

TARTU RIIKLIKU ÜLIKOOLI

TOIMETISED

УЧЕННЫЕ ЗАПИСКИ

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ACTA ET COMMENTATIONES UNIVERSITATIS TARTUENSIS

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TÖID ROMAANI-GERMAANI

FILOLOOGIA ALALT

ТРУДЫ ПО РОМАНО-ГЕРМАНСКОЙ

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Editorial Note

The present issue of the Transactions of Tartu State University contains eight papers on various problems of English, American and German literature. The authors are members of the staff or post-graduate students of the Departments of English and German Philology of Tartu State University, but also scholars from the neighbouring universities (Leningrad, Riga, Vilnius) 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 their respective authors. The publication incorporates some results of the research work conducted by these universities in the field of literary history.

GRAHAM GREENE AND THE ART OF THE SHORT STORY

Prof. Nina Diakonova.
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Of all the aspects of Greene's much discussed work the short story seems to have attracted the least critical attention. This is easily accounted for: both in bulk and importance Greene's stories cannot possibly be compared with his novels. Neither is the study of the former really vital for the interpretation of the latter since the author does not use his short pieces as sketches or studies preparatory to the longer pieces. The stories hold a place of their own and stand or fall by their own merit.

This is not to say, however, that an assessment of these would prove unrewarding. Even if they have no direct bearing on Greene's most serious and ambitious work they certainly are part of his world and help to understand it. He is too conscious and deliberate a master to have recourse to an artistic medium unless he is interested in its specific possibilities.

Now, to begin with, the short story being a minor epic with more or less strong lyric and dramatic infusions, it certainly lends itself well to all manner of experiment of which, as Greene's readers well know, he never tires. Besides, the necessarily limited volume of the short story makes a great demand on artistry: it must possess unity, it must grow out of one single situation and enlarge upon it until the reader is satisfied nothing has been left undone; it should be poignant, racy or spicy, so as to arrest attention and keep it at any cost. This may be achieved either by clever plotting or by power of intellectual or emotional concept, by one central idea, or feeling, or mood dominating the whole structure. All these things are well within Greene's province, and he made the most of them in the literary genre where they show to the greatest advantage.

Lastly, to achieve a maximum effect in a minimum of words a successful short story as often as not depends on paradox, on surprise and unexpectedness, than which nothing

could be closer to Greene's methods and tastes.

I suggest therefore that though the author gave a decided preference to the novel as enabling him to draw vast canvases of modernity and to demonstrate character in the throes of longlasting evolution, the short story also offered chances he was quick to make effective use of. This should be enough to justify an investigation of the three slender volumes wherein the stories have so far been collected.¹ My task being to trace the laws of "Greeneland" as they have impressed themselves on his short tales, no effort will be made to consider each volume separately. A summary analysis of these also seems logical, since chronologically most of them belong to the writer's later period of maturity and highest literary achievement.

..-.-.-.-.

The key to Greene's art has been suggested by himself. He recommends the reader to seek for it in the lines he quotes from Robert Browning's "The Bishop of Blougram's Apology":

"Our interest's on the dangerous edge of things.
The honest thief, the tender murderer,
The superstitious atheist, the demirep
That loves and saves her soul in New French books -
We watch while these in equilibrium keep
The giddy line midway."²

In plain prose this means that the core of Greene's vision is the endless complexity of life and things, the impossibility to pass a simple judgement, to reach an easy moral solution. Men's minds and motives, their passions and longings are of so mixed a nature that a conventional common sense approach only seems complacent and narrow.

¹ In 1947 Greene published "19 Stories", which with additions and alterations were brought out in 1954 as "21 Stories"; in 1957 appeared "May We Borrow Your Husband?" (reprinted in 1967); in 1963 were published the four stories of "A Sense of Reality".

² Poems of Robert Browning, London, 1919, p. 143.

The story "Over the Bridge", e.g., describes a banker, who is a fraud, a cheat and a thief. He is hiding in Mexico from the consequences of his ill deeds. The intensity of his boredom and helplessness, though never directly mentioned, is brought home by the resigned way he has his shoes cleaned five times a day and by the viciousness with which he kicks his dog. Then the animal is kidnapped and carried over the bridge to the USA, and the man crosses it to find the dog but finds death instead.

All is paradox here; a vulgar cheat descends from an old and noble family; he has no sense of honour, but he has a sense of loyalty; he is cruel to his dog, but also fond of it; he is mean and cowardly, but yet has a courage of his own. "Over the Bridge" has a symbolic value - over the bridge is death and at the same time a sort of resurrection of the man's degraded self.

The idea of life as an infinite and never resolvable puzzle accounts for the complexity of Greene's art which is nothing if not puzzling and surprising. None of his stories are just straightforward narratives with straightforward meanings. As a rule their technique is to bring out moral issues that are the exact opposite to what could be expected.

In "The Innocent" a no longer young man spends a weekend in a provincial hotel with a girl of whom the only things we get to know are that her name is Lola, that her price is a fiver and that she uses a good shade of lipstick. The narrator could think of no better place to go to than the town where he was born. Once there, the past gets hold of him. Its power is revealed in a number of tiny physical touches, like the smell of wet rotting leaves or the smell of wood fires. Greene calls them smells of innocence.

These recollections of innocence do not keep him from making love to the girl Lola. Yet all the while he is haunted by memories of his first love - hopeless as all first loves are, but pure and innocent. With a shock of surprise he recollects the hole in the woodwork of the gate where he once put a message for her. Before he could think his fingers were in the hole and pulled out the message that had lain there for years. He is still more shocked to

see it is an obscene picture. He had forgotten the sketch but only remembered the purity, the intensity and the pain of his passion. It was only later he realized "the deep innocence of that drawing; it was only now after 30 years of life that the picture seemed obscene."

In a state of innocence he had drawn a picture that appeared obscene to him after he had fallen from innocence. The conventional idea of a sinner longing for the tender grace of childhood assumes a new aspect, for that grace proves to have been very different from the received idea of it.

Another instance of things taking an unexpected turn is "A Drive in the Country". A girl elopes from her respectable lower middle-class home at night to keep an appointment with her lover. She is sick of the drab routine of her life, of her father locking all the doors for safety, including the doors of bathroom and lavatory. To her dismay she discovers that her lover, an upper-class young man who has come down in life and has nothing but ten shillings a week from his relatives, has now resolved that they will drive to the country in a stolen car, they will love and they will die - he will kill them both.

The girl's horror-stricken revulsion against death makes her betray love. She leaves him to die alone, goes back to the house she has left unlocked and firmly draws the bars after her. The prison that was life was more welcome than the freedom that was death.

A tragic conflict has been drawn, and no verdict passed: the reader has to make a hard choice between the man's despairing recklessness and the girl's selfish instinct for self-preservation. The cliché of love that is stronger than death himself is here bitterly and ironically reversed - even more so than the cliché about the innocence of childhood in the previous story. Greene has still more to say about the well-worn tag on the happiness of the very young. He had discussed the subject in an essay entitled "The Lost Childhood" and played with it in a number of stories.

The lost childhood of Philip Lane in "The Basement-Room" becomes the cause of a lasting paralysis of feeling, of incapacity for action. At the age of seven he

was drawn into the ugliness of passions and hatred, of cowardice and bullying, of deceit and violence. His parents' butler, Baines, went in mortal fear of his detested wife and when she discovered his affair with a "lost girl" he accidentally killed her by pushing her down the staircase.

Philip was caught in this net of cruelty and falsity. The boy's heart was torn between love of Baines and abject fear of his wife. Dead she seemed even more dangerous than alive; horror at seeing her dead body made him run away from home and betray to the police the only man who had ever been kind to him.

All is paradoxical in this painfully involved tale: the virtuous wife is a monster, for "there was a depth of bitterness and rage in Mrs. Baines, you couldn't sound"; the kind and understanding Baines is a drunk, an adulterer and finally a murderer; the innocent boy becomes a traitor; the guilty mistress, Emy, is an unhappy, timid creature, as much in need of love and care as a lost pup; when the boy tells the truth to the police he commits an unpardonable act of treachery, so that the truth becomes worse than a lie, having been prompted by fear.

At the same time Greene makes it quite plain that Philip could not really be blamed - the too, too complicated predicament of grown-ups was too much for him. The price he had to pay was emotional impotence to the end of his natural days. As Greene puts it, "he surrendered responsibility once and for all. Let grown-up people keep to their world and he would keep to his, safe in the small garden between the plane-trees. 'In the lost childhood of Judas Christ was betrayed', - you could almost see the small unformed face hardening into the deep dilettante selfishness of age".

All the events are treated as they affect the consciousness of Philip and kept well within the range of his childish vision. Only in a few digressions, like the one quoted above, and in the final period, with its involved syntax, do we see past and present merged into one:

"'Out with it,' the constable said, addressing Baines with professional ferocity, 'who is she?' just as the old man 60 years later surprised his secretary, his only watcher, asking 'Who is she? Who is she?', dropping lower and lower into death, passing on the way, perhaps, the image of

Baines; Baines hopeless, Baines letting his head drop, Baines 'coming clean'."

The paradoxical nature of Greene's art is further enhanced by his drawing Baines's pity for the child-traitor. The portrait of a victim feeling sorry for his executioner and making every allowance for him is very typical of the complexity of the author's mind and method, of his distrust of clearcut and fast lines. It is also well illustrated in "The End of the Party", where little Francis dies of heart-failure caused by fright. His death is, paradoxically, the result of two opposite forces - the gross insensitiveness of grown-ups who won't attend to the boy's hysterical fear of darkness and make him take part in a game of hide-and-seek - and of the loving sensitiveness of his twin brother who comes to him in the dark to keep up his spirits and thus innocently frightens him to death. The story is another thrust at the hackneyed notions of the blisses of childhood.

A still more savage attack upon that notion is launched in "The Destructors", where a gang of boys, neglected and uncared for in a blitzed and bombed war-time London, with infinite ingenuity and hard work destroy from the inside the only house that has survived Hitler's bombs. This hair-raising tale of childhood gone wrong ends on a huge guffaw of laughter uttered by the driver of a lorry who suddenly realizes the annihilation of the fine building.

Greene introduces a kind of parallel action - the demolition of a stately old house - and the breakdown of all natural feelings in the boys' hearts. And, paradoxically again, the young miscreants remain innocent at bottom - the hideous destruction is to them nothing but a lark.

This story has another and, perhaps, no less important aspect. The tale of the children's grim activities is also Greene's way of dealing with the ever vital subject of war. True to his subtle methods, he hardly ever describes the obvious primary manifestations of it - battlefields, wholesale carnages and the suffering of millions. It is through secondary phenomena, such as demoralization of childhood, or through the vast stupidity of the Ministry of Propaganda as in "Men at Work" that Greene conveys his abomination of the waste and wickedness of war. He describes a "high heart-

less building with complicated lifts and long passages", not unlike a big ocean-liner where instead of soup messengers carry minutes. The officials all slept in the basement of the House - "they were prisoners of the big machinery of war As the huge staff of the ministry accumulated like a kind of fungoid, life-old divisions sprouting daily new sections which then broke away and became divisions and spawned in turn the 500 rooms of the great University block became inadequate: corners of passages were turned into rooms, and corridors disappeared overnight."

While one of the interminable sittings is dragging on towards an unprofitable end, news comes through of fifty Nazi planes shot down and fifteen English planes lost. Business is done elsewhere, while here they are only trying to "sell the war" as any piece of marketable goods wanting publicity. At the moment when the Committee can come to no decision as to who, how and when should write a pamphlet advertising the French war-effort, they are told the Germans have occupied Paris!

The title of the story "Men at Work" conveys a deliberately false impression, heavily charged with irony, for work is not done for the sake of its usefulness but just for its own sake. This is generally the case with the titles Greene gives to his stories (and to his novels too, as a matter of course). "The Innocent" had described a fall from innocence, "The Drive in the Country" - a tragedy instead of a picnic or gay week-end; "The End of the Party" is the end of a child's life, and not the expected fun and merriment; "A Chance for Mr. Lever" turns out to be a chance for death, moral death preceding physical annihilation; "Beauty" is called after a fine dog, the pet of an emotionally starved old maid, which escapes from his mistress greedily to devour vile stuff from the garbage; "The Jubilee" tells us of the final humiliation of a man and his resignation to old age; "The Invisible Japanese Gentlemen" are introduced to disprove the powers of observation which a youthful novelist boastfully makes so much of while she fails to observe the big group of Japanese facing her at dinner.

In most headings of the stories, no less than in the

stories themselves, there is the same irony, varying between brutal and gentle, savage and wistful, but always leading us to distrust cocksureness and the trite wisdom of narrow minds.

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In keeping with Greene's vision of things his style is primarily paradoxical, ironical, unemotional, apt to reduce the most complex subject to the simplest elements that make part of it, and deliberately lacking in direct description of feelings and states of mind, of emphasis and overstatement. The most terrible facts are stated unemotionally, in a bald, businesslike way. Thus the state of London during the war is, without the least attempt at detailed description, introduced as follows: "Richard Skate had taken a couple of hours away from the Ministry to see whether his house was still standing after the previous night's raid", the implication being that a good many houses were no more standing.

Greene widely employs the dry staccato style of cinema-scripts where all is reduced to lists of simple physical facts or happenings. In "The Drive in the Country" the lover's death is unemphatically announced by stating that the shot had a soft sound like a slap - much softer than the crack of the bough the girl broke in her flight from death. In "May We Borrow Your Husband?" the rottenness of two homosexuals, desperate to seduce an attractive young man is intimated in a number of small physical touches. Their car and their clothes are too young for them, their voices too loud and flat, one of them has a disgraceful bruise under his eye that he vainly endeavours to conceal with powder; their eyes flick at each other like lizards' tongues; the meanness of their hunt after the young man is emphasized by a parallel tale of their hunting for a beautiful old mirror, which they plan to buy dirt cheap from an old woman, if they can snatch a moment when her more knowledgeable daughter is away. In "The Blue Film" a man's disgust with his wife's greedy demands for his love is rendered by saying that he sees her thin bare legs as the legs of a heron waiting for fish.

The details that Greene makes use of in the place of

direct and circumstantial description very often have a symbolic value, or are just tell-tale details that go very far in conveying a world of meaning. Here, for example, is the complete story of one of the characters compressed into one sentence: "All his life had been spent in keeping his nose above water (an idiomatic phrase enabling the reader to visualize the man's hard struggle to survive), lecturing at night-schools and acting as temporary English master at some of the smaller public schools, and in the process he had acquired a small house, a wife and one child - a rather precocious girl with a talent for painting who despised him". The underscored words display just how concrete is Greene's presentation of the sorry limitations of Richard Skate's existence: it's either night-schools, or smaller schools, and even that is temporary. And his only child despises him. This one detail brands him as a failure. A symbol of the insignificance of men at war is introduced in the last sentence of the same story: "Far up in the pale enormous sky little white lines like the phosphorescent spoor of snails, showed where men were going home after work." Snail-like men are contrasted to the wide sky.

The direct method is often supplanted by introducing associations that either throw a glamour over the subject in question or belittle it. Thus the love idyll in "The Invisible Japanese Gentlemen" is somewhat tarnished by its background - a fish dinner - a vulgar detail like Tchec-hoff's famous "а осетрина-то с думком". The charm of the heroine of "May We Borrow Your Husband" suffers from certain associations brought in by the author. She is described against flapping wet clothes hung up to dry, and these, as it were, reflect upon her; so does the handkerchief wet with her tears that reminds the narrator of a little drowned animal. At the same time she gains in dignity by becoming associated with poignantly beautiful poetic lines:

"So talk not of inconstancy,
False hearts and broken vows;
If I by miracle can be
This live-long minute true to thee -
T'is all that Heaven allows."

Whenever Greene intends us to feel the loveliness of his heroines, he is careful not to emphasise it. About the young girl from "May We Borrow Your Husband?", he says: "She was wearing her beauty like a sweater that she had forgotten to change"; he says that her long legs "were dangling like Christmas stockings"; and about her and her husband he observes: "Nothing but a pair of horses could have been more handsome". The girl bears the vulgar, silly name of Poopy and he has to use it. Her talk is a mixture of naïvely shameless statements and foolish clichés like: "It must be wonderful to be a writer ... You must know a lot about men". And Greene sums up these sayings by remarking: "She was talking nonsense but in the glow of brandy and tenderness I did not notice it". Brandy and tenderness standing close together produce the same unexpected effect as the words of the young man in "The Invisible Japanese Gentlemen": "That's wonderful", he said sadly, "wonderful!"

The prosaic matter-of-factness of Greene's style, its often brutal directness, the deliberate vulgarity of dialogue are on the one hand heightened by rare flights of lyricism and exquisite literary allusion, and, on the other hand, supplemented by a cold analytical intellectuality, as, for instance, in the author's reflections whether Poopy was the heroine of a tragedy or a farce. The complexity of Greene's style renders his sense of the complexity of life, where dignified and scholarly ways so often jostle with cynical and coarse ones.

Greene's short stories catch and return short and elusive glimpses of life, each presenting one of its startling and paradoxical aspects.

Грэм Грин-новелист

Н.Я.Дьяконова

Резюме

Новеллы Грэма Грина изучены сравнительно мало. Хотя значение их не так велико как значение его романов, они тем не менее представляют большой интерес. С одной стороны, они служат своеобразным комментарием к более крупным произведениям писателя, с другой, — они позволяют проследить основные особенности его творческой манеры и стиля: парадоксальность, недосказанность, предпочтение косвенных методов изображения прямым, обилие символических деталей, литературных аллюзий и цитат, изощренность психологического анализа — в сочетании со сжатым изложением, напоминающим язык кино-сценария. Все эти приемы создают обобщенную в высшей степени критическую и в целом трагическую картину современной действительности.

Graham Greene novellistina

N. Diakonova

Resümee

Graham Greene novelle on suhteliselt vähe uuritud. Ehkki nende tähtsus pole kaugeltki nii suur kui on see tema romaanidel, pakuvad nad siiski palju huvi. Ühelt poolt on nad omapäraseks kommentaariks kirjaniku mahukamatele teostele, teiselt poolt võimaldavad nad jälgida ta loomingulise meetodi ja stiili põhilisi iseärasusi: paradoksaalsus, mõistumõtlemine, kujunduse kaudse meetodi eslistamine otsesele, sümbolsete detailide rohkus, kirjanduslikud vihjed ja tsitaadid, psühholoogilise analüüsi peenus — kõike seda mõttetiheadate kokkusurutud sõnaühendite kujul, mis meenutavad kinostenaariumi keelt. Mainitud kirjanduslikud võtted loovad üldistuse, ülimal määral kriitilise ning põhiliselt traagilise pildi tänapäeva tegelikkusest.

SOME TRAITS IN THE DEVELOPMENT OF W.B. YEATS'S
POETIC DICTION

Izolda-Gabrielė Geniušienė

Vilnius State University

Though Yeats began his poetic career by echoing Shelley, Spenser and the Pre-Raphaelites along the lines of their elaborate lofty nature imagery and masterful technique of verse, his further progress is marked by gradual purging out of poetical ornament and "withering into the truth".¹

If we compare the ways in which W.B. Yeats treats his dominant theme of love in "Crossways" and in "The Rose", we feel a distinct change from florid, high-pitched, affected images, like those in "Ephemera": - "bowed in sorrow under pendulous lids / Because our love is waning"; "the poor child, Passion, falls asleep"; "Our wandering hearts"; "like faint meteors", etc.² - to genuinely moving and touchingly concrete images, like those in the poem "To the Rose Upon the Road of Time":

"Red Rose, proud Rose, sad Rose of all my days!
Come near me, ..." "Ah, leave me still
A little space for the rose-breath to fill!"³

Yeats strove towards poetry of "insight and knowledge"⁴ ("myself must I remake")⁵ which made already itself manifest in "The Rose" cycle.

Yeats himself expressed his appreciation of and his debt to the folk tradition declaring that good literature must be based on living speech, "a speech where the sound echoes the sense"⁶. Yeats hope to create Irish literature from "that idiom of the poor, which mingles so much of the same vocabu-

1 Poems of W.B. Yeats. Selected by A.N. Jeffares. Ind., 1962, p. 41.

2 Ibid., p. 2.

3 Ibid., p. 5.

4 R. Cowell. W.B. Yeats. Ind., 1969, p. 17.

5 Poems of W.B. Yeats, p. 5.

6 W.B. Yeats. Explorations. Selected by Mrs. W.B. Yeats. Ind., 1962, p. 94.

lary with turns of phrases that have come out of Gaelic. He compared that which is called excellent English with the idiom of the Irish countryside⁷. The former consists of "dead", the latter of "living" words.

"One can write well in that country idiom without much thought about one's words: the emotion will bring the right word itself for there everything is old and everything alive and threadbare and common."⁸

In Yeats's early poetry numerous images stem from the Irish folklore and myth. They call forth Cuchulain battling the mysterious tide, Emer "the Stolen Child", "the Lake Isle of Innisfree" and many more. Yeats's early poems are sadly nostalgic in tone, and their melody is enhanced by lyrical overtones of Irish folk songs.

"Come away, o human child!
to the waters and the wild
With a faery hand in hand
For the world's more full of weeping
than you can understand."⁹

The poem alludes to the folktale about the little point of rocks where, if anyone falls asleep, there is a danger of their waking silly, the fairies having carried off their souls. "The Lake Isle of Innisfree" throbs with an irresistible urge to retire in quest of peace which the poet finds "in the deep heart's core":

"I shall arise and go now for always night and day,
I hear lake water lapping with low sounds by the shore,
While I stand on the highway or on the pavement grey,
I hear it in the deep heart's core."¹⁰

This need of search for a poetical ideal links the poem with "The Song of Wandering Aengus" where the poet's aspirations find expression in equally fleeting images high-

7 W.B. Yeats. *Explorations* , p. 94.

8 *Ibid.*, p. 94.

9 *Poems of W.B. Yeats*, p. 3.

10 *Ibid.*, p. 12.

lighted by alliteration, assonance and vigorous rhythm.

In the further development of his poetic technique Yeats moved towards condensation of his diction and terseness of style.

This tendency is tangible in the two variants of "The Sorrow of Love". Compared with the first, the second variant reveals clearly pronounced changes in imagery, syntax, and in the overall emotional colouring. In Yeats's opinion, the effect of more vivid terms may be augmented by a relatively dull verbal background:

"Here and there in correcting my early poems I have introduced such numbness and dullness, turning for instance, "the curd pale moon" into "the brilliant moon" that all might seem, as it were, remembered with indifference except some one vivid image."¹¹

Both the variants build up to the climax overwhelming the poet's heart as a result of his fatal love.

The first variant opens in a more ornamental and general vein:

"The quarrel of the sparrows in the eaves,
The full round moon and the star-laden sky,
And the loud song of ever singing leaves,
Had hid away earth's old and weary cry."¹²

The second variant is more concrete in wording, and harsher in tone:

"The brawling of a sparrow in the eaves,
The brilliant moon and all the milky sky,
And all that famous harmony of leaves
Had blotted out man's image and his cry."¹³

We see that in the second variant "the brilliant moon" is, indeed, pitched against the background of either trite or insignificant details, the tone is debased, especially

11 W.B. Yeats. Essays. p. 263.

12 N. Diakonova. Three Centuries of English Poetry. Leningrad, 1967, p. 244.

13 Poems of W.B. Yeats, p. 14.

due to the repetition of the casual and deprecatory "all the" and "all that" in "all the milky sky", "all that harmony of leaves" which clearly rings a note of contempt for the Victorian sentimental images, once favoured by Yeats himself.

The neutral notion "quarrel" is ousted in the second variant by the spicy "brawling" which through alliteration forms a dramatic suggestive motif: brawling, brilliant, blotted cry. The initial plural form of "the sparrows" is converted into the more concrete and immediate image of "a sparrow". The Victorian-like sweet-sounding "the laud song of the ever singing leaves" is altered in the second variant into the bitterly ironical "all that famous harmony of leaves". Similarly the mellifluous "full round moon and the star-laden sky" is transformed into the pungent "brilliant moon and all the milky sky".

In the second variant "hid away" is changed for a cruder, more forceful and unexpected "had blotted out man's image and his cry".

The second stanza in the first variant of "The Sorrow of Love" is exceedingly rhetorical in its syntactical arrangement. Anaphora and extensive parallelism are carried throughout the lines:

And when you came ...
And with you came ...
And all the trouble of her ...
And all the trouble of her ...

The semantic equivalence of the first half of the lines urges by analogy such an equivalence in the second between "those red mournful lips" and "the whole of the world's tears", on the one hand, and between the "labouring ships" and "the myriad years", on the other. These are enhanced by this suggestive association through rhyme between "the world's tears" and "the myriad years". The unconcealed ardour of the poet's passion is truly great. This outburst of the poet's passion is masterfully echoed and amplified in the abundance of long dark vowels and sonants, e.g., You - those - mournful - whole... trouble - trouble - myriad. The suggestive metrical variation between "And then you came with those red mournful lips..."

v - - - v v - - v - -

And the very light opening of the succeeding line which is to be effectively clenched with a spondaic foot:

"And with you came the whole of the world's tears..."

v v v - v - v v - -

The stanza mounts to the crest of its solemnity by the reiteration of the identic metrical, syntactic and semantic structures in its concluding lines:

"And all the trouble of her labouring ships,
And all the trouble of her myriad years"

v - v - v v v - v -

v - v - v v v - v -

In the second variant the girl's significance is heightened by an image from the Homeric cycles of the "Iliad" and the "Odyssey" of which Yeats was so very fond. The suggestion of the "Helen" parallel in this verse is very vivid. Though referred to by the simple notion, "a girl", the poet's love in this stanza reaches the heights of a moving tragic grandeur whose impact is gradually stepped up in the following lofty key-words: arose - the greatness - proud - mournful - doomed - the world in tears

...

"A girl arose that had red mournful lips
And seemed the greatness of the world in tears,
Doomed like Odysseus and his labouring ships,
And proud as Priam murdered with his peers"

Whereas the first variant runs in the following manner:

"And then you came with those red mournful lips,
And with you came the whole of the world's tears,
And all the trouble of her labouring ships,
And all the trouble of her myriad years."¹⁴

The unrestrained outflow of the poet's passion in the second stanza of the first variant is brought under con-

14 N. D i a k o n o v a. Three Centuries of English Poetry. p. 244.

trol in the second variant, first, by substituting the third person, "a girl", for the straight-forward "you" and, second, by breaking up the rhetorical emotive pattern of sweeping anaphora and extensive parallelism. However, the second variant gains in dramatic intensity by the unexpected contrast between the plain and unpromising opening note of "a girl" and its instantaneous elevation to the spiritual heights of "the greatness of the world in tears", "the doomed Odysseus" and the "proud Priam", on the one hand, and by the violent conflict between the immense and hopeless anguish on the other: "red mournful lips" - "the world in tears", "doomed", and the magnitude of the unbreakable spirit - "arose", "the greatness", "Odysseus", "proud as Priam". It is also noteworthy that in the second variant Yeats shifts the focus from his own frustration entirely to the spiritual grandeur of his beloved. This outward projection of the presentation accounts for the marked concretion in the imagery of the second variant which is striking indeed when reading both the variants side by side. The first variant:

"And then you came with those red mournful lips,
 And with you came the whole of the world's tears,
 And all the trouble of her labouring ships,
 And all the trouble of her myriad years."

The second variant:

"A girl arose that had red mournful lips
 And seemed the greatness of the world in tears,
 Doomed like Odysseus and the labouring ships
 And proud as Priam murdered with his peers."¹⁵

Besides being more concrete in the graphic images, the second variant also excels in the complexity of its emotional gamut. The overwhelming feeling of frustration in the first variant is here superseded by a dramatic set of the poet's sensation:

15 Poems of W.B. Yeats, p. 14.

1) his stunned reaction at the sight of the girl is expressed by the multifarious symbolical implications of the verb "arose" on both the physical and spiritual levels;

2) in the succeeding lines these implications kaleidoscope into a series of graphically suggestive images: to the poet she "seemed the greatness of the world in tears, doomed like Odysseus, and proud as Priam.."

Similar tendencies may be traced in the concluding stanzas of both variants. The third stanza of the first variant is more general and distant in the spirit of its imagery and wholly centered on the poet's despondency:

"And now the sparrows warring in the eaves,
The curd-pale moon, the white stars in the sky,
And the loud chanting of the unquiet leaves,
Are shaken with earth's old and weary cry."¹⁶

The third stanza of the second variant is more complex and dramatic in its development and more forceful in the immediacy of its impression. Its dramatism, as it were, proceeds from the pathetic conflict between the initial soaring of hope and its subsequent downfall to despondency.

"Arose and on the instant clamorous leaves,
A climbing moon upon an empty sky,
And all that lamentation of the leaves,
Could but compose man's image and his cry."¹⁷

The stanza opens on the dramatic symbolical note of "arose" which echoes the initial implications of the preceding stanza ("A girl arose... and seemed the greatness...").

The soaring hope is twice reverberated in the "clamorous leaves" and "a climbing moon", but to be dashed upon "an empty sky", "the lamentation of the leaves" and the ultimate call for "man's image and his cry".

The third stanza of the second variant is more spontaneous and intense. Interesting might be a comparison between the undefined continuity of the blurred present in the first

16 Poems of W.B. Yeats, p. 14.

17 Ibid., p. 14.

variant: "And now the sparrow's warring in the eaves", and the pressing immediacy of the second variant: "Arose and on the instant clamorous leaves...". The second line of the last stanza in the first variant is fixedly static: "The curd-pale moon, the white stars in the sky". In the second variant it is superseded by a line of sweeping symbolic action: "A climbing moon upon an empty sky."

The concluding lines of the poem in both its variants are also different in imagery and spirit. The first variant is frankly pathetic and solemnly universal:

"... and the loud chanting of the unquiet leaves
Are shaken with earth's old and weary cry."

The solemn universal pathetic notes closing the first variant of the poem are markedly simplified in the second to convey, as it were, the very outcry of the poet's despair:

"And all the lamentation of the leaves
Could but compose man's image and his cry."

