фильму, и этот текст публикуется в США в июне 1938 г. Напечатано было всего тысячи экземпляров. Прежде всего этот фильм показывали президенту Рузвельту и его семье, которые отнеслись к нему вполне одобрительно. Все деньги, вырученные демонстрацией фильма были отданы в помощь республиканцев.

3 Ernest Hemingway, Preface. - In: Gustav Regier; "The Great Crusade". N.Y. - Toronto, Longmans Green & Co., 1940, p. VIII.; Ernest Hemingway, Fascism is Life. "New Masses", N.Y., 1937, June 22, p. 4.

книгу всем своим друзьям республиканской Испании. Он пишет:

"This Spanish earth is dry and hard, and the faces of the men who work on the earth are hard and dry from the sun".<sup>4</sup>

Хемингуэй сравнивает испанскую землю, сухую и твердую, с лицами испанцев, работающих на ней, тем самым подчеркивая твердость, упорство и смелость этого народа. Автор показывает, что людям для получения высокого урожая, нужно орошать землю, но теперь они должны прорывать новые каналы-окопы для того, чтобы завоевать свободу на своей земле.

Хемингуэй показывает простых солдат, которые командуют дивизиями; в Республиканскую армию идут также люди самых различных профессий. Писатель дает в своей книге портреты Долорес Ибаррури и немецкого писателя Густава Рейтера, приехавшего в Испанию бороться за осуществление своих идеалов. Весьма показательно, каким вниманием, с каким желанием постичь источник их мужества и веры в будущее народа Хемингуэй говорит о них. В сценарии Хемингуэй придает большое значение речи Долорес Ибаррури, стремясь подчеркнуть ее характерные особенности: " ... all the new Spanish woman is in her voice. She speaks of the new nation of Spain. It is a new nation, disciplined and brave. It is a new nation forged in the discipline of its soldiers and the enduring bravery of its women".<sup>5</sup>

В фильме Хемингуэй увековечивает Ибаррури и ее голос для будущего общества как документ о ее вкладе в дело самого народа.

В предисловии к книге Яспер Вуд пишет о громадном значении сценария Хемингуэя. "Испанская земля", по мнению Вуда, сделал то, что человек может сделать только раз в жизни, и что бы он ни писал в будущем, более значительной вещи ему не написать.<sup>6</sup> Можно вполне согласиться с Вудом "Испанская земля" действительно одна из лучших работ, написанных Хемингуэем, но тем не менее писатель смог создать и более значи-

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4 Ernest Hemingway, The Spanish Earth. Cleveland, Savage, 1938, p. 18.

5 Ibid., p. 32.

6 Jasper Wood, Introduction. - In: Ernest Hemingway, The Spanish Earth, p. 9.

тельные произведения, какими являются - роман "По ком звонит колокол" и повесть "Старик и море". В сценарии "Испанская земля" автор впервые выразил свои политические взгляды, но здесь важно и другое: он сам среди борцов народного фронта и поэтому пишет о виденном им сами. Яспер Вуд прав, Хемингуэй действительно посвятил себя спасению демократии в Испании. Война доказала Хемингуэю, что все силы должны быть соединены в борьбе против фашизма и что для осуществления этой цели рабочие должны быть солидарными.

Война дает полезный и нужный урок как автору, так и его героям. Автор, а вслед за ним и его герои увидели, что человек в одиночку ничего не может сделать, необходимы объединенные усилия многих людей в борьбе против власти имущих, в борьбе за свободу.

Соединение документального факта с художественно разрабатанным характером является шагом вперед в творческой эволюции Хемингуэя. Эта эволюция была также обусловлена усвоением самим Хемингуэем истории и логики социальной борьбы, уже в силу документальности нашедшей отражение в очерке.

Пьеса "Пятая колонна" -- единственное произведение Хемингуэя драматического жанра. Герой этого произведения существенно отличается от своих предшественников. Причину отличия нужно искать не только в жанровой специфике работы, сколько в новых идейно-эстетических принципах ее автора. Хемингуэй поставил перед собой цель представить события в Испании в литературной форме настолько правдиво, насколько он будет способен сделать это.<sup>7</sup>

Хемингуэй писал пьесу "Пятая колонна" в течение осени и зимы 1937-го года. В предисловии к сборнику, в котором была опубликована "Пятая колонна", автор объясняет название своей пьесы. По его словам, осенью 1936 года бунтовщики заявили, что четыре их колонны движутся в направлении Мадрида, в то время как пятая колонна действует в самом городе для того,

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7. Результатом второй поездки Хемингуэя в Испанию, которая состоялась с 14 августа 1937 года по 28 января 1938 года, явилась пьеса "Пятая колонна". В сентябре 1937 года в Мадриде была раскрыта террористическая организация. Хемингуэй пишет пьесу для постановки, но из-за неладов автора с режиссерами, он публикует ее в сборнике "Первые сорок девять рассказов" и пьеса "Пятая колонна" -- в 1938 г.

чтобы атаковать защитников Мадрида из тыла.

Действие пьесы происходит в гостинице осажденного Мадрида. Четыре фашистских колонны находятся около столицы, а пятая действует в самом Мадриде. Герой Филипп Роулингс является борцом против этой пятой колонны. Официально в Мадриде он находится в качестве военного корреспондента, но на самом деле Филипп Роулингс — контрразведчик. Он любит Дороти Бриджес и намеревается жениться с ней, но в то же самое время герой понимает, что его долг продолжать борьбу с фашизмом. Осознав это, он покидает героиню. Филипп Роулингс находится под сильным влиянием своего товарища по оружию, коммуниста Макса. Характер главного героя пьесы свидетельствует о дальнейшем развитии образа борца за свои социальные и этические идеалы.

Филиппу Роулингсу не свойственны тот крайний индивидуализм, социальный скептицизм и ощущение безысходности, которые являются характерной чертой предшествующих ему героев Хемингуэя. В описании быта и характеров писатель снова, как и в своих прежних произведениях, опирается на личные наблюдения и опыт, который он вынес теперь из фронтовых будней и жизни осажденного Мадрида.

В задание героя входит обнаружение и захват людей пятой колонны, которые убивали простых тружеников. Хемингуэй показывает, насколько опасны были они республиканцам. Горничная гостиницы Петра рассказывает героине, как фашисты расстреляли электрика: "They could see he was a working man from his clothes.... That's why they shot him. They are our enemies. Even of me. If I was killed they would be happy. They would think it was one working person less ...I have no politics."<sup>9</sup>

Члены пятой колонны, как подчеркивает автор, убивают всех работающих на республику независимо от того, занимаются они политикой или нет. Автор и его герой не хотят видеть

8 Ernest Hemingway, Preface. — In: Ernest Hemingway, The First Forty-Nine Stories and the Play "The Fifth Column." N.Y., Modern Library, 1938, pp. V-VI.

9 Ernest Hemingway, The First Forty-Nine Stories and the Play "The Fifth Column", pp. 54, 29.

пораженных простых людей. Писатель ненавидел фашизм. Это чувство предопределило и идейный облик его героя. Антифашизм для него — неотъемлемая черта человеческой сущности, ради него герой готов поступиться своим влечением к хорошей жизни и удобствам, прежними абстрактно-гуманистическими иллюзиями и даже любовью. Очень убедительно раскрывается облик Филиппа Роулингса в его отношениях с американской журналисткой Дороти Бриджес. Нельзя сказать, что герой полностью преодолел индивидуализм; это особенно ярко проявляется в сценах с Дороти Бриджес. Ситуация эта в творчестве сама по себе не нова: герой в силу обстоятельств или личной заинтересованности вынужден включиться в борьбу, которая чем-то увлекает, чем-то отталкивает и тогда возникает на его пути женщина, в отношениях с которой у него созревает мысль о возможности третьего пути, так называемого выхода из игры, чтобы найти успокоение и добиться личного счастья. Такая сюжетная схема с некоторыми видоизменениями встречалась уже не однажды. Лирический план, чувства, стремление хотя бы в личной жизни достичь недостающей в социальной сфере гармонии, и то же время остающаяся неудовлетворенность собой после такого бегства — всё это придавало психологическую контрастность в основном суровым и лаконичным описательным сценам хемингуэевских произведений. Однако в "Дятой колонне" цель борьбы выше личного, выше любви, усталости и разочарований. Молодая, красивая и богатая Дороти, символизирует собой то, от чего Филипп отошел ради борьбы. Карлос Бейкер нашел символическое толкование в её имени — Бриджес /мост; переносица — Э.С./<sup>10</sup>. По его мнению, она как бы символизирует связь с прошлым. Дороти предлагает герою отказаться от никому ненужного, по её мнению, пролития крови, и уехать вместе с ней из Испании, ибо трагический исход событий уже виден. Но герой с призрением говорит о тех местах, которые они посетили бы вместе и о том образе, который бы они вели: ".... a thousand breakfasts come up on trays in the thousand fine mornings of the next three years; or the ninety of the next three months; or however

10 Carlos Baker, The Spanish Tragedy. — In: Ernest Hemingway. Critiques of Four Major Novels. N.Y., Scribner, 1962, p. 115.

long it took you to be tired of me, or me of you... We'd stay at the Grillon, or the Ritz, and in the fall when the leaves were off the trees in the Bois and it was sharp and cold, we'd drive out to steppleaching. ....That's it!"<sup>11</sup>

Видимо, типичной особенностью Хемингуэя становится разговор о тех местах, в которых он никогда с героиней не побывает. С тем же самым читатель встречается и в романе "Иметь и не иметь". Гарри Морган перед своим фатальным рейсом тоже говорит своей жене о местах, куда они никогда не поедут. Но в "Пятой колонне" Филип Роулингс называет места, принадлежащие его прошлой жизни. <sup>12</sup> Поэтому он скажет Дороти: "I have been to all these places, and I've left them all behind. And where I go now I go alone, or with others who go there for the same reason I go." <sup>13</sup>

Герой знает, что логика жизни не дает возможности для иллюзий и у героя не может быть другого пути кроме борьбы. Психологическая коллизия пьесы осложняется тем, что Роулингсу оказывается не под силу работа в контрразведке, порой он испытывает бессилие и даже отчаяние, он чувствует свою отчужденность от всех окружающих его людей. В предисловии автор пишет: если в пьесе и есть мораль, то она заключается в том, что у людей, работающих в определенных организациях нет времени для личной жизни. <sup>14</sup> Но именно в этом произведении героем сам отказывает себе в праве на личную жизнь и ставит идейные побуждения выше личных, оставаясь в рядах антифашистов.