When considering the alterations in this single poem, we may see how Yeats is moving towards compactness and concentration in his diction, at the same time making sure that the lofty imagery would not remain a mere aesthetical delight in itself but would strike with the force of emotional revelation. The analysis of the two versions of "The Sorrow of Love" may thus cast some light on the way in which W.B. Yeats was disencumbering himself of his early high-pitched romance and heading towards the vigorous terseness of his mature style. The two versions of "The Sorrow of Love" represent two stages in the formation of the distinctive Yeatsian style which is already noticeable in the cycle of "The Rose". Here, from poem to poem, the central image of "The Rose" goes through phases of different changes in meanings, retaining, however, its principal implications of beauty and devotion which permeate the poet's visions of his idealized love and Ireland. Yeats himself emphasized the ancient tradition and the vast field of implications of this title image:

"The rose is a favourite symbol with the Irish poets. It has given a name to more than one poem, both Gaelic and

English, and is used not merely in love poems, but in poems addressed to Ireland and in the De Vere's line: 'The little black rose shall be red at last' and in Mangavis' "Dark Roscleen". I do not, of course use it in the same sense... I notice upon reading these poems for the first time for several years that the quality symbolized as "The Rose" differs from Intellectual Beauty of Shelley and of Spenser and that I have imagined it as suffering with man and not as pursued and seen from afar."¹⁸

Used throughout the history of poetry, beginning with folklore, the rose has always been a conventional symbol of love. So too, love remains the principal implication of the Yeatsian "rose". In his poem "Aedh Tells of the Rose in His Heart" the poet declares:

"All things uncomely and broken, all things worn
out and old,
The cry of a child by the roadway, the creak of a
lumbering cart,
The heavy steps of the ploughman, splashing the
wintry mold,
Are wronging your image that blossoms a rose in
in the deeps of my heart"¹⁹

In Yeats's poetry the conventional image of the rose comes to symbolize his life-long devotion to his beloved and to his native land.

In the first poem of "The Rose" cycle, "The Rose upon the Rood of Time", the image of the "Rood" sets out a motif of the suffering Ireland.

"Red Rose, proud Rose, sad Rose of all my days
Come near me, while I sing the ancient ways."

The image of Ireland in this poem is exalted, purified and linked with the country's past. It is the duty of the Rose, which is also a symbol of poetic power here, to help the poet to sing of "Cuchulain battling with the bitter

18 A. Norman Jeffares. W.B. Yeats, Man and Poet. Ind., 1968, p. 74.

19 A.R. Grossman. Poetic Knowledge in the Early Yeats. Ind., 1969, p. 77.

tide", of the Druid casting dreams round Fergus. The poet concludes by entreating the Rose to "sing of old Eire and the ancient ways"²⁰.

Though the symbolical implications of the Rose are manifold, they are also precise. To enhance the emotional effect of the Rose's symbolical evocation of Ireland, Yeats reiterates the parallel structure and accumulates suggestive epithets: "Red Rose, proud Rose, sad Rose of all my days". While recalling "the ancient ways", the poet beseeches the Rose to "sing in their high and lonely melody". The poet does not care to "hear common things that crave", but aspires to "chaunt a tongue men do not know" and wishes for "a little space for the rose-breath to fill" that he might "sing of old Eire and the ancient ways"²¹.

The highly ornate diction of the poem bears witness to Yeats's aesthetic link with the Pre-Raphaelite school of poetry at the initial stage of his creative career.

"The Rose upon the Rood of Time" is largely Pre-Raphaelite in its substance and style, especially in the following phrases:

"Stars, grown old,
In dancing silver - sandelled on the sea";
"heavy mortal hopes that toil and pass"²²

However, a clear departure from Pre-Raphaelite diction is felt in the following lines which forcefully ring the motif of the Irish Revival:

"Sad Rose of all my days
I would before my time to go,
Sing of old Eire and the ancient ways"²³

The words have found a new simplicity and sureness. Two trends merge in the Rose poems, the pre-Raphaelite ornamentation and an attempt at simplification and straightforwardness in the expression.

20 Poem of W.B. Yeats, p. 5.

21 Ibid., p. 5.

22 Ibid., p. 5.

"The poet's quest for "Eternal beauty wandering on her ways"²⁴ is but another tribute to pre-Raphaelite traditions which he echoes in his demand that a poem should be "a pointed and bepictured agony".

Though Yeats's eulogy of beauty reminds us of the rose implications in his predecessors, the rose motif of Ireland is typically Yeatsian. "Sad Rose of all my days" resembles in tone the allegorical knightly romances though applied to an entirely new subject. "Red Rose, proud Rose, sad Rose of all my days" conveys the motif of the bitter suffering of Ireland. "The Rose upon the Rood of Time" portrays the poet's vision of Ireland upon the rood of time.

The significance of the Yeatsian Rose symbol is thus explained by Margaret Rudd:

"The rose is no longer a bit of natural description to adorn an aesthete's stage set, but has become a concentrated charged symbol, a magical talesman, as it were, to conjure past associations of beauty and love."²⁵

In the poem "The Rose of the World" Yeats grieves over the swift transience of life, of beauty, and of love. The expression of the poet's grief at beauty's "passing like a dream" is intensified by the opening rhetorical question and the subsequent reiteration of the motif of transience.

"Who dreamed that beauty passes like a dream."²⁶

The dream motif is united with the visionary apprehension of what remains after all passes away: the quivering, uncertainty, dimness, and ultimate dissolution:

"We and the labouring world are passing by
Amid men's souls that waver and give place
Like the pale waters in their wintry race,
Under the passing stars, foam of the sky,
Lives on this lonely face."²⁷

The motif of transience ("beauty passes like a dream") seems to be the key-note of the whole poem. The overall ef-

24 Poem of W. B. Yeats, p. 5.

25 M. Rudd. A study of W. Blake and W. B. Yeats. Ltd., 1953, p. 140.

26 Poems of W. B. Yeats, p. 11.

27. Ibid., p. 11.

fect of the poem is built on the antithetic sustained juxtaposition of the symbolic implications of "the Rose" and "the labouring World". The Rose embellishes the World but for a tiny moment, and is gone. It is a dream, too beautiful to be true, yet it passes without leaving a trace in the world. It is ethereal like a dream. "These red lips" clearly associate with the Rose in colour, freshness, beauty. Their pride of beauty is mournful and doomed to withering like the Rose, so that "no new wonder may betide". The same symbolical pattern recurs in the allusion to the proud beautiful Troy, perishing in "a high funeral gleam" and through the blood-rose association in the allusion to the slaughter of Usna's children.

"The labouring World" has little place and concern for beauty. "The pale waters in their wintry race" can only kill the Rose in their loveless workaday reality: "men's souls ... waver and give place" "... under the passing stars". The poet seems to be saying that such existence is not only bleak and cold ("the pale waters in their wintry race") but it is also senseless and lifeless like "the passing stars" - mere "foam of the sky".

However splendid the world may be, without love it is a "dim abode" of frigid "archangels". The sum and substance of life, in spite of its dreamlike transience, assumes the semblance of the poet's longing for love ("lives on this lonely face"), and his aspiration to remodel life into "a grassy road before her wandering feet". Viewed in the light of Yeats's personal feeling and his life-long devotion to Ireland, "The Rose of the World" sheds light upon his most intimate and intricate vision of life.

As evidenced by his "Mythologies", the Rose for Yeats embodies pure sublime beauty inspiring men to fight the Powers of Corruption. "The roses he was gathering were glowing rubies and the lilies had the dull lustre of pearl"²⁸. "... and so they must prove their anger against the Powers of Corruption by dying in the service of the Rose, while the

28 W.B. Yeats. "Mythologies". Ind., 1959, p. 175.

king of Palestine was telling us these things the air was filled with the fragrance of the Rose"²⁹.

In the poem "To Ireland in the Coming Times" which concludes the Rose cycle, Yeats pledges himself to devote his poetry to the struggle for Irish independence:

"Know that I would accounted be
True brother of a company
That sang, to sweeten Ireland's wrong,
Ballad and story, rann and song."³⁰

The poet stresses his devotion to Ireland by identifying his native land with his beloved and by amplifying this identification with the symbolical implications of the Rose through the reference to "the red-rose-bordered hem of her". This complex sustained personification of Ireland calls to the mind the symbolic pattern of "The Rose of the World", thus adding significance to the emotional force of the poems:

"Because the red-rose-bordered hem
Of her, whose history began
Before God made the angelic clan
Trace all about the written page.
When time began to rant and rage
The measure of her flying feet
Made Ireland's heart begin to beat."³¹

The wide scope of the symbolic implications of the central reiterative image of the poem - "the red-rose-bordered hem of her" - may be partly elucidated when viewed against the background of a similar presentation of the theme of Ireland in "The Secret Rose" of Yeats's "Mythologies".

"I heard in my heart the rustling of the rose-bordered hem of her who is more subtle than Aengus, the subtle-hearted, and more full of wisdom of tears than white-breasted Deirdre, and more lonely than a bursting dawn to them are lost in darkness."³²

29 W.B. Yeats. "Mythologies". p. 175.

30 Poems of W.B. Yeats, p. 19.

31 Ibid., p. 19.

32 W.B. Yeats. "Mythologies". p. 155.

From the above quoted we see that Yeats masterfully employed the old Irish mythology infusing "the rose-bordered hem" with vivid implications of the contemporary suffering and struggle of Ireland.

To place even greater emphasis on his commitment to the cause of Ireland, the poet goes out of his way to mention the leading figures of the long course of the Irish Revival:

"Nor may I less be counted one
With Davis, Mangan, Ferguson,
Because, to him who ponders well,
My rhymes more than their rhyming tell."³³

The poet unequivocally states the patriotic bent of his poetry symbolized here in the image of the "red-rose-bordered hem":

"Man ever journeys on with them
After the red-rose-bordered hem."³⁴

The ancient themes and mythology, together with the theme of poetic destiny, are subjected to the cause of the Irish struggle for independence:

"Oh, faeries, dancing under the moon,
A Druid land, a Druid tune!
While still I may, I write for you
The love I lived, the dream I knew."³⁵

The poem ends on the note of a clearly defined aim of the poet's life, the aim which is symbolized in the image of "the red-rose-bordered hem":

"I cast my heart into my rhymes,
That you, in the dim coming times,
May know how my heart went with them
After the red-rose-bordered hem."³⁶

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- 33 Poems of W.B. Yeats. p. 19.
34 Ibid., p. 19.
35 Ibid., p. 19.
36 Ibid., p. 19.

The theme of the poet's devotion to Ireland is taken up and further developed in "The Secret Rose" which occurs in the next cycle of Yeats's lyrical poems "The Wind Among the Reeds".

The poem opens with a lofty praise of the Rose:

"Far off, most secret, and inviolate Rose."³⁷

The Rose symbol here is endowed with manifold implications of the complex and contradictory Yeatsian outlook which he partly expounds in his "Autobiographies":

"I had an unshakable conviction arising how and whence I cannot tell, that invisible gates would open as they opened for Blake, as they opened for Swedenborg, as they opened for Boehme, and that this philosophy would find its manuals of devotion in all imaginative literature, and set Irishness for a special manual of Irish literature which, though made by many winds, would seem the work of a single mind, and turn our places of beauty or legendary association into holy symbols... I thought that for a time I would rhyme of love, calling it 'The Rose', because of the Rose's double meaning; of a fisherman who had 'never a crack in his heart'; of an old woman complaining of the idleness of the young, or of some cheerful fiddler, all those things that popular poets write of but that must some day - on that when the gates began to open - become difficult or obscure. With a rhythm that still echoed Morris I prayed to the Red-Rose, to Intellectual Beauty."³⁸

"The Secret Rose" kaleidoscopes a series of images suggesting the thorny path of Irish history and lovingly associating Ireland with the central symbol of the "Secret Rose".

The Irish past is enveloped in metaphors of precious stones, the atmosphere is elevated and dreamy, the rhythm musically majestic:

37 Poems of W.B. Yeats. p. 28.

38 Ibid., p. 198.

"The great leaves enfold
 The ancient beards, the helms of ruby and gold
 Of the crowned Magi, and the king whose eyes
 Saw the Pierced Hands and Rood of elder Rise
 In Druid vapours and make the torches dim and him
 Who met Faun walking among flaming dew
 By the grey shore the wind never blew,
 And lost the world and Emer for a kiss."³⁹

The "Irishness" of the Yeatsian symbolism is thus construed by E. Ellman: "He wanted art to be dedicated to the service of heroic dreams, and in Ireland the dreams must be the Irish ones."⁴⁰

The dream motif of "The Secret Rose" is steeped in the poetic imagery of Ireland's antiquity:

"... the stir and tumult of defeated dreams"⁴¹
 "the proud dreaming king who flung the crown
 And sorrow away, and calling bard and clown
 Dwelt among wine-stained wanderers in deep
 woods."⁴²

The poem concludes with the poet's foresight of the future revival of Ireland:

"I, too, await
 The hour of the great wind of love and hate,
 Surely thy hour has come, thy great wind blows
 Far-off, most secret, and inviolate Rose."⁴³

The frame structure of the poem sets out significant implications of Ireland in the recurrent motif of the "Far-off, most secret, and inviolate Rose". The Rose symbol at the conclusion of the poem combines with the image of the wind to stress the anticipation of the forthcoming changes in the life of Ireland. In all the three poems - "To the

39 Poems of W.B. Yeats. p. 28.

40 E. Ellman. The Man and the Masks. Ind., 1970, p. 108.

41 Poems of W.B. Yeats. p. 29.

42 Ibid., p. 28.

43 Ibid., p. 29.

Rose Upon the Rood of Time", "The Rose of the World" and "The Secret Rose", -- the Rose symbol evokes the poet's love for Ireland, its beauty, its heroic past, as well as his dreams and prophetic visions of its impending revival. These implications merge and magnify each other.

In W.B. Yeats's Rose poems we trace some influence of the Pre-Raphaelite elevated poetic diction, though a drive towards precision and emotional intensity is already manifest.

W.B. Yeats has considerably enlarged and modified the traditional Rose symbolism by replenishing it with emotional overtones of Ireland, its glamorous mythological past, its bitter contemporary oppression, and the prophetic vision of its impending revival.

Некоторые черты в развитии поэтического языка В.Б. Йейтса

И.Г. Генюшене

Резюме

В своем развитии творчество ирландского поэта ~~конца~~ XIX - начала XX в.в. В.Б. ЙЕЙТСА проходит путь от эстетизирующей цветистой лирики Прирафаэлитской школы к суровой, суровой поэзии, воплощающей глубокие гражданские и философские мотивы.

Главный мотив поэзии Йейтса - тема страдания и борьбы Ирландии - сливается в сознании Йейтса с поэтическими образами красоты родной страны и его возлюбленной и вдохновляющей поэта любви.

Mõningaid jooni W.B. Yeats'i luulekeele arengus

I.G. Genüšené

Resümee

19. saj. lõpu- ning 20. saj. algaastate liri poeedi W.B. Yeats'i looming on oma arengus läbi teinud keerulise tee - prerafaelitliku kookonna esteeditsevast, lillilisest lüürikas mõttetiheda, sünge poeesiani, mis kajastab sügavalt patriootilisi ja filosoofilisi motive.

Yeats'i luule põhiteema - Iirimaa võitlused ja kannatused - on ta teadvuses seostunud poeetiliste kujunditega kodumaa ilust ning teda ülistava poeedi armastusest.

EARLY OUTLINES OF GREENELAND

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Graham Greene's poetic world is closely knit and dynamic, for in it "all things merge in one another, good into evil, generosity into justice, religion into politics" - the quotation from Th. Hardy Greene chose for the motto of his 1973 novel "The Honorary Consul". That in this fusion politics are not only prominent, but perhaps decisive is now more than implied - it is largely stated in his 1971 autobiography "A Sort of Life".

Born in 1904, he matured in the atmosphere of World War I, from which he remembers squalor and fear; the post-war depression during which he lived in sordid digs at Battersea - later the scene of his novel "It's a Battlefield"; the general strike of 1926 when the middle classes "had not yet been educated by the hunger marchers" as he writes in "A Sort of Life"¹, so that the "revolutionary atmosphere South of the river died away on the bridges"². When in 1929 he began to write, fascism had been triumphant in Italy for five years. His third novel was written in 1934 - a year after Hitler had come to power. All these events were central to him, not merely due to his early journalism, but because all moral and psychological problems of the 20th century man were to him inextricably "merged" with its sinister political atmosphere, with imperialism and violence, with fascism.

Greene's selection, in his mature novels, of key positions of the world imperialist war that is still ravaging our century, has been frequently dwelt upon. The relation of this to his early work, however, is little investigated. And yet, the early novels probe, at the level of

1 Graham Greene, A Sort of Life, New York, 1971, p. 178.

2 Ibid., p. 175.

social psychology, one of the problems basic to fascism - that of the lower-middle classes, the shoddy and seedy. These are the central characters of Greene's first period of writing, his criterion of man and society, presented analytically, with "irony as a form of preaching"³, to use T.S. Eliot's expression. Viewed retrospectively - we may already say "historically" - Greene's focusing on the lower-middle classes at the very time when the "lost generation" group of writers spoke through the disillusioned intellectual hero, bears witness to the acuteness of his political vision and psychological sensibility.

An observant unhurried visitor to the early world of Gr. Greene will discern in it a probing of the sources not of World War I in itself - no concrete war is directly named - but 20th century violence in general. It offers an emotional and perceptual realisation whose intellectual, analytical counterpart can be found, perhaps, in Georgi Dimitrov's definition, at the 7th Comintern Congress in 1935, of the social forces through which fascism established itself in Italy and Germany.⁴

The significance of Greene's early world-picture is fully realisable only now that the author himself has, in his autobiography, in new prefaces to old novels, and in his latest fiction, returned to his early "land". As though inviting us to do the same he chose for the motto of his biography the following uttering by Soren Kierkegaard: "Only robbers and gypsies say that one must never return where one has been."

Greenland is a country that, viewed from the vantage point of Greene's recent novels ("Travel with my Aunt", 1969; "The Honorary Consul", 1973) is seen as discernibly outlined already in his early work. In fact, his first three novels - "The Man Within" (1929), "Stamboul Train"

3 T.S. Eliot, *On Poetry and Poets*, London 1957, p. 89.

4 Dimitrov centred his analysis on the wide masses of lower-middle classes exploited by big industry to implement the autocratic rule conducive to their financial interests.

(1932) and, "It's a Battlefield" (1934)⁵ reveal essential features of its topography, climate, and population. Moreover, the three titles suggest - hermeneutically! - Greene's leading theme: the first lays emphasis on man's divided self, the second on the shifting instability of his life's stage, and the contingent nature of his alliances, the third - on "battle" as an epitome of the human essence.

Topography and Climate

Greenland is tensed between two poles: the one almost chartably Greene's contemporary England, the other what P. Palievsky calls Greene's "phantom world"⁶ which is, in fact, the context in which he sees England - the physical and, above all, moral context of the British Empire, the war-ridden world, the Cosmos. As it expands, this context merges into the realm of grotesque gaining, through Greene's treatment, the reality of life in its universal interrelatedness. The accents change and shift, but the two "poles" remain closely interlocked determining the essential, mutually conditioned patterns of Greenland's topography.

The novels spanning the prewar period of Greene's writing (1929-1939) are basically played out in England, though the "Stamboul Train" (1932) carries its passengers eastwards across all Europe, the hired murderer Raven in "A Gun for Sale" (1936) likewise escapes to the Continent, and the English twins in "England Made Me" (1935) live out their uprooted lives in Sweden. The war shifted Greene's locale to wherever in the world imperialism was fighting its main battle.⁷ His deracinated personages turned into real exiles. Yet these exiles carry within themselves the reality of England as an "objective correlative" (to use T.S. Eliot's

5 I am omitting the "stillborn" novels "The Name of Action" (1930), and "Rumours at Nightfall" (1931).

6 П.В.Палиевский, Пути реализма. Литература и теория. "Современник", М., 1974, с. 117-144.

7 See Tamara Zálite, "Some Observations on Graham Greene's Method": Уч. зап. ЛГУ, № 80, 1966.

favoured term), without which Greenland would never maintain its live, aesthetic, organic whole. For Greenland is basically the inner landscape of the exile, in whom the experience of temporary sojourns accretes around the nucleus that is his country of origin.⁸

Greenland is, above all, marked by its specific maritime climate which is physical and moral, as it were. Water suffuses it in the form of seas, rain, fogs, snow, rendering its outlines elusive, blurring all contours. Progress through it is unreliable, and Francis Andrews, the hero of "The Man Within" - close in age to his 25-year old creator - first appears before the reader desperately struggling to speed his flight somewhere along the West coast of Britain. It is a typically Greeneish flight - from one kind of guilt into another. Son of a smuggler, but brought up in a public school, Andrews is, after his father's death, befriended by the chief of the smugglers' gang (Carlyon), a "Conradesque" romantic hero, embodiment of physical and spiritual freedom epitomised in the Sea and Shakespeare. Yet Andrews is frail and cowardly, the smugglers' life frightens him, so that finally he betrays them to the law and escapes, pursued by Carlyon, who wants to avenge his disillusioned faith. The girl Elizabeth to whose lonely fireplace Andrews strays - a fireplace so isolated that it seems like the embodiment of Ritual without a conventional home to support it - induces him to come out into the open as a witness at the smugglers' trial. This step ultimately frees him from fear and cowardice, but at the expense of both Elizabeth's life and his own. Andrews flees "plunging on"⁹ through impenetrable mist. Thick walls of fog distort the sounds of life that reach him - small sounds are augmented to sinister warnings - the "tap tap of feet", the "drip drip of water"¹⁰; the beauty of the disembodied voice of Carlyon - his dearest friend, now his pursuer - acquires a haunting quality

8 "There are many countries in our blood, aren't there..."
Graham Greene, *Our Man in Havana*, London, 1965,
p. 191.

9 *Ibid.*, p. 10.

10 *Ibid.*, p. 40.

as though issuing from nowhere¹¹. From the outset the fog penetrates into the sphere of moral values, merging with fear, cowardice, persecution, danger, treachery. A wide network of synonyms spreads from "fear", like a spider's web, enveloping the whole novel world and its human situation. The wall of fog identifies itself with enclosure, loneliness, isolation. The mist that blurs palpable reality is synonymous with man's fear of self-knowledge of death, of life - in a truly Kafkaish way.¹² The fogenclosed world is synecdochically expressed through Andrews' "fearenclosed cowardly body"¹³. The trial where Andrews is witness against Carlyon proceeds against a background of mist and fear. The sense of "dangerous, dangerous"¹⁴ sends Andrews "scrambling", "panic-stricken" through the scenery, his flesh torn with barbs and thistles - "even inanimate nature seemed to treat him with casual scorn"¹⁵. Yet fear is not imposed from outside, but is locked in combat with his "man within", his inner "censor". It is "an ache in his mind"¹⁶, making him look at Elizabeth with eyes "like a dog's between the bars of a cage"¹⁷. While fear fills him no external circumstances can save him - the "maritime climate" of his world is ultimately a projection of his spiritual state. Therefore Carlyon and Elizabeth walk through the novel as though untouched by this climate - they do not fear either life or death.

The same atmosphere pervades the subsequent novel as well, incorporating the shifting stage of the "Stamboul Train" into Greenland. Less obviously, more maturely than in "The Man Within", fog mist, rain merge into symbols of fear, isolation, instability, but now this atmosphere is clearly charged with political meaning. The train traverses Central Europe and comes to a stop at Constantinople - thus

11 Graham Greene, Our Man in Havana, London, 1965, p. 78.

12 See: П. В. Палиевский И, ЦИТ. ПРОИЗВ.

13 Graham Greene, Our Man in Havana, p. 169.

14 Ibid., p. 10.

15 Ibid., p. 49.

16 Ibid., p. 49.

17 Ibid., p. 81.

touching two of the empires that crumbled as a result of World War I: the Austro-Hungarian Empire, and the Ottoman Empire. From the one, the socialist leader Czinner, Hungarian by birth, had fled to England when his revolution had failed, and to it he was now returning to resume revolutionary activities. The other is the business centre of Myatt, a Jewish currant merchant, historically rootless, yet best at home in Constantinople. The train is boarded by Mabel, correspondent of a London conservative paper, who recognises Czinner, remembers the trial at Belgrade from which he had escaped, and smelling sensational news, embarks on her pursuit of him. A link among these three characters is established by the chorus girl Coral, who on the train becomes Myatt's mistress, but then, by chance as well as dispositional predestination, finds herself caught up in Czinner's fate and is arrested with him by Serbian police at Subotica. Czinner is shot, and Coral's heart fails her at the moment when she is rescued by Mabel.

The Greenland climate opens the novel, and remains like a backdrop, thickening at crucial dramatic moments. The London passengers change trains at Ostend in the rain while the water of the Channel is washing against the ship that brought them. Through thick mist breaks feeble lamplight vaguely spotlighting the acting personages who, wrapped in glistening grey mackintoshes, the aloneness of each enhanced by fog and rain, one by one pass the purser's watchful eye and board the train. Its course leads from humid Ostend to arid Constantinople, and Greene's water-imagery is counterpointed and accentuated by imagery of deserts and "Waste Land"¹⁸. It enters the novel with Myatt: "Like grey nomad tents the smoke seemed to Myatt as he picked his way through the mud." A little later "... the tents of steam were struck, and he was again in the centre of a hostile world".¹⁹ From

18 T.S. Eliot's "presence" in Greenland manifests itself not only in imagery, but also in method, rhythm, etc., and therefore warrants separate investigation.

19 Graham Greene, *Stamboul Train*, London, 1932, p. 7.

the isolation of his compartment Myatt watched "the swim of faces separated by a safe wall of glass". Even through his fur coat the "damp chill" of this world struck him ... Inside the train was the "fire-hole door", the "blaze and the heat of the furnace"²⁰. But reflected in the window he saw "... his hand floating like a fish through which water and weeds shine"²¹. "Only outside the train was violence of action possible". Inside, there was, for Myatt, "the humility of the bowed head in the desert"²². The desert, the tent in the oasis, as though compressed into the currant that is his business, trails Myatt, whose function in the novel is ambiguous, but who essentially belongs to a different climate than that of Greenland. The floating fish is his reflection in the glass that leads into the outer world. Mud and snow cover Subotica in Chapter IV²³; when the train is stopped the engine stands "like a stray dog panting steam"²⁴. The grey morning on which Coral and Myatt actually meet for the last time is "like the swell of leaden sea"²⁵ and Myatt suddenly looks a stranger to her. Out in the snow, cut away from her currant-merchant lover, Coral experiences fear for the first time, like a foreboding. Indeed, Subotica where the death of her dream precedes her own death, is as if dissolved in water, melting snow and mud, symbols of chaos and disruption. And memories of the night with Myatt "swam back from her"²⁶, while the "scramble and splashing of feet"²⁷ over "the rails and mud" signify the moving away of hope. The road that leads Myatt to Subotica in his vain attempt to find Coral - an attempt mocked by the treachery of the sur-

20 Graham Greene, *Stamboul Train*, p. 16

21 The fish image in Greene's writing is discussed by David Pryce-Jones in "Graham Greene", London, 1973.

22 Graham Greene, *Stamboul Train*, p. 19.

23 *Ibid.*, pp. 179; 183.

24 *Ibid.*, p. 183.

25 *Ibid.*, p. 183.

26 *Ibid.*, p. 214.

27 *Ibid.*, p. 215.

rounding world - is "like a wave", with the snow "its white spume". Previous to that, Myatt's dream, desert and water - the arid world of his origin, and the veiled, mysterious treacherous world of his present reality - clash: Myatt sees himself on trial, around him "washer-women ... paddled in the stream knee-deep, lifted up their heads and wept while a dry wind tore up the sand from the sea-beaches and flung it rattling against the leaves of the forest..."²⁸, and finally "the desert shook under his feet", and Myatt woke to the snow that was caking the window, and the vacant place where Coral was to be²⁹. Hunted down by his pursuers Czinner, dying in the barn with Coral by his side, cries for "Wasser", but although "water was all round her" it was not easily brought - they were surrounded, the situation was treacherous. The water image links Czinner's death with Coral's - as she faints in Mabel's car, rescued by the undaunted journalist, "the earth was swimming up to her in silence"³⁰ - Greenland devours her too. In the meantime Myatt has withdrawn from this alien climate; the international hotel in Constantinople "was his familiar oasis"³¹ where he forgets Coral and marries advantageously.

In "It's a Battlefield" the climate is still more deliberately a foil to moral problems - those emanating from the precariousness of Britain's "peace", "security", "humanity" at a time when Hitlerism was already dominating over the fate of the West-European continent. "... In such conditions, each separate gathering of English soldiery went on fighting its own little battle in happy and advantageous ignorance of the general state of the action; nay, even very often in ignorance of the fact that any great conflict was raging"³², we read in the motto to this novel. Instead of

28 Graham Greene, Stamboul Train, Ind., 1932, p. 120; See also Kafka's predelection for this image in "The Trial" and "The Castle"

29 Ibid., p. 120.

30 Ibid., p. 275.

31 Ibid., p. 281.

32 See Alexander Kinglake, (1809-1891) "History of the Crimean War".

soldiers, civilians from London's lower-middle classes are shown here "fighting their little battles", while the decisive "great conflict" is lightly indicated by the parliamentary struggle for power that looms inhuman and menacing behind all human fates. The structure of this novel is already clearly that of a detective.³³ Its plot centres on the so-called "Drover case" - the case of a bus-driver from Battersea, SE, who during a strike, in defence of his young wife Milly, killed a policeman and is now in prison, pending his verdict of capital punishment. To the Minister it is a case of what would win him wider support at the forthcoming elections: implementing the verdict, or commuting it to 18 years' imprisonment. To many of his supporters it is also merely a "case" that may either further or hinder issues of general politics.³⁴ To those closely involved, however, it is a matter of existential reality, of whether for a young woman 18 years of separation are not crueler than death, of people's search of meaning in life within the confines of slums and semi-slums. The Assistant Commissioner, who arrives in London after years of service in the jungles and is not only unwittingly drawn into the case but almost falls victim to it, provides an evaluative bird's-eye view of the whole moral "battle-field".

The humid Greenland atmosphere is activated here by sharp winds that pierce the characters to the very marrow together with awareness of pain and despair. Walking in the face of a "cold wind" Milly's sister Kay, a pretty young factory worker, reflects bitterly on her own and her sister's yearning for happiness³⁵. A "cold wind" sweeps the London streets while Drover's fate is coldly, impersonally discussed at a meeting³⁶. It pursues Kay and her sadly com-

33 On the ideological and aesthetic significance of this structure see T. Zálite, op.cit.

34 Looking back at this novel in "A Sort of Life" Greene admits that the picture he gives there of a UP branch meeting is unfairly presented (p. 135).

35 Graham Greene, *It's a Battlefield*, Ltd., 1934, p. 28.

36 *Ibid.*, p. 47.

ical lover Jules on their crazy car-drive like a warning of failure: "when the car came out on to the ridge of the down, the wind snapped at them... worried them like a dog."³⁷ Yet it jolts people to consciousness when in her despair Milly talks to her brother-in-law Conrad for the first time of action, "exhilaration... wavered in her face like a paper scrap in a high wind; tossed on the currents of air it floated a moment and then was blown to earth in the gusts of misery...."³⁸

Around Battersea bridge where most of the events are played out, mist rising from the Thames, barges, muddy banks swept by seagulls³⁹ provide the setting. In the King's Road, pervaded by mists, emanating from "the slow dull river"⁴⁰, Milly lived in an environment of sordid shabbiness. Across Battersea Bridge, riding to Milly's home, Conrad thinks of his brother - "a steel cage driving through the rain"⁴¹ earning three pounds a week. The wind "prowled round Battersea and laid a damp mark on the window pane" as Kay boasted to her sister: "It was raining and he (her latest lover - T.Z.) sent me all the way home in a taxi"⁴² - as though she were boasting of having been shut out, temporarily, from the gusty, treacherous world. Rain drumming on the promenade, and a grey sea lapping the shingle is part of the painful memory of Mr. Surrogate (former Fabian, who distantly participates in the "save Drover" campaign) of his early marriage and first humiliations in life⁴³. A "cold and stinging rain close to hail" ... "sheets of rain" rendering the road fatally slippery set off the final dramatic conflict in the plot - Conrad's gruesomely comical attempt at

37 Graham Greene, *It's a Battlefield*, p. 143.

38 *Ibid.*, p. 64.

39 *Ibid.*, p. 16.

40 *Ibid.*, p. 43.

41 *Ibid.*, p. 55.

42 *Ibid.*, p. 88.

43 *Ibid.*, p. 83.

shooting the Assistant Commissioner with what turns out to be a blind cartridge, and because of an absurd misunderstanding⁴⁴, perhaps a "befogging" of causes and effects⁴⁵.

The Assistant Commissioner brings with him the opposite, "Waste Land" set of images. It is materialised in his own wasted body, dried up during his long service in a British outpost in the jungles. It follows him verbally, as memories of Jungle life, constantly juxtaposing themselves in his mind to London. The "glaring colours of the East"⁴⁶ where "one doesn't trouble about shades"⁴⁷ are before his inner eye as he strains to penetrate the blurring, veiling fogs of London. His dry, hesitant, "hacked"⁴⁸ speech contrasts the "torrents of words"⁴⁹ of the pressmen. A whimsical paradox suggests itself: the criteria of civilized urbanity (London) and those of primitive jungle conditions (even though colonial) are strangely reversed. Relations are not only more clearly defined, but even - ironically! - more logical and human in the jungles. "When a cannibal ate his enemy, he received his enemy's qualities: courage, cunning..."⁵⁰ the Assistant Commissioner reflected. Here in London persecution has no logical reasons, treachery necessitates the permanent carrying of weapons superfluous in the jungles. The gateway, the foggy street, the slippery road - this is where lurk the dangers of shabby living. "I don't understand..."⁵¹ was, in London, the Assistant Commissioner's favourite expression.

44 The theme of absurd sacrifice and death could be found in most novels by Greene - Scobie's suicide in "The Heart of the Matter"; Query's death in "A Burnt-Out Case"; the senseless deaths of real prototypes of Wormould's invented spies in "Our Man in Havana".

45 Graham Greene, It's a Battlefield, pp. 169; 171; 184.

46 Rudyard Kipling, Plain Tales from the Hills, London, 1934, p. 156.

47 Ibid., p. 12; Kipling is frequently in Greene's mind - e.g., "Our Man in Havana", p. 32: "Cities and thrones and powers..."

48 Graham Greene, It's a Battlefield, p. 17.

49 Ibid., p. 99.

50 Ibid., p. 153.

51 Ibid., p. 13.

It is a piece of subtlest irony, on Greene's part, to link, through the "heat" and "desert" image, and against the background of fog and rain, the Assistant Commissioner with his pursuer Conrad Drover. "Brains, like a fierce heat, had turned the world to a desert round him, and across the sands in the occasional mirage, he saw the stupid crowds, playing, laughing, and without thought enjoying the tenderness, the compassion, the companionship of love"⁵², we read of Conrad. As in the Assistant Commissioner, "having brains" is accompanied in him with a certain sterility. Both are alone, and Conrad finds desire draining out of his love of Milly. They are desert islands, "micro-climates" in the midst of the London of the 1930s. Neither carries a solution, yet their functions are salutary, even if sceptically so. They sharpen the reader's awareness of the sinister treachery inherent in "Greenland", of the instability of its values. Homicide, the sin of sins, cancels out its meaning if Jim Drover can be charged with it, for the sake of a political game. "I've seen through that; you can't shame me any longer with a word like murderer...", Conrad thinks reflecting on his brother; and as though parodying the very seriousness of the concept his mind drums out like a jingle: "Jim is a murderer, a murderer is Jim"⁵³. Values fall apart, betrayed by those who defined them.

Treachery is, at the evaluative level, the epitome of Greenland's climate - the linchpin of its problem matter. Greene himself seems to see it as the linchpin of the whole literary tradition, from Shakespeare to Conrad and Henry James, of whom he writes: "The world of Henry James is a world of treachery and deceit", whose roots lie both in "wealth", in money relations, and in human "passions", "the black and merciless things" that "belonged to human nature".⁵⁴ Discussing James' obsession by a sense of evil

52 Graham Greene, *It's a Battlefield*, p. 30.

53 *Ibid.*, p. 105

54 Graham Greene, *The Lost Childhood and Other Essays*, London, 1965, pp. 27; 37.

that "equalled Dostoyevsky's", Greene is clarifying his own ethic and aesthetic with reference to the two writers who belong to his major literary preoccupations, just in view of their attitude to this vital moral problem. He closes his "Lost Childhood" essay with a quotation from A.E.'s (George Russell) "Germinal":

"In ancient shadows and twilights
Where childhood had strayed,
The world's great sorrows were born
And its heroes were made.
In the lost boyhood of Judas
Christ was betrayed."⁵⁵

Treachery is, thus, on the one hand, the climate of capitalist civilization that is intrinsically a betrayal of its own purpose, a parody of what man dreamed of in creating it. On the other, it is, in Greene's world vision, endemic to man's nature, the curse of his complex consciousness, condemning him forever to strain after ideals, both social and personal, that he himself is born to betray.⁵⁶ Andrews in "The Man Within" longs for civilization" and "singing in Exeter Cathedral"⁵⁷, but, ironically, these two spheres of life have parted company. Civilization has betrayed culture by relegating it to the fringes of life and creating, instead, a world of shabby living and shabby spiritual values.

55 Graham Greene, *The Lost Childhood and Other Essays*, London, 1965, p. 13.

56 Cf.: Ф. Достоевский: "... достигать, бороться, прозревать при всех падениях своих идеал и вечно стремиться к нему" (Лит. наследство, т. 83, с. 173) Joseph Conrad: "... the incredible misfortune of mankind and the highest privilege is to aspire towards the impossible." (*Last Essays*, London, 1966, p. 45.)

57 Graham Greene, *The Man Within*, Leipzig-Bern, 1930, p. 35.

The Greenlanders and Their Abodes

"Shabby" is the key-word to Greenland's aspect. It is a land of backstreets and dark corners, unlit landings and sordid hired rooms, bumpy roads, tricky moors, cheap hotels and public bars, of strange crimes and stranger loyalties, a land whose inhabitants are a grotesque, in flesh and spirit, of the great human ideas that augured the epoch of individualism and freedom through capitalist progress. It is thus a land that calls to mind Soren Kierkegaard, so frequently evoked by Greene, who more than a century earlier wrote in "Fear and Trembling" that for the thinker, as for the artist, the great may be made out of the paltriest and most banal of occurrences. It seems as though the very personality of Kierkegaard - the preposterously emaciated spindly body that contained the tragedy of an enormous spirit - appeared emblematic to Greene. The anguished thinker of the early 19th century cried out against the dangerous drift in the movement of modernity towards a mass society which implied the death of the individual (in "Attack upon Christianity", the work on which Kierkegaard died). Greene realizes this anew, intensely personally, within the concrete economic, political, human situation of the early inter-war period, but this realization roots in Kierkegaard's despair, Baudelaire's "sinful city" vision, Dostoyevsky's outcry in the name of "man within man", Henry James' ability "... to pity the most shabby, the most corrupt of his human actors" that, in Greene's view, "made him rank with the greatest creative writers..."⁵⁸ It roots in T.S. Eliot's "Waste Land", uncovering new dimensions in the above-mentioned images: the dreary quotidien world by which Eliot gauges modern values, his "Unreal City/Under the brown fog of a winter dawn..."; the "hyacinth girl", and toothless "Lil" whose husband "got demobbed"⁵⁹. The central signifi-

58 Graham Greene, *The Lost Childhood and Other Essays*, p. 30.

59 T.S. Eliot, *The Complete Poems and Plays*, London, 1969, pp. 62; 65; 67.

cance to Greene of this world of shoddy mediocrity is acknowledged by the motto he "might have chosen as an epigram for all his novels", as he writes introducing "A Sort of Life":

"Our interest's on the dangerous edge of things,
The honest thief, the tender murderer,
The superstitious atheist, demi-rep
That loves and saves her soul in New French books -
We watch while these in equilibrium keep
The giddy midway."⁶⁰

This sums up Greene's "shabby squadron" balanced precariously, in his presentation, on the "dangerous edge" between different sets of values, between criminality and propriety. This civilization-created sphere contains, potentially, the greatest dangers to mankind: brutality violence, self-destruction, and a levelling down of the humanly unique. In Greene's first three novels this cluster of problems crystallizes itself with an increasing range of implications. In "The Man Within" first Elizabeth and then Andrews at the trial are set against the background of drab "pre-fabricated" uniformity in which crouches dumb violent hatred against the "different".⁶¹ It is materialized in Mrs. Butler, Elizabeth's char, with her lumpy frame, her "too metallic yellow strands", her "soft, almost young" voice⁶², in which she betrays Andrews. She is one of the mass of resentful suspicious villagers who pounce on Elizabeth for having cheated them out of an anticipated funeral treat, above all, for keeping unconcernedly apart. The menace lies in the incongruity between the intensity of hatred and the pettiness of its source. At the trial Andrews faces a jury of "one large composite face of many eyes and mouths"⁶³ who provide the "gale of laughter" on which the prosecutor is "riding to victory"⁶⁴ over Andrews. Their homogeneous mean-

60 Poems of Robert Browning, London, 1919, p. 143; "Bishop Blougram's Apology".

61 Cf. the theme of logically unmotivated violence in Kafka, e.g., the scene between the head waiter and Karl Rossmann in "America".

62 Graham Greene, The Man Within, p. 33.

63 Ibid., p. 175.

64 Ibid., p. 179.

ness spills over into violent resentment similar to that of the villagers; at the verbal level it links them to the concept-group of "fog" and wet blur, discussed above as the climate of Greene's world.

In "Stamboul Train" "shabby" becomes a paradigm of a wider range of aspects, at times paradoxically linked. It melts into the problem of "uniformity" threatening the individual with obliteration, so that the notion "shabby" signals, in the first place, the occurrence of a character not as an individual but as a "representative" of a social community or a phenomenon. Thus, it qualifies the whole flow of passengers as they first appear to us, before the spotlight of Greene's artistic purpose picks out separate people. We perceive "... a tramp of feet, the smell of oil ... worrying faces, clink of glasses, rows of numerals..." and, with an ironic shift to a new level of evaluation, "... harrassed culture"⁶⁵, designating the group of official tourists. This mass of humanity pours into third-class compartments continuing to form the background of the dramatic action, but simultaneously penetrating into it with implications that are only apparently incidental and harmless - e.g., the "cheap satisfactions" of Mr. Peters stroking Coral's knee, of Mrs. Opie hiccupping her cheap beer⁶⁶, of Mr. Savory, the writer, gaining cheap popularity by affecting cockney. Soon they reveal themselves as sinister and formidable - an overflow from the vast territory of slums and semislums. Yet from these has sprung Czinner with his revolutionary ideals and devotion - not only those who betrayed him; and Coral with her simple resignation, her "quiet acceptance of deceit"⁶⁷, her unquestioning loyalty to suffering. In other words - these slums hold both potential menace and potential faith and humanity. "Sordid", "shabby" is the quality of Czinner's memories of the Belgrade of his political struggle, and of North England where, as a political refugee and under a false name, he taught school, pending his return

65 Graham Greene, Stamboul Train, p. 8.

66 Ibid., p. 36.

67 Ibid., p. 26.

into politics. His inner land, the "land of his blood", is composed of "mean back parlours" and dark streets, lovelessness and bare rooms⁶⁸. From its soil grew his compassion and sacrifice. But from it comes also the sentry who takes him to the mock-trial where there is no audience⁶⁹, who has "the small hungry eyes" of the "permanently deprived", eyes in which "shone hatred, and a desire to kill"⁷⁰. In the slums Czinner visualizes "oppression, pogroms, envy" gathered as "in a dark cup"⁷¹ - but he sees all this in the context of "a culture in which the people had no share"⁷². Czinner's failure with the people whom he tried to lead out of the slums is implied to root mainly in his having lost sight of the particular, the pulsatingly human, behind his haunting general slum-vision. Indicatively, he never had time to love... In a situation of concrete, separate danger he is at a loss, so that Coral, who shares his danger, sees that, "absurdly, again all the responsibility was hers"⁷³. It is characteristic of Greene that Czinner's lack of individual humanity is expressed through his "lack of humour" that makes his death pathetic rather than tragic⁷⁴.

"Shabbiness", however, does not end with the slum; like a vapour it seeps into every nook and cranny of Greenland where at all levels of society the general is devouring the particular. Mabel, the journalist, "... red, tousled, very shoddy", is a grotesque synecdoche⁷⁵ of the Capitalist Press, an image Greene pursues in many novels (e.g., Mr. Cander in "It's a Battlefield"; Mr. Parkinson in "A Burnt-Out Case"; the journalists in "The Quiet American"). The network enmeshes higher circles still: Constantinople itself, "sunk in the world"⁷⁶ since the government shifted to Ankara with the disintegration of the Ottoman Empire, dis-

68 Graham Greene, *Stamboul Train*, p. 155.

69 *Ibid.*, p. 232.

70 *Ibid.*, p. 244.

71 *Ibid.*, p. 244.

72 *Ibid.*, p. 193.

73 *Ibid.*, p. 255.

74 *Ibid.*, p. 271.

75 Graham Greene's "synecdochical method" is discussed by Rob. Evans in "Gr. Greene. Some Critical Considerations", London, 1963.

76 Graham Greene, *Stamboul Train*, p. 179.

plays a general decline, increasing inertia, synecdochical-ly presented by "the dark courtyard containing a solitary dustbin", the "miniature policeman" directing traffic⁷⁷, and the cheap glitter that ultimately qualifies even the world of real opulence⁷⁸.

"It's a Battlefield" presents an almost unrelieved scene of shabbiness from two contradictory points of vision simultaneously. The one is that of the Minister's secretary who sees "the shabby" as "types" aligned behind labels. "I suppose he's a type", he says on seeing Drover in the prison cell, and "there passed through his mind a whole parade of large heavy-coated quiet men seated in glass cages"⁷⁹. He mistakes a Battersea girls' school for the prison, unwittingly registering the uniformity of "low class" institutions⁸⁰. However, while he is putting the Drover case into a "Parliamentary nutshell"⁸¹, we are shifted to the other point of vision, that of the Assistant Commissioner, whose shrewd professionally trained eye discerns all the separate "battlefields" - a term used first, ironically, by the secretary in reference to the Minister's parliamentary situation⁸², then as though "caught up" by the Assistant Commissioner whom it trails in his own sense of human living. His duty as commissioner proceeds from the particular - he traces crime and sorrow from "... a crotched beret, a second-hand trunk, a park chair, a cloakroom ticket"⁸³. The Minister is outside his sphere of human interest; his environment are "detectives, bus-drivers, pawnbrokers, thieves ..." ⁸⁴ (the professions enumerated here lead the novel plot). He perceives what is most particular in man, - pain and sorrow, and with it he perceives man's courage and what is admirable in him.

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- 77 Graham Greene, *Stamboul Train*, p. 290.
78 *Ibid.*, pp. 279-307.
79 Graham Greene, *It's a Battlefield*, p. 20.
80 *Ibid.*, p. 16.
81 *Ibid.*, p. 12.
82 *Ibid.*, p. 10.
83 *Ibid.*, p. 14.
84 *Ibid.*, p. 14.

"The fish-and chip shops were opening, and all down the Battersea Bridge Road and past Clapham Junction, through a wilderness of trams and second-hand clothes shops and public lavatories and evening institutions, the Assistant Commissioner wondered, as he often wondered, at the beauty of the young tinted faces. Their owners handed over pennies for packets of fried chips, they stood in queues for the cheapest seats at the cinemas, and through the dust and dark and degradation they giggled and chattered like birds. They were poor, they were overworked, they had no future, but they knew the right tilt of a beret, the correct shade of a lipstick... They are admirable, he thought, and as the car left the crowds and tramlines, he was saddened for a moment like a man leaving his home..."⁸⁵.

Dramatizing the Commissioner's perception Greene shows pain as lived reality, concretely; "the pain of Monday mornings with the washing for one hung out in the back garden"⁸⁶ is his inner picture of the prisoner's wife. His identification with the suffering comes to him as the awareness that "the war which he fought was a civil war; his enemies were not only the brutal and the depraved, but the very men he pitied, the men he wanted to help"⁸⁷, so that he thinks of himself as "a paid servant of an unpopular Government"⁸⁸. Through pain to individualisation; as in the well-known words of L. Tolstoy at the opening of "Anna Karenina" it is pain and sorrows that bring out human separateness. First through the Assistant Commissioner's vision, then as though detaching himself from it, Greene spotlights in the world of shabbiness its sorrows and battles: the prostitute with the "ravaged restored face"⁸⁹; the creaking door behind which Milly is waiting for somebody to break the loneliness of a home with "empty floors above her head ... dust and broken sashes and the mice running behind the skirting board"⁹⁰; the "shabby woman with the cameo brooch" - widow

85 Graham Greene, *It's a Battlefield*, p. 16.

86 *Ibid.*, p. 21.

87 *Ibid.*, p. 157.

88 *Ibid.*, p. 157.

89 *Ibid.*, p. 52.

90 *Ibid.*, p. 66.

of the murdered policeman; Jules' dingy home in Wardour Street with his semi-prostitute mother deserted by his French father⁹¹; the "heartless flippancy of the café" in which Jules works⁹². In this world Milly who had defied drabness by her love-marriage to Drover now clings to Conrad - only to lose him too. Her sister Kay seeks "with orange lips and waved hair" - to fight the "uniformity of grey steel" of "all the machines of the factory", but is "as one with them as a frivolous dash of bright paint on a shafting"⁹³. From this world rises Conrad, the "brainy one", "Pale, shabby, tightly strung, he had advanced from post to post in his insurance office with the bearing of a man waiting to be discharged..."⁹⁴. But he advances into loneliness, and mistrust, and pain, in fact, into a higher class of "shabbiness", of malicious competition and calculation, and he longs back, for Milly and ordinariness. The final scene of his death in a hospital ward - run over by a car during his preposterous attempt at shooting the Commissioner - is a dramatization of pain: "Pain... like a bird frantic from freedom ... dashing from wall to wall of the imprisoning room"⁹⁵, while its bearer is "imprisoned" by the tight bandage about his jaw.

The ex-Fabian Mr. Surrogate seeks "glamorous abstractions" behind which his conscience needn't be troubled by "individuals" who "gave pain by their brutality, their malice..."⁹⁶. The Assistant Commissioner, on the other hand, turns to these very individuals. His attitude - here fusing with Greene's - imposes another reminiscence from Kierkegaard who opens his essay "Religion and Deed" with expressing his firm conviction that man is wicked, confused and horrifying only if he is turned into an irresponsible and thoughtless mob, while the moment he becomes an Individual,

91 Graham Greene, *It's a Battlefield*, p. 35.

92 *Ibid.*, p. 38.

93 *Ibid.*, p. 30.

94 *Ibid.*, p. 29.

95 *Ibid.*, p. 185.

96 *Ibid.*, p. 31.

he reveals at least as much truthfulness, goodness, and kindness. The Commissioner participates in individual loneliness, and through it Greene establishes another link between him and Conrad, pursuer and pursued, whom we saw related to each other by the "desert" image. The mental picture of Drover in his prison cell and Milly's "washing for one of a Monday mornings" is followed up by the Assistant Commissioner with "... a dim memory that someone had once mapped hell in circles, and as the searchlight swooped and touched and passed ... he thought this is only the outer circle."⁹⁷ This reference to Dante is functionally multi-valent. Its oblique form, the omission from recollection of the Poet's name, ironically turns Limbo into a reality functioning irrespective of classical poetic reality, and cultural validity. It is the realm of the shabby. Additionally, this reference is followed up by "circle" images, rhythmical as well as metaphorical, conveying the factory where Kay works and which, in its turn, mirrors the circular structure of the prison, thus drawing it all into the modern "first circle".⁹⁸

Greene in Greeneland

Through this modern Limbo the reader is conducted by Greene himself who, like Dante's "gentle guide", seems to say: "Inquirest thou not what spirits/ Are these which thou beholdest? Ere thou pass/ Farther, I would thou know, that these of sin/ were blameless..."⁹⁹ The question is almost

97 Graham Greene, *It's a Battlefield*, p. 21.

98 It seems a point worthy further investigation if we recall Dante's image of Limbo - "Dark and deep/ And thick with clouds O'erspread" where "The anguish of that race below/ with anguish stains his (the bard's) cheek"; where people are tormented "from grief/ felt by those multitudes", and live "Desiring without hope". Dante, *The Divine Comedy*, Cary's Translation, London, 1966, p. 16. That it is not a chance reference is indicated, e.g., by the motto from Dante to "A Burnt-Out Case" - "I did not die, yet nothing of life remained"; it signifies to the same problem of "death in life".

99 Dante, *op.cit.*, p. 16

elicited from the reader himself, cunningly, covertly; whereupon he is seemingly left to probe for an answer with no authorial assistance, hermeneutically. However, while assuming an air of detachment, Greene lures us into the very thick of his moral problem-matter, spotlighting what he intends us to see. His ubiquity manifests itself by a synthesis of two as if incompatible methods: an ostentatious objective dramatization of characters and events, and a surreptitious omniscience. The former is expressed in what is commonly called Greene's "cinematographic technique", actualized through dialogue, setting, montage. The latter, far less investigated, manifests itself in a variety of subtle ways at all levels of the narrative. It may therefore be considered a key to Greene's aesthetic, the sum-total of his STYLE in the sense of W. Booth's formulation, as "... whatever it is that gives us a sense, from word to word and line to line, that the author sees more deeply and judges more profoundly than his presented characters"¹⁰⁰. It is thus an aspect of investigation that warrants special attention and will only be outlined here in reference to the early novels, so as to complete the task of the present paper.

The incongruity between Greene's two methods sparks off a specific kind of irony that envelops his subject matter as well as himself and the reader. We have a sense of reading a fascinating story and simultaneously watching it created and enacted, while Greene, like every creator, always withholds something from us. Irony pounces on us where we expect it least, revealing the above-quoted "honest thief" and "tender murderer", the pursued pursuer, and the loyal traitor. But it is an irony of pity and compassion - for the "blameless", for the human state, an "... irony of the heart, irony filled with love ... greatness nourishing tenderness for the small"¹⁰¹. With increasing clarity from novel to novel, Greene's world emerges as a Comedy World related in essence to Dante's. It

100 See: W. Booth, *The Rhetoric of Fiction*, Chicago, 1961, p. 74.

101 Т. М а н н, Сочинение т. Ю, с. 277-278.

springs from the author's belief that "everything is lyrical in its ideal essence, tragic in its fate, and comic in its existence"¹⁰² - George Santayana's uttering, motto to Greene's first "entertainment", "Stamboul Train". It epitomises the whimsical nature of Greene's own division of his work into "novels" and "entertainments". For the two genres merge into one indivisible poetic world in which the author is the "sad man" who "is cock of all his jests" (George Herbert) - motto to another later "entertainment", "Our Man in Havana". The formal observance of respective conventions - e.g., the "happy end" in entertainments - serves an additional ironic purpose. It brings out the bitter price man pays for "comedy", while the presence of comedy in "serious" novels imparts a sense of life actually lived. Comedy prevails everywhere - masks, distorting mirrors, changing and mistaken identities, gestures and farce. In the novels under consideration we watch Mabel "shed drunkenness"¹⁰³ to trap Czinner; Czinner "doff the mask of identity"¹⁰⁴ and become himself; Coral "play her star part" - with no audience, when she sacrifices happiness to loyalty. The clown in Greene's work is almost as fascinating a theme as the clown in Shakespeare, to whom he pays reverent homage by recurring references and citations, not to speak of his method as a whole. His ambivalent significance is expressed in "Our Man in Havana", where Wormold, the leading character, thinks: "The cruel come and go like cities and thrones and powers, leaving their ruins behind them. They had no permanence. But the clown whom he had seen with Milly at the circus - that clown was permanent ... That was the way to live: the clown was unaffected by the vagaries of public men and the enormous discoveries of the great."¹⁰⁵

The citation exemplifies one more method by which Greene insinuates himself into his novels as co-actor. As

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- 102 Graham Greene, Stamboul Train, p. 2.
 103 Ibid., p. 44.
 104 Ibid., p. 157.
 105 Graham Greene, Our Man in Havana, p. 32.

though from behind the back (or mask) of a character he suddenly addresses us directly in evaluative aphorisms, isolated from their context by incongruity of style, hence slyly underscored. These aphorisms puncture the narrative or, more often, the dialogue, at various points. "Faithfulness is not the same as remembrance"¹⁰⁶, we read in "Stamboul Train" - as though from behind the "mask" of Coral. "After 56 years the world was likely to make any man dizzy"¹⁰⁷ thinks the Assistant Commissioner, as Greene's mouth-piece. "Eating doesn't get you anywhere, any more than loving does"¹⁰⁸, Conrad - Greene observes in "It's a Battlefield". Such aphorisms link up, forming an evaluative level that is the author's moral stance.

To this evaluative level belong also observations in which the vantage point is suddenly shifted into the future, thus clearly that of an omniscient author. We read: "This was the first thing she shared with Czinner"¹⁰⁹, when Coral is forgotten by the purser the moment she boards the train. It is a phrase we register not quite consciously at first, since it cuts into dramatized performance, so that the two above-mentioned methods are seen in their interplay. Similarly, before Coral steps out upon the platform at Subotics, never to see Myatt again, we read as though in a future reminiscence: "She was glad later that she had taken that last glance, it was to serve as an emblem of fidelity."¹¹⁰

The "comment metaphor", a term used by Rob. Evans - is another method of Greene's oblique evaluative presence. Thus, the imprint of violence upon all aspects of living, even intimate relations, is implied by the metaphor in which Conrad thinks of his talk with Milly: "... the words were bundles of grenades flung into her parapet."¹¹¹ Mabel's

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- 106 Graham Greene, Stamboul Train, p. 66.
 107 Graham Greene, It's a Battlefield, p. 71.
 108 Ibid., p. 112.
 109 Graham Greene, Stamboul Train, p. 7.
 110 Ibid., p. 192.
 111 Graham Greene, It's a Battlefield, p. 158.

rapacity is epitomized in the way she coaxes information out of Gzinner "tenderly", as if "urging a loved dog towards a lethal chamber"¹¹².

Such "comment metaphors" travel from novel to novel forming a cohesion among the various charts of "Greenland", manifesting its territorial singleness. The above-mentioned grenade image we encounter in "The Heart of the Matter"; the concept of "leper", "leprosy" that is central to "A Burnt-Out Case" occurs already in the 1935 novel "England Made Me", "The Quiet American", "Our Man in Havana" - always signalling danger from ignorance, or indifference, or neglect. The dog image implies, contrary to its traditional meaning, treachery and degradation.

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This brief new exploration of early Greenland throws new light upon Greene's ambiguously tragic and comic, but unequivocally serious, perceptive, and humane picture of reality as lived by the author. And so bizarre and sly is his talent that one cannot ever quite know whether the ambiguity is to be resolved as tragic or comic.

The references to English texts are taken from the following editions:

- Graham Greene, *The Man Within*, Leipzig-Bern, 1930
Stamboul Train, London, 1932
It's a Battlefield, London, 1934
Our Man in Havana, London, 1965
The Lost Childhood and Other Essays, London, 1965
Collected Essays, London, 1969
A Sort of Life, New York, 1971
- Joseph Conrad, *Last Essays*, London, 1966
- T.S. Eliot, *The Complete Poems and Plays*, London, 1969
On Poetry and Poets, London, 1957
- Walter Lowrie, *Kierkegaard*, Vol. I, II, New York, 1961
- Dante *The Divine Comedy*, Cary's Translation, London, 1966
- T. Zālīte, *Some Observations on Gr. Greene's Method*,
Vv.3an,JIV, # 80, 1966.
- All underscoring is mine - T.Z.