Здесь видно, что автор уклоняет своего героя от поисков, так называемого сепаратного мира, к чему стремились его предыдущие герои. Но те же самые проблемы ставятся перед геро-

11 Ernest Hemingway, The First Forty-Nine Stories and the Play "The Fifth Column". p. 97.

12 В этом можно видеть автобиографический элемент: Филип называет те самые места, в которых Хемингуэй был со своей второй женой Паулине Фейффер. Когда автор писал пьесу, всё это уже было в прошлом.

13 Ernest Hemingway, The First Forty-Nine Stories and the Play "The Fifth Column", p. 98.

14 Ernest Hemingway. Preface. - In: Ernest Hemingway, The First Forty-Nine Stories and Play "The Fifth Column", p. VI.

ем снова в сенах, когда он должен принять участие в допросе фашистских лидеров. Понимая необходимость насилия в борьбе против фашизма, Хемингуэй делает акцент на это в своей пьесе, но внутренне герой страдает: "And I'm tired too, and I'm worried now. You know what I'd like? I'd like to never kill another son-of-a-bitch, I don't care who or for what, as long as I live. I'd like to never have to lie. I'd like to know who I'm with when I wake up. I'd like to wake up in the same place every morning for a week straight. I'd like to marry a girl named Bridges." 15

Филипп никого не хочет убивать, и он понимает нечеловечную сущность войны, однако в конце концов герой приходит к выводу о необходимости убивать во имя принципов гуманизма — для того, чтобы победить фашизм. Здесь видна разница между предыдущими героями Хемингуэя и Филиппом Роулингом. Ник Адамс и Фредерик Генри в опасных условиях войны заключают сепаратный мир, в то время как Филипп Роулинг побеждает в себе этот соблазн. Но несмотря на это он все же не участвует в войне с полной убежденностью в своей правоте. Поэтому герой не постигает, что с жестоким и грубым врагом и он должен быть brutalным, это обуславливается логикой борьбы.

Герой этого произведения вновь выражает противоречивое отношение Хемингуэя к современным событиям. Он не испанец, он пришелец извне, по зову своего сердца включившийся в испанскую трагедию. Он мужествен, беспощадно принципиален, но остается внутренне несколько чуждым к самым последовательным антифашистам — испанским коммунистам и коммунистам из интернациональных бригад. Хотя он чувствует себя частицей большого коллектива, он не лишен традиционных для хемингуэевского героя черт индивидуализма, дуализма в его оценках событий, в оценке своей роли вновь заставляют в произведении звучать ноты личной трагедии.

Решение продолжать борьбу возникло у героя под влиянием

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15 Ernest Hemingway, *The First Forty-Nine Stories and the Play "The Fifth Column"*, p. 44.

коммунистов, особенно Макса. Коммунисты появились впервые в произведениях Хемингуэя в романе "Иметь и не иметь", но там они были второстепенными лицами. В пьесе они несут важную функцию в эволюции хемингуэевского героя. Можно согласиться с М. Мендельсоном: "Утверждая моральное величие Макса, Хемингуэй дает понять, что он видит в коммунистах не только союзников по борьбе против фашизма, но и вообще носителей высших человеческих идеалов." <sup>16</sup> Хемингуэй видел и понял, что войну можно победить только вместе с коммунистами, дисциплину которых он высоко ценил. Макс в пьесе борется за дело рабочего класса, за дело в которое он верит. Характеризуя героя, Макс говорит, что он ему доверяет, и эта оценка показывает, что несмотря на присущие ему черты апатии, на Филипа можно положиться. Филип выражает неудовлетворение той жизнью, которой они живут; он хочет проснувшись утром получить хороший завтрак. В ответ на это Макс говорит: "You do it so every one will have a good breakfast like that, you do it so no one will ever be hungry. You do it so men will not have to fear ill health or old age; so they can live and work in dignity and not as slaves. ... You do it for all men. You do it for the children." <sup>17</sup>

Филип Роулингс отвечает утвердительно и без доли сомнения: он будет служить этому делу. Снова мы видим существенную разницу между ранним и поздним хемингуэевским героем. Первый не хочет даже и подумать. Таким образом, он избегает подобных тем. Правда, сам герой в пьесе не выражает таких идей, но все же он принимает их. Герой Хемингуэя заявляет:

"We're in for fifty years of undeclared wars and I've signed up the duration." <sup>18</sup>

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<sup>16</sup> М. Мендельсон, Современный американский роман. М., "Наука", 1964, с. 162.

<sup>17</sup> Ernest Hemingway, The First Forty-Nine Stories and the Play "The Fifth Column", p. 76.

<sup>18</sup> Ibid., p. 95.



Высказывание это означает, что герой поднимается бороться за свободу, свидетельствует о большом шаге героя вперед. Хотя при этом следует отметить, что он идет бороться, а не побеждать.

При сопоставлении структуры и семантики образов героев в произведениях испанскую тематику с более ранними можно указать на то, что именно в "Испанской земле" и в "Пятой колонне" Хемингуэй достиг наиболее прогрессивного идейного звучания, и герои его становятся особенно рельефными, благодаря их включению в контекст конкретной общественной борьбы. Жанровые особенности этих произведений не позволяют автору вводить своё "я" в виде философских, лирических или публицистических отступлений, а требуют осуществления наиболее передовых идей, подсказанных реальной жизнью через действующие лица /иногда второстепенные/. Все это в конечном счете способствует и более наглядной интерпретации, и правильной оценке центрального героя читателем.

При анализе характера Филипа Роулинга важным оказывается не только сюжет, но и особые примеры литературной образности — символизм, аллегория и т.д. Самым важным художественным приемом становится противопоставление света и тьмы. Герой первого романа Хемингуэя, Джейк Барнс, говорит: "There is no reason why because it is dark you should look at things differently from when it is light."<sup>19</sup>

Филип Роулингс ночью обещает героине жениться на ней, но когда она заговаривает об этом на рассвете, он отвечает: No. Not in a hundred thousand bloody years. Never believe what I say at night. I lie like hell at night."<sup>20</sup>

Темнота таким образом оказывается для героя символом личного счастья, или вернее — возможности его достижения между тем как при свете — днем — герой вынужден встречаться с ломкой борьбой. Днем нет места для личного благополучия. Реальность категорична — именно она обуславливает то предпочтение, которое герой отдает дню перед ночью.

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19 Ernest Hemingway, *The Sun Also Rises*, N.Y., Scribner, 1926, p. 148.

20 Ernest Hemingway, *The First Forty-Nine Stories and the Play "The Fifth Column"*, p. 73.

Большой интерес представляет и роль диалога как приема характеристики действующих лиц. Своеобразный повествовательный стиль ранних произведений Хемингуэя нередко оттеснял речевую характеристику героев на задний план, так что диалог иногда оказывался в роли, подчиненной описанию, повествованию и авторским отступлениям.<sup>21</sup> Подтекст в речи действующих лиц был полностью определен ситуацией и звучал порою сильнее и информационно насыщеннее, чем прямое высказывание. Именно в пьесе автору пришлось более четко дать языковую характеристику своих действующих лиц, воссоздать образ мыслей, индивидуализировать и типизировать их.

Некоторые буржуазные литературоведы /Л.Триллинг, Э.Уилсон и др./, осуждавшие Хемингуэя за его левые симпатии, создали в зарубежной критике своеобразный миф о садизме и членовененавистничестве хемингуэевского героя, приводя в качестве примера и Филиппа Роулинкса. Но такие упреки являются конденциозными и несправедливыми. Наоборот, весь идейный пафос пьесы говорит о глубоком гуманизме писателя, да и центральный герой произведения, несмотря на свои колебания, по существу правильно понимает смысл происходящего.

Карлос Бейкер пишет, что у Хемингуэя были личные причины для его ненависти к фашизму, но русский коммунизм, по его мнению, был не лучше. Война уже шла, и у друзей испанского народа не осталось иногда выхода, кроме сотрудничества с левым крылом коализации народного фронта.<sup>22</sup> Что касается взгляда Бейкера на "русский коммунизм", то он только обнаруживает его реакционную сущность. Бейкер не видит, что коммунизм, как интернациональная сила, был самым устойчивым борцом против фашизма. Альва Бесси пишет, что роль Советского Союза была последовательно честной. В Испании везде можно

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<sup>21</sup> При анализе языковых средств изображения хемингуэевского героя автор опирается на исследование И.Кашкина а, "Содержание - форма - содержание" /"Вопросы литературы", 1964, № 1, с. 128-149/.

<sup>22</sup> Carlos Baker, The Spanish Tragedy. - In: Ernest Hemingway. Critiques of Four Major Novels, p. 115.

было видеть лозунги: Да здравствует Советский Союз — лучший друг испанского народа. <sup>23</sup> Вряд ли пьесе Хемингуэя "Пятая колонна" можно отнести к числу лучших произведений писателя, но тем не менее можно все-таки утверждать, что она явилась свидетелем одного из значительных сдвигов в мировоззрении писателя. Таким образом, Хемингуэй доказывает, что именно ради счастья всех людей надо бороться с фашизмом. Работа в контрразведке республиканцев — это идейное призвание Роулинкса, которому он следует наперекор внешним и внутренним препятствиям. В нем сохранилось ещё немало от мелкобуржуазного индивидуализма более ранних хемингуэевских героев, в том числе и некоторые этические принципы, мешающие понять, что в решающем бою с коварным противником необходимо следовать логике классовой борьбы. Он не разочаровывается в идее, однако на практике ее осуществление иногда теряет под ногами почву. Необходимость ежедневно соприкасаться с отрицательным, враждебным, частично надламывает его веру в людей, оставляет без твердой перспективы. Он идет бороться, а не побеждать.