112 Graham Greene, *Stamboul Train*, p. 51.

Очерки раннего художественного мира Грэма Грина

Т. Залите

Р е з ю м е

В статье рассматриваются очерки художественного мира Гр. Грина на основе его первых трех романов - "Человек в человеке", "Поезд на Стамбул" и "Поле битвы".

Этот мир является поэтическим проникновением автора в действительность Англии 30-х годов. Грин остро ощущает опасность для человечества, кроющуюся в усилении экономического и социального кризиса капитализма и победы фашизма в Италии и Германии ("Поле битвы" было написано в 1934 г.). Более того, Грин одним из первых поэтически воспроизвел те специальные силы, на которые опирается фашизм: растущие массы мелких буржуа, живущих на грани нищеты, жизнь которых сводится к борьбе за существование. Грин показывает, что именно такая дегуманизация человека является почвой, на которой вырастают преступность, насилие, жестокость. Одновременно он раскрывает в своем мире зачатки добра, терпимости, любви.

Идеологическая и эстетическая направленность романов Грина проявляется не декларативно, а образно и композиционно ("метафора - комментарий", ритмические повторы, синонимные вариации образов). Поэтому поэтика Грина является в данной работе исходной точкой анализа.

Мир Грина рассматривается в трех аспектах. 1) Топография и климат. С одной стороны, это Лондон 30-ых годов, но Лондон бедных районов, темных улочек и полицейских участков. Конкретность этой среды усиливается в каждом последующем романе. Вместе с тем уплотняется, сгущается стиль автора. Усиливается ассоциативная роль образов. Лондонские туманы и дожди, серое небо и ветры с нарастающей экспрессивностью выражают моральный климат "страны Грина". В романе "Поле битвы" ясно ощущается ужас мира, в котором фашизм стал реальностью.

2) Жители "Гринландии". В этой части рассматриваются вышеупомянутые герои Грина, которых автор ставит в остро драматические ситуации, выявляя, таким образом, их системы ценностей. Наиболее конкретно и остро проблема личности и

моральных ценностей ставится в романе 1934 года, который и в художественном отношении представляет собой новое качество в искусстве Грина.

3) Гр.Грин в "своей стране". Эта часть посвящена сложной и существенной проблеме авторского "присутствия" в своем творчестве. Грин выражает свой гуманизм, свою любовь и сочувствие, свое резкое осуждение социального неравенства главным образом через поэтику, особенно путем монтажа. Ранние романы Грина - как бы увертюра к его зрелому творчеству.

Graham Greene'i varase kunstimaailma põhijooni

T. Zälite

R e s ü m e e

Artiklis vaadeldakse Graham Greene'i kunstimaailma põhijooni tema esimese kolme romaani "Inimene seestpoolt" ("The Man Within"), "Istanbuli rong" ("Stamboul Train") ja "Parast lahingut" ("It's a Battlefield") põhjal.

See maailm kujutab endast autori poeetilist sisseelamist 30-ndate aastate Inglismaa tegelikkusesse. Greene tunnetab teravalt inimkonda varitsevat ohtu - kapitalismi majandusliku ja sotsiaalse kriisi kasvu ning fašismi võitu Itaalias ja Saksamaal ("Pärast lahingut" kirjutas ta 1934.a.). Veel enamgi, Greene oli üks esimesi, kes kunstiliselt kujutas neid jõude, millele toetub fašism: kasvavad väikekodanluse massid elamas viletsuse äärel, keda tõugatakse võitlusesse olemasolu eest. Greene näitab, et just selline ini-

mese antihumanism osutub pinnaseks, millelt võrsub kuritegevus, vägivald, julmus. Samaaegselt avastab ta aga selles maailmas ka headuse, kannatlikkuse ja armastuse algeid.

Greene'i romaanide ideoloogiline ja esteetiline suunitus ei ole deklaratiivne, vaid kujundilik ning kompositsiooniline ("metafoorsed kommentaarid", rütmilised kordused, kujundite sünonüümsed variatsioonid). Mainitud põhjusel on Greene'i poetika käesolevas uurimistöös analüüsi lähtepunktiks.

Greene'i kunstimaailma vaadeldakse kolmest aspektist.

1. Topograafia ja kliima.

Ühest küljest on see 30-ndate aastate London, kuid vaeste agulite London oma pimedate umbtänavate ja politseijaoskondadega. Selle keskkonna konkreetlus suureneb iga järgneva romaaniga. Koos sellega muutub toekamaks ja mõttetihedamaks ka autori stiil. Tugevneb ta kujundite assotsiatiivne osa. Londoni udud ja vihmad, hall taevaskõrgus ja tuuled väljendavad kasvava ekspressiivsusega Greene'i maailma moraalselt kliimat. Romaanis "Pärast lahingut" on ilmekalt tunda selle maailma õudust, milles fašism on saanud reaalsuseks.

2. "Greenelandi" elanikud.

Selles osas vaadeldakse Greene'i ülalmainitud kangelasi, keda autor asetab kriitilis-dramaatilistesse situatsioonidesse, selgitades sel moel nende tõekspidamiste süsteemi. Enam konkreetsemalt ja teravamalt on isiksuse ja moraalsete tõekspidamiste probleem asetatud 1934.a. romaanis, milline ka kunstilisest seisukohast kujutab endast uut kvaliteeti Greene'i loomingus.

3. Graham Greene "omal maal".

See osa on pühendatud keerukale ja olulisele probleemile autori "kohalolekust" oma loomingus. Greene väljendab oma humanismi, oma armastust ja kaastunnet ning teravat sotsiaalse ebaõigluse hukkamõistu peamiselt oma poetika kaudu monotaani vahendusel.

Greene'i varasemad romaanid on nagu mingiks avamänguks tema küpsemale loomingule.

GEORGE ELIOT'S PHILOSOPHICAL NOVEL

Asta Luigas

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I

The decline of George Eliot's literary reputation began soon after her death in 1880 and continued for some 50 or 60 years. Widely read and admired as one of the most learned women during her life time, she was reduced to an out-dated Victorian classic, studied only by a limited group of literary specialists. In the first half of the present century she continued to be a "forgotten master" with many other of her famous contemporaries.

It is only quite recently, in the late '50s and '60s, that the renewed interest in Victorian fiction and culture brought George Eliot's literary work into the orbit of the contemporary critic. Beginning with Trollope, one after another, the great Victorian novelists, Meredith, Hardy, etc. have been revived. Although George Eliot was the last, the critical position of her novels is now pre-eminent in Great Britain and in America higher than that of any Victorian save Henry James.¹ Once again she has been hailed as one of the most interesting literary personalities of the late 19th century. The publication of a complete collection of the novelist's letters by Gordon S. Haight in 1954-1958 cast new light on her exceptional career and stimulated further research. In the course of the following years numerous monographs by eminent critics have appeared in both America and England.² Her republished novels and essays have become accessible to a new reading-public separated from the creator by a century.

1 Gordon S. H a i g h t, *The George Eliot Letters*, vol. I. Preface. London, 1954. Thereafter the book is quoted as "Letters".

2 Barbara H a r d y, *The Novels of George Eliot*, Ind., 1961; Walter A l l e n, *George Eliot*, Ind., 1964; Laurence L e r n e r, *The Truth-tellers: Jane Austen, George Eliot, D.H. Lawrence*, Ind. 1967; Knoepfelmacher, U.C., *Religious humanism and the Victorian Novel*, Princeton, 1965, etc.

The renewed interest in George Eliot's literary heritage seems, however, not to be explained only by her being a topical Victorian writer. Some inherent qualities of her own seem specially to recommend her work to the twentieth-century reader: her deep psychological insight, her concern with intellectual and philosophical problems. As V.S. Pritchett has aptly pointed out: "It is precisely because she was a mind that she interests us now."³

In her recent study of Victorian novelists Prof. Ivashova has also drawn some interesting parallels between George Eliot and such contemporary writers as Iris Murdoch, Colin Wilson, Ch. Percy Snow. She lays stress on their common interest in abstract, philosophical problems, their attempt to fix man's place in the Universe, on the one hand, and to find a criterion of humanism, on the other.⁴

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George Eliot's literary work, that falls into the 1850s - 1870s, presents a later stage in the development of nineteenth-century realism. It is significant that she came into literature when the "great Pleiad" of critical realists, Dickens, Thackeray, Gaskell and the Brontës had already created their important novels carried by the spirit of radicalism of the "hungry forties". Although in many ways she carried on the realistic traditions of her predecessors and contemporaries, her novels were greatly different from theirs, as different was also the historical situation in which she wrote.

After 1848, when the general revolutionary movement in Europe, and Chartism in England, had suffered defeat, reaction set in. Great Britain entered a period of middle-class prosperity at home, and colonial supremacy on the world market. The division of society into different classes seemed to be decided for ever.

In the '50s and '60s the treatment of social problems in literature had lost much of its radicalism of the pre-

3 Quoted after "Letters". Preface.

4 В.В. Ивашёва, Английский реалистический роман XIX века в его современном звучании, М. 1974, с. 359.

vious decades, and George Eliot duly expressed the spirit of her time. Social problems were never an object of special study in her novels where the stress was clearly laid on moral and ethical issues. Although she often spoke of the necessity of reforms, it was only within the framework of the established order. She considered the division of society into classes to be normal and everlasting and looked upon any reorganization of the existing order with distrust.

But when George Eliot did not reveal an interest in burning social problems, equal to that of a Dickens or a Gaskell, she still responded enthusiastically to another stimulus, more typical of her time, "the spirit of science".

The '50s and '60s that marked an over-all political reaction were also years of revolutionary scientific development, on the scale of which England surpassed all other European countries. Ch. Darwin's epoch-making "Origin of Species" (1859) refuted the conventional view of the immutability of nature and gave an impulse for the development of botany, zoology, biology and other relevant sciences. New discoveries in histology, especially in the structure of the cell, stimulated research in anatomy, physiology and paleontology. Further research in biology and genetics by such eminent scholars as Thomas Huxley ("Man's Place in Nature", 1863, "Physical Basis of Life", 1868) and F. Galton ("The Heredity of Genius", 1869) won popularity among the radical intellectuals that by far overreached the boundaries of England. Discoveries in almost every field of science: physics, chemistry, geology, archeology, etc., contributed to the new dynamic view of nature and helped to undermine religious obscurantism that had ruled for centuries.

Closely connected with the development of natural sciences, positivist philosophy, expounded by such scholars as Herbert Spencer, J.S. Mill, H.G. Lewes, F. Harrison and others, became the issue of the day, and exercised a considerable influence on the literature of the period.

George Eliot belonged to the ranks of those radical intellectuals in England who were carried away by the all-round spirit of science. Since her early childhood she had displayed an unusual interest in natural sciences, although brought up in an atmosphere of evangelist piety. While still living in her native Warwickshire she came under the influ-

ence of a group of liberals and post-Hegelian philosophers in Coventry, the Brays and the Hennells. Her close contacts with these new friends produced also her initial break with Christianity in 1842 and stimulated her publicistic activities. Her first translations of the philosophic works by Strauss, Feuerbach and Spinoza⁵ show that she fully shared the post-Hegelian views of Ch. Bray group. The recommendations of her friends as well as her modest fame of a translator brought her to London where she soon became the sub-editor of the "Westminster Review", one of the central scientific periodicals. While contributing to the "Westminster Review" and other important London journals such as the "Blackwood Magazine", the "Leader", etc., she was surrounded by such eminent scientists of the day as Th. Huxley, H. Spencer, J.S. Mill, H.G. Lewes and others.

After her union with H.G. Lewes⁶ George Eliot remained abreast of all the major scientific developments of her time. Her publicistic essays⁷ and letters to her friends speak of her rare erudition in most different fields of science and literature.

George Eliot's publicistic activities in the '50s form an important period of apprenticeship for her career as a writer. She was unique among the Victorian novelists in that she had formulated her aesthetical views before she started writing her first novel.⁸ Apart from her early influences in Ch. Bray group, these views were mainly coloured by the current evolutionary theory and positivist philosophy of Spencer.

5 Strauss's "Life of Jesus" ("Leben Jesu") appeared in 1847, Feuerbach's "The Essence of Christianity" in 1848 and Spinoza's "Ethics" in 1849.

6 George Henry Lewes was a talented critic and playwright, author of the well-known "Life of Goethe" and of many philosophical works; he was also abreast of the science of his day in several fields, including natural history and psychology.

7 "Woman in France, Madame de Sablé" (1854); "Memoirs of the Court of Austria" (1855); "Evangelical Teaching, Dr. Camming" (1855); "German Wit, Heinrich Heine" (1856); "Worldliness and Other Worldliness: Post Young" (1857); "A Natural History of German Life" (1856); "Silly Novels by Women Novelists" (1858), etc.

8 Richard Stang, "The Theory of the Novel in England", London 1959, p. 40.

She got acquainted with Herbert Spencer at a time when he was still publishing his historical essay "The Development Hypothesis" in the "Westminster Review". In Spencer's development theory she welcomed, like most of her contemporaries, the thesis of gradual progress and evolution as a protest against the outdated understanding of the immutability of nature and human society. She was, however, unable to see the reactionary side of Spencer's "synthetic philosophy"⁹ which became evident in his later work. She accepted Spencer's thesis of the environmental influences on passive living organisms, as well as his attempt mechanically to transfer the laws of biology into human society. Like Spencer she approved of the division of society into different classes and looked upon any revolution as an attempt to drive society out of its harmony and equilibrium.

The fact that Spencer tried to reconcile science and religion did not estrange her from his "materialist" philosophy. Declaring herself an agnostic, George Eliot, like Spencer, tried to find some new "emancipated" form of religion. Although she broke with Christianity in 1842, she never got entirely free from the strict Puritan upbringing of her youth throughout her life.

When George Eliot started writing fiction in 1856, she had not only acquired skill as a journalist and literary critic, but had also worked out her aesthetic views on art and literature. A declaration of these views in a concise form, however, can be found in her first short story "The Sad Fortune of Reverend Amos Barton", published in the "Blackwood Magazine" in 1856. Here the author reveals her desire to be a realist, to be faithful to the empirical

9 Herbert Spencer's first book on evolutionary theory, "Social Statics" (1850), which appeared nine years before "The Origin of Species", advocated the same principles as that of Darwin, although with a strong Lamarckian bent. When Darwin's book was published Spencer became so enthusiastic about it that he decided to write a series of volumes which would apply the concept of evolution to all the sciences. In this way he hoped to develop an all-inclusive philosophic theory, a "synthetic philosophy" which would incorporate scientific data and use scientific methodology. From 1860-1893 he worked on this project producing volumes of metaphysics, biology, psychology, sociology and ethics.

standards of veracity that the "spirit of science" at the "Westminster Review" had taught her. In chapter 5, the fictional narrator challenges those readers who would have him portray actions and "ideal or exceptional characters" that have no counterpart in real life. Introducing the hero Amos Barton, the narrator adds that he is "palpably and unmistakably commonplace".¹⁰ Nevertheless, he is convinced, that out of the "homely details" of such ordinary characters the comedy and tragedy of life must be drawn.

In chapter 7, the narrator once again suggests that he is unable to "invent thrilling incidents", that his chief aim "must lie in the truth with which I represent to you the humble experience of ordinary fellow-mortals".¹¹

The same aesthetic credo is more fully expounded in George Eliot's first novel "Adam Bede". In the oft-quoted chapter 17, the author once again lays a demand for truthful, objective presentation of real life and expresses her interest in ordinary, commonplace characters and situations:

"Certainly I could, if I held it the highest vocation of the novelist, to represent things as they never have been and never will be... But it happens, on the contrary, that my strongest effort is to avoid any such arbitrary picture, and to give a faithful account of men and things as they have mirrored themselves in my mind ... I feel as much bound to tell you as precisely as I can what that reflection is, as if I were in the witness-box narrating my experience on oath."¹² (My underlining - A.L.)

The author further speaks of the delight afforded to her by the "rare precious quality of truthfulness in many Dutch paintings":

"I find a source of delicious sympathy in these faithful pictures of a monotonous, homely existence, which has been the fate of so many more among my fellow-mortals than a life of pomp or of absolute indigence, of tragic suffering or of world-stirring actions."¹³

10 George Eliot, Scenes of Clerical Life, Oxford University Press, 1933, p. 48.

11 Ibid., p. 64.

12 George Eliot, Adam Bede, London-New York, 1930, p. 171.

13 Ibid., p. 173.

She ends the passage with a direct address to the artist-novelist:

"Therefore let Art always remind us of them; therefore let us always have men ready to give the loving pains of life to the faithful representing of commonplace things - men, who see beauty in these commonplace things and delight in showing how kindly the light of heaven falls on them..."¹⁴

The frequency of such pronouncements in George Eliot's early work reveals her eagerness as a beginning writer to justify her conception of realism. On the other hand, her ironic treatment of the "idealistic reader" also indicates that she is casting a challenge to the silly sensational woman novelists of her day.¹⁵

As a practising novelist George Eliot tried to remain as faithful as possible to her aesthetic principles. This desire becomes explicitly evident in her early country novels, where the "monotonous homely existence" is truthfully presented. Despite their quiescent rural atmosphere such novels as "Adam Bede" and "Mill on the Floss" are a "testing ground for some of the scientific assumptions she shared with her contemporaries". Here the "actions of all characters are judged not in terms of the static eighteenth century order to which they belong historically, but in terms of the dynamic world picture provided by the 'Development theory'".¹⁶ In "Adam Bede" the character of the sturdy hero is moulded by the external factors, he is frustrated in his ideals and reduced to the prosaic conditions of life. In "Mill on the Floss" the destiny of the heroine Maggie is shaped by heredity and environment, by "irreversible laws within and without her".¹⁷

In her theoretical pronouncements, as well as in her literary practice George Eliot was the first to propagate,

14 George Eliot, Adam Bede, p. 175.

15 U.C. Knoepflmacher, George Eliot's Early Novels, California, 1968, p. 32.

16 Ibid., p. 33.

17 See: George Eliot, Essays, Boston, 1882.

as if unconsciously, the aesthetics of the naturalists, before the school was established in France. Her demand for objectivity and photographic exactness in the presentment of commonplace characters and phenomena as well as her emphasis on the influence of environment and heredity are the essential principles of the naturalistic credo, directly derived from positivist philosophy.

Nevertheless, as Professor Ivashova points out, George Eliot represents the English variety of naturalism at its earliest stage.¹⁸ Brought up in the Puritan traditions and Victorian spirit she could never lay emphasis on the physiological aspects or the seamy sides of life like the French naturalists did. Although in her theoretical basis she proceeds as directly from the positivist philosophy as the French novelists, she is far from the scientific determinism of Zola's school.

When George Eliot follows the doctrine of strict causality, inherent in the positivist teaching, then mainly within the moral world of her characters, with the stress being laid on psychology and not on physiology.

As she concentrates her attention on the inner consciousness of her characters and analyses their moral aspirations, she cannot always maintain a thoroughly objective presentment of life, postulated in her theoretical essays. This moralizing tendency and a fusion of subjective and objective treatment brings her back to the English traditions of realism which she was going to desert in the interests of "science".

¹⁸ В.В. Ивашёва, цит. произв., с. 375-378.

II.

George Eliot's particular credo of realism, an artistic presentment of her philosophic and ethic views can be best observed in her novel "Middlemarch", generally considered to be her masterpiece. "Middlemarch", written in the mature period of the novelist's life, is the most organic of her novels. In no other book of hers has she attained such mastery of psychological penetration in motivating the inner life of her characters and in fixing the complicated relationships between them.

Everything in the novel is subjected to a general philosophic idea - the balanced overall structure, the objective strain of the narrative. In the treatment of separate characters in relation to their social environment the author has tried to maintain an attitude of judicial impartiality, although her personal, ethical bias sometimes keeps breaking through.

In "Middlemarch" George Eliot sets out to prove her understanding of the positivist philosophy and development theory of Spencer, and its effect on a great number of characters. The fates of these characters are often moulded by their environment, as if against their own will, they are limited by the "natural laws" of development.

The philosophic connotation of the novel is contained in its symbolic title, "Middlemarch". Although the book is set in the '30s of the last century, it covers only a "middle march" in the slow but "forward thrust of humanity as envisioned by the 'Development theory'".¹⁹ Making use of continuous references to the past, present and future, the writer has created an authentic background for her "Study of Provincial Life".²⁰

In her realistic presentment of life George Eliot has always paid much attention to the setting of her novels, and considered it to be inseparable from the treatment of her characters. Thus in a letter to R.H. Hutton of 8 Au-

19 U.C. Knoepfelmacher, Religious Humanism and the Victorian Novel, Princeton, 1965, p. 73.

20 The sub-title of the novel.

gust, 1863, she writes: "It is the habit of my imagination to strive after a full vision of the medium in which a character moves as of the character itself."²¹

In "Middlemarch" she gives us an authentic picture of English provincial society in the first half of the 19th century. As in her earlier "country novels" she largely resorts to her impressions of life in her native Warwickshire and the county town Coventry, which in the book have been re-named into the imaginative Loamshire and Middlemarch respectively.²²

The philosophic colouring of the novel, observed in the presentment of the general social "medium, in which a character moves", becomes still more evident in the treatment of the character itself. Brought up in the spirit of natural sciences and positivist philosophy George Eliot believes in the deterministic laws of "cause and effect" and questions the spontaneity of the human will. In the epic panorama of "Middlemarch" she has set up a complex deterministic system, governed by what she alternately calls "the train of causes", "the force of circumstances"; or more often simply "the irony of events". "The irony of events" blunts the individual will of all her Middlemarchers, who are at the same time "swept along the inexorable stream of human progress".²³

In George Eliot's case, however, the deterministic "irony of events" is not an irrational force like, for instance, the "World Will" in Schopenhauer's idealistic philosophy²⁴ or the mystical "Fate" that relentlessly pursues

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- 21 Quoted after: Miriam A l l o t, Novelists on the Novel, London, 1967, p. 301.
- 22 A more detailed treatment of the social environment in the novel has been given in the article A. L u i - g a s, George Eliot: "Middlemarch", a Study of Provincial Life in the previous issue of the present collection (Tõid Romaani-Germaani filoloogia alalt, VI, Tartu 1975).
- 23 U.C. K n o e p f l m a c h e r, Religious Humanism and the Victorian Novel, p. 73.
- 24 The author of this paper considers Schopenhauer's "World Will" to be an irrational force and not similar to George Eliot's rational "irony of events" as Prof. Knoepfmacher asserts in his study of the writer's novels. See: "Religious Humanism and the Victorian Novel, p. 111.

the helpless characters in Hardy's pessimistic novels. Neither does her understanding of determinism lead George Eliot to an abstraction inherent in Auguste Comte's positivism. Prof. Knoepfelmacher has aptly pointed out in his recent study that "instead George Eliot answers as an artist and moralist the question that Lewes poses as a psychologist 'What are the conditions?'²⁵ created by the 'irony of events'.

In "Middlemarch" the conditions created by the "irony of events" stress the individual errors of George Eliot's characters as well as their dependence on the actions of their fellowmen. The author continuously lays stress on the motive: a committed error, however small, always brings about a deserved punishment, a lesson or disenchantment. Thus not only are the errors of the banker, Bulstrode, punished, so are also the too high aspirations of the protagonists, Dorothea Brooke and Tertius Lydgate, checked by the prosaic "irony of events". The same is true of the other characters who are all tempered by experience and brought into conformity with the conditions of life.

In her typical Victorian compromise, George Eliot has adapted the objective data, she got from science, to her own ethic views. Although in the treatment of her characters she painstakingly follows the laws of "cause and effect" her practice is not always devoid of ethic teaching. Her "message" to the reader calls for moderation and prudence: to study one's own nature and become wiser from the errors of others.

In "Middlemarch" George Eliot depicts the interaction between the characters and their social medium on various levels. There are four major centres of interest in the novel, as it were, four major plots: Dorothea Brooke's story, Tertius Lydgate's story, the story of the banker Bulstrode, and that of the Garth family. The author brings

25 Ibid., p. 112; It is most likely that H.G. Lewes' later psychological work, "Problems of Life and Mind", written approximately at the same time as "Middlemarch" exercised a considerable influence on her psychological approach in the novel.

these widely different lives into close relationship so that they support and interlock with each other. Apart from these four narrative centres each of them contains secondary lines of interest with a great number of characters. Together they compose the life and spirit of the provincial town Middlemarch and its surrounding countryside.²⁶

To isolate any of these stories from the well-knit structure of the novel means to impair their joint effect. The author herself has facilitated, however, a selective approach by laying stress on certain elements in her work. If one tries to find a common theme in the multiple pattern of lives then such a theme is "aspiration" or "vocation", proper to the general spirit of change and innovation on the eve of the Reform Bill of 1832. In accordance with the author's philosophical scepticism, however, this theme is always linked with its dialectical opposites - frustration and disenchantment.

Most characters in the novel are satisfied with life as they find it in Middlemarch. But the characters on whom the author's attention is centred most, search for something else than a commonplace existence in the province. Of this latter group the "stories" of the two protagonists, Dorothea Brooke and Tertius Lydgate, are clearly shifted to the forefront, subordinating the other two "stories". Both have in common a great amount of idealism, both are by nature reformers and challenge the stagnation of their provincial surroundings. Both are also frustrated in their initial aspirations by the relentless "irony of events"; by the "meanness of opportunity" in Middlemarch.

In the opening "Prelude" Dorothea Brooke's imminent tale ironically linked with the "child-pilgrimage" of a Spanish girl who "lived three hundred years ago", and who ultimately became Saint Theresa. The reader is asked to remember the heroic adventure of Saint Theresa who was setting out "to seek martyrdom in the country of Moors", whose passionate, ideal nature scorned the "many-volumed chivalry", the "social conquests of a brilliant girl", and who finally "found her epos in the reform of a religious order".²⁷

26 Walter Allen, op. cit., p. 152.

27 George Eliot, Middlemarch, London, 1958, p. 13.

Dorothea's subsequent evolution confirms the novel's main parable about aspiration and disenchantment. Like many other "later-born Theresas" she is engaged in that thankless struggle against determining conditions "in which great feelings will often take the aspect of error and great faith the aspect of illusion".²⁸

In George Eliot's penetrating analytical method, both analogies and contrasts play an important part. The stories of the two protagonists are therefore carefully juxtaposed. As ironically presented in the opening "Prelude", they are ultimately kindred spirits, and should have walked through life, hand-in-hand, like the imaginary pair of sister and "smaller brother, toddling from rugged Avila, wild-eyed and helplessly-looking as two fawns, but with human souls".²⁹ Again by the "irony of events" it is the very idealism, common to both, which drifts them apart. While Dorothea's religious fervour and vague aspiration to knowledge drive her into a union with the pedantic, elderly clergyman, Casaubon, then Lydgate's brand of enthusiasm and conventionality dictate him to marry the vulgar snob, Rosamund. Their subsequent fate drifts them still wider apart. Consequently, the truth is now tested by contrast, rather than by analogy. While depicting Lydgate as fully sympathetic a character as Dorothea, the author nevertheless judges his experience more severely than hers. Upholding Dorothea's idealism after her marriage, she definitely makes Lydgate's idealism degraded. This contrast brings us to the mainspring of George Eliot's empirical approach. The various experiences of the protagonists depicted in the novel also illustrate an important standpoint in the author's ethic credo that happiness can only belong to moral conduct.³⁰

Soon after her honeymoon and disenchantment in Rome Dorothea begins to expand her Puritan notions of the "right" and "good". She becomes a symbol of disinterestedness and self-sacrifice. While perfectly aware of the fruitlessness of

28 George Eliot, *Middlemarch*, p. XIV.

29 *Ibid.*, p. 158.

30 See U.C. Knoepfelmacher, *Religious Humanism and the Victorian Novel*, p. 105.

her husband's research, she does not feel contempt, but pity for him. During Casaubon's fatal illness, she performs her duty as a good wife and does not give vent to her love for young Will Ladislaw. After Casaubon's death, however, she turns her idealism into a more active creed. No longer bound by her duty to the suffering husband she rejects the provisions of his last will. With this benevolent deed she not only spares Will Ladislaw from the curse of the "Dead Hand", but also casts a challenge to the rotten conventions of her class. Dorothea's next good deed is to grant Lydgate's request that his friend, Rev. Farebrother, the unpopular "worldly" clergyman, be given Casaubon's living in the Rectory. Of all the Middlemarchers Dorothea is also the only one whose "faith in humanity" enables her to support Lydgate in his predicament. Abandoned by everybody in the provincial town, betrayed by his own wife at home, Lydgate realizes for the first time the real value of Dorothea's "moral earnestness", he had slightly deprecated at their first meeting. Whole-heartedly he yields to the charm of Dorothea's personality:

"Dorothea's voice, as she made this child-like picture of what she would do, might have been almost taken as a proof that she could do it effectively. The searching tenderness of her woman's tones seemed made for a defence against ready accusers. Lydgate did not stay to think that she was Quixotic; he gave himself up, for the first time in his life, to the exquisite sense of leaning entirely on a generous sympathy, without any check of proud reserve. And he told everything..."³¹

As seen from this passage, the two have changed their places. From an imperfect, pathetic girl, Dorothea has become Lydgate's moral superior.

The rightness of Dorothea's moral conduct is proved by many tests. She survives these tests and is awarded by a happiness in marriage with Will Ladislaw. Although the "meanness of opportunity" in Middlemarch has not allowed her to realize her noble aspirations fully, she has done her duty within the limits of her power:

31 George Eliot, Middlemarch, p. 330.

"A new Theresa will hardly have the opportunity of reforming a conventional life, any more than a new Antigone will spend her heroic piety in daring all for the sake of a brother's burial: the medium in which their ardent deeds took shape is gone for ever. But we insignificant people with our daily words and acts are preparing the lives of many Dorotheas..."³²

From George Eliot's ethic standpoint Lydgate's gradual fall after his first failures in Middlemarch is as significant as Dorothea's rise. The contrast is all the more telling as Lydgate is a well-educated man of the world, whereas Dorothea, for all her charm and humanity, is a limited gentlewoman of the province.