Здесь снова мы видим, что Хемингуэй не идеализирует своего героя. Он видит и показывает таких людей, для которых война в Испании не только означает выполнение личного долга перед человечеством, но и является логическим и эмоционально осознанным самовыражением. Для них нет другого пути, нет и опасности за абстрактными общими принципами потерять из виду жизнь трудящихся.

В заключительном решении произведения есть намек на ещё более высокий идейный уровень, герой жертвует собственным благополучием во имя социального чувства ответственности, остается борцом, что автор также считает правильным. В то же

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23 Alvah C. Bessie, Review of "For whom the Bell Tolls". In: Ernest Hemingway. Critiques of Four Major Novels", p. 93.

Об испанских событиях и демократических писателях, борющихся против фашизма. См. также: Б. Гиленсон, С Испанией в сердце. — "Вопросы литературы"; 1972, № 10, с. 107-116; Л. Юрьева, Героическая Испания в литературах мира. — "Вопросы литературы", 1967, № 10, с. 81-97.

время ясно, что проводимая борьба не является до конца борьбой самого Роулингса, в отличие, например, от Макса, который, как коммунист, просто знает, что у него нет и не может быть никаких других интересов, кроме интересов Испании и всего трудового народа.

Коммунист Макс, горничная Петра и некоторые другие действующие лица вносят своими яркими лаконичными репликами в пьесу необходимую для идейно-художественной целостности конкретность, которая отчасти теряется в образе центрального героя. В основе действий Роулингса — этический принцип и идейные побуждения, у Макса и Петра к этому прибавляется и сознание принадлежности к классу трудящихся. Хемингуэй с явным уважением создавал их образы, он подчеркнул роль этих людей для процесса формирования убеждений центрального героя. Снова мы видим, что познавательная функция произведения оказывает глубже и шире, чем образ самого героя. Сознательность Филиппа Роулингса выше, чем у Барнса и Генри. В Максе мы видим человека, сознательность которого обусловлена социально. Но пока еще персонаж такого плана не занимает в произведении центральное место. Герой "Пятой колонны" имеет много общего с героями прежних произведений Хемингуэя. Прежде всего это проявляется в сфере восприятия жизни. Но важным и определяющим в характере Роулингса является то, что он переломив себя, подписывает договор до конца бороться фашизмом. Именно, это принципиально новое отношение к борьбе, которая уже является борьбой двух социально и политически противоположных сил, отличает Роулингса от героев-бунтарей, выведенных Хемингуэем в произведениях, предшествовавших "Пятой колонны".

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E. Hemingway and the Spanish Civil War  
("The Spanish Earth" and "The Fifth Column")

E. Sau

S u m m a r y

E. Hemingway first expressed his political views both in the film-script and booklet - "The Spanish Earth" (1938). Documentation, the connecting of facts drawn from actual life and of concrete characters with his fiction contributed to Hemingway's development as a writer. This development was likewise furthered by history and the logic of social struggle, reflecting under the influence of the same reality a level of such ideological consciousness which had not completely been achieved by the author himself. The literary image is thus socially more cogent than the author's world outlook drawn from his own experience.

The play "The Fifth Column" (1938) confirms that Hemingway's hero has attained a higher stage in his evolution, that he has found his way into the ranks of the fighters against fascism. The fact, however, that the author himself does not belong to the class-conscious revolutionaries, and reveals the hesitations characteristic of a petty-bourgeois intellectual, also forces him to choose for his central character a person, who in his sincerest aspirations joins the fighters for democracy and humanism, but who does not find a common language with them in everything, and consequently remains aloof in his innermost self. Philip Rawlings likes to think in terms of more general categories. In the fight against the enemy he proceeds from his own cognition of truth, and does not adopt the world outlook of the Communists. In spite of that the work marks a reassessment of the writer's earlier values. The hero embodies the negation of an individualistic mentality despite his moments of depression and hesitations.

CONTRADICTORY TENDENCIES IN THE INTER-WAR  
AMERICAN REALISTIC NOVEL: F. SCOTT FITZGERALD  
AND THOMAS WOLFE

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One of the most remarkable phases of the American novel is the period between the two World Wars. Called by literary critics a period of change and literary experimentation, of a new passion and consciousness, an era of great contrasts and ironies, it is in this period that the American novel asserted its national form and acquired its international power and influence.

A remarkable body of novelists emerged in these two decades of the '20s and '30s: Sinclair Lewis, Sherwood Anderson, F. Scott Fitzgerald, William Faulkner, Ernest Hemingway, John Dos Passos, Thomas Wolfe, etc. These men shared the intellectual climate of their country, they incorporated the best methods of American realism. And although the society around them was in decay, literature itself showed every sign of life, tried to be a part of life.

No attempt is made here to present a comprehensive view of the American novel of the period. The aim of the short article is to point out some controversial points and contradictory tendencies in the works of single novelists that seem to have expressed a significant aspect of the developing American writing of the period - the cry for ethical liberty of an artist, liberty for the individual to express himself.

At times this impulse for intellectual freedom took the form of the so-called "escapism" - withdrawal from the hateful American reality of mercantilism and avarice (e.g. deliberate emigration to Europe in case of the Lost Generation; retreat into the "ivory tower" of aestheticism in case of literary modernism, etc.).

How was it possible that such controversial and even exclusive philosophical-aesthetic tendencies as critical

realism and individualistic escapism coexisted in the work of some sturdy realists of the 1920s-1930s?

No other notion has aroused more argumentation than that of liberty and freedom. It has always been the central question at crucial stages of economy and politics. There is not a single humanitarian thinker who has not claimed liberty and regarded it of the foremost value. But in different epochs, separate philosophers and sociologists have given the idea of liberty and freedom quite a different, often contradictory content. Through individual experience and interpretation it has found a literary reflection (though often an unconscious one) in the creative geniuses of the era.

The epoch under observation was a highly paradoxical one, being an era of economic expansion it was at the same time an era of the great initial-phases of modern American writing. The society of the period between the wars, as pointed out by a number of literary critics, was curious about what Americans were, could do, might do, were doing. According to H.S. Canby<sup>1</sup> the literary work of these decades, taken as a whole, showed a more persistent search for values and a more competent control of forms than had done the preceding decades.

The aesthetic process of American writers, in its turn, reflected the complex collision of the ideas that marked the intellectual and cultural life of the country.

As a result, the single component of the writers' literary-aesthetic programme could now and then acquire diametrically contradictory tendencies.

That is why during the complicated period of the 1920s and the 1930s the writers' belonging to the vital trend of critical realism could not totally exclude their possible involvement in some separate views of the idealistic trend.

The year 1929 is a decisive dividing line between the two decades. It was the year of the Wall Street Crash, the beginning of the Great Depression. If the nineteen twenties

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<sup>1</sup> Literary History of the United States (ed. R.E. Spiller, W. T h o r p, T.H. Johnson, H.S. Canby, R.M. Ludwig), London, 1969, p. 1296.



were an era in which "... a dangerous ideal of free enterprise America ran unchecked",<sup>2</sup> after 1929 America had to begin to grow up. Its literature changed to reflect a changed national consciousness and conscience.

A distinguishing feature of the writers belonging to the inter-war generation is the early age at which they became established in their profession. And this might also account for many an inconsistency in their early views. Fitzgerald was twenty-four when he published his first novel, Hemingway had an international reputation at the age of twenty-eight, Dos Passos, Wilder and Wolfe were all established writers before they were thirty. Of them F. Scott Fitzgerald and Thomas Wolfe are probably the most distinguished representatives of their respective decades, "seeking to understand the dangerous drumming of psychic threat that came to man from his intense and contemporary involvement with the times."<sup>3</sup> Things commonly believed in proved to be false, civilization was oppressive: by contrast one exalted the primitive. More often than not the artist isolated himself from the rest of society. The negative statements were typical of that era of negations. Thus, in the period of tension between the past and the present, of lost orientations, of new manners and tastes, of search for personal identity, the writers shared something very important in their pattern of feeling. Different critical authorities have defined it differently: as "a sense of lost bearings" and "backward looking", as "human alienation" and "nostalgia".

One possible attempt to illustrate this general spirit is to turn to two writers who somehow seem to embody the psychological forces of their respective decades: F. Scott Fitzgerald (1896-1940) and Thomas Wolfe (1900-1938).

F. Scott Fitzgerald was a writer of the nineteen twenties who most obviously felt the intensity of modern American experience in all its specified detail.

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<sup>2</sup> M. B r a d b u r y, *Style of Life, Style of Art and the American Novelist in the Nineteen Twenties*. In M. Bradbury and D. Palmer (ed.) *"The American Novel and the Nineteen Twenties"*, London 1971, p. 12.

<sup>3</sup> M. B r a d b u r y, *op.cit.*, p. 16.

There have been many interpretations of the "duality" and the "double vision" of the writer. There are critics who do not notice any criticism of the modern American society in his works at all. In their opinion Fitzgerald described the decay of man and civilization as a whole. The critics of bourgeois America readily agree in one point only: for them the appeal of the writer "to hold to opposed ideas in the mind at the same time" means a certain duality of mind, the refusal of the author to take up a definite attitude towards important social conflicts. As a matter of fact the skill of Fitzgerald to be an observer and a participant at the same time, the skill to live the life of the wealthy and to apprehend critically his own actions is his great ability to know all the particulars of the psychology of his social enemies. It is his ability to penetrate into their inner world. Still there are critics even among the Americans who dare go further in a positive sense. M. Bradbury e.g. maintains the following: "It is often supposed that what he (F.Scott Fitzgerald - T.A.) acquired by painful experience and effort, was the power to stand back and criticize: and it is that which explains the quality of his serious fiction. The truth is, I think, that Fitzgerald's creative gift is better understood from a slightly different emphasis: it was not his separation from the frenzied life of the times, but his discovery of the psychic forces which compel it, that made his best work what it is." <sup>4</sup>

In his novel of the 1930s, "Tender Is the Night" (1934), (a novel appearing after his own crack-up) Fitzgerald explains these forces. They are, he confesses, psychological, economic and social at the same time. Man is, so to speak, propelled by them into expressive action, but the action itself can come to express the threat of the active consciousness, the dislocation in society. Although the writer himself never fully understands the nature of this dialectics, he senses the essential dilemmas of his age in a very profound way. The novel becomes an energetic metaphor for the 1920s and their turn into the 1930s.

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<sup>4</sup> M. B r a d b u r y, op.cit., p. 30.

But here, also, the individualistic character of Fitzgerald's world outlook - the opposition of the individual to society - is visible. The two frequent notions: coercion of the society and inability of the individual are often put forward by Western philosophers when treating personality and creative liberty.<sup>5</sup> The typical standpoint of bourgeois individualism tries to identify the lack of personal freedom as the lack of mental and physical abilities of man to face society.

At the same time the bourgeois critics seem to interpret Fitzgerald as a writer who was ready to satisfy the usual American craving for a novelist that would be one "of their own", thoroughly in the national life, and responsive to all its popular idols.<sup>6</sup> They find that even his very disharmonies were national. In a sense it is true. Our Soviet literary critics have also admitted that at times we have a feeling: the writer condemns the world of wealth against his own sentiment, while doing so he still admires it.<sup>7</sup> Of course, people need a social ideal in which the objectively inevitable and the subjectively desirable become dialectically interrelated. The ideal F. Scott Fitzgerald chooses, and which he at times erroneously believes in, is the "Great Life". He is fascinated by the magic properties of wealth and, above all, by the immunity it could purchase. It has not been stated without valid grounds: "Since Fitzgerald had been unable to adopt the symbols of aristocracy, 'the sweat and mud of trenches' (like Hemingway - T.A.), he concentrated upon others: in particular, upon the aristocracy of wealth."<sup>8</sup>

As a result of looking at American life Fitzgerald develops a perception of complex relations between the tal-

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5 See I. Berlin, Two Concepts of Liberty. An Inaugural Lecture Delivered before the University of Oxford, 1958, p. 7.

6 See A. Kazin, Introduction. In F. Scott Fitzgerald. The Man and His Work. New York Collier Books 1962, p. 12.

7 See М. О. Менделъсон, Творческий путь Френсиса Скотта Фицджеральда. Проблемы литературы США XX века, Москва 1970. с. 165.

8 M. Cunliffe, The Literature of the United States, Bungay Suffolk, 1967, p. 288.

ent for accumulation and the gift of imagination. The gift of imagination is very vital for him, no man can visualize the Great Life without it. But wealth, he sees, is important, too - not for itself, but because wealth, makes it possible for a man to live the life the imagination has conceived. "With wealth - and also youth, looks and success, which were part of aristocracy - one was an aficionado on the grand scale. All doors opened, all head-waiters were differential; all boat-trains, liners, limousines, suites and mansions were available. One could follow the sun. Poverty was mean, grey, narrow. With money one could be generous, expensive, original. Largesse was a word that meant both a tip and a way of life." <sup>9</sup>

According to A. Mizener<sup>10</sup> Fitzgerald is convinced that the most important moral choice a man can face exists in its most fully developed form among the rich - the choice between fineness of perception and of moral discrimination on the one hand, and the brutality of unimaginative, irresponsible power on the other.

"That is why," he thinks "the rich are different from you and me" - a remark Fitzgerald makes in one of his short stories called "The Rich Boy", a detailed study of the special character of the very wealthy in America. That is why he thinks any failure on the part of the rich to use their wealth is tantamount to a crime that common people are never given an opportunity to commit. It is this crime for which he condemns Daisy and Tom Buchanan in "The Great Gatsby" (1925).

Nick Carraway says: "They were careless people, Tom and Daisy - they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made."

Tom is a fully conceived case of the undeveloped imagination, Daisy is even sadder, she has caught a glimpse of the

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<sup>9</sup> M. C u n l i f f e, op.cit., p. 288.

<sup>10</sup> A. M i z e n e r, F.Scott Fitzgerald. The Great Gatsby. In W. Stegner (ed.); The American Novel. From James Fenimore Cooper to William Faulkner, N.Y. 1965, p. 181.

Great Life but lacks the courage to live it.

Fitzgerald's characters are evidently projections of himself. Like Gatsby and Dick Diver Fitzgerald himself is someway attracted by wealth. But the writer's enthusiastic feeling for the very rich is not without adequate reason. At the beginning of our century millions of Americans were living in a deep conviction that enrichment was the principal goal in the life of every man. The dominating spirit of profit and the worship of success were forming the world perception of young Fitzgerald, as well. His writing parallels his own experience. But like his characters he also has a sense of insufficiency which never leaves him content with wealth and power as goals in themselves. It is as if the writer longed for some central certainty, from which he could look out upon the world, and criticize it free and safe from hurt. What he cannot see, is the fact that personal freedom should be regarded to be an individual modification of social-historical liberty, taking into consideration the dialectics of the general, special and individual. Fitzgerald does not go so deep. He takes one of the most erroneous and tragical treatments of this problem - the generalization and division of individualism. It comes to nothing else than the self-affirmation of the individual on account of society.

The tragedy of this talented writer, as commented by M.O. Mendelson<sup>11</sup> was in his contradictory world perception, which at times reduced the value of Fitzgerald's works though they were intended without question to tell people the truth of life. It lay in Fitzgerald's deepest conviction that life untouched by imagination is brutal and intolerable and that the imagined life must be made actual if a man is anything more than a daydreamer. The dependence of an individual's liberty upon his knowledge, talents and energy has been placed in the foreground. Consequently, economic inequality is simply the result of different efficiency. The following decade totally refuted this illusory point of view.

From the boastful boom era in which the Americans thought that their wealth, technological power, and economic theories

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<sup>11</sup> See М.О. Мендельсон, указ. соч. с. 177.

had lifted them to a level of absolute security, they were abruptly hurled into a whirlpool of perils, domestic and foreign. The Great Depression began late in 1929. An old era died and a new era opened for the Americans in 1933. "The panic was savage, the internal discords were harsh, the irony of the abrupt change from prosperity to poverty was grim." <sup>12</sup>

Thought and emotion were highly chaotic, the psychology of unlimited opportunity giving way to the psychology of closed opportunity.

The Great Depression had its most obvious effect in a wave of exposure. The press, drama, novel and pamphlet united to analyse all the obvious evils. The nation's mood was direct and grim, and the targets of exposure were clearly identified: illiteracy, poverty, physical and intellectual anemia. It all found a literary reflection. A conviction arose that the country was emerging from a careless adolescence into a maturity that demanded prudence and planning. <sup>13</sup> A more realistic and scientific approach to the problems of society gave their colouring to literature. The anger of the artist at the materialism of American life turned into anger at social injustices.

But the influence the years of 30s had on the different outstanding American writers was not similar. It was only at the beginning that the events of the period called forth despair, fear and bewilderment.

In 1951 William Faulkner surprisingly ranked Thomas Wolfe (1900-1938) first among the contemporary American writers, himself second, Dos Passos third, and Hemingway fourth. <sup>14</sup> On the one hand this estimation may seem a bit overbidding. On the other hand, although Wolfe's influence on other writers is not to be compared e.g. with that of Hemingway, he is by no means a mediocrity. T. Wolfe, a

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<sup>12</sup> R.E. Spiller, et al., op.cit., p. 1253.

<sup>13</sup> Ibid., p. 1260.

<sup>14</sup> B.R. McElderry Jr., Thomas Wolfe. Look Homeward, Angel. In W. Stegner (ed.), The American Novel. From James Fenimore Cooper to William Faulkner. New York, 1965, p. 209.

Southerner, combines the artist's isolation of the 1920s and the documentary fullness of the 1930s. His material is as inexhaustible as life itself for, as he once told Scott Fitzgerald: a great writer is not only a leaver-outer but also a putter-inner. Wolfe's epic novels are a serial outpouring of his own experiences. According to W. Faulkner he was willing to put all the experience of the human heart on the head of a pin, as it were.

T. Wolfe has retained (he died young at the age of thirty-eight) a large degree of popularity over the years, evidenced by the variety and number of books and articles about him. The major concerns of the critics are his concepts of time, faith, loneliness and death; his notions of isolation, alienation, change and experience; his struggles stemming from his views of the city versus the country, the North versus the South; his use of autobiography, folklore, language and rhetoric, his humor, etc.

The contradictory nature of Wolfe's creative work has caused great discordance of opinion among his critics. Now and then they even differ in the determination of the social meaning of his novels. But they all must agree in the following: "... in his search and his finding as well as in his reverse and contradictions Wolfe was a writer always very much like himself." 15

The meaning of life for him is a demand for reassurances. Wolfe seeks a stone, a leaf, an unfound door; he is lost as all Americans are lost, because their home is a place from which they have grown away. Modern times and progress horrify him. His characters seek for freedom, for a kind of a spiritual ideal, "a door" using the symbolic designation of the author, but everywhere they are surrounded by mercantilism, lie and banality. Acute social antagonism makes only the regressive side of the dialectic of progress visible. Progress and realization of liberty do not cover. In order to obtain intellectual freedom the writer wanders nostalgically in the "thicket of man's memory".

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Н.А. Анастасьев, Томас Вулф и реалистическая литература США 30-х годов". В кн.: Проблемы литературы США XX века. "Наука", Москва, 1970, с. 363.

The interest in regionalism, one of the most typical aspects of the Depression mirrored in the literature of the thirties, finds also its expression in Wolfe's works. Against the stereotyped America he contrasts the place, the region, the person who by standing still retains his individuality. Wolfe is a Southerner, but his attitude toward the South is ambivalent. He finds warmth and richness in the South, but he ridicules all the Southerners who proclaim passionately the superiority of Southern culture and seem eager to die in its name.