While after her unhappy marriage Dorothea goes through a catharsis and develops into a "higher" personality, then Lydgate in similar predicament becomes more and more dependent on the Middlemarch underworld. Unable to escape from the slavery of a petty, vain wife, handicapped in his medical research, he seeks refuge in gambling at the "Green Dragon", and turns into a desperate animal "with fierce eyes and retractile claws".³³ By the "irony of events" everything he touches goes wrong, and he is forced to admit that his "enthusiasm in science" is evaporating steadily.

While convincingly proving the effect of Middlemarch environment on Lydgate's failure, the author, at the same time lays greater emphasis on the doctor's own moral shortcomings, his "spots of commonness".³⁴ His downhill career is punctuated by small wrong steps of which he often seems to be unaware. In the name of scientific progress he is forced to seek financial help from Bulstrode, who turns out to be a no less fatal enemy than his wife. Being dependent on the banker, he must continuously overrule his own conscience and follow the dictum of his patron. Thus, for instance, he is made to vote for Bulstrode's candidate, Rev. Mr. Tyne, against his friend Rev. Farebrother. By the "irony of events" again, the religious tone given to the hospital

32 George Eliot, Middlemarch, p. 631.

33 Ibid., p. 415.

34 Ibid., p. 158.

alienates the other donors and makes the New Hospital unpopular. Moreover, this wrong step has deprived him of his only friend.

Owing to his allegiance to Bulstrode, Lydgate is also entangled in the doubtful death case of Raffles. By declaring the death accidental while knowing that it was precipitated by the revengeful banker, Lydgate has violated his own ethics as a doctor. By accepting another big loan from Bulstrode immediately before Raffles' death, he has irrevocably spoilt his medical reputation in Middlemarch. As seen from the following passage, Lydgate is ultimately forced to admit that Bulstrode's money has corrupted his conscience:

"That was the uneasy corner of Lydgate's conscience while he was reviewing the facts and resisting all reproach. If he had been independent, this matter of a patient's treatment and the distinct rule that he must do or see done, that which he believed best for the life committed to him, would have been the point on which he would have been the sturdiest... Alas! the scientific conscience had got into the debasing company of money obligation and selfish respects."³⁵

As it were against his own will Lydgate finds himself chained to a man whose religious fanaticism and hypocrisy are repugnant to him, the devoted scientist. He is not, however, simply a victim of his patron's callousness. He is partly liable to the same criticism applied by the author to Bulstrode's morals. In the dramatic scene of Bulstrode's exposure in the Town Hall Lydgate is ironically linked with the culprit as his only supporter:

"Bulstrode, after a moment's hesitation, took his hat from the floor and slowly rose, but he grasped the corner of the chair so totteringly that Lydgate felt sure there was no strength in him to walk away without support. What could he do? He could not see a man sink close to him for want of help. He rose and gave his arm to Bulstrode, and in this way led him out of the room; yet this act, which might have been one of gentle duty, and pure compassion, was at this moment unspeakably bitter to him. It seemed as if he were putting, his sign-manual to that association of himself with Bul-

35 George Eliot, Middlemarch, pp. 793-794.

strode, of which he now saw the full meaning as it must have presented itself to other minds."³⁶

The contrastive fates of the two protagonists in the "Finale" once again sum up George Eliot's moral credo: happiness lies in moral conduct. While Dorothea in her small sphere radiates benevolence "on those around her", Lydgate, the distinguished scientist, must experience all the humiliations of utter failure. His snobbish wife masters him entirely and reduces him to her own vulgar level of values. After the ruin of his medical career in Middlemarch, she succeeds in making him a well-to-do, fashionable doctor in London, whose speciality becomes gout, as it happens to be the "disease" of the rich. For a man like Lydgate such kind of success is even a greater defeat than the collapse of his practice in Middlemarch:

"Lydgate's hair never became white. He died when he was only fifty, leaving his wife and children provided for by a heavy insurance on his life... His skill was relied on by many paying patients, but he always regarded himself as a failure: he had not done what he once meant to do."³⁷

In the portrayal of her two protagonists George Eliot has observed the problem of aspiration from two angles: in terms of society and in terms of the individual. Whatever differences there might be between the two, she has given them equal attention. She also lays stress on the relativity of truth and on the value of human experience. Although the aspirations of the protagonists are frustrated, she makes us feel that these aspirations are ultimately good and useful. In spite of her penetrating criticism of Lydgate's failings she keeps up the reader's sympathy with him, and definitely places him, like Dorothea, above the society of Middlemarch. The self-contained, narrow-minded provincial town will need their restless ardour in its slow process of development.

(to be continued)

36 George Eliot, Middlemarch, pp. 784-785.

37 Ibid., p. 637.

Философский роман Джордж Элиот

А.Л. Дуйгас

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, посвящённые различным аспектам ее творчества, полная переписка и переиздания ее романов.

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

В трёх главных частях работы анализируется её 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 парировует 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 её реализм в целом.

George Elioti filosoofiline romaan

A. Luigas

R e s ü m e e

Käesoleva sajandi 50-ndate aastate lõpul võis Inglismaal täheldada ootamatut huvi kasvu George Elioti, juba unustusse vajunud Victoriaaegse klassiku kirjandusliku pärandi vastu. Viimase 20 aasta vältel ilmus üksteise järel monograafiaid, mis valgustasid kirjaniku loomingut mitmesuguseid aspekte, ilmus ka ta kirjavehetuse täielik väljaanne ning arvukalt romaanide kordustrükke.

Antud artiklis püütakse selgitada mõningaid põhjusi, mis lähendavad George Elioti loomingut tänapäeva lugejale: psühholoogilise analüüsi peenus, vaimukas huumor, eriti aga filosoofiline ainekäsitus.

Sissejuhatavas osas antakse lühifilevaade George Elioti kirjanikutee kujunemisest publitsistina Londoni keskse aja-kirja "Westminster Review" toimetuses, kus ta sai olulisi kirjanduslikke mõjutusi hilisematele teostele toleaegeestest filosoofilistest ja teaduslikest vooludest (vasakpoolne hegeliaanlus, positivism, evolutsiooni teooria jt.).

Kolmes järgnevas osas analüüsitakse kirjaniku kunsti-pärasemat romaani "Middlemarch" ülalmainitud kirjanduslike mõjutuste valgusel. Kuigi naturalistliku esteetika sugemed on romaanis ilmsed, tuleb autor samaaegselt järeldusele, et George Eliot oli üks varasemaid naturalismi nn. "inglise variandi" esindajaid, kes oli üles kasvanud mitte üksnes viktoriaanluse vaimus, vaid ka inglise mõtte rangete puritaanlike traditsioonide vaimus. Kirjaniku subjektiivne, moraliseeriv hoiak romaani tegelaste ja nende sotsiaalse keskkonna kujutamisel praerib seepärast sageli ta teaduslik-objektivistset ainekäsitlust. Mainitud põhjustel ei leiame ka romaanis ranget determinismi, inimseatuste traagika rõhutamist, füsiologismi ja teisi naturalistliku esteetika põhitõdesid, mis on omased naturalistliku romaani nn. "prantsuse variandile".

Lõppkokkuvõttes summeeritakse George Eliot kirjandusliku meetodi iseärasusi romaanis "Middlemarch" ja tema realismi olemust üldiselt.

SAUL BELLOW AND HIS NOVELS

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I

INTRODUCTION

The American novel after World War II is characterized by an extreme variety of trends and downright contradictions. Novels that openly propagate reactionary or conformist ideas appear side by side with those which are sharply critical of American reality. Even in the works of one novelist one can observe both socially critical and pessimistic, decadent elements.

This is especially true of the post-war generation of talented novelists - Saul Bellow (1915), Jerome D. Salinger (1919), Jack Kerouac (1922), Norman Mailer (1923), William Styron (1925), John Updike (1932) and many others.

In spite of their great individual differences all these novelists depict the crisis of an individual in relation to the inimical outside world. While Bellow concentrates his attention on the "alienated" intellectuals in opposition to American urban civilization, then Salinger and Kerouac deal with the same problems in regard to the youth. The latter achieved his wide popularity in the Western world mainly with his so-called "beatnik novels", which also brought him the nickname - "Homer of Hippies". Both realistic and modernistic elements become evident in the novels of Norman Mailer, William Styron and John Updike. The central theme of these novelists is also the "alienated" hero who cannot find a way out of the impasse, the Western civilization has fallen.

Although the above-mentioned talented writers have been brought to the limelight of public and critical attention, we still often meet the opinion that they have not attained the heights of the previous generation of '20s and '30s - the Hemingway-Faulkner-Fitzgerald prestige. Thus the American critic Nathan A. Scott asserts:

"Now it has been a habit of American critics lately to submit the achievement of our writers in this country since World War II to various kinds of stocktaking and fretfully to speculate on the possibility of regarding the years just gone by as having ... 'been anni mirabiles'. The twenties and early thirties are a golden time in American literary life which is exhilarating to recall, but they are also years that weigh heavily upon us as a challenge ... that constantly threatens to become a diminishing reproach if there cannot be described in our uncertain present the signs of a stature comparable to that splendid insurgency of forty years ago ... of Fitzgerald and Hemingway and Faulkner."¹

The same critic expresses, however, his hopes for the future as the post-war generation of talented novelists is still actively writing and has not said his last word (with the exception of Jack Kerouac who died in 1969). He rejects the widely-spread opinion that the novel as a literary medium is gradually deteriorating and dying out.²

Although Nathan A. Scott's main contentions concerning the two post-war American generations of novelists are logical, he has left out an important point, not always observed by the Western critical acumen in general. The main difference between the two generations of writers lies not so much in the difference of artistic levels as in the very nature of their representative novels. When Hemingway, Faulkner, Fitzgerald or Steinbeck set their heroes amidst active life and paid much attention to external happenings or social events, then the novelists of the new generation have, as a rule, confined themselves to the passive self-analysis and psychology of the "alienated" hero or "anti-hero". The so-called "serious novel"³ has been developing a new quality in which the changes in social life are regis-

1 Nathan A. Scott, *Adversity and Grace. Studies and Recent American Literature.* Chicago-London, 1968, p. 28.

2 *Ibid.*, p. 28.

3 A term often used by Western critics to denote both a social and psychological novel without differentiating between the two.

tered by the psychic seismograph of the central character. Very often such a novel with individual approach to the outside world can offer, no less penetrating social criticism as the best novels of Bellow, Mailer, Updike etc. show. Due to the fact, however, that this criticism of the "alienated" hero acquires an impassive and often strongly naturalistic bent, these novels lose much of their life force and cannot challenge the genuinely realistic works of Hemingway, Faulkner and their generation.

In the final resort, it is mainly the problem of alienation which determines the relation between the realistic and modernistic elements in the American novel after World War II.

In the interaction between the individual and society realistic writers look upon "alienation" as a social-economical factor, caused by the highly developed capitalist society, and try to overcome it. For modernistic writers "alienation" is a natural, biological state of the individual, and therefore insurmountable.⁴

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Although all the above-mentioned novelists of post-war generation have achieved considerable public renown, it is Saul Bellow who seems to be the most distinguished at present. His fame has spread far beyond the boundaries of his own country, which has also greatly stimulated the translation of his novels into other languages.

Of the post-war American novelists Saul Bellow has also been awarded the greatest number of literary prizes. He has received the "National Book Awards" for his novel "The Adventures of Augie March", "Herzog" and "Mr. Sammler's Planet". He is likewise the only present-day American writer whose above-mentioned three novels have been chosen for the best American prose works of the corresponding years - 1953, 1964 and 1970. His masterpiece "Herzog", received The International Publisher's Award. In 1976, however, he was

⁴ Т.Н. Денцова, На пути к человеку. Киев, 1971, с. 205.

awarded The Nobel Prize after the publication of his last novel "Humboldt's Gift" (1975).

At the same time Bellow is also an extremely contradictory writer. His work has often been misunderstood or it has remained an unsolvable problem to many literary critics. This also explains the fact that the number of pages written on his novels by far exceeds the number of pages written by the author himself.

In the critiques of Bellow's work, the opinions range widely from high praise to downright disparagement. In his own country, however, the view of Bellow as one of the most talented and intelligent post-war novelists is gaining ground.

As Bellow's praise has become a vogue, it therefore often tends to be exaggerated. Thus, for instance, he has been called "the emerging heir" to the "Hemingway-Faulkner prestige"⁵, a writer on whom the future of the present-day American novel depends. Especially lavish in high-sounding praise are the representatives of the so-called American "New Criticism". Leslie A. Fiedler, one of the most influential figures of this trend, has claimed, for instance, that

"... Bellow has become not merely a writer with whom it is possible to come to terms, but one with whom it is necessary to come to terms - perhaps of all our novelists the one we need most to understand, if we are to understand what the novel is doing at the present moment."⁶

Another well-known critic of this group, Forrest Read, in his review of "Herzog", compares Bellow with such literary giants as Shakespeare, Cervantes, Dreiser, Hemingway and others. In the said study, he writes, for instance: "I feel, as I read the book, that Bellow has opened up a new quixotism, a new hamletism, weighted with and weighted down by the very world which impinges upon us."⁷

In his article "The Adventures of Saul Bellow" Richard

5 Nathan A. Scott, op.cit., p. 28.

6 Leslie A. Fiedler, "Saul Bellow". (In the book: "Saul Bellow and the Critics", ed. by Irving Malin, New York, 1967, p. 1.)

7 Saul Bellow and the Critics, p. 189.

Chase holds that "... Saul Bellow confirms one's impression that he is just about the best novelist of his generation".⁸

Soviet critics have been more sober in their appraisal of Bellow's novels. But here also the opinion varies. Thus T.H. Denisova, places Bellow unconditionally among the "modernistic writers" and is blind to any realistic elements in his novels. She views his six novels from the point of the "alienated" hero and gives them her negative appraisal.⁹ Such scholars, however, as T. Morozova and M. Mendelson, characterize Bellow as a talented novelist, who, for all his contradictions and fluctuations between modernism and realism should be valued for his sharply critical attitude towards the American way of life.¹⁰

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Saul Bellow was born on July 15, 1915 in Lachine, Canada into a Jewish emigrant family from Russia. He was the fourth and youngest child of his impoverished parents, and got to know quite early all the ills of emigrant life. He was brought up in one of the poorest sections of Montreal until he was nine. In 1924 the family moved to the USA and settled down in Chicago. He came of age in the years of Depression which did not leave the big city untouched. Bellow himself has repeatedly admitted that he is "a Chicagoan, out and out"¹¹. And indeed, American urban civilization has exercised a deep influence not only on the formation of his character but also on his later literary work.

Of his school-years and the beginning of a literary career, Bellow writes as follows:

"... Educated after a fashion in the Chicago schools I

8 Saul Bellow and the Critics, p. 25.

9 Т.Н. Денисова, цит. произв., с. 205-225.

10 М.О. Мендельсон, Социально-критические мотивы в творчестве Беллоу, Апдайка и Чивера. В кн.: Проблемы литературы США XX века. М., 1970, с. 48-74.

11 Quoted after Tony Tanner, Saul Bellow, Edinburgh, London, 1965, p. 1.

entered the University of Chicago in 1933 ... In 1935 I transferred to North-Western University ... My intelligence revived somewhat and I graduated with honors in anthropology and sociology in 1937. Graduate school didn't suit me, however. I had a scholarship at the University of Wisconsin, and I behaved very badly. During the Chicago vacation, having fallen in love, I got married and never returned to the University. In my innocence, I had decided to become a writer."¹²

Bellow's departure from academic life was by no means final. Although for intermittent periods he has lived by free-lance writing, for the most part he has combined his literary career with that of teacher. In his opinion it is much more important for a writer to be a responsible educator than a hack-journalist or a desperate Bohemian.¹³ Thus he has been lecturing at the University of Minnesota, Princeton, New York, then at Bard College, and currently at the University of Chicago.

During World War II he served for a short time in the Merchant Marine. After demobilization his anthropological studies took him to Mexico, and in 1955 he spent some time on an Indian reservation in Nevada. He has visited Europe for several times, the longest trip being from 1948-50.

Bellow's first published work was a short story, "Two Morning Monologues" (1941) followed by the novels "Dangling Man" (1944) and "The Victim" (1947). These early tentative works ushered in many typical themes dealt with in his later novels. At regular intervals were published "The Adventure of Augie March" (1953), "Seize the Day" (1956), "Henderson the Rain King" (1959), "Herzog" (1964), "Mr Sammler's Planet" (1970), and "Humboldt's Gift" (1975).

Although Bellow's fame rests mainly on his eight novels, he has also published a play "The Last Analysis" (1965), and a collection of short stories, "Mosby's Memoirs and Other Short Stories" (1968).

Apart from fictional work proper he has been a prolific essayist and literary critic continuously publishing short,

12 Twentieth Century Authors, First Supplement, ed. Stanley Kuniz, New York, 1955, pp. 42-43.

13 Tony T a n n e r, op.cit. p. 2.

polemical works in various American magazines. In 1960 he founded a literary journal "The Noble Savage" being one of its editors and anonymous contributors.

The greater part of his life as a writer Bellow has spent in New York, Minnesota or Chicago, closely related to University teaching and scientific studies.

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Bellow's own life in the big cities has been very representative of American life: "a life still intimately in touch with immigrant experience, a life deeply immersed in the vast urban complexities of modern America."¹⁴ This fact has also contributed to the centrality and relevance of the city theme in his novels. From book after book he presents detailed scenes of the city, of its buildings and streets, of the quick pulse of its traffic. In his depiction the big city is ugly and harsh in its unfriendliness. There is always a certain coldness in the metallic regularity of its tall towers and buildings. The city is a teeming place of crime and vice, it deforms the people who inhabit it.

Being himself a city-dweller to the backbone Bellow is not blind to some dangerous aspects of urban civilization. Above all he lays stress on the senseless mammonworship, on the "vacuity and mindlessness" that seem to have gripped all prosperous Americans in big cities. Thus, in a book-review he writes, for instance:

... "We Americans are in the grip of boundless desire. That our desires are infinite does not mean that we are spiritual; it only means that we are not sure what satisfaction is."¹⁵

And elsewhere he adds:

... "Love, duty, principle, thought, significance, everything is being sucked into a fatty and nerveless state of well-being. My mother used to say of people, who had had a lucky break, in the old Yiddish metaphor, they've fallen into the schmaltz grub - a pit of fat. The pit was expanded

14 Tony T a n n e r, op.cit. p. 2.

15 From the Foreword to "Winter Notes on Summer Impressions", 1955. Quoted after Tony T a n n e r, op. cit., pp. 2-3.

now into a swamp, and the lucky ones may be those who haven't yet tasted the fruits of prosperity."¹⁶

He returns to the same theme in another theoretical writing describing the effect of wealth on a typical American middle-class family - the Castors'.

"The lives of the Castors with their new wealth stand as a warning that the heart may empty as the belly fills. Human history can fairly be described upon one level as the history of scarcity; and now that technology extends the promise of increase of wealth we had better be aware of a poverty of the soul as terrible as that of body. The lives of the poor move us, awaken compassion, but improvement of their lot merely by the increase of goods and comforts deprives them of a sense of reality based upon their experience of scarcity."¹⁷

In all these writings Bellow asserts that American urban civilization with its increasing materialism threatens to suffocate the soul with its "profusion of things". The same theme has also found ample treatment in his novels. The terrible, menacing power of money often smothers the will of his characters. It has reached down the people's hearts until they have become callous, cynical and banal. It has corroded human relations to the point where financial success and failure can determine the attitude of a father takes to his son, a wife to a husband. Money is a real threat to the humane relations between men, it distorts and corrupts them. As a result of this, people appreciate each other not according to their personal value but to the state of their prosperity or bank account.

In spite of his pertinent criticism of American urban civilization governed by material values Bellow does not pretend to be a social critic. As a matter of fact, a deep interest in social issues is lacking in his whole work. Neither does he touch upon the big social movements and struggles which take place in the world around him. He has rather been drawn to the individual, to the alienated, often neurotic and suffering man in grip of inimical outside forces beyond his control.

16 Saul Bellow, "The Swamps of Prosperity", 1959. Quoted after Tony Tanner, op.cit., p. 3.

17 Saul Bellow, "The Uses of Adversity", 1959. Quoted after Tony Tanner, op.cit., p. 3.

All Bellow's protagonists are alienated men who are at odds with the urban society they live in. They yearn to establish relationships with other people, to participate in the life of society but they don't know how to do it. Thus the main subject in most Bellow's novels is the lonely individual, passive and locked-up in himself, looking critically upon things around him but not relating to them. Alienated from the ugly outside world this individual has often become a soliloquist - talking to himself and not to the other people. For this lonely protagonist, isolated in his own room in the big city, reality is mainly composed of the words of his self-communing. Such protagonists are Joseph of "Dangling Man", Asa Leventhal of "The Victim", Tommy Wilhelm of "Seize the Day", Moses Herzog of "Herzog" or Artur Sammler of "Mr. Sammler's Planet". They are all men whose actions are dictated by the nervous, discontinuous movements of their own mind.

While addressing himself to the predicament of the "alienated" individual with current frequency, Bellow has selected out one of the burning issues not only of American reality but of the Western civilization in general.

The problem of "alienation" in Bellow's novels and theoretical articles is closely connected with the problems of the individual, the "worth and responsibility of modern selfhood". In his opinion the major issue of modern literature has become that of "the single Self in the mass". In his longer talk on "Recent American Fiction" he has discussed this subject at great length making statements which illuminate both the predicament of his "alienated" protagonists and himself as an author. He speaks disparagingly of the contemporary American writer "labouring to maintain himself, or perhaps an idea of himself (not always a clear idea), he feels the pressure of a vast public life, which may dwarf him as an individual, while permitting him to be a giant in hatred or fantasy".¹⁸ He goes on to say that public life drives private life into hiding. People begin to hoard their spiritual valuables. Public turbulence is largely coercive, not positive. "It puts us into a passive position."¹⁹ He comes to the

18 Quoted after Tony T a n n e r, op.cit., pp. 72-73.

19 Ibid., p. 73.

conclusion that too many novels "are filled with complaints over the misfortune of the sovereign Self".²⁰ He is particularly hostile towards those writers who wage a war against the old concept of "Self" too far. "Modern literature is not satisfied to dismiss a romantic, outmoded conception of the Self. In a spirit of deepest vengefulness it curses it. It hates it. It rends it, annihilates it. But after the destruction, what?"²¹

In his polemics with contemporary American writers Bellow rejects the nightmare world of John Hawkes and other decadents. He sincerely wishes to defend the value of the individual in American "mass society" to keep up his faith with human beings, in the possibility of their better future. In doing so, however, he reaches his typical contradictions. In this monograph, "Saul Bellow in Defence of Man", John J. Clayton has aptly suggested four main contradictions in Bellow's approach to the individual in his own literary practice. Firstly, the critic notes that "Bellow takes a stand against the cultural nihilism of the twentieth century: against Dada, against the Wasteland, against the denigration of human life in modern society."²² At the same time Bellow is himself an essentially "depressive" writer whose imagination is horrified by the emptiness of modern civilization.²³

In the critic's opinion Bellow's second important contradiction lies in the fact that while rejecting "the traditional alienation" in modern literature and emphasizing in his own fiction the value of brotherhood and community, his main characters are "all masochists and alienates."²⁴

Thirdly, the critic goes on to say, that Bellow is particularly hostile to the devaluation of the "separate self" in modern literature and sets much value on individuality. Yet in novel after novel "he is forced to discard individuality, not simply because the individual is insignificant in the face of terrible forces" but

20 Quoted after Tony T a n n e r, op.cit. p. 75.

21 Ibid., p. 75.

22 John J. C l a y t o n, Saul Bellow in Defense of Man, Bloomington, London, 1968, p. 3.

23 Ibid., p. 3.

24 Ibid., p. 4.

also because "individuality is undesirable, a burden which keeps the human beings from love for others".²⁵

Finally, the critic rightly sees in Bellow a psychological novelist rather than a social novelist or moral spokesman whose solution to the problems of individuality in "mass society" is consequently also psychological.

II.

"DANGLING MAN"

Bellow's first piece of published fiction, his short story "Two Morning Monologues" (1941), introduces already many typical themes and problems discussed more thoroughly in his later novels. Here we are offered two juxtaposed monologues of the "alienated" heroes. The first, an unemployed man waiting to be called up in the army, and the other, a gambler and idler. Both young men are estranged from the normal routine life and accepted values. Both refuse to be accommodated to their social environment in any permanent way.

Although "Two Morning Monologues" is an unambitious work it serves to define one of Bellow's central themes: how should man live, "how can he evade the stifling shape which society seems to impose on him, how preserve the freedom to be himself in a world which seems to offer only intolerable alternatives"?²⁶

The following short novel "Dangling Man" (1944), written in the form of an intimate diary, gives a more detailed psychological portrait of an "alienated" young American Jew, Joseph Almstadt.

At the outbreak of World War II he "dangles" between his civilian employment and conscription into the army. Having given up his job in a Chicago Travel Bureau he starts waiting for his draft call which delays, however, owing to the red-tape. As his "number is up" he cannot easily find any new job and becomes dependent on the scanty salary of

25 John J. Clayton, op.cit., p. 4.

26 Tony Tanner, op.cit., p. 18.

his librarian wife, Iva. Seeing his predicament his self-sacrificing wife has left their comfortable apartment and moved into a cheaper rented room.

Joseph's new "dangling" position at once bounds his freedom and sharpens his need to use it fruitfully. Having always been a man of intellectual interests, well-versed in the Enlightenment philosophers, in the poetry of Goethe and Shakespeare, he decides to start a journal as a search for his "essential identity". "Who can be the earnest huntsman of himself", he writes in his first entry, "when he knows he is in turn a quarry? ... But I must know what I myself am?"²⁷

But in spite of the optimistic beginning of his self-record, Joseph soon finds himself increasingly defenceless before the strangely imposed inertia. His journal entries record only broken connections and failure ingenuously to make use of his "freedom". He is virtually free of all human involvements, but his solitude is not rich and invigorating, but rather arid and wearisome. From the first pages the journal exposes a young man approaching complete demoralization. Day after day he rarely leaves his room. As his wife, the breadwinner, is at work, he is often completely alone. Gripped by a "narcotic dullness" he at the same time feels "bewilderment and vexation" as he sees himself only as a "moral casualty of the war".²⁸ His favourite books on the shelves no longer interest him as he cannot concentrate on reading. "I have begun to notice," he writes in his journal, "that the more active the rest of the world becomes, the more slowly I move.... I grow rooted to my chair doing nothing." ²⁹

Imprisoned in his small room Joseph becomes slovenly, peevish and irritable. He quarrels with his relatives, becomes spiritually remote from his solicitous wife, severs all relations with his mistress Kitty Daumler. As his old friendships also fail, he becomes entirely isolated from the outside world of the big city. He feels an hysterical anger

27 Saul Bellow. Dangling Man. London, 1946. p. 99.

28 Ibid., p. 14.

29 Ibid., p. 10.

with those who treat him as the "old Joseph" and do not understand his new, peculiar position.

All this irritability and "alienation" is only one side of Joseph's psychic state. Reduced to the position of an outsider, he starts objectively analyzing the surrounding world. He comes to the conclusion that as a citizen of Chicago he lives a human jungle governed by the laws of egoism and greediness. In his opinion only those can find contentment, who come entirely to terms with the ways of the world, like his "materialistic" brother Amos or the self-seeking former acquaintance Steidler. Having always been friendly with them he now looks upon them as individualists who only aspire to money, power and success. He feels nothing but contempt for such representatives of a society dominated by "business wisdom".

But Joseph cannot find any satisfaction in people of the opposite camp, either. Formerly a convinced Marxist, he has now left the Communist Party and become estranged from such old comrades as Burns and others. Having given up his progressive ideas Joseph comes to the conclusion that all theories are empty and senseless. Like the "materialists", all "idealists" are also spiteful. They both are self-seeking, borne from one single idea.

No longer able to hold a consistent view of society from which to act he resorts to a quest for his "autonomous self". "If I had a complete vision of life I would not be affected essentially."³⁰ He objects to the war and his imminent draft only because they interfere with the search for his "essential identities". "All the striving is for one end", he writes in his journal, "the desire for pure freedom... to know what we are for, to know our purpose."³¹

But Joseph's search for freedom, from any kind of involvement in the outside-world, has turned him into "dangling man", utterly devoid of any positive impulses or constructive initiative. "His freedom is a void in which he

30 Saul B e l l e w, Dangling Man, p. 139.

31 Ibid., p. 122.

hangs, unable to reach any solid reality."³² Therefore he fluctuates again to another extreme and comes finally to the conclusion that "goodness is achieved not in a vacuum, but in the company of other men, attended by love".³³ Defeated in his search for "pure freedom" he becomes critical of his recent habits and self-imposed loneliness: "I in this room separate, alienated, distrustful find in my purpose not an open world but a closed jail."³⁴

In the last part of the novel, soured by his life in isolation, inertia, and endless self-analysis, Joseph takes deliberate steps to accelerate his conscription into the army. In a hastily written note to his draft board he requests that he be called up "at the earliest possible moment". On his last civilian day as his wife is packing up his things Joseph feels great relief, an escape from the "freedom" and responsibility he cannot manage. The novel ends with his exclamation:

"Hurrah for regular hours! And for the supervision of the spirit! Long live regimentation."³⁵

Bellow's own ambivalent attitude towards his hero is expressed in this ironic ending of complete defeat. He criticizes his protagonist as well as the society in which he lives. In the "dangling man" he has captured the intellectual bankruptcy of the youth of that time, its general disillusionment in progressive ideals and in its overdue "quest for the self". As the American critic Edmund Wilson has pointed out, Bellow's first novel is "one of the most honest pieces of testimony on the psychology of a whole generation".³⁶

This "quest for the self" as another critic, Chester Eisinger suggests, "was intensified in the fiction of the decade in such a way as to assume the proportions of a movement".³⁷

32 Tony T a n n e r, op.cit., p. 19.

33 Saul B e l l o w, Dangling Man, p. 32.

34 Ibid., p. 1c.

35 Ibid., p. 142.

36 Edmund W i l s o n, The New Yorker, 20, April 1, 1944, p. 70.

37 Saul Bellow and the Critics, p. 30.

Bellow's criticism of the decade, however, is neither economic nor sociological but psychological. As the scene is laid in one room and the outside world is seen solely through the consciousness of the alienated hero, Bellow narrows his novel down from the society to the individual. Moreover, Joseph, the victim of society, is partly also treated sympathetically. Behind the criticism of Joseph's defeat lies Bellow's own dismissal of the obsessive striving of the "ideologist", as seen from various passages of the novel.