Wolfe is a regionalist who is not limited to his region. Equally he is not limited to the contemporary world, but has a deep sense of the past. He chose America with "its billion forms and the dense complexity of all its swarming life" for his subject as naturally as other writers took their local region. He is a national, not a nationalist. Altogether this is a rare combination in American letters, and it explains the richness, depth and power of Wolfe's realism.

"Look Homeward, Angel" (1929) and "Of Time and the River" (1935) are the adventures of Eugene Gant in his growth from childhood to maturity, and Eugene is a direct portrait of Wolfe himself. "The Web and the Rock" (1939) and "You Can't Go Home Again" (1940), the posthumously published novels, trace the similar story of George Webber and carry it through his success as a novelist. The stories in "From Death to Morning" (1935) and "The Hills Beyond" (1941) are all written as episodes of the great story of which the four novels are parts.

In "Look Homeward, Angel" Eugene Gant's existence becomes an emotional combat against death and the pressures denying him psychological freedom. J.R. Reaven and R.G. Strozier<sup>16</sup> maintain that the title of the book "Look Homeward, Angel: A Story of the Buried Life" combines the two central kinds of isolation that troubled Wolfe throughout his life: the inevitable separation of physical death and the agonising isolation of creative defeat. Wolfe thinks of isolation

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<sup>16</sup> J.R. Reaven and R.G. Strozier, Thomas Wolfe and Death. In Leslie A. Field (ed/), Thomas Wolfe. Three Decades of Criticism. N.Y. 1968, p. 37.



as a kind of death. To combat this, he believes in the so-called "universal experience". All the people, events and visions that cross his experience become a part of him. The artist becomes the embodiment of a man who knows "All the anguish, error and frustration that any man alive can know".<sup>17</sup> This universal knowledge, Wolfe hopes, will free him from psychological anguish. At the same time death and isolation are not only to be feared but also to be cherished. Each death he endures makes him more capable of coping with his next experience in life, permits him to work his way toward a secret life... toward freedom. Thus, Wolfe is deeply involved with a paradox.

True enough, late in his life he sees the need for looking outside of himself, for looking at the political, social and economic world, and for trying to understand it, assimilate it, and somehow bring it into his writing. This, in fact, he attempts to do in his last novel "You Can't Go Home Again", published in 1940, two years after his death.

In case of Wolfe one stumbles over contradictions everywhere. Like Fitzgerald, Wolfe dramatizes the eternal conflict between the individual and society. He is torn between the two: what he knows and what he feels. "Loneliness" is his most frequent word. It is namely in loneliness that his characters see the rescue of a subtle artistic nature from the cruelty of world.

Many critics have blamed Wolfe for the hypertrophy of loneliness. They say that his aspiration to the fullest knowledge and experience is inconsistent with another impulse, the desire to escape from the world about him. In fact, the notion "alone" characterizes only one side of his creation, as a whole its purpose is far more meaningful. The truth seems to be with N. Anastasyev when he says, that there are places where the striving of the main character for loneliness is not an escape but assumes a special character of protest.<sup>18</sup> Wolfe himself refers to this escape as a retreat behind a "wall". But this freedom, this "wall", is not an

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<sup>17</sup> C.H. Holman, *The Dark, Ruined Helen of His Blood: Thomas Wolfe and the South*. In L.A. Field (ed.), *Thomas Wolfe. Three Decades of Criticism*. N.Y., 1968, p. 22.

<sup>18</sup> H.A. А н а с т а с ъ в, указ. соч., с. 372.

exclusive withdrawal from life, he says, but rather a withdrawal into a position where he would be free to select the experience in which he wished to participate.

It is after 1935 that the thought and feeling of the writer mature for the deep understanding of social conflicts. It happens when he comes up against a new phenomenon of reality - fascism. The angle of his artistic view changes. Wolfe's attention, earlier aimed at the contradictions between creative ideals and narrow mercantilism, now acquires a deep antibourgeois pathos.

At first sight the comparison of Scott Fitzgerald with Thomas Wolfe may seem somewhat outward and forced, for the writers are too far from each other in their aesthetic likings. Fitzgerald - "the living protagonist of the Lost Generation" - belongs to the twenties, which Wolfe had been accustomed to disparage for its shallow optimism and materialism, its headlong pursuit of pleasure. Likewise are different the decades they represent. It is the similar inner conflicts they have to surpass to come to the conclusion that justifies a comparison of this kind.

To appreciate truly these two writers, readers must first of all take into account the suggestive realism their work offers. Both authors are unequalled masters in showing how the chase for dollar inevitably brings about the devaluation of human values and moral deficiency of man. Generalization of the kind is comprehensible to the contemporary Soviet reader and testifies to the following: no matter how urging the claim of the authors' "esemplastic power" for creative independence and self-isolation, "swarming life with its billion forms" has gained the upper hand over conformity and social indifference.

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О противоречивых тенденциях в американском реалистическом романе межвоенного периода /Ф.Скотт Фицджеральд и Томас Вулф/

Т. Аунин

Р е з ю м е

Сопоставление Ф.Скотта Фицджеральда с Т.Вулфом может на первый взгляд показаться в некоторой мере надуманным — эти художники в своих эстетических пристрастиях слишком далеки друг от друга. В то же время как Ф.Скотт Фицджеральд находился на позиции экспатрианства, Т.Вулф обладал необыкновенно остро выраженным чувством национальной принадлежности. С другой стороны — творчество их отражает ту сложную борьбу идей, которая была характерна интеллектуальной и культурной жизни Америки в 1920–1930 гг.

Отдельные компоненты эстетики Ф.Скотта Фицджеральда и Т. Вулфа являются отражением противоречивой буржуазной действительности. Каждый из них по-своему видит в одиночестве единственную альтернативу меркантилизму и жажде обогащения.

Но путь любого познания идет через противоречия и новые поиски. Как ни настаивают оба писателя на своей творческой исключительности и самоизоляции, принципы реалистической литературы, принятые ими, в конечном счете перечеркивают конформизм и социальную индифферентность.

## NOTES ON THE STYLE OF HENRY JAMES'S TALES

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The art of Henry James has attracted considerable critical attention. His novels and tales are generally looked upon as a new stage in the evolution of psychological realism. An avowed advocate of indirect methods of presentation H. James introduced a complex system of literary devices to further his realistic vision of things without actually appearing to state his own view of them.

Henry James published over fifty volumes of prose - some twenty novels, more than one hundred tales, several books of criticism, travel sketches, biography and plays. His most important achievement is rightly attributed to the art of "the beautiful and blest nouvelle", that form of short novel or long tale whose "dimensional ground" delighted James most of all, especially in his later years.<sup>1</sup>

Though there are numerous references to the nouvelle in his "Notebooks" and critical writings, James never wrote an essay on the form or compiled a list of his stories which are to be taken as nouvelles. What we know is that for years he struggled within the confines of the short story, finally arriving at his favourite genre, that of "the shapely nouvelle".<sup>2</sup>

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1 James wrote: "Among forms, moreover, we had had, on the dimensional ground - for length and breadth - our ideal, the beautiful and blest nouvelle; the enlightened hour for which appeared thus at last to shine. It was under the star of the nouvelle that, in other languages, a hundred interesting and charming results, such studies of the minor scale as the best of Turgenieff's, of Balzac's, of Maupassant's, of Bourget's, and... of Kipling's had been, all economically arrived at." (H. J a m e s. Selected Literary Criticism, L. Peregrine Books, 1968, p. 376).

2 "The Notebooks of Henry James" ed. by F.O. Matthiessen and Kenneth B. Murdock. New York: Oxford Univ. Press, 1947, p. 108. (Further the book is quoted as "Notebooks" - T.A.)

Many entries in James's "Notebooks" indicate that suggestions for stories germinated continually in his consciousness. As soon as he enters a *donnée*<sup>3</sup> (a favourite word with James), his imagination begins to enlarge and elaborate it. As the situation unfolds in his imagination and the characters grow in stature, often what is planned as a "little anecdote", a "morceau de vie", requires more and more pages: the intended short story becomes a *nouvelle*.

James was writing fiction in the heyday of the short story. Dozens of magazines in England and America furnished a ready market for the short narrative - six to eight thousand words seems to have been agreed on by the editors as the acceptable length. During the 1870s and 1880s James was a regular short story contributor to the "Atlantic Monthly" and the "Continental Monthly". But hitting the eight-thousand-word target was almost impossible for him, and his irritation over the requirement is easily discernible in many entries in his "Notebooks". While at work on "The Patagonia" in March, 1888, he records, for example, "that with all the compression in the world I can't do it in so very short a compass as ... demanded".<sup>4</sup> Increasingly through the 1890s James often expressed his despair over the requirements of the short story. What its confinements will not permit him to accomplish he puts it by, as the case was, for instance, with "The Altar of the Dead".

Early in 1894 Henry Halland, a young American editor, was arranging for the first issues of what would become the most famous literary magazine of the '90s, "The Yellow Book". Halland asked James to contribute to the first number a composition which "might absolutely assume its own organic form".<sup>5</sup> The writer was told he could have as much space as he wanted. James gladly agreed and wrote three *nouvelles* for "The Yellow Book" ("The Death of the Lion", "The Coxon Fund", "The Next Time"). The opportunity somewhat released him from bondslavery to the short story. Although several of his lat-

3        The main idea (H. J a m e s. Selected Literary Criticism, p. 92).

4        "Notebooks", p. 143.

5        Ibid., p. 208.

er tales were not taken by any magazines, the sense of freedom was there, so to speak, and it made him write tale after tale. The result was that James became a brilliant master of the nouvelle in English and made of it a rich study of men, manners and morals on the two continents.

The commonly acknowledged poetical quality of Henry James's tales is, to no small extent, due to the natural effortless flow of his prose. By his subtle peculiar style he evokes in the reader a feeling of immediate participation in the events described. Therefore any appreciation of his style must necessarily be concerned with the devices contributing to this effect.