Many critics have rightly pointed out that Bellow's "Dangling Man" differs from many typical war novels of the period. Norman Mailer, for instance, examines the Second World War in his "Naked and Dead" in naturalistic terms. Hemingway, on the other hand, lays stress on the dedicated and self-sacrificing hero in "A Farewell to Arms" and "For Whom the Bell Tolls". Differently from both these writers Bellow presents in "Dangling Man" the predicament of a young recruit who is torn between the dilemma whether to get involved in the man-slaughter or keep intact and live in pursuit of his own "freedom" and "selfhood". Thus Bellow's novel deals with Joseph's attitude to the war, his preparation for it rather than with his active part in it. Even Joseph's final decision "for regular hours" and "supervision" is governed by a sense of defeat or frustration and not by inner conviction. As the above-quoted journal entry also shows, he hopes to be only a member of the Army, but not a part of it.

III.

"THE VICTIM"

In his second novel, "The Victim" (1947), Bellow tried to overcome the shortcomings of "Dangling Man", the formlessness of a diary-novel of "subjective brooding"³⁸ by concentrating on a major social problem in America, that of racial and religious prejudice. Although he took great pains with the planning of the novel, his point of view remains very close to that of "Dangling Man". Like in the previous book, his main concern is the inner consciousness of the alienated protagonist in conflict with the inimical outside world. The similar use of purely literary models - Dostoevsky and the European existentialists³⁹ also refer to Bellow's interest in a psychological rather than in social study of the problem.

Asa Leventhal, the protagonist of "The Victim", is a middle-aged Jewish intellectual, the editor of a Manhattan trade journal in New York. He has led a respectable but precarious life in lower middle-class surroundings with the typical ups and downs of a "small man" in a big city. He feels relief about his job at the firm as he has made mistakes in his life which might have cast him among the unemployed - "the lost, the outcast, the overcome, the effaced, the ruined".⁴⁰ The loss of his first job in New York had forced him to work in the humiliating conditions of a clerk in the flophouse for derelicts. Saved by a civil service job in Baltimore, he had soon quit it for personal reasons, because of the anger at his fiancée's infidelity. Later in New York he had again been forced to start from the bottom.

38 Keith M. O p d a h l, The Novels of Saul Bellow, London, 1967, p. 51.

39 Many critics refer to the influence of Dostoevsky's "The Eternal Husband" and Kafka's "Der Prozess" on Bellow's psychological study in "The Victim". See Keith O p d a h l, op.cit., pp. 53-69. Nathan A. S c o t t, op.cit., p. 41.

40 Saul B e l l o w, The Victim, New York, 1965, p. 26.

A continuous job-hunting had made him quarrelsome and also apprehensive about his future. He had taken a challenging attitude towards all prospective employers. An especially humiliating scene with Rudiger, a powerful editor, had made him fear that he had been blacklisted everywhere. Although he had finally found his present job and married Mary, the fiancée in Baltimore, he still felt poignantly the uncertainty of his future.

When the book opens, Leventhal is alone in New York in the sweltering heat of a summer month. During the absence of his wife, who has gone to Baltimore to visit her recently widowed mother, Leventhal's hard-earned stability is once again set at stake. First his nephew Mickey falls fatally ill. As Leventhal's brother Max, the boy's father, has deserted the family, he is called to help the desperate mother to save the child. When the child ultimately dies, Leventhal feels guilty responsibility for the child's death. The loneliness in the big city, as well as the accumulation of his personal troubles, set Leventhal's nerves on edge. His hypochondria is nearing to a state of madness.

Leventhal's greatest sufferings are caused, however, by the sudden intrusion into his life of his former acquaintance, Kirby Allbee.

One hot summer evening, in the neighbouring park of his New York apartment building, Leventhal is unexpectedly approached by a shabby man. With some exertion of memory he recognizes in the stranger Kirby Allbee, whom he had known very slightly a few years ago. At that time Allbee had been working at the staff of a trade magazine, "Dill's Weekly," and had arranged for the unemployed Leventhal an interview with his boss Rudiger. This interview had ended in a fiasco as Leventhal had responded too boldly to the provocative questions of the all-powerful editor. Rudiger's anger did, in fact, lead him not only to throw Leventhal out of his office but also to give sack to Allbee, who had arranged the interview. Meanwhile the unemployed Allbee had gone down in life, had become an alcoholic and finally caused the death of his wife.

Meeting Leventhal for the first time after the lapse of several years, Allbee accuses him of bearing the responsibility for his dismissal from "Dill's Weekly" as well as for

the subsequent failure in his personal life. To Leventhal's utter astonishment Allbee charges him with having been deliberately nasty to Rudiger, on the day of the said interview, to ruin him. Allbee explains Leventhal's "challenging" behaviour as a retaliation for his outburst of anti-Semitism at a private gathering, a few nights before, in which Leventhal had also taken part.

Although Leventhal feels that Allbee's strange indictment is unfounded, his overwrought nerves and hypochondriac sensibility make him doubt in himself. Sensing Leventhal's mental confusion Allbee starts following him in the streets, appearing suddenly out of "nowhere" to level some of his worst charges of anti-Semitism on him. He hates Jews and does not make any secret of it. Himself a "descendant of a venerable New England farmer", Allbee even lays the blame of the displacement of his class on the Jews, on the "new people" who are "running everything". In his predicament Allbee makes the defenceless Leventhal his victim fastening himself upon him in a parasitical relationship. Turned out of his own hired room by the landlady Allbee next moves into Leventhal's flat. He upsets entirely his victim's normal, quiet life by soiling the flat with his personal filth, demanding money from him, stealthily reading his private letters and finally even bringing a street-woman into his marital bed.

Although Leventhal protests against Allbee's outrageous behaviour, he still cannot entirely get rid of him. Allbee's reiterated accusations unsettle him to the point that he starts looking back into the past to find if he has any "human obligations" towards him.

"In a general way, anyone could see that there was great unfairness in one man's having all the comforts of life while another had nothing."⁴¹

As seen from this passage Leventhal aspires to a humane, altruistic philosophy. Differently from his father who was interested only in "dough", he feels himself concerned about the world's injustice. During his entanglement with Allbee, therefore, he starts involuntarily arguing whether

41 Saul Bellow, *The Victim*, p. 77.

he, the moderately rich man in his "castle" is not responsible for the suffering poor man outside his gate. He feels even affinities with his prosecutor as his own fate might very well have become as dismal as that of Allbee.

In the grotesque climax of the novel, Allbee, turned out of Leventhal's flat, after the scene with the prostitute, sneaks back late at night and attempts suicide using the gas oven. Leventhal awakens in time to stop him and Allbee flees from his life for ever. After the return of his stable wife Leventhal's life is again set to its normal run.

The central psychological theme of the novel is the complicate relationship between the two men, the victim and prosecutor, who seem continuously to change their places. The reader is made to ask: who is the victim, who is the prosecutor, Allbee or Leventhal? In Bellow's ambiguous treatment both Allbee and Leventhal appear in the role of a victim and a prosecutor. In relation to the stifling atmosphere of racial prejudice in the American city Leventhal, the Jew, is the victim. In relation to Allbee Leventhal is made, however, to play the part of a prosecutor as he had caused Allbee's downfall. In this turn, Allbee, who poses to be the victim prosecutes Leventhal in the most outrageous way. Moreover, as it comes out later, he is also the prosecutor and murderer of his own wife, for through his fault she perished in a street accident.

Although Bellow seems to pose a philosophical problem - the many ways a man can be both a victim and a prosecutor - it is not sufficiently proved in the novel, mainly because of the author's own shifting point of view.

As the whole action in the novel is projected through the confused inner consciousness of the protagonist, real life and normal relationships between people become blurred. From the first pages of the novel the reader is made aware of Leventhal's overwrought nerves, of his hypochondriac sensibility even before his meeting with Allbee. Leventhal is upset by everything: by his loneliness in the overheated city during his wife's absence; by the sudden illness of his nephew Mickey; by the inimical atmosphere at his place of work where he must suffer derogatory remarks about his Jewishness. Leventhal is constantly de-

pressed and apprehensive of some imminent trouble. Part of his hypochondria is also explained by his secret fear that he is "tainted" by heredity as his mother died in the lunatic asylum. He himself becomes aware of the fact that he is "seeing things", that his nerves are out of order.

Leventhal's desperate mental state is symbolically expressed through the stifling atmosphere of the mid-summer city:

"On some nights, New York is as hot as Bangkok. The whole continent seems to have moved from its place and slid nearer the equator, the bitter gray Atlantic to have become green and tropical and the people, thronging the streets, barbaric fellahin among the stupendous monuments of their mystery, the lights of which a dazing profusion, climb upward endlessly into the heat of the sky."⁴²

Bellow allows the phantasmogoric atmosphere of the city to prevail throughout the temporary absence of the protagonist's wife. He never lets the reader forget the stifling heat, the depressive weight of the city. Leventhal walks through streets, "deadened with heat and light", the crowds thrust against him, doors jam, street-fumes poison him. Even the familiar river Hudson has acquired a different quality:

... "The Hudson had a low luster, and the sea was probably no more numbing in its cold, Leventhal imagined, than the subway under his feet was in its heat."⁴³

Leventhal feels that ... "there was not a single part of him in which the whole world did not press, on his body, on his soul."⁴⁴

One of the striking facts about the novel is that its world is overwhelmingly oppressive. As compared with the previous novel "Dangling Man", Bellow has succeeded in expanding Joseph's narrow world "less by leaving Joseph's room than by expanding its four walls to encompass a city"⁴⁵ In spite of the masterful descriptions of the physi-

42 Saul B e l l o w, The Victim, p. 11.

43 Ibid., p. 28.

44 Ibid., p. 209.

45 Keith O p d a h l, op.cit., p. 64.

cal atmosphere of the city, it remains illusory, and nightmarish as it is seen solely through Leventhal's eyes. As Bellow's critic Ralph Freedman notes: "Reality, described in this manner, evolves in 'The Victim' both as the conventional protagonist of the naturalistic social novel and as an internal image, a contract of consciousness, through which the hero and his plight is defined... Environment serves as an index for the exploration of characters' attitudes towards themselves and their world and at the same time as an index for the definition of an external life."⁴⁶

Changes in Leventhal's moods are carefully registered by changes in the environment. Not only has the familiar city, shrouded in an oppressive summer heat, suddenly acquired an atmosphere of unreality, but also other things in Leventhal's immediate environment speak of his dislocated routine life - covered chairs in the flat, restaurant eating, and finally Allbee's mysterious appearance in the familiar surroundings of the neighbouring park. "The 'change' which Bellow thus imposes on his character's world invariably turns from external fact to illusion on the hero's symbolic attempt to refashion the universe in accordance with his preoccupations".⁴⁷

Allbee with his symbolic name ("all-be") and his dual function of victim and prosecutor appears, like everything else in Leventhal's environment, to be nightmarish, a creation of his own imagination. It is Leventhal's overwrought nerves and his hypochondriac sensibility which lead him to accept Allbee's version of his "guilt" and thereby become his victim. For although Leventhal might have indirectly caused Allbee to lose his job during the Depression, the motives the latter attributes to him - revenge for some anti-Semitic remarks at a party - are entirely spurious. Neither could Leventhal have been responsible for the chain of events leading to Allbee's alcoholism, to his desertion by his wife, her death, etc.

It also becomes clear from the context of the novel that Leventhal's grotesque victimization by Kirby Allbee

46 Saul Bellow and the Critics, op.cit., p. 54.

47 Ibid., p. 55.

could have happened only to him personally, and not to any of his more balanced and sober friends.

In two chapters, which otherwise read as digressions, Bellow suggests the "message" of his novel. Leventhal meets his friend Harkavy and some other acquaintances in a cafeteria, and a few chapters later, attends a birthday party at the Harkavys. Having learnt about Leventhal's predicament Harkavy is astonished at the mess he has made of his life. In his opinion, Leventhal is in no way responsible for Allbee - the alcoholic: "It looks as if he really did a job on you, sold you a bill of goods,"⁴⁸ he comments ironically.

On both occasions Schlossberg, a Yiddish journalist - "a large old man with a sturdy gray head, hulking shoulders, and a wide, worn face"⁴⁹ - is also present to give Leventhal worldly advice:

... "I am as sure about greatness and beauty as you are about black and white ... Choose dignity."⁵⁰

Like Harkavy, Schlossberg thinks that Leventhal's plight is of his own making. If he kept detached from Allbee and "chose his dignity" his life would become normal again. "To such ... conceptions of human worthfulness Bellow's protagonists will cling, while having to survive in a world ever more at odds with them."⁵¹

48 Saul B e l l o w, *The Victim*, p. 229.

49 *Ibid.*, p. 113.

50 *Ibid.*, p. 122.

51 Andrew W a t e r m a n, *Saul Bellow's Ineffectual Angels*. In the book: *On the novel*, ed. B.S. Benedikt, London, 1971, p. 226.

IV.

"THE ADVENTURES OF AUGIE MARCH"

Bellow's two early novels "Dangling Man" and "The Victim" are short psychological studies. Although he worked at them with great care, they still reveal the traits of immaturity of a beginning writer, and are in many ways different from his later more characteristic work. When already a famous novelist, Bellow himself spoke disparagingly of the two books as they had been written "in the European manner" - with the stress laid on the style - foreign to his nature. In an interview with a critic he recalls the restraint and the great pains with which he had laboured to make his first novels "letter-perfect":

"My first two books are well made. I wrote the first quickly but took great pains with it. I labored with the second and tried to make it letter-perfect. In writing "The Victim" I accepted a Flaubertian standard, I found repressive - repressive because of the circumstances of my life, and because my upbringing in Chicago, I could not, with such an instrument as I developed in the first two books, express a variety of things I knew intimately. A writer should be able to express himself easily, naturally, copiously in a form which frees his mind, his energies. Why should he hobble himself with formalities? With a borrowed sensibility? With the desire to be 'correct'?"⁵²

Apart from this conscious artistry of a beginning writer, the early books also reveal more explicitly than Bellow's later work the effect of existentialist philosophy⁵³ which he himself has repeatedly condemned in his controversial articles.⁵⁴ In both novels the "alienated" hero has

52 Writers at Work. Introduced by Alfred Kazin, New York, 1967, p. 182.

53 David D. Galloway, The Absurd Hero in American Fiction, London 1966, pp. 82-94.

54 Writers at Work, pp. 192-194.

with some fatality come into conflict with the inimical outside world. As there seems to be no way out of the conflict the hero leads a tormented life under an unbearable pressure. Reality itself becomes a fiction as it is seen solely through the consciousness of the individual.

When Bellow began writing his third novel "The Adventures of Augie March" he "took off" many of the "restraints that had governed him in the composition of the first two books".⁵⁵ Having created two alienated heroes, strangers, in the big city, his intention was to portray a "larky" young man, a Chicagoan to the backbone. When "The Adventures of Augie March" appeared in 1953 this new approach was immediately recognized, and the novel spread quickly as a best-seller. It also brought the author his first literary awards.

In Bellow's development the novel marks a step forward as here, for the first time, he establishes himself as a prose writer whose strong point is the brilliance of erudition, the condensed sentence fraught with meaning.

In "The Adventures of Augie March" Bellow has considerably widened his scope and given room for nearly a hundred characters, many of them remarkable for their eccentricities and vividness of presence. This new dynamic force is gained by the colourful adventures of the hero which bring him into contact with most different people. Beginning in the Chicago of the '20s and ending in the post-war Europe of the '40s, the action of the novel covers the hero's childhood, adolescence and young manhood.

"The Adventures of Augie March" has often been called a picaresque novel of the 20th century. Differently from a similar type of novel in the 18th or 19th century it does not depict so much the external adventures of the hero as the adventures of his soul. Towards the end of the novel the hero-narrator himself writes:

"I have written out these memoirs of mine since, as a traveling man, traveling by myself, I have lots of time on my hands."⁵⁶ As the novel involves the development of Augie's

55 Writers at Work, p. 182.

56 Saul B e l l o w, The Adventures of Augie March, New York, 1953, p. 538.

character, his "education and change among his fellow men", it has also been considered to be a modern Bildungs-roman.⁵⁷

Bellow's adoption of the form and spirit of the picaresque novel suited his celebration of life force in "The Adventures of Augie March". He is more successful in this purpose, however, in the first part of the book where he maintains a swift pace from one adventure to another. Towards the end Augie gradually stops being a "larky" picaro, and tends to be a typical disillusioned Bellow hero, driven to his inner self and at odds with his environment.

Augie March begins his story in the first person:

"I am an American, Chicago-born - Chicago that sombre city - and go at things as I have taught myself, free-style, and will make the record in my own way: first to knock, first admitted."⁵⁸

As seen from this exuberant beginning, Augie affirms the world of the big city which Bellow's other heroes found disturbing. He is a reckless happy-go-lucky youth, enamoured by the very spectacle of life.

A proletarian hero from the poorest quarters of Chicago slum, he comes very early into contact with the grim realities of life. His formative years start in the naked poverty of a Jewish emigrant family which includes besides himself the tyrannical Grandmother Lausch, a mere boarder, the gentle, weak-willed mother, abandoned by her husband, the half-witted brother Georgie, and the assertive elder brother Simon. Like other boys of his class he grows up in the streets of the city doing various kinds of jobs: selling newspapers, glueing bills and posters, committing petty crimes.

Differently from Bellow's "brooding", alienated heroes from the previous novels, Augie refuses to look upon life as a "Valley of Despair". He is fond of adventures and not frightened by obstacles on his way. When he is beaten by an anti-Semitic gang, among whom is his best friend, he dismisses it with scorn, "as needing no more special explana-

57 Keith M. Opdahl, op.cit., pp. 75-76.

58 Saul Bellow, The Adventures of Augie March, p. 5.

tion than the stone-and-bat wars of the street gangs or the swarming on a fall evening of parish punks to rip up fences, screech and bawl at girls, and beat up strangers".⁵⁹

In the slum surroundings Augie receives his first hard blows and his "education". But he boasts of his sensuousness and cheerfully accepts the mental weaknesses of his family, confessing himself that he is not particularly level-headed.

Augie's bubbling vitality has yet another side - a continuous opposition to the surrounding world of force, embodied in the so-called Machiavellian characters. This opposition expresses itself not so much in active fight against evil as in an evasion from it.

From his childhood and adolescence his whole life has been governed by a fierce desire for freedom and independence. In his opinion fate is of two kinds - the kind we ourselves choose and the kind which is chosen for us. Throughout his various adventures he is in search of a "good enough fate" for himself and rejects the "restrictive" fates which many of the Machiavellians offer him. Thus Augie's adventures also contain a quest for his own "self".

Augie considers his youth among a dozen of such people, who offer him a "restrictive" fate - his "life among the Machiavellians". The first and most typical of them in her destructive force over Augie's childhood is Grandma Lausch. Although not a relative but only a lodger in the house, she exercises her domineering power over all the members of the family: "a pouncy old hawk ... through whose dark little gums ... guile, malice, and command issued".⁶⁰ Her influence on Augie and his elder brother Simon is reflected in her comment: "A child loves, a person respects. Respect is better than love".⁶¹ It is also Grandma Lausch who breaks up Augie's childhood home by sending the idiot-brother Georgie to a state home. As Augie comments on the event: "There was something missing after Grandma's expul-

59 Saul B e l l o w, The Adventures of Augie March, p. 16.

60 Ibid., p. 8.

61 Ibid., p. 11.

sion of Georgie ... as though it were care of Georgie that had been the main basis of the household union".⁶²

In search of a "good enough fate" Augie meets another early Machiavellian, William Einhorn, a crippled sensualist. He gets a job with him, which consist of helping him in simple physical tasks. This petty millionaire "turns from large real estate deals to cheating the phone company, from lecturing on the vanity of appetite to visiting houses of prostitution". Augie describes him as "the first superior man"⁶³ he knew, and comes to admire his victory over his handicap. Einhorn's scale of values is strikingly characterized by the fact that on Augie's graduation from College he takes him to a brothel as a present for his services. Although on good terms with the crippled millionaire, the latter's selfishness and spite destroy Augie's view of him as a foster father. He is constantly made aware of his inferior social status in the rich family: "It sometimes got my goat, he and Mrs. Einhorn made so sure I knew my place".⁶⁴ When Depression ruins Einhorn and eliminates Augie's job, he is glad to leave.

Augie gets his next job in a fashionable sporting goods store in Evanston, where he becomes the protégé of the owner's wife, Mrs. Renling, who wants to adopt him as their son and make him a "perfect" gentleman. Waiting on his benefactress, as he had waited on Einhorn, Augie feels once again his humiliating dependent position in the service of the third Machiavellians:

"Something of a footman, something of a nephew, passing around candy dishes, opening ginger ale in the pantry."⁶⁵ It is also here that his frame of mind begins to change, and gradually he stops being the former "larky" picaro. His first bitter shock comes when Esther Fenchel, a rich girl he has fallen in love with, suspects him of being

62 Saul B e l l o w, The Adventures of Augie March, p. 62.

63 Ibid., p. 63.

64 Ibid., p. 76

65 Ibid., p. 139.

Mrs. Renling's gigolo. He feels "trampled all over"⁶⁶ his body by a thing some way connected with his mother and his brother Georgie to whom he is devoted. He refuses in time to "restrict" his fate and become Augie Renling as he feels that his guardians offer love and home to an object, not a person. "I had family enough to suit me", he thinks "and history to be loyal to".⁶⁷ So it happened that "just when Mrs. Renling's construction around me was nearly complete, I shoved off".⁶⁸

It is also through his experiences at the Renlings that Augie starts thinking about the degrading power of the rich in American society:

"What this means is not a single Tower of Babel plotted in common, but hundreds of thousands of separate beginnings, the length and breadth of America. Energetic people who build against pains and uncertainties, as weaker ones merely hope against them."⁶⁹

As this burst of anger against the rich shows, Augie's colourful world has started to disintegrate. Having left the Renlings he makes a precarious living in the depressed Chicago, peddling unsuccessfully a rubber paint, then joining a criminal, Joe Gorman, in a trip to Buffalo, in a stolen car, and barely missing involvement in murder. Stranded penniless in Upper New York, he spends a night in a Detroit prison and after returning to Chicago, discovers in dismay that his brother Simon, in a trouble of his own, has sold the family's household goods and taken their half-blind mother into a dingy hired room. Although trying to keep up his "free-style" manner and buoyancy, Augie's disappointments weigh heavily upon his soul, and life in the city becomes more depressing with every passing year:

"There haven't been civilization without cities. But what about cities without civilization?", he thinks gloomily. "An inhuman thing ... to have so many people together

66 Saul Bellow, *The Adventures of Augie March*, p. 150.

67 *Ibid.*, p. 160.

68 *Ibid.*, p. 158.

69 *Ibid.*, p. 159.

who beget nothing on one another."⁷⁰ And in the same chapter he also says that "There is a darkness. It is for everyone,"⁷¹ referring further to the "mud-sprung, famine-knifed, street-pounding, war-rattled, difficult, painstaking, kicked in the belly, grief and cartilage mankind."⁷²

Augie's darkened mood colours also his life with the fourth Machiavellian, his own brother Simon. Meanwhile the March family has finally disintegrated, as both Grandma Lausch and the now totally blind mother have followed the invalid Georgie to a state home. The cynical Simon has, however, made his career by marrying a coal-princess, Charlotte Magnus. Although Simon attempts to include Augie in the orbit of his sudden wealth, by making him run a coal-yard and preparing his marriage to his wife's cousin, Lucy Magnus, he fails in this undertaking. Finally Augie rejects the world of the Magnuses, his brother belongs to now, as he had rejected the sterile worlds of Grandma Lausch, William Einhorn and the Renlings. Despite the pliancy which has permitted him to adopt himself to so many different people, he reaches a point when he must "offer resistance and ... Say No!" to those who want to "manipulate"⁷³ his fate. Bellow's satiric portraits of the Magnus tribe, as symbols of crude, ignorant power of money, and that of Simon, in his frenzy to live up to the hopes of his wife's family are the best passages in the novel. Thus he depicts, for instance, the separate members of the Magnus tribe, who in all their pomp and overflowing "success", have arrived at Simon's wedding ceremony:

"The giant uncles and the heavy-pelted aunts in their Siberian furs who came up from their Cadillacs and Packards; Uncle Charlie Magnus who owned the coalyards; Uncle Artie who owned a big mattress factory; Uncle Robby who was a commission merchant in South Walter Street"....⁷⁴

These are business men who have remained at the "top",

70 Saul B e l l o w, The Adventures of Augie March, pp. 166, 167.

71 Ibid., p. 183.

72 Ibid., p. 183.

73 Ibid., p. 280.

74 Ibid., p. 280.

in spite of the grim years of Depression in Chicago. To live up to the expectations of the tribe, as Magnus's son-in-law, Simon becomes even more overtly enslaved by money than the other Machiavellians. The price he pays for his rare privileges, however, is great: "He had his pockets full of money as an advance on his promised ability to make a rich man of himself and now had to deliver".⁷⁵ But it was a "task doing bold things with an unhappy gut".⁷⁶ Augie could detect "the mental wounds of his face, the dead of its colour and the near-insanity of his behaviour."⁷⁷

Lacking the "pushing" qualities of his elder brother, Augie fails to make a career as Lucy Magnus's prospective husband. After his entanglement with a waitress, Mimi Villars, who becomes pregnant, he is suspected of being the child's father. As he cannot prove his innocence, the outraged parents of his rich fiancée give him sack. Seeing, however, his own career in danger, the horrified Simon follows their example: "This is where I shake you Augie," he shouts, "before you do worse to me. I can't carry you along any more."⁷⁸

Left to his own devices, Augie carries on his hand-to-mouth existence during the Depression in Chicago with still lesser gusto. His disillusionment with the city deepens in his new job as the labour organizer of a trade union. When the professionals of a rival union give him a thorough beating he abandons the dangerous job altogether. According to Augie's own words he is not a political worker or party man by nature:

... "No, I just didn't have the calling to be a union man or in politics, or any notion of my particle of will coming before the ranks of mass that was about to march forward from misery ... I couldn't just order myself to become one of those people who do go out before the rest, who stand and intercept the big social ray, or collect and concen-

75 Saul B e l l o w, The Adventures of Augie March, p. 228.

76 Ibid., p. 228.

77 Ibid., p. 238.

78 Ibid., p. 289.

trate it like burning glass, who glow and dazzle and make bursts of fire. It wasn't what I was meant to be."⁷⁹

This confession of the protagonist largely expresses also Bellow's own opinion. All the rare episodes concerning the working-class movement in the novel have been depicted in a farcical light, and such devoted revolutionaries as Sylvester and others have been reduced to caricature.

Being true to his own nature as a "picaro" Augie carries on his adventures in the realm of love. "Harrowed by hate for Chicago"⁸⁰ he accepts the love call of the rich beauty, Thea Fenchel, sister of Esther, and follows her to Mexico.

Many critics have expressed their dissatisfaction with the Mexico episode as it mars the unity of the picaresque novel. As Keith M. Opdahl has rightly pointed out: "With the Mexico episode Bellow shifts from Augie's early joy to his later disillusionments and from the Machiavellians as the centre of attention to Augie himself. He also becomes increasingly concerned with Augie's inner life."⁸¹

This also explains the fact why only the first part of the novel is written in genuinely picaresque genre, with the stress laid on a large number of episodes and little internal character study. Concentrating his attention on the psychology and "education" of the protagonist in the latter part, Bellow's novel acquires the characteristics of a Bildungsroman.

Living at the expense of Thea, his rich mistress, Augie drives deep into Mexico with a primitive venture to train an eagle, Caligula, to hunt rare, pre-historic lizards. He seeks for happiness in love and mutual understanding between people as a temporary compensation for his disillusionment with Chicago and the Machiavellians. He is soon made to realize, however, that his own impulsive nature impairs any permanent attachment. After a love scene with

79 Saul B e l l o w, The Adventures of Augie March, p. 324.

80 Ibid., p. 330.

81 Keith M. O p d a h l, op.cit., p. 87.

Stella, another beautiful woman he meets in Mexico, Thea breaks with him and leaves him to drift in Mexico without any financial resources. Disgusted with himself, Augie accepts Thea's charge that "love would be strange and foreign" to him, "no matter which way it happened".⁸²

Augie's recognition that he is not capable of real love, that all his behaviour has been either impulsive or calculating, drives him deeper into self-inspection. Like other Bellow's heroes he starts brooding over his past errors and questioning his own "self". He comes to the conclusion that he is not "a bit good-hearted or affectionate" that his aim of being spontaneous and simple is "just a fraud".⁸³ He condemns himself of having made use of Thea's love in order to escape from the "mighty free-running terror and wild, cold chaos" in Chicago, just as he had used Stella to escape from the "difficult" love of Thea. In the same way he accuses himself of having accepted Simon's offer for better life to be saved from starvation. Wandering about the wild Mexico in a desperate mood, he finally returns to Chicago.

Back at home again, Augie is not any more the "free-style" picaro in search of adventures. The "sombre" city of Chicago of the first pages has become a nightmare which "in its repetition ... exhausted your imagination".⁸⁴ Like Tommy Wilhelm of the next novel he confesses his alienation from the big city when he says: "You're nothing here. Nothing."⁸⁵

Augie's similarity with Bellow's other heroes lies also in the fact that he tries to find a solution out of his difficulties not in actual life but in a "transcendent reality".⁸⁶ When Tommy Wilhelm in his "deep sorrow" resorts to moral suffering as his "heart's ultimate desire", then Augie discovers "the axial lines" of his life "with respect to which you must be straight or else your existence is

82 Saul B e l l o w, *The Adventures of Augie March*, p. 412.

83 *Ibid.*, p. 417.

84 *Ibid.*, p. 385.

85 *Ibid.*, p. 405.

86 Keith M. O p d a h l, *op.cit.*, p. 90.

merely clownery, hiding tragedy". These lines are "truth, love, peace, bounty, usefulness, harmony".⁸⁷ Augie claims that he can now live truly in the world as his "axial lines" offer some sense of autonomy. Moreover, he believes that "any man, at any time, can come back to these axial lines, even if an unfortunate bastard, if he will be quiet and wait it out".⁸⁸ Thus Bellow suggests that "the lines" justify Augie's rejection of the social world and "imply that a metaphysical purpose lies within the physical".⁸⁹

When World War II breaks out Augie forgets for a while his "axial lines" and is carried away by an upsurge of patriotism: he makes speeches against the enemy and even undergoes an operation in order to qualify himself for active service. Having met Stella, the girl from Mexico, once again, he falls in love with her and rashly marries before training for the Merchant Marine.

The two independent chapters at the end of the novel introduce two more portraits of the Machiavellians, who try to exercise an influence on Augie's character and "restrict" his fate. But they do not have the same value as similar characters in the first part of the novel.

One of them, Mintouchian, a wealthy Armenian lawyer and businessman, takes the most cynic view of human nature:

... "Because the human genius is devoted to lying and seeming ... the real truth lies within contrary to appearance. It is this truth of the self rather than environment which determines our fate," he tells Augie. "What is the weapon? The nails and hammer of your character."⁹⁰

Although Augie seems to reject Mintouchian's teaching at first acquaintance, it is very close to his own, and also to Bellow's view of truth that lies in "self" and not in "environment". Thus Augie meditates, for instance, about his own experience:

"It takes a time ... for you to find out how sore your heart has been, and, moreover, all the while you thought

87 Saul B e l l o w, *The Adventures of Augie March*, p. 472.

88 *Ibid.*, p. 472.

89 Keith M. O p d a h l, *op.cit.*, p. 91.

90 Saul B e l l o w, *The Adventures of Augie March*, pp. 502, 503.

you were going around idle, terribly hard work was taking place ... And none of this work is seen from the outside. It is internally done ... All by yourself! Where is everybody? inside your breast and skin, the entire cast."⁹¹

The fact that Augie later becomes a successful commercial traveller under Mintouchian's guidance, also refers to the fact that he has been influenced by the teaching of the "secret self" and that he has allowed his fate to be "restricted" by this Machiavellian.

Serving on the Merchant Marine and experiencing a shipwreck, Augie finds himself alone in a life-boat with his last Machiavellian, Bateshaw. The latter, a fanatic scientist, propagates his pseudo-theory of evolution, according to which protoplasm can be created outside living organisms. To carry out his "research" Bateshaw tries to force Augie to drift the boat to the Canary Islands and become his assistant. It is only Bateshaw's fatal illness which enables Augie to free himself from his power and hail a ship for help.

At the end of the novel Augie has become financially independent. As Mintouchian's agent he is selling surplus pharmaceutical goods on the black market in various European countries. Although he earns a "lot of dough" he is not particularly satisfied with his illicit dealings. He travels widely as a disillusioned, lonely man.

Augie considers happy love, his own family and children to be the most relevant things in the world, but he is deprived of them all. His temporary flat in Paris does not provide him home as his wife Stella, a movie star in France, is unfaithful to him and leads an existence of her own. Neither has his greatest dream, to establish a foster-home for children, where he could also bring his blind mother and invalid brother, been materialized although he has now enough money for such an undertaking.

Thus at the end of the book there is no evidence of Augie's having found "a good enough fate" to match his character. It does not sound convincing therefore when he states that he refuses "to live a disappointed life" and ends his record with his characteristic buoyancy:

91 Saul Bellow, *The Adventures of Augie March*, p. 542.

"Look at me, going everywhere! Why, I am a sort of Columbus of those near-at-hand and believe you can come to them in this immediate terra incognita that spreads out in every gaze. I may well be a flop at this line of endeavor. Columbus too thought he was a flop, probably, when they sent him back in chains. Which didn't prove there was no America."⁹²

Such an ambiguous ending as well as the portrait of Augie March, a "larky" picaro", in general has called forth much critical comment. Although at its publication the book was hailed as a landmark in twentieth-century American literature, later criticism did not consider it Bellow's greatest achievement.

Maxwell Geismar writes, for instance:

... "if "Augie March" describes the range of Chicago slum life, poverty and misery during the depression years well enough to evoke our sympathy, it really does not compel our interest. It is done from the outside, as though the writer had lived near, but never quite in this life, and knew all the traits of this society without knowing it. It is a literary survey or an anthropological study - this belated proletarian picaresque account of the American social depths - which is accurate, informative, aware - everything but authentic."⁹³

To the same effect is also Andrew Waterman's remark that ... "Augie circles through experience, superbly equipped but afraid to strike, like his pet eagle Caligula. Beneath its exuberance the novel has a more defensive emphasis than the predecessors, and an exclamatory ending fails to dispel the central irony that the energies of a hero whose chief need is human commitment are harried into avoidance of it."⁹⁴

These and numerous other critical comments concerning the setting of the novel and the portrait of the protagonist are largely justified. In spite of Augie March's variegated

92 Saul B e l l o w, The Adventures of Augie March, p. 557.

93 Saul Bellow and the Critics, p. 17.

94 Keith M. O p d a h l, op.cit., p. 82.

colourful adventures and his contacts with hundreds of people, his real personality remains suspended in the air. For all the accumulated detail he ~~seems~~ to have no social ground under his feet.⁹⁵ Like many other Bellow's heroes he is not so much a victim of concrete social conditions as a victim of his own biological "self", of heredity. That is also the main reason why all his relationships with the outside world are casual and superficial governed only by emotional stimulants. In this lie also the modernistic tendencies of the novel of which, to a greater or larger extent, Bellow's other work is not free.

(to be continued)

95 Keith M. Opdahl, op.cit., p. 82.

Сол Беллоу и его романы

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 Андайк 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 отчужденного героя.

В вступительной 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 дается краткий обзор его литературного пути и общая характеристика его писательской манеры.

В шести главных частях работы анализируется отчужденный герой, типичный для творчества Беллоу в таких романах как "Болтающий человек" (1944); "Жертва" (1948); "Приключения Оги Марч" (1953); "Лови день" (1957); "Гендерсон, король дождя" (1959), "Герцог" (1964), "Планета Мистера Самулера" (1970).

В заключении подводятся итоги о сливании реалистических и модернистских тенденций 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 природой, из которого он не видит никакого выхода.

Saul Bellow ja tema romaanid

A. Luigas

R e s ü m e e

Kirjanduses esinev keskne teema inimese ja ühiskonna vastastikkusest suhtest on ameerika kaasaegses romaanis seotud "võõrandumise" mõistega ("alienation"). Paljud andekad romaaniakirjanikud sõjajärgsel perioodil - Jack Kerouac, Saul Bellow, Norman Mailer, John Updike jt. - on kujutanud oma kangelasi ühiskonnast võõrandunutena ja irdnutena. Mainitud prosaistide teostes võib täheldada samaaegselt nii realistlikke kui modernistlikke tendentse. Ühelt poolt kriitilis-realistlik suhtumine kaasaegse kapitalistliku ühiskonna pahedesse Ameerikas - neegrite kodanikuõiguste puudumine, rassism, vägivald, militarism jne. - teiselt poolt inimese modernistlik käsitlus, tema abitus ja tähtsusetus selles kaootilises ühiskonnas.

Käesolevas uurimuses vaadeldakse Saul Bellow, ühe ameerika silmapaistvama kirjaniku romaane "võõrandunud kangelase" ("alienated hero") kujutamise seisukohalt.

Sissejuhatavas osas vaagitakse mõningaid Bellow erandlikult kõrge positsiooni põhjusi ameerika prosaistide hulgas, kes astusid kirjandusse pärast Teist Maailmasõda ning antakse nõukogude kriitikute hinnang ta loomingule. Samas esitatakse ka lühikäsitluse Bellow kirjanikuteest ja tema loomingu üldiseloomustus.

Uurimuse kuues peatükis analüüsitakse Bellow loomingule iseloomulikke "võõrandunud kangelast" sellistes romaanides nagu "Ripakil mees" ("Dangling Man", 1944), "Ohver" ("The Victim", 1948), "Augie March'i seiklused" ("The Adventures of Augie March", 1953), "Püüa päeva" ("Seize the Day", 1956), "Vihmakuningas Henderson" ("Henderson the Rain King", 1959), "Herzog" (1964) ja "Mr. Sammleri planeet" ("Mr. Sammler's Planet", 1970).

Lõppkokkuvõttes tehakse üldistusi realistlike ja modernistlike tendentside läbipõimimise kohta Bellow romaanides.

Autor tuleb järeldusele, et realism Bellow loomingus piirdub väliste nähtuste refereerimisega. Tema kunsti põhimised kontseptsioonid on modernistlikud. Ühiskonda, iga tsiviilsatsiooni, vaadeldakse kui üksikinimesele vaenuliku nähtust. Oma keskkonnast vöörandunud inimene on hõivatud piir-
narikaste eneseotsingutega, ta takerdub oma bioloogilise ja ühiskondliku olemuse vahelistesse vastuoludesse, millest ta tavaliselt ei leia mingit väljapääsu.

ERICH MARIA REMARQUE' I LOOMING VENE NÕUKOGUDE

KIRJANDUSKRIITIKAS

Vilma Jürisalu

Saksa filoloogia kateeder

E.M. Remarque'i loomingu levikus Nõukogude Liidus võib eraldada 2 perioodi:

1. periood enne Suurt Isamaasõda, kui anti välja romaaniid "Läänerindel muutuseta" (vene keeles 1929) ja "Ta-gasitulek" (vene keeles 1936). Mõlemad teosed ilmusid mas-sitiraažides ning romaanist "Läänerindel muutuseta" anti juba enne sõda välja kaks kordustrukki. Juba tol ajal vaiel-di palju Remarque'i loominguilise meetodi iseärasuste üle ning tema esimesed romaanid olid sama populaarsed kui teis-te "kadunud põlvkonna" kirjanike - Hemingway, Dos Passose ja Aldingtoni omad.

2. periood algas pärast Suurt Isamaasõda, 50-tel aastatel, kui suhteliselt lühikese aja jooksul ilmusid vene keeles uuesti Remarque'i esimesed romaanid, samuti tõlgiti ja avaldati kirjaniku mitu uut, nõukogude lugejatele varem tundmatut teost.

Remarque'i teoste venekeelsete tõlgete ilmumisaastad pärast sõda on järgmised: "Aeg antud elada, aeg antud sur-ra" 1956; "Kolm kamraadi" 1958; "Triumfikaar" 1959; "Taeval ei ole soosikuid" (vene keeles "Laenatud elu") 1960; "Must obelisk" 1961; "Lissaboni öö" 1965; "Varjud paradiisis" 1971.

Retsensioonide ilmumisaaja järgi otsustades näib huvi Remarque'i teoste vastu olevat olnud kõige suurem aastatel 1955-1963, millal ajakirjanduses ilmus hulgaliselt kriitilisi artikleid Remarque'i loomingu kohta ning puhkes isegi poleemika. Käesolevas kirjutises on vçetud vaatluse alla just see ajavahemik.

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E.M. Remarque'i loominguline tee oli vastuoluline. Ta eitas kodanlikku maailma, püüdes seejuures jääda väljaspoolle poliitikat. Ent siiski on aegumatud tema parimate teoste sotsiaalkriitilised väärtused, tema kesksete tegelaste huumaansus ja eetiline võlu. Ole hea ja mehine, ära lase ennast alandada ega ära alanda teisi, rutta alati appi neile, kes on hädas - seda ütleb Remarque oma lugejatele. Lugejatest ei ole tallaga kunagi puudust olnud. Ka Nõukogude Liidus on tema teosed elavat huvi ja tähelepanu äratanud.

Vene nõukogude kirjanduskriitikas on enamik Remarque'i loomingu analüüsijaid alustanud oma artikleid Remarque'i loomingu populaarsuse nentimisest. Nii näiteks kirjutab Lev Kopelev artiklis "Remarque'i kangelaste uus elu":

"Tänapäeva lääne autorite uute raamatute hulgas, mis on välja antud viimase 3-4 aasta jooksul, on eriti populaarsed Stefan Zweigi 2-köiteline teostekogu, Hemingway "Vana-mehe ja meri", Greene'i "Vaikne ameeriklane", Remarque'i "Aeg antud elada, aeg antud surra", "Kolm kamraadi" ja "Triumfikaar".¹

Oma teises artiklis, mis ilmus samuti 1960.aastal ajakirjas "Junost", märgib L. Kopelev:

"Huvi Remarque'i loomingu vastu ei saa kuidagi võrrelda sellega, mida äratavad näiteks Dumas', Conan-Doyle'i teised, teaduslik-fantastilised või "spiooniromaanid". Lugejate järjekordades "Kolme kamraadi" järele ühinevad erinevate põlvkondade ja erinevate kirjanduslike maitsetega inimesed."²

Remarque'i suurt populaarsust Nõukogude Liidus rõhutavad ka A. Dmitrijev, L. Lazarev, B. Sutškov, I. Fradkin, R. Samarin jt.

Remarque'i edu põhjusi otsides rõhutab L. Lazarev kirjaniku viha fašismi ja sõja vastu, tema ühiskonnakriitilist hoiakut, mis on lähedane ja vastuvõetav nõukogude lugejale. Temale vaidleb vastu I. Fradkin, öeldes, et nõukogude inimesed on harjunud lugema teoseid, mille autorite kohta võib kindlalt öelda, et nad on kõik antifašistid ja antimilita-

1 L. K o p e l e v, "Remarque'i kangelaste uus elu". "Kultura i Žizn", 1960, nr. 3, lk. 43.

2 L. K o p e l e v, "Remarque'i võidud ja kaotused". "Junost" 1960, nr. 3, lk. 68.

ristid, ent ometi ei ole neist iga ühe järel raamatukogudes järjekordi.³

I. Fradkin peab Remarque'i populaarsuse põhjuseks eelkõige positiivset eestilist alget, mis on väljendatud selgepiirilisemalt kui mõningate teiste 20.sajandi kriitiliste realistide loomingus. "See positiivne humanistlik idee, see ettekujutus, missugune peab olema inimene hädade ja kannatuste keskel, mille on talle valmistanud agoonias olev vana maailm, on kehastatud Remarque'il reaalses kangelastes, kes kogu oma piiratuse juures köidavad siiski nõukogude lugejate südameid ja meeli."⁴ Remarque'i teoste eetilisi väärtusi rõhutavad tema populaarsuse vaagimisel ka L. Kopelev ja T. Motšleva.

Kriitilistes artiklites rõhutatakse, et Remarque'i teosed teeb lugejatele vastuvõetavaks tema omapärane stiil.

L. Lazarev kirjutab artiklis "Aeg elada": "Remarque'i maneeris endas on imetlusväärne võlu - see on karm, lakooniline, isegi kuivavõitu ning samal ajal väga lüüriline. Nii räägitakse lähedase sõbraga, kes mõistab teid poolelt sõnalt - ilma poosi ja kõrgelennuliste sõnadeta, väga lihtsalt ja äärmiselt siiralt."⁵

Suurt tähelepanu oma retsensioonides on vene nõukogude kirjandusteadlased pühendanud Remarque'i ideelise positsiooni lahtimõtestamisele.

"Remarque on kirjanik, kellel oli algusest peale oma ühiskondlik-poliitiline kompleks," ütleb I. Fradkin.⁶ See määras alatiseks kogu tema loomingu peasuuna, ainult varieerudes ja rikastudes järgnevate ajalooliste ja isiklike kogemuste varal. Remarque'ile oli niisuguseks kompleksiks Esimese Maailmasõja kaevikutes läbi elatud pettumus kodanliku maailma reklaamitud ofitsiaalsetes pühadustes ja usaldamatus tema ideaalide suhtes. See avaldub juba tema esikromaanis "Läänerindel muutuset". Kodanliku tsivilisatsiooni ebainimlikkusele seab Remarque vastu elu lihtsad jõud - inimese

3 I. F r a d k i n, "Remarque ja vaidlused tema üle", "Voprossõ Literaturõ" 1963, nr. 1, lk. 94-95.

4 Sealsamas, lk. 95.

5 L. L a z a r e v, "Aeg elada". "Novõi Mir" 1958, nr. 11, lk. 257.

6 I. F r a d k i n, "Remarque ja vaidlused tema ümber". "Voprossõ Literaturõ" 1963, nr. 1, lk. 97.

vennaliku usalduse inimese vastu, seltsimehelikkuse, armastuse. "Kuid Remarque'i kogu viha juures militarismi vastu ei olnud tema romaanis kaugeltki täielikku tõde sõjast. See tõde oli teistes raamatutes, niisugustes nagu Barbusse'i "Tuli" ja Solohhovi "Vaikne Don", kirjutab B. Sutškov. "Remarque'i esimeste romaanide kangelased jäid neile harjunud sotsiaalse maailmatunnetuse piiridesse. Nad ei ole võitlejad, vaid ohvrid... Remarque ei näinud ajaloolise arengu reaalselt perspektiivi. Tema realism oli ühekülgne ja mitte-täielik."⁷

Reaalsete ühiskondlike illusioonide puudumine kutsus esile nn. "kadunud põlvkonna" tragöödia, kelle hulka kuulus ka Remarque. Ainsaks säilinud väärtuseks oli sellele põlvkonnale rindesõprus. Raamatus "Inimene ja sõda" juhib Anatoli Botšarov tähelepanu erinevustele "kadunud põlvkonna" kirjanike teoste ja nõukogude sõjaproosa vahel,⁸ viidates ka Remarque'i romaanile "Läänerindel muutuseta": "kadunud põlvkond" depoetiseeris sõjaromantikat, nõukogude sõjaproosa romantiseerib oma tegelasi, "kadunud põlvkond" arvas, et seadusega lubatud tapmine sõjas deformeerib alati isiksust, meie kirjandus näeb vallutajate hävitamises humanismi reaalselt ilmingut, seal tundsid noored, et neist on tehtud ohvritalled, meil tunnevad nad vastutust oma rahva saatuse eest; seal veenas sõjamaalingute naturalism, et inimesed on kosmaarse tegelikkuse ohvrid, meil rõhutavad isegi kõige süngemad pildid inimeste vastupidavust, nende valmisolekut jagu saada ka kõige suurematest sõjakoledestest.⁹

"Kadunud põlvkonna" meeleolud kõlavad kaua Remarque'i loominguks. Kirjanik teenib inimlikkust üldse, tunnistamata maailma ümbermuutmise radikaalseid mooduseid. See tingis ka tema järelduste poolikuse. Kuid kui aasta enne Teise Maailmasõja algust ilmunud romaanis "Kolm kamraadi" tahab Remarque olla ikka veel oma põlvkonna kroonikakirjutaja, siis 1940. aastal avaldatud romaan "Armasta oma ligimest" tähis-

7 B. S u t š k o v, "Raamat, mis mõistab kohut". "Inostrannaja Literatura" 1955, nr. 4, lk. 201-202.

8 Mõeldud on nõukogude kirjanike teoseid Suurest Isamaasõjast.

9 A. B o t š e r o v, "Inimene ja sõda", Moskva, 1973, lk. 37-38.

tab juba uut etappi kirjaniku loomingus. Sellest teosest alates võib täheldada kirjaniku vaadete arengut, mis avaldub eelkõige tema romaanide kesksete tegelaste evolutsioonis. B. Sutškov peab romaani "Armasta oma ligimest" kirjaniku esimeseks reageeringuks vabadustarmastavate rahvaste suurele võitlusele fašismi vastu. Kuid ka siin näeb kirjanik endiselt inimese armastuses inimese vastu jõudu, mis aitab inimestel taluda ka kõige hirksamaid kastsumusi elus. Tema vaateväljast jäi kõrvale nende aastate antifašistlik liikumine. Läks veel kümme aastat, enne kui ta kirjutas teose, milles realistliku kirjanduse küpsus liitus orgaaniliselt sügava mõttega. Selleks romaaniks oli "Aeg antud elada, aeg antud surra". "Romaanis polemiseerib Remarque karmilt iseendaga, oma endiste illusioonide ja eksimustega. Armastus inimese vastu peab olema mõjuv, mõnikord viib see hea juurde isegi vägivalda kaudu - see on järeldus, kuhu jõuab kirjanik oma mõtiskluste kokkuvõtteks."¹⁰

Remarque'i kangelaste evolutsioonis on romaani "Triumfikaar" peategelane Ravic üks tähtsamaid lüüsid. Seda kuju on vene nõukogude kirjanduskriitikas väga erinevalt tõlgendatud. G. Petelin eitab näiteks üldse Remarque'i kangelaste muutumist, nende siirdumist passiivselt vaatluselt tegudele. Ta vaidleb vastu L. Kopelevile, kes väidab, et "Triumfikaares" tekkis esmakordselt üleskutse võitlusele. Ta ei ole ka nõus L. Kopelevi seisukohaga, nagu oleks Graebar romaanis "Aeg antud elada, aeg antud surra" mõistnud, mida on vaja teha, et vabaneda julmade ja kuritegelike jõudude võimust.¹¹ Küsimus on natside tapmises Ravici ja Graeberi poolt. Haake jälitamises ja tapmises romaanis "Triumfikaar" näeb Petelin, samuti nagu ka V. Kirpotin,¹² ainult isiklikku kättemaksu, mis ei erinevat oluliselt "Kolm kamraadi" tegelaste kättemaksust oma sõbra Gottfried Lenzi tapmise eest. "Nii ühel kui teisel juhul juhivad kangelasi mitte ühiskondlikud, vaid isiklikud motiivid. Mis aga puutub Ravici anti-

10 B. S u t š k o v, "Raamat, mis süüdistab". "Inostrannaja Literatura", nr. 4, 1955, lk. 207.

11 L. K o p e l e v, "Remarque'i võidud ja kaotused", "Junost" 1960, nr. 3.

12 "Izvestija" 1953, 18. XI.

fašistlikku biograafiasse, siis tuleb nõustuda R. Samarini-ga, kes märgib õigesti vastuolu kangelase olemuse ja tema mineviku vahel,¹³ kirjutab G. Petelin.

R. Samarini nimetab Remarque'i tüüpiliseks "kolmanda tee" kirjanikuks, keda iseloomustab mingi tugeva, anarhistliku isiksuse väljatõstmine, kes seisvat nagu kõrgemal oma aja poliitilisest võitlusest. "Triumfikaares" olevat niisugune kuju Ravic. Ja kriitiku etteheide kirjanikule: "Ei saa uskuda Remarque'i kõige tähtsamas - tema kangelases."¹⁴ Kriitiku arvates on Ravici olevik leppimatus vastuolus tema minevikuga. I. Fradkin kritiseerib R. Samarini meetodit - Samarini ei analüüsi teost objektiivselt, vaid loob oma versiooni romaanist, püüdes selle põhjal tõestada, et Ravici kuju ei ole Remarque'il õnnestunud.¹⁵ Ta idealiseerib Ravici minevikku ja madaldab olevikku. Ravic ei olnud minevikus aktiivne antifašist, nagu väidab R. Samarini, ta saab selleks alles järk-järgult, tehes läbi teatud ideelise arengu. Aga isegi selleks muutudes ei saavuta ta siiski poliitiliselt organiseeritud võitleja taset. Soov mitte näha Ravicis seda, mis selles kujus tegelikult olemas on, viib mõned kriitikud Remarque'i kangelase evolutsiooni üldise mõtte mittenõustamisele. Selles evolutsioonis on Ravic, nagu öeldakse, ainult lüli, kuigi väga tähtis lüli. "Mida vaevalt võis märgata romaanis "Armasta oma ligimest", mis juba küllalaldase selgepiirilisusega kõlas "Triumfikaares", see arenes edasi ja süvenes järgmistes romaanides - kangelase kuju, kes jõuab äratundmisele, et fašismi vastu on vaja võidelda," - nii kirjutab I. Fradkin.¹⁶

Paljud vene nõukogude kriitikud on õigusega rõhutanud, et Teise maailmasõja katsumused ei möödunud jälgi jätmata emigratsioonis viibivale kirjanikule. Sellega seoses muutuvad ka tema teoste kangelased. Suur vahe on näiteks "Triumfikaare" ja Remarque'i esimese kolme romaani vahel, mille

- 13 G. P e t e l i n, "Remarque'ist ja remarkismist", "Don" 1961, nr. 4.
- 14 R. S a m a r i n, "Tšeline ja võlts", "Molodoi Kommunist" 1960, nr. 5, lk. 115.
- 15 I. F r a d k i n, "Remarque ja vaidlused tema ümber", "Voprossi Literaturi" 1963, nr. 1, lk. 205-206.
- 16 Sealsamas, lk. 206.

peategelased jäid kogu oma ühiskonnakriitilise hoiaku juures ikkagi passiivseteks pealtvaatajateks. Ravic püüab mõtestada oma tegevust suures, kogu inimkonda haaravas perspektiivis, kuigi ta tegutseb üksi. Tõele jõuab veelgi lähemale Graeber.

Remarque'i kangelaste tegevuse ideeliste ja eetiliste eesmärkide lahtimõtestamisel on kriitilistes artiklites laialdaselt käsitletud humanismi probleemi. On kirjutatud sellest, et Remarque'i humanism on abstraktne, et võitluses sotsiaalse kurjuse vastu, fašismi vastu, asub Remarque humanisti üksiklase positsioonil. Ent barbaarsusele ja julmusele inimlikkust vastandades hoiab ta kõrvale printsipiiaalsetest järeldustest, ei kutsu üles otsustavale võitlusele sotsiaalse kurjusega.

"Vastus küsimusele: inimese kaitseks või tema vastu? - on nüüd piirjoon realismi ja dekadentsi vahel. Remarque'i raamatud on kirjutatud inimese kaitseks," kirjutab L. Lazarev.¹⁷ Vihas silmakirjalikkuse ja demagoogia vastu, ommoodi elada ja mõelda tahtva inimese põlguses moraalse kitsarinnalisuse ja vaimse piiratuse vastu - selles näebki L. Lazarev Remarque'i teoste antifašistliku suunitluse tekkimise põhjust. Ta väidab, et Remarque püüab visalt leida toimuva sotsiaalset mõtet, kuid kaugemale ta sellest ei lähe - nagu Hemingway, nii otsustab ka tema sündmuste ja inimeste üle abstraktse humanismi eetilistest normidest lähtudes. Natsirežiimi ebainimlikkusele vastandas ta usu, et inimene on hea, mõistlik, õilis. Tema kangelased hukuvad ebavõrdses võitluses, sest nad võitlevad üksi, ei tunne teed tulevikku.¹⁸

Nimetades Remarque'i humanismi abstraktseks humanismiks saavad kriitikud sellest siiski erinevalt aru. R. Samarin kirjutab: "Muide täpsustame, miks me nimetame Remarque'i humanismi abstraktseks. Sest ei saa ju eitada, et Remarque räägib siiralt ja palju oma armastusest inimese vastu, inimese väärtusest, vastandab barbaarsusele ja julmusele inimlikkuse. Just see noot tema romaanides haarab

17 L. Lazarev, "Aeg elada", "Novõi Mir" 1958, nr. 11, lk. 258.

18 Sealsamas, lk. 258.

meie lugejaid. Kuid praktikas satuvad need ilusad sõnad ja tunded vastuollu tõelise humanismiga, mis õpetab armastama inimesi, kuid ka vihkama, võitlema nende vastu, kes segavad ühiskonda edasi minemast, kes püüavad säilitada ebaõiglast ühiskonnakorda kogu tema ebainimliku eksploateerimise ja rõhumise aparadiga.¹⁹

V. Kirpotin väidab, et Remarque'i humanismi jätkus selleks, et kutsuda üles kannatava inimese kaitseks, kes sattus fašistliku sõjamasina rataste alla, kuid sellest ei jätkunud, et näha inimkonna päästjaid võitlevates proletaarlastes, sotsialismi liitunud armees.²⁰

Oma üldjoontes õigesti alanud arutluse käigus jõuab kriitik selleni, et süüdistab kirjanikku ideetuses ja moraalses relativismis, egoismis ja inimeste solidaarsuse eitamisega. Ta küsib: "... mida ta (Remarque) külvab meeltesse ja südamesse?" Ning vastab, et ei midagi muud kui alkohoolikultust, näidates püssi asemel pudeli poole.²¹

Mõlemale kriitikule; nii R. Samarinile kui ka V. Kirpotinile vaidleb jällegi vastu I. Fradkin. Samarin ütleb, et tõeline humanism õpetab armastama inimesi, kuid ka vihkama. "Kas Remarque ja tema kangelased ei vihka Haakesid, Steinhrenhereid ja nendetaolisi; kas nad eitavad vägivalda, kas nad ei nõua oma mõtetes ja tegudes kättemaksu natslikele ja militaristlikele inimvihkajatele? Remarque'i loomingulises arengus ilmneb püüd just konkreetse ja aktiivse humanismi poole, kuigi tema ettekujutus võitluse viisidest, humanistlike ideaalide elluviimise teedest on küllalt kaugel revolutsioonilise, sotsialistliku humanismi printsiipidest".²² I. Fradkini seisukohta võib ainult toetada.