Usually the first sentence of a James nouvelle immediately plunges the reader into the heart of the situation. There is no gradual introduction, no setting of the scene, no precise information as to the identity of the personages. The reader is supposed to be familiar, as it were, with the protagonists and with their past. Imperceptibly he is drawn into the events as an active observer interpreting everything he witnesses.

This engagement of the reader is effected in an easy, effortless way as if he were one who knows the events and needs no explanation. Here are the initial sentences of three tales taken at random:

"The poor young man hesitated and procrastinated: it cost him such an effort to breach the subject of terms, to speak of money to a person who spoke only of feelings and, as it were, of the aristocracy."

("The Pupil")<sup>6</sup>

"When the porter's wife (she used to answer the housebell) announced "A gentleman - with a lady, sir," I had, as I often had in those days, for the wish was father to the thoughts, an immediate vision of sitters."

("The Real Thing")<sup>7</sup>

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<sup>6</sup> H. J a m e s. The Turn of the Screw and Other Stories. Penguin Books, 1974, p. 123.

<sup>7</sup> H. J a m e s. The Real Thing. - In: Nineteenth-Century American Short Stories, Progress Publishers, Moscow, 1970, p. 320.



"I had taken Mrs. Prest into my confidence; in truth without her I should have made but little advance, for the fruitful idea in the whole business dropped from her friendly lips."

("The Aspern Papers")<sup>8</sup>

This plunging of the reader into the heart of the matter at the very outset is not a mere trick for the sake of buttonholing his attention. It is part of a deliberate pattern of literary presentation. James always objected to the omnipotent and omniscient author, directing every action of his personages, and demanded that the reader should be roused from his attitude of a passive spectator and enlisted as an intelligent participant and interpreter of the events. This illusion is complete when the narrative is conducted by one of the central figures introduced by the narrator, as is the case in many of James's tales, and the reader is thus seemingly brought into immediate contact with the character represented, as, for instance, in "The Turn of the Screw" and "The Madonna of the Future".

Besides nouvelles of this kind there are others, also told in the first person, however not by a central figure characterized by the narrator, but by the narrator himself ("The Real Thing", "The Aspern Papers" and others). This is also a way, a kind of inverse way, of eliminating the author - the author being made a participant in the events or a casual observer, becomes a minor figure in the story - not the over-all master determining the behaviour of his heroes.

The principle of non-intrusion by the author brings about James's abstention from describing his characters or commenting on their nature, actions or emotions. Character portrayal is effected by what the personages say, do, think, often by some trifling detail, rarely by assertions on the author's part. Acclaim or censure is never explicitly stated, though the author's attitude is, of course, implied in the very facts chosen for presentation. But above all, it is the language, the tone of the narration, which enhances the effect of the unobtrusiveness of the author.

Passages of conventional narration are extremely rare. When the author's speech intervenes, it is so subtly intermingled with the speech of the personages, so imperceptibly coloured by their point of view, that we are not aware it is the author describing the scene or character, and, yet, not certain that we see everything through the eyes of the personages concerned. This peculiar tone or mode of narration, where the speech of the author and indirect interior monologue, one shading off into the other, is the prevailing one in James's tales.

All recent studies of H. James's nouvelles serve to support a single observation that there is a continuous movement in his tales toward a colloquial manner of expression, an expression that minimizes the presence of the author while heightening the consciousness of the central character.<sup>9</sup> In the third-person narrative this effect is achieved by a peculiar exploitation of the third-person pronoun. The following paragraph opens the tale entitled "Julia Bride":

"She had walked with her friend to the top of the wide steps of the Museum, those that descend from the galleries of painting, and then, after the young man had left her, smiling, looking back, waving all gaily and expressively his hat and stick, had watched him, smiling too, but with a different intensity - had kept him in sight till he passed out of the great door. She might have been waiting to see if he would turn there for a last demonstration, which was exactly what he did, renewing his cordial gesture and with his look of glad devotion, the radiance of his young face, reaching her across the great space, as she felt, in undiminished truth. Yes, so she could feel, and she remained a minute even after he was gone; she gazed at the empty air as if he had filled it still asking herself what more she want-

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<sup>9</sup> F.O. Matthiessen. The Major Phase, New York, 1963, pp. 152-86. Albert F. Gegenheimer. The Early and Late Revisions in Henry James's "A Passionate Pilgrim", "American Literature," XXIII, 1951, pp. 233-42; Vincent Tarteila. James's "Four Meetings", Nineteenth-Century Fiction, XV, 1960, pp. 17-28; Richard Bridgman. "The Colloquial Style in America", New York, 1966, pp. 78-85.

ed and what, if it didn't signify glad devotion, his whole air could have represented." 10

James begins the first four paragraphs of this tale with the third-person singular pronoun, and he works it with great persistence. Rather than introducing us to a character, a figure sketched by an omniscient author, James instantly confronts us with a character's mind from the moment we read the first word. Substitute "Julia Bride had walked with her friend..." and the difference is apparent: here we have the hand of an author gradually guiding us into a story. But with the device the action of the story circulates in Julia's mind, and the reader is deposited in that mind in medias res, so to speak. James draws the reader immediately to his subject. Constant reference to Julia or Julia Bride would have reminded the reader of the author's presence and his control of the events. As the narrative stands, the reader speedily identifies the third-person pronoun as a part of the character's consciousness: it might almost be said that the "she" assumes the role of the "I" in the first-person narration. Of course the device cannot replace the complete identification between reader and character that the "I" form of narration obtains, but it can approximate the intimacy of that manner while barring the fluidity of self-revelation which James did not approve of.

James cherished the intimacy and intensity of the first-person form, and at the same time he valued and respected the flexible distance inherent in the third-person narration. The pronoun, through insistent repetition, forcibly attaches the reader to the character, and at the same time enables us to step aside from him, to view him with objectivity.

In another instance James begins his tale as follows:

"He had been out but once since his arrival, Mark Monteith; that was the next day after - he had disembarked by night on the previous; then everything had come at once, as he would have said, everything had changed. He had got in on Tuesday; he had spent Wednesday for the most part downtown,

looking into the dismal subject of his anxiety - the anxiety that, under a sudden decision, had brought him across the unfriendly sea at mid-winter, and it was through information reaching him on Wednesday evening that he had measured his loss, measured, above all, his pain, these were two distinct things, he felt, and though both bad, one much worse than the other. It wasn't till the next three days had pretty well ebbed, in fact, that he knew himself for so badly wounded. He had waked up on Thursday morning, so far as he had slept at all, with the sense, together, of a blinding New York blizzard and of a deep sore inward ache. The great white savage storm would have kept him at best within doors, but his stricken state was by itself quite reason enough."

("A Round of Visits")

Rather than saying "Mark Monteith had been out but once since his arrival", James begins with the third-person pronoun, again to place us in immediate connection with the character and establish the informal tone. The third-person pronoun device creates an interior narrative, as it were - a vivid portrait of Mark Monteith reflecting upon his relatively recent experience. Here the pronoun allies itself not with verbs of mental action, but with those of physical action (he had been out, he had disembarked, he had spent, he had measured, he had waked up, he had slept). Nevertheless, the author does achieve the impression of a reflective narrative by telling his third-person story in the past perfect tense.

Thus, James's peculiar mode of narration is a much more complicated phenomenon than indirect interior monologue as used by many writers. Indirect interior monologue, as usually manipulated by most authors, is easily discernible and separated from the author's speech. In itself a device to bring the reader into closer contact with the mentality of the characters described without the mediation of the author, it is frequently used by Henry James as well. But, as mentioned above, he also uses another form of narration, where the speech of the author acquires a multiple, elusive quality, - it blends with the speech of the personages, seems tinged with their mentality, the atmosphere seems reflected in the linguistic form.

Having chosen for his medium a blend of dialogue, indirect interior monologue and story told by intimate to intimate, Henry James uses a language of colloquial colouring and that determines his choice of lexical devices. Stylistic embellishments like archaisms, poeticisms or mythological references are generally avoided.

The different forms of imagery used by Henry James corroborate the similar impression. In his tales he employs imagery not by way of ornamentation, but as the best medium to project on the mind of the reader his peculiar vision of the outside world. The abundance of imagery, however, is not an indiscriminate indulgence in this device; for all its seeming lack of control, it is checked by artistic restraint.

The most extensively used trope with Henry James is simile. The simplicity of the greater part of his similes is due to a conscious avoidance of anything that might savour of parading the art of the writer.

The occasion for the figure of similitude in Henry James's nouvelles is usually a commonplace object or phenomenon of everyday life. The image invoked is also taken from ordinary surroundings, e.g.

"The American flag has quite gone out of fashion; it's very carefully folded up, like an old tablecloth."

("An International Episode")<sup>11</sup>

"The man who looked at me over the battlements was as definite as a picture in a frame."

("The Turn of the Screw")<sup>12</sup>

"It had not taken them many minutes, after all, to put down on the table, like the cards of a pack, those that constituted their respective hands."

("The Beast in the Jungle")<sup>13</sup>

"He knew the small vista of her street, closed at the end and as dreary as an empty pocket, where

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<sup>11</sup> H. J a m e s. The Turn of the Screw and Other Short Novels, p. 37.

<sup>12</sup> Ibid., p. 311.

<sup>13</sup> Ibid., p. 407.

the pairs of shabby little houses, semidetached but indissolubly united, were like married couples on bad terms."

("The Altar of the Dead")<sup>14</sup>

Though Henry James often uses simple similes, sometimes even close to the pattern of the current similes of popular speech of which there are so many in the English language, we very rarely find actual ready-made similes in his tales. They occur only in the speech of some personages, or in a passage echoing their speech. We find such a stock-in-trade simile in a tale told by the romantically-minded hero of "The Madonna of the Future"

"He talked of Florence like a lover."

("The Madonna of the Future"),<sup>15</sup>

or in a remark made by Daisy Miller whose simplicity and outspokenness have become proverbial

"I noticed you were as stiff as an umbrella."

("Daisy Miller")<sup>16</sup>

Apart from 'pure' similes in James's tales we also come across numerous sentences with "as if", "as though", "it seemed", not so much stating a similitude perceived by the author, as expressing or only hinting at an association generated by the elusive and intangible quality of the picture or emotion he wants to convey. In these sentences where the author appears to be groping for the exact expression to capture an experience, the association insinuated to the reader is a means to call forth in him the mental response desired, e.g.

"I found as great a fascination in watching the old lights and shades of his character as though he had been a creature from another planet."

("The Madonna of the Future")<sup>17</sup>

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<sup>14</sup> H. J a m e s. The Turn of the Screw and Other Short Novels, p. 271.

<sup>15</sup> H. J a m e s. The Madonna of the Future. Leipzig, Tauchnitz, 1880, p. 29.

<sup>16</sup> H. J a m e s. The Turn of the Screw and Other Short Novels, p. 146.

<sup>17</sup> H. J a m e s. The Madonna of the Future, p. 30.

"The fields and trees were of a cool metallic green; the grass looked as if it might stain your trousers."

("Madame de Mauves")<sup>18</sup>

"The ground floor of the hotel seemed to be a huge transparent cage."

("An International Episode")<sup>19</sup>

Henry James's evident preference for simile as against metaphor is in keeping with his general approach to representation. In the simile he can retain his light touch, indicating a similitude by a casual gesture that leaves the reader at liberty to accept it or not. The metaphor, on the other hand, which involves a complete identification of objects whose analogy is only partial, has much more of the assertive and even axiomatic in its implications.

That does not mean, of course, that Henry James discards metaphor altogether. He uses it frequently enough. But his metaphors are mostly half-expressed, hinted at in a verb, an epithet or the equivalent of an epithet—the "of plus noun" construction:

"The hand of time had played over her freely."

("The Real Thing")<sup>20</sup>

"Some mysterious action upon the machinery of nature had turned the tide of their fortunes."

("Longstaff's Marriage")<sup>21</sup>

"He admired and enjoyed it, but the very genius of awkwardness controlled his phraseology."

("Madame de Mauves")<sup>22</sup>

"The chapel of his thoughts grew ... dim."

("The Altar of the Dead")<sup>23</sup>

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<sup>18</sup> H. J a m e s. The Madonna of the Future, p. 242.

<sup>19</sup> H. J a m e s. The Turn of the Screw and Other Short Novels, p. 260.

<sup>20</sup> Nineteenth Century American Short Stories, p. 321.

<sup>21</sup> H. J a m e s. The Madonna of the Future, p. 118.

<sup>22</sup> Ibid., p. 144.

<sup>23</sup> H. J a m e s. The Turn of the Screw and Other Short Novels, p. 260.

Sometimes the metaphor merges into a simile:

"Something or other lay in wait for him, amid the twists and turns of the months and years, like a crouching Beast in the Jungle."

("The Beast in the Jungle")<sup>24</sup>

The abundant use of imagery connected with the most familiar phenomena enhances the easy, informal tone of Henry James's tales as much as it is conditioned by it. On the other hand, the fanciful associations often contained in his images constitute one of the factors that bring about the freshness and peculiar flavour of James's style; these are perhaps not less important than his handling of oblique ways of character portrayal and engagement of the reader's attention.

James's unobtrusive manner of writing is also achieved by syntactical patterns, typical of his prose. His characteristic sentence is compound. Coordination is much more frequent than subordination. This is not simply a consequence of the absence of argumentative comment on the part of the author, or of philosophical discussions between the personages. The predominance of paratactical sentence construction in Henry James's tales is clearly connected with his method of presentation. He conveys to the reader a picture, the atmosphere of a scene, the sensations of his characters by unfolding these graphically, filling in the details one after the other in additive strokes, each singled out from the other and all merging into a whole.

Henry James often uses sentences which fall into several parallel sections. The successive sections elaborate a single idea or add new strokes to the description involved and have a mutually intensifying effect:

"He had understood nothing, he had felt nothing, he had learned nothing."

("Madame de Mauves")<sup>25</sup>

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<sup>24</sup> H. J a m e s. The Turn of the Screw and Other Short Novels, p. 417.

<sup>25</sup> H. J a m e s. The Madonna of the Future, p. 196.



"For the first, the last, the only time I beheld her extraordinary eyes."

("The Aspern Papers")<sup>26</sup>

On the grammatical level, the construction constitutes a sentence with homogeneous parts or a compound sentence, as the case may be. Sometimes the parallel sections are arranged asyndetically, e.g.

"Their post-horses broke down, their postillions were impertinent, their luggage went astray, their servants betrayed them."

("Longstaff's Marriage")<sup>27</sup>

Sometimes polysyndeton is used:

"He delivered his usual peripatetic discourse, and they stopped, and stared, and peeped, and stooped, according to the official admonitions."

("An International Episode")<sup>28</sup>

"She couldn't spell, and she loved beer, but she had two or three 'points', and practice, and a knack, and mother-wit, and a kind of whimsical sensibility, and a love of the theatre, and seven sisters, and not an ounce of respect, especially for the "h"."

("The Real Thing")<sup>29</sup>

Sometimes anaphora reinforces the emotional effect:

"There were other churches, there were other altars, there were other candles."

("The Altar of the Dead")<sup>30</sup>

The parallel sections division and the various repetitive patterns form the groundwork of the characteristic

<sup>26</sup> H. J a m e s s. The Turn of the Screw and Other Short Novels, p. 233.

<sup>27</sup> H. J a m e s s. The Madonna of the Future, p. 117.

<sup>28</sup> H. J a m e s s. The Turn of the Screw and Other Short Novels, p. 75.

<sup>29</sup> Nineteenth Century American Short Stories, p. 329.

<sup>30</sup> H. J a m e s s. The Turn of the Screw and Other Short Novels, p. 285.

cadence of H. James's prose. The parallel construction is most frequent in passages giving an inside view of a character's state of mind, when the emotional quality is dominant;

"I was nervous; I could not go further; I could not leave the place."

("The Aspern Papers")<sup>31</sup>

The repetitive patterns typical of H. James's sentence structure impart to his prose a lyrical rhythm, a persuasive insistence as of incantation almost. This rhythmical quality of his phrase is greatly conducive to the emotional intensity suffusing his nouvelles in spite of the general authorial reticence in his manner of presentation.

Henry James's creative achievement found its fullest expression in his nouvelles. The tales he has left us show him as a writer compassionately concerned for those whom life has not favoured on both sides of the Atlantic Ocean. By his peculiar style he evoked in his readers a greater awareness of the subtleties of human relationships and quickened their imaginative perceptions.

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<sup>31</sup> H. J a m e s. The Turn of the Screw and Other Short Novels, p. 225.

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## Стиль новелл Генри Джеймса

Т. Амелина

### Р е з ю м е

Генри Джеймс, будучи признанным романистом, достигает наивысшего мастерства в жанре новеллы. Характерной особенностью новелл Джеймса является отказ автора комментировать события и поступки героев. Выводы не навязываются читателю; он воспринимает смысл, вложенный в каждую новеллу, как свое открытие.

Среди художественных средств, способствующих этому эффекту, особенно важен прием изображения действия в специфической окраске субъективного видения персонажей. Даже в тех случаях, когда повествование ведется в третьем лице, изображаемый мир, тем не менее, воспринимается глазами действующих лиц. С помощью ненавязчивых образов и лингвистических средств Джеймс создает яркие поэтические рассказы о человеческих судьбах. Поэтичность новелл Джеймса в большей мере связана с ритмичным звучанием его языка. Некоторые синтаксические приемы, часто употребляемые писателем, — инверсия, повтор, параллельные конструкции, — способствуют своеобразной лиричности его прозы. Тесная связь между синтаксической формой и эмоционально-смысловым содержанием джеймсовской фразы усиливает воздействие его реалистического искусства на читателя.

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Историзм — знак времени. В особенно бурные эпохи общественного развития, в процессе познания расширяющихся социальных горизонтов возрастает интерес к истории — прошлое как бы предлагает современности некие узловые проблемы и аналогии. Стремясь к углубленному осмыслению отношений между личностью и обществом, литература изображает прогресс человеческого познания многосторонних связях прошлого — настоящего — будущего.

Впервые история властно вторгалась в американскую литературу в первой половине XIX века, в эпоху романтизма. В своем стремлении систематизировать и решить проблемы, возникшие перед молодым капиталистическим государством, желание установить свою принадлежность к национальной культуре, американские романтики искали опору прежде всего в недавней героической эпохе национальной истории — в революционной войне за независимость 1775 — 1783 гг.

Однако авторы многочисленных романов, посвященных этой теме, по-разному осмысливают исторические события конца XVIII века. Здесь необходимо учитывать и их принадлежность к тому или иному региону, каждый из которых обладал своим специфическим экономическим и общественным укладом, и ту конкретную историческую ситуацию, в условиях которой создавалось то или иное произведение.

Вероятно не будет преувеличением сказать, что интерпретация войны за независимость в американской литературе первой половины XIX века в равной мере отражала как общенациональные интересы, так и интересы данного региона в данной исторический момент.

Среди американских писателей-романтиков, обратившихся к

этой теме, Уильям Гилмор Симмс в большой мере способствовал развитию исторического самосознания Юга, и первый в художественной форме сумел изобразить южную компанию 1780 - 1782 гг.

До недавнего времени исследователи склонны были рассматривать творческое наследие Симмса в отрыве от общественной борьбы первой половины XIX века. В результате утвердился весьма упрощенный взгляд на писателя как на ультра-сепаратиста и апологета южного провинциализма, чье значение не выходит за пределы его родного штата - Южной Каролины. Между тем анализ романов Симмса, посвященных войне за независимость, свидетельствует о том, что позиция писателя была гораздо более сложной и отнюдь не укладывается в эту жесткую схему.

Симмс приступил к созданию цикла романов об американской революции в атмосфере надвигающегося конфликта между капиталистическим Севером и рабовладельческим Югом. Неизбежное обострение этого конфликта вплоть до братоубийственной войны - "of American born 'gainst American born", он сознавал уже в 1830-е гг. В своих исторических романах этого периода он часто прибегает к параллелям между военной ситуацией в конце XVIII столетия и положением своего родного штата в канун Гражданской войны. Так, по спаведливому замечанию Джона Вейклина, изображенная Симмсом британская оккупация Чарлстона, по всей вероятности, является лишь тонко замаскированным намеком на нападки нуллификаторов штата против унионистов. При этом необходимо отметить, что если двадцать лет спустя ( в 1856 г. ) в лекции "Роль Южной Каролины в революции" он действительно высказывается в духе воинственного сепаратизма, то в 1830 - 1840-е гг. Симмс еще искренне старался - как в жизни, так и в литературе - найти некое равновесие между интересами национальными и региональными. В противовес сторонникам нуллификации, его первые романы революционного цикла напоминали соотечественникам о тех эпических страницах истории Юга, когда было заложено единство Союза и поднят флаг Конфедерации. В обстановке, когда патриотизм американцев перерастал в крайний национализм, а свобода личности - в прагматический индивидуализм, его роман "Партизан" (1835) утверждает высокие романтические идеалы самоотверженности и бескорыстия.

В стремлении Симмза создать целый цикл исторических романов сказалась всеобщая тяга американских романтиков к эпосу, с другой стороны, он избирает в качестве материала события революции, искренне надеясь, что через изучение ошибок прошлого его современники избежат роковых ошибок в настоящем. Отсюда возникает тенденция к мифологизации и, одновременно, к демифологизации некоторых революционных принципов, что определяет в конечном счете известную двойственность его исторических романов.

Семь романов о революции — "Партизан" (1835), "Пути па-ломника" (1836), "Разведчик" (1841), "Кэтрин Уолтон" (1851), "Тайны леса" (1852), "Мародеры" (1855), "Ютоо" (1856), как и "Легенды 13 республик" Купера, были задуманы согласно определенному плану. В отличие от своего великого предшественника, Симмс свой план выполнил.

Уже в предисловии к "Партизану" Симмс четко определяет главную тему и цель будущего цикла: книги должны были быть посвящены Южной Каролине и охватывать определенные периоды в ходе революционной борьбы этого штата. Основную цель своего цикла Симмс видит в извлечении из исторического опыта нравственного урока, который, по его мнению, может помочь в решении современных проблем, Исторический роман как жанр "оправдывает себя лишь тогда, когда он служит нравственности, человечеству и обществу", — пишет он. "Romance" о революции должен был одновременно выдвигать нравственный идеал и дать урок, подкрепленный историей.

Вера Симмза в воспитательное значение искусства во многом способствовало тому, что он не только правдиво показал роковые ошибки некоторых исторических деятелей в изображаемую им эпоху, но и сумел обнаружить острые внутренние противоречия между разными социальными слоями Америки, а также в рядах самих восставших, где в первую очередь противопоставлены друг другу убеждения уроженцев Новой Англии и Юга.

Поход армии Гейтса, бой под Кэмденом, военно-полевой суд Корнваллиса — эти заполненные внутренним драматизмом сцены дают образную картину бедствий страны в 1780 г., написанную в самых мрачных тонах: "Чтобы мы, наши сыновья и их потомки знали, как их в дальнейшем избежать".

Исследователи неоднократно отмечали, что во многих романах Симмза две главные его темы — тема фронта и тема войны за независимость — сливаются в одну. Тесная связь между этими двумя темами объясняется тем обстоятельством, что Симмз рассматривал американскую революцию прежде всего как гражданскую войну. Именно обстановка гражданской войны на Юге рельефно выявляла "границу" не только как понятие географическое, но как понятие социальное и нравственное.

Трактовка войны за независимость как войны гражданской не случайно получила столь широкое распространение в американской литературе первой половины XIX века. Она была подкреплена ростом внутренних противоречий и политической борьбой этого периода. Начало было положено "Шпионом" Д.Ф.Купера; в романах Симмза такая трактовка достигла своей кульминации. Она привлекала писателей-романтиков еще и потому, что открывала широкие возможности для анализа фактов не только общенационального, но и регионального значения. Для южанина Симмза последнее обстоятельство было особенно важным.

Выше отмечалось, что три первых романа цикла представляли собой своеобразный отпор нуллификаторам и развивали идеи взаимопонимания и единения. Через исторический опыт Симмз пытался утвердить такие общечеловеческие достоинства как loyalty, готовность к самопожертвованию, уважение и искреннее отношение к ближнему, смелость и храбрость в бою, чувство ответственности за свои поступки. Эти качества автор находит не столь в благородных джентельменах, как прежде всего в простолыдинах, в персонажах, далеко не идеальных, но глубоко национальных (в образах рядовых партизан и фронтирменов, которые, в противоположность аристократам, способны поставить общенациональные цели выше своих личных).

Литературная критика (в лице Трента, Паррингтона, Хабелла) неоднократно упрекали Симмза за то, что в его романах о революции нет главного героя, которого можно было бы сравнить, например, с героями Дж.Ф. Купера. Между тем, по словам писателя, само название первой книги цикла — "Партизан"—указывает на его стремление изобразить особенности тактики военных действий на Юге, подчеркивать ответственность каждого за всех и показать участие народа в революции, а не судьбу



отдельного человека.

Однако среди персонажей Симмза есть яркий и оригинальный образ, который смело выдерживает сравнение с лучшими героями Купера. Это капитан Порги. Через этот образ, воплощающий народную мудрость, Симмз определяет нравственную программу революции и выражает усиливающуюся романтическую оппозицию к искажению ее главных принципов.

Если в первых романах о революции люди из народа выступают как преданные помощники аристократов, то в пятом романе цикла "Тайны леса" ("Woodcraft") впервые во весь голос звучит принцип народной мудрости как доминирующей общественной силы. "Тайны леса" (1852) отделяют от "Партизана" (1835) семнадцать лет. За этот период взгляды Симмза значительно изменились в сторону литературного консерватизма и политического экстремизма. Естественно, что и "Тайны леса" по своей основной идейной направленности отличается от "Партизана". Здесь Симмз попытался создать картину Юга как интегрального и упорядоченного общества, неправильно понятого и истолкованного Севером. Американский историк литературы профессор Джек Ридли, например, считает это произведение литературным ответом Симмза на "Ужину дяди Тома", тщательно замаскированной речью писателя в защиту института рабства.

И тем не менее, вера Симмза в созидательные силы народа в моменты социального кризиса осталась неизменной. Как и "Партизан", "Тайны леса" посвящен переломному моменту в истории борьбы американцев за свою независимость. Время действия романа — первый послереволюционный 1782 год, крайне неустойчивый. Реализация победы в форме новой стабильной социальной структуры оказывается не менее трудной, нежели достижение победы. В этих условиях складывается национальный характер американского народа, отличительными качествами которого становятся гибкий ум и непоколебимое чувство юмора.

Понятие "woodcraft" — идеологическое, психологическое и нравственное. Оно означает издавна свойственные народу предприимчивость и находчивость, которые, воплощаясь в тактике партизанской борьбы, помогали американцам в неравной схватке с врагами; те же ресурсы и та же тактика обеспечивают нала-

живание послереволюционной жизни. "Art is to supersede brute valor" — "Ловкость побеждает грубую силу" — этот принцип, по мысли Симмса, существенно важен для раскрытия американского характера.

Целый ряд героев Симмса стоит перед проблемой выбора путей для достижения цели. В своем роде символическим является избранный генералом Гейтоом по сугубо эгоистическим соображениям кратчайший путь до Кэмдена, а также "кратчайший путь", предложенный сержантом Милхаузом, который руководствуется юстинами Бедного Ричарда, для завоевания старой вотчины Порги — Глен Эберли. В антифранклинговской оппозиции Перги этому "кратчайшему пути" проявляется позиция самого автора, считающего, что победа достигается человеку благодаря упорному труду, его находчивости и решительности, но он должен сохранить при этом свою внутреннюю целостность и веру в идеалы демократического гуманизма.

В свете такой антитезы нравственных характеристик цикл в целом является своего рода философской оппозицией Симмса разпространенному в начале XIX века утилитаристскому пониманию целей и результатов американской революции XVIII века.

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### The Theme of American Revolution in W.G.Simms's Romances

Tiina Aunin

#### S u m m a r y

During the first half-century of the American novel (1820s-1860s) a search for the materials and methods of a viable American romance had been pursued. Before a truly American romance was to come into existence the imaginative ends of European romanticism had to give way to native ends. It was the period between 1837-1855 that witnessed an especially strong movement toward nationality in American literature, characterized by its emphasis on the democratic ideal set up in the recent heroic epoch of the American Revolution.

The vigor with which the Southerner, William Gilmore Simms, defended the richness of American materials for romance makes his contribution to the national literature so significant that he must be taken into consideration by any one who tells the story of American letters.

W.G.Simms's seven romances in a cycle constitute a kind of epic of the 18th - century American Revolution through which the author tries to delineate some universally accepted human values - loyalty, self-sacrifice, courage and valor in battle, a sense of responsibility toward one's country and those dependent on you.

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ПРОБЛЕМЫ РЕАЛИЗМА И РОМАНТИЗМА В АНГЛИЙСКОЙ И АМЕРИКАНСКОЙ ЛИТЕРАТУРЕ XIX И XX ВВ. Труды по романско-германской филологии VIII. Выпуск 480. Литературоведение. На английском и русском языках. Резюме на русском и английском языках. Тартуский государственный университет. ЭССР, г. Тарту, ул.Кликооли, 18. Ответственный редактор А.Луйтас. Сдано в печать 16/02 79. Бумага печатная 30x45 1/4. Печ. листов II, 25. Учетно-издат. листов 10, 41. МВ 01355. Тираж 500. Типография ТТУ, ЭССР, г. Тарту, ул.Пялсона, 14. Зак. № 220. Цена I руб. 60 коп.