Vaidlustes Remarque'i teoste ümber võib täheldada ka mõningaid ülepakkumisi. Kujukaks näiteks, kuhu jõuab kriitik oma arutluste käigus, kui ta on meelestatud negatiiv-

19 R. Samarin, "Tõeline ja võlts", "Molodoi Kommunist" 1960, nr. 5.

20 V. Kirpotin, "Ilma teetähiseta", "Izvestija" 18. XI, 1959.

21 Sealsamas.

22 I. Fradkin, "Remarque ja vaidlused tema ümber", "Voprossč Literaturč" 1963, nr. 1, lk. 115-116.

selt autori loomingu suhtes, on G. Petelini juba eespool tsitaeritud artikkel "Remarque'ist ja remarkismist". Ta opereerib tsitaadiga romaanist "Kolm kampaadi", "kõrtsifilosoofi", kunstnik Ferdinand Grau pöördumisega Robert Lohkampi poole: "Ainult õnnetu teab, mis on õnn. Valgus ei valgusta, kui on valge. Ta valgustab pimeduses. Joome pimeduse terviseks!" Sellest tsitaadist lähtudes toob autor näiteid Dmitri Merežkovski ja Lev Šestalovi raamatutest, kes üllatasid pimedust, ning jõuab järeldusele, et Remarque on tahhes-tahtmata astunud välja kõige selle vastu, mida kõigil aegadel on kaitsnud eesrindlik kirjandus.²³ G. Petelin toob välja ka mõiste "remarkism" ning defineerib seda järgmiselt: "Pessimistlik idee olemise iidsest mõttetusest, relativism, mis pühib piirid hea ja kurja vahelt, passiivsuse jutlustamine ja naudingukultus, uue kartus, mis läheb üle vaenuks eesrindliku ühiskonnaõpetuse ja eesrindliku ühiskondliku korra vastu."²⁴

Remarque'i teoste tõlgendamisel esineb ka teistlaadi liialdus - püüde kirjanikku parandada. Nii juhtus Moskvas Jermolova nimelises teatris, kus lavastati S. S. Mikaeljani instseneering romaanist "Kolm seltsimeest". T. Motšlova kirjutab ajakirjas "Teatr",²⁵ et kohati oli näidendisse ja osalt ka lavastuslikku tõlgendusse viidud sisse ideelised aktsendid, mida romaanis ei ole. Halge tütarlapse Pat'i tutvav Binding oli tehtud natsiks, sellega aga muutus ka suhtumine Pat'i, samuti Otto Kösterisse, kes müüs oma ainsa kalli asja, oma kätega tehtud auto, Bindingile, et saada raha Pat'i ravimiseks. Vaevalt on otstarbekohane situatsioonid dramatiseeritud niisugusel teel tugevdada. Samalaadne oli ka teine "parandus" - Lenzi tapjaid nimetatakse instseneeringus natsideks, kuigi Remarque väldib romaanis selgeid poliitilisi termineid ega ütle, missugusesse poliitilisse parteisse tapjad kuulusid. Näidendis oli i-le punkt pandud ning seejuures, nagu märgitakse retsensioonis, jäeti tähele

23 G. Petelin, "Remarque'ist ja remarkismist", "Don" 1961, nr. 4.

24 Sealsamas.

25 T. Motšlova, "Kolm seltsimeest", "Teatr" 1960, nr. 8.

panemata küllaltki tähtis asjaolu. Tekstis on nimetatud tap-
jaid "piimahabemeteks", laval oli neid kujutatud aga kesk-
ealistena.

Erinev oli lavastuses ka kättemaksu kujutamine. Romaa-
nis esineb see puhtisiklikuna, kohuse täitmisena surnud
sõbra ees. Instseneeringus on aga Otto Kösterile suhu pan-
dud sõnad: "... see ei ole mitte ainult meie isiklik asi,
vaid midagi hoopis enamat - algus". Need sõnad on võetud
Ravici tekstist romaanist "Triumfikaar".

Nende puuduste väljatoomise juures räägib retsensent
aga tunnustavalt näitlejate mängust.

Sergei Lvovi retsensiooni²⁶ järgi otsustades oli õn-
nestunum Remarque'i näidendi "Lõpp-peatus" lavastus Nõuko-
gude Armees Keskteatris. Kirjutades tunnustavalt näidendist
ning avaldades üldiselt rahulolu ka kesksete tegelaste osa-
täitjatega - Rossi kehastas A. Popov, Anna Walterit V. Ka-
pustina - ei ole ta siiski rahul muutuste kujutamiseega, mis
näidendi vältel toimuvad tegelaste sisemaailmas.

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Vene nõukogude kirjanduskriitikas on E.M. Remarque'i
looming äratanud elavat tähelepanu. Kriitikud on aidanud
palju kaasa selle tõeliste väärtuste väljaselgitamiseks, kir-
janiku maailmavaates esinevate vastuolude tõlgendamiseks.
Enamik kriitikuist on rõhutanud mõtet, et Remarque on kir-
janik, kes ei ole kunagi kaasa läinud reaktsiooniga ega
maksnud lõivu dekadentlikule kirjandusele. Elu lõpuni on ta
jäänud truuks oma ühiskonnakriitilisele hoiakule ja huma-
nistlikele ideaalidele.

26 S. L v o v, "Lõpp-peatus", "Teatr" 1957, nr. 12.

Творчество Э.М.Ремарка в русской
советской литературной критике

В. Юрисалу

Р е з ю м е

Э.М.Ремарк один из наиболее популярных западных авторов в Советском Союзе, начиная уже с 1929 года, когда вышел на русском языке его роман "На западном фронте без перемен". Уже в то время много спорили об особенностях его творческого метода. Его первые романы были также популярны, как и произведения других писателей "потерянного поколения".

Судя по датам рецензий, интерес русских критиков к произведениям Ремарка после Второй мировой войны достиг своей апогеи в 1955 - 1963 гг. В статье рассматривается именно этот промежуток времени.

В поисках причин популярности произведений Ремарка многие критики приходят к точке зрения, которая у И. Фрадкина выражена так: "Эта положительная гуманистическая идея, это представление, каким должен быть человек среди бед и страданий, уготовленных ему умирающим старым миром, воплощена у Ремарка в реальных героях, которые при всей своей ограниченности все же увлекают сердца и умы советских читателей".

Бесчеловечности буржуазной цивилизации Ремарк противопоставляет простые силы жизни, братское доверие человека к человеку, товарищество, любовь.

Оценивая произведения Ремарка, которые отражают настроения "потерянного поколения" ("На западном фронте без перемен", "Возвращение", "Три товарища"), русские критики единодушны в том, что герои первых романов Ремарка остались в рамках привычного им социального познания мира. Они не борцы, а жертвы, как пишет Б.Сучков. На этом основывалась их трагедия. Более значительно расходятся мнения критиков по поводу последующих романов писателя, особенно относительно эволюции его героев. Часть критиков отрицает развитие героев Ремарка, их переход от пассивного созерцания к действиям, руководство их не личными, а общественными мотивами. Другая часть подчеркивает, что испытания Второй мировой войны не прошли бесследно для писателя, находившегося в эмиграции. Герои его послевоенных произведений стре-

мятся осмыслить свою деятельность в крупной, охватывающей все человечество перспективе.

В критических статьях широко рассматривается проблема гуманизма. Называя гуманизм Ремарка абстрактным и понимая это по-разному, большинство критиков приходят к выводу, что в творческом развитии Ремарка проявляется стремление к конкретному, активному гуманизму.

Русскими советскими критиками сделано много для выявления подлинных ценностей творчества писателя, понимания противоречивого характера его мировоззрения.

The Literary Heritage of E.M. Remarque in Soviet Literary Criticism

V. Yurialu

S u m m a r y

Since the appearance of the first Russian translation of E.M. Remarque's novel **"All Quiet on the Western Front"** in 1929, he has been one of the most popular foreign authors in the Soviet Union. Already at that time there were many debates concerning the peculiarities of his literary method. His first novels were also popular as were the works of other writers of the "lost generation".

Judging by the dates of the reviews the interest of Russian critics in Remarque's work after the Second World

War had reached its climax in the years 1955-1963. The present paper is mainly concerned with the above-mentioned period.

In their attempt to find an explanation for the popularity of Remarque's work, many critics have expressed the view, which in I. Fradkin's wording sounds as follows: "The positive humanist idea, the idea how man should behave in the midst of distress and sufferings, caused by the old world in death agony, this idea has been embodied in Remarque's real heroes, who for all their limitations, still captivate the hearts and mind of the Soviet reader.

Remarque contrasts the inhumanity of bourgeois civilization with such simple forces of life as: man's brotherly trust in man, comradeship, love.

Estimating Remarque's work which expresses the moods of the "lost generation" ("All Quiet on the Western Front", "The Road Back", "Three Comrades") Russian critics are unanimous in that the cognition of the heroes in these early novels remains within the framework of their customary social world. As. B. Sutchov puts it, they are not fighters but victims. The opinions of the critics diverge more considerably, however, in the writer's following novels, especially in connection with the evolution of his heroes. One group of critics denies any development in Remarque's heroes, any transition from passive contemplation to real action or their guidance not by personal but social motives. Another group emphasizes, however, the fact that the ordeals of the Second World War did not leave the author, living in emigration, untouched. The heroes of his post-war novels strive to give meaning to their actions in a wider perspective, which comprises the whole mankind.

In many controversial articles the problem of humanism has found especially extensive discussion. Calling Remarque's humanism abstract, and understanding it in different ways, the majority of critics come to the conclusion that the writer's creative development gives evidence of a strive to concrete, active humanism.

Soviet critics have contributed much to the elucidation of the genuine values of Remarque's work, to the understanding of his contradictory world outlook.

AUTORISUHTUMINE ILUKIRJANDUSLIKUS PROOAS

U. Lehtsalu

Tartu Riiklik Ülikool.

Igas ilukirjanduslikus teoses peegeldub selle looja suhtumine kirjeldatud sündmustesse ja olukordadesse. Kirjaniku võib tinglikult võrrelda filmioperaatoriga: nagu on olemas võttemetodeid, mis võimaldavad filmioperaatoril väljendada oma reageerimist ühele või teisele sündmusele, nii on ka kirjanduses võimalik leida vahendeid, mis kajastavad autori suhtumist käsitletusse.

Ilukirjandusliku proosa analüüsimisel puutume kokku kolme põhikategooriaga. Need on süžee, tegelaskujud ja autori seisukoht (point of view)¹.

Autori seisukoht moodustab otsekui ühendava lüli, mis liidab ühtseks tervikuks teose süžee, tegelased ning teoses kasutatud stiilivahendid.

Seisukoha primaarset osa loomingulises protsessis rõhutas Aleksei Tolstoi, öeldes, et mistahes episoodi saab kujutada ainult kellegi silmade läbi, sest lihtsalt, niisama, kirjeldada pole võimalik.²

Autori seisukohtade võimalikku mitmekesisust iseloomustas tabavalt Leonid Leonov: "Igas raamatus on eelkõige huvitav leida see eriline vaatenurk, millest kirjanik jälgib elu. Kirjanikud aga vaatavad ühtedele ja samadele sündmustele erinevatest punktidest - üks pilvede all kõikuva torni tipust, teine vankumatult kaljult, kolmas aga keldrist."³

Seisukohta võib käsitleda mitmest aspektist: autori-

- 1 Seisukoha (point of view) mõiste sai tuntuks 20-ndatel aastatel seoses P. Lubbocki nimega (vt. P. Lubbock, "The Craft of Fiction", N.Y., 1921). Lubbockile oli 'point of view' siiski vaid käsitletusviisi iseloomustavaks tehniliseks kategooriaks. Näukogude kirjandusteaduses käsitles seisukoha probleemi esimesena M. Bahtin (vt. M.M. Бахтин, Проблемы творчества Достоевского, М., 1929; М.М. Бахтин, Проблемы поэтики Достоевского, М., 1963).
- 2 vt. Теория литературы, М., 1964.
- 3 В.В. В и н о г р а д о в, Сюжет и стиль, М., 1963, с. 16

suhtumisena ehk autori hinnanguna, ruumilise või ajalise perspektiivina, psühholoogilise lähenemisviisina, samuti aga ka puht keelelisest küljest.

Autori seisukoha kõige üldisemaks avaldusvormiks on autorisuhtumine, hinnangu andmine käsitlevatesse elunähtustesse ideelise maailmatunnetuse seisukohalt.⁴

Autorisuhtumises avaldub tegelikult autori "mina". Autori "mina" avaldub ka pealtnäha kõige kiretumas käsitluslaadis, sest juba käsitluslaadi valik iseendast peegeldab autorisuhtumist.⁵

Autorisuhtumises kajastuvat autori "mina" ei tohi samastada konkreetse autori isikuga: ilukirjanduslik teos võib olla kollektiivse loomingu vili, seda võivad olla loonud mitmed põlvkonnad. Samuti ei tarvitse me autori isikust üldse midagi teada, ometi võime rääkida autori "minast" teatud konkreetse teose raamides.⁶

Kahtlemata avaldab siiski autori isiksus mõju autorisuhtumisele: viimases kajastuvad nii kirjaniku elukogemused kui ka tema ideoloogia. Seost autorisuhtumise ja tema elukogemuste vahel rõhutatakse näiteks Maupassant, öeldes, et romaanikirjanik vaatleb maailma erilisel, ainuüksi temale omasel viisil, mille allikaks on tema elukogemuste summa, ning et seda isiklikku maailmatunnetust püüabki autor oma teoses kajastada.

Autorisuhtumise, s.t. tema subjektiivse vaateprisma ja kirjaniku objektiivsete elukogemuste vahelist seost, võib kujutada järgmiselt: subjektiivsete tegurite mõju avaldub eelkõige teose teema, süžee ja tegelaste valikul, edasi aga peab autor juba arvestama vastava tegelase käitumise kujutamisel objektiivse loogika seaduspärasusi. Sageli on kirjanikud ise tunnistanud, et nende loodud tegelased ei käitunud kaugeltki nii, nagu autor oli algul kujutlenud. Sel-

4 Б.А. Успенский, Поэтика композиции, М., 1970, с. 12-16. Peamiselt autorisuhtumisena käsitletakse mõistet 'point of view' ka mõnede rajataguste autorite töödes (vrd. 'the relation of the author to his work': A. Warren and F. Wellek, Theory of Literature 1955, lk. 231).

5 Д.Н.Шмелев, Слово и образ, М., 1964, с. 112.

6 М.М. Бахтин, Проблемы поэтики Достоевского, с.246

lekohaseid mõtteavaldusi võib leida näiteks Hemingway peategelase Harry kohta jutustusest "Kilimandžaaaro lumi". Siit järeldub, et autorisuhtumine ja objektiivsete seaduspärasuste kajastus on ilukirjanduslikus loomingus tihedas vastastikususes seoses.

Erinevalt lüürikast, kus autor annab vahetult edasi oma hingelisi elamusi, või draamateosest, kus sündmusi kajastatakse tegelaste kaudu, peab proosateoses keegi sündmustest jutustama. Jutustajaks võib olla nii autor ise kui ka keegi teine.

Autorisuhtumise analüüsi seisukohalt on oluline selgitada, millisest kompositsioonilisest seisukohast autor hindab ja tunnetab oma kujutatud maailma. See võib lähtuda autori enda vaateprismast, autorist erineva jutustaja seisukohast, samuti mõne tegelase silmade läbi nähtuna. Nimetatud iseärasusi võiks tinglikult nimetada teose kompositsiooniliseks süvastruktuuriks.⁷

Autor ise võib jutustada, lähtudes kolmest seisukohast: ta võib kirjeldada sündmusi nii nagu neid näeks või tunnetaks keegi sündmustest osavõtja, s.t. kolmanda isiku seisukohalt. Meenutagem siinkohal F. Tuglase "Väikest Illimari", samuti A. Sillitoe romaani "Ukse võti", milles autor kujutab sündmusi otsekui läbi Briani vaateprisma. A. Camus' romaan "Katk" kujutab endast teose tegelase doktor Bernard Rieux' kirja pandud kroonikat.

Vahel esineb autor kõikenägeva ja kõikteadja isikuna, kes kirjeldab mitmeid üheaegselt toimuvaid sündmusi ja mitmete tegelaste mõtteid ja tundeid. Selliselt on kirjutatud näiteks L. Tolstoi romaanid "Sõda ja rahu" ja "Anna Karenina", samuti Th. Dreiseri "Õde Carrie".

Autor võib kirjeldada sündmusi nii, nagu nad toimuvad, anda edasi tegelaste vahelisi kõnelusi, avaldamata seejuures nende mõtteid ja tundeid ning jättes tegelaste käitumise motiivide ja teoses kujutatud konfliktide hindamise pealtnäha otsekui lugeja ülesandeks. Väliselt kiretu jutustamislaadi taga võib aga siingi tabada autorisuhtumise. Näilise osavõtmatusega autor sageli rõhutab veelgi kirjel-

⁷ Б.А.Успенский, цит. произв., с. 16.

datud sündmustes peituvat dramatismi, traagikat või ülevat paatost. Nimetagem kasvõi P. Boullé'i romaani "Sild üle Kwai jõe", samuti E. Hemingway lühijuttu "Tapjad".

Nimetatud erinevustest hoolimata avaldub kõigi kolme seisukoha puhul autori suhtumine kirjeldatud sündmustesse.

Kui teos on kirjutatud autori enda seisukohalt, on autorisuhtumise oluliseks avaldusvormiks teose stiil. Nii peegeldab autori enda jutustuses kasutatud lausestus kirjaniku elukäsitluse abstraktsust või konkreetust. Impressionistide loomingut iseloomustavad näiteks üheliikmelised laused, mis annavad edasi üksikuid, põgusaid muljeid, klassitsistide loomingus seevastu on ülekaalus põimlaused, mis viitavad põhjuslike seoste rõhutamisele.

Autorisuhtumist peegeldab ka kontakt kirjaniku ja lugeja vahel. Eriti selgelt avaldub see juhtudel, kus autor pöördub otseselt lugeja poole. Meenutagem näiteks W.M. Thackeray kõrvalpäikeid romaanis "Edevuse laad", samuti J. Galsworthy poeetilisi autorikommentaare "Varakas mehes".

Igale teosele on omane kindel toonaalsus, mille kaudu kirjanik kutsub lugejas esile soovitud hinnangu. Tonaalsuse aitavad luua nii sugestiivsed elemendid tegelaste iseloomustamisel ja teose süüees, samuti aga ka huumor, ironia, satiir, mitmesugused sümbolid ja kujundlikud väljendusvahendid. Tonaalsuse tajumine sõltub aga selle väljendusviisist. Näiteks mainiti meil varemalt Marcel Prousti ainult kui kadunud aegu ja mandunud aristokraatiat taga leinavat eliidiautorit. Kriitikutele jäi aga märkamata autori ironia, millega ta salonge on kirjeldanud. Kui G. Flaubert'i teostes on ühiskondlik hoiak selgemini tajutav, siis Proustidele näib olevat omane teravuse kihtkihiline väljakooremine.⁸

Kirjanik võib mitte ainult näha sündmuse otsekui kolmanda isiku seisukohalt, vaid ta võib ka lasta neist jutustada mõnel teose tegelasel või tema enda loodud pealtnägiljal. J. Salingeri romaanis "Kuristik rukkis", samuti H. Bölli teoses "Klouni silmaga" on selliseks mina jutustajaks

8 Vt. L.M. K a s k, Marcel Proust kadunud aegu otsimas: Marcel Proust, Swanni armastus, Tallinn, 1973, lk. 196-197.

peategelane, W.S. Maughami romaanis "Kuu ja kuuepennine" aga kõrvaltegelane.

Mõnikord koosneb teos mitmest osast, kusjuures jutustajaks on igas osas erinev isik, sündmused aga on seotud ühtse teemaga ning võivad osaliselt kattuda. Teoses esinevad seisukohad (hinnangute süsteemid) on teatud vastastikusel seoses, ning moodustavad küllaltki keeruka erinevuste ja samasuste süsteemi.⁹ Sellist kompositsioonilist struktuuri võib leida Iermontovi "Meie aja kangelases". Sama kompositsioonilist võtet on kasutanud ka M. Frisch romaanis "Stiller", kus Stilleri päevik, kaitsja märkused ja prokuröri lõppsõna väljendavad igaüks erinevat seisukohta.

Sageli on kujutatud samu sündmusi mitmest seisukohast. Nii näiteks on W. Faulkneri romaanis "Hälin ja raev" vaadeldud ühe päeva sündmusi kolme venna pilguga. Vastavalt sellele, kas kujutatud sündmusi hinnatakse ühest domineerivast seisukohast või üheaegselt mitmest seisukohast, võib teoseid jagada monofoonilisteks ja polüfoonilisteks. Sellist polüfooniat võib näiteks leida paljudes Dostojevski teostes.¹⁰

Vaatamata sellele, keda autor on teinud jutustajaks või millises kompositsioonilises struktuuris jutustus on esitatud, on jutustaja seisukoht otsekui katteks autorisuhetumisele. Kuivõrd lähedased ka ei oleks autori enda ja jutustaja seisukohad, ei saa neid ometi samastada. E. Hemingway kirjutab sellega seoses: "Ma loodan, et isegi kui ma kirjutan romaani esimeses isikus, ei pea lugeja mind vastutavaks jutustaja arvamuse eest."

Jutustaja seisukoha olemasolu muudab autori enda seisukoha analüüsi keerukamaks. Autorisuhetumise selgitamiseks on eelkõige vaja piiritleda jutustaja seisukohti ning seejärel analüüsida, millised tema seisukohtadest võivad kuuluda ka autorile.

Omapärase kompositsioonilise võttena võiks siinkohal nimetada ka spetsiaalse jutustaja kuju kasutamist sündmuste kirjeldajana. Selline jutustaja on lähedane teose tege-

9 Б.А. Успенский, цит. произв., с. 18

10 Polüfooniat mõiste tõi kirjandusteadusse M. Bahtin (vt.

laste maailmale, teisest küljest aga kujutab neid teatud eepilisest distantsist.¹¹ Nimetagem näiteks Puškini "Belkini jutustusi", samuti Gogoli "Sinelit".

Minajutustuse vormis kirjutatud teose stiil oleneb oluliselt jutustaja isikust. Kui jutustaja "mina" on lähedane autori "minale", siis on ka minaromaani stiil lähedane kirjandusliku kirjakeele normile. Nii näiteks on Pertsorin nii sotsiaalselt päritolult kui ka psüühikalt lähedane Lermontovile endale ning seetõttu langeb ka Pertsorini päeviku stiil peaaegu kokku autori enda stiiliga. Vastupidi, sotsiaalne, ajastuline ja ealine erinevus minajutustaja ja autori vahel tingib ka olulisi erinevusi nende stiilis. Et minajutustajat usutavaks muuta, püüab autor enamasti lähendada tema stiili elava kõnekeele stiilile. Seda võib täheldada näiteks paljude Šolohovi teoste puhul, samuti rea tänapäeva inglise ja ameerika kirjanike nagu J. Salingeri, R. Lardneri jt. loomingus. Viimaseja eesti kirjandusest võiks nimetada Uno Lahe jutustust "Meie, tippkutid, üle kogu maa-kera", milles autoril on õnnestunud kõne- ja kirjapruugi abil nooruki sisemaailma kajastada.

Mida kaugem on jutustaja "mina" autori enda "minast", seda suuremaid jõupingutusi nõuab kirjanikult sobivate keeleliste väljendusvahendite leidmine. Teiselt poolt sõltub aga minajutustaja poolt kirjeldatavate sündmuste tõepärasus minajutustaja enda usutavusest. Seepärast ongi minajutustaja kõnepruugi arvestamine kirjanikule küllaltki oluline. A. Tšehhov kirjutas: "Selleks, et kirjutada 700-realist jutustust hobusevarastest, pean ma kogu aeg nende kombel kõnelema ja mõtlema, nende viisi tundma." Elavat rahvapärast kõnekeelt kõneleb ka Huck Mark Twaini teoses "Huckleberry Finni seiklused". Analoogilist meetodit on kasutanud samuti Ring Lardner ja Sherwood Anderson ning oma varasemas loomingus Hemingway.

Jutustaja seisukoht on oma struktuurilt keerukam kui autorisuhtumine, sest siin kajastuvad nii jutustaja kui autori enda iseloomulikud jooned: esimesed otseselt, teised kaudselt.

¹¹ Vene keeles nimetatakse sellist kompositsioonilist struktuuri "сказ" (vt. А.Б. Эйхенбаум, Иллюзии сказа, Сквозь литературу, Л. 1929).

Omapäraseks autorisuhtumise avaldusvormiks on m. "tead-
vuse voolu" suuna kirjandust iseloomustavad tegelaste se-
setud mõtisklused ja poolenisti alateadlikud impulsid. Nii
näiteks kujutab W. Faulkner romaanis "Hälin ja raev" Quen-
tini haiglasest tundelisusest tingitud arutust Quentini mõ-
tiskluste kaudu.

Eksistentsialismi romaanides annab autor hinnangu teo-
se tegelastele nende vahetute elamuste kaudu. Meenutagem
näiteks A. Camus' romaani "Võõras".

Nagu eelpool mainitud, võib autori seisukohta vaadelda
mitmest aspektist: peale autorisuhtumise võib seisukohta kä-
sitleda veel ruumilise või ajalise perspektiivina, psühho-
loogilise vaatenurgana, samuti keeleliste väljendusvahendi-
te valikuna. Tegelikult on seisukoha erinevad aspektid ti-
hedas omavahelises seoses. Sageli avaldub just autorisuhtu-
mine seisukoha teiste aspektide kaudu.

Ruumilisest aspektist võib autori vaateprisma kokku
langeda mõne tegelase vaatenurgaga: kui teose tegelane as-
tub tuppa, antakse seejärel toa kirjeldus. Autor võib olla
mõnele tegelasele otsekui teekaaslaseks: ta võib liikuda
koos tegelasega, säilitatades seejuures siiski teatud sõl-
tumatu hinnangu. Meenutagem näiteks R. Rolland'i "Jean
Christophe'i": kirjanik jutustab arvukatest kõrvaltegelas-
test ainult nii kaua, kui nad püsivad Jean Christophe'i vaa-
teväljas. "See on maailm, mida nähakse teatud kindlast vaa-
tevinklist, nimelt peategelase südamest," kirjutas Rolland
1890-ndatel aastatel. Romaanis "Sõrkaevurid" vaatleb Zola
kõiki teoses toimuvaid sündmusi Etienne Lantier' pilguga.
Näib, nagu ilmuks autor koos Lantier'ga ühel külmal talve-
õhtul üheskoos Montsousse ning lahkuks sealt koos temaga.
Autori vaatenurk võib vahel ka pidevalt muutuda, meenutades
liikuvat filmikaamerat.

Autorisuhtumine avaldub ka ajalises perspektiivis. Kir-
janik võib kujutada üht ja sama episodi üheaegselt mitmest
ajalisest vaatenurgast, samuti võib ta sündmustest ette ru-
tates vaadata tulevikku või anda tagasivaate minevikku. Mee-
nutagem näiteks M. Prousti ajalubilist kirjutamisviisi jõe-
giromaanis "Kadunud aega otsimas". Autorisuhtumine võib
avaldueda väga erinevate ajaliste perspektiivide kaudu: ole-
vikku ja minevikku võib hinnata tuleviku seisukohast, ole-

viku ja tuleviku sündmusi mineviku seisukohast, samuti võib kõike hinnata oleviku seisukohast.

Põhholoogilisest seisukohast vaadatuna võib tegelaste käitumist kirjeldada otsekui kõrvaltvaataja pilguga, jutustades ainult faktidest, mis on teistele nähtavad. Samuti võib tegelaste käitumist kujutada seesmisest vaatenurgast, kas tegelase enda või kõikteadja autori poolt, kes on suuteline tungima oma tegelase sisemaailma ja kirjeldama tema tundeid, mõtteid ja elamusi. Vastavalt võib rääkida välisest ja seesmisest seisukohast.

Sageli on tegelaste arv, keda autor teoses seesmisest vaatenurgast saab kujutada, küllaltki piiratud. Samal ajal kui kirjanik otsekui elaks sisse ühe tegelase elutunnetusse, eelistab ta teist kujutada kõrvaltvaataja seisukohalt. Siinkohal on huvitav jälgida seost autorisuhtumise ja põhholoogilise seisukoha vahel, teiste sõnadega sisemise või välise kirjeldusprisma ja tegelaste jaotamise vahel positiivseteks ja negatiivseteks. Enamasti kujutab autor seesmisest seisukohast tegelasi, kellega ta end suudab samastada. Kirjanduses leidub aga ka arvukaid näiteid, kus negatiivseid tegelasi on kujutatud seesmisest vaatenurgast.

Keelelised vahendid võivad esineda seisukoha väljendamisel kahes põhifunktsioonis. Esiteks kasutatakse sageli stiilivahendeid tegelaste elukäsitluse iseloomustamiseks. Teiseks aga võib autor asuda jutustaja või teose tegelase seisukohale keelelisest aspektist, andes sellele samal ajal omapoolse hinnangu. Autorisuhtumise sagedaseks avaldusvormiks on siirdkõne: kasutades tegelase keele elemente, autor otsekui samastaks end temaga keelelisest aspektist, samal ajal aga võib talle anda eitava hinnangu. Autorisuhtumine avaldub sellisel juhul iroonia kaudu. Meenutagem siinkohal Galsworthy meisterlikku siirdkõne kasutamist iroonia väljendamiseks "Foršyte'ide saagas".

Nagu eeltoodust nähtub, kujutab autorisuhtumine endast autori hinnangut tema poolt kirjeldatud elunähtustele. Samal ajal aga on autorisuhtumise väljendusvahendid vägagi erinevad ning sageli küllalt keerukad. Ka ei allu autorisuhtumine alati formaalsele analüüsile, vaid on sageli avastatav ainult intuitiivselt, autori seisukoha eri aspektide vastastikusel seoses.

Образ автора в художественной прозе

У. Лехтсалу

Резюме

В статье рассматриваются некоторые проблемы, связанные с концепцией образа автора. Указывается на необходимость различать образ автора от личности автора.

На конкретных примерах, взятых из мировой литературы, анализируются различные способы выражения образа автора: различие точки зрения, особенности стилистических приемов, отношение автора к читателю, тональность произведения и т.д.

В статье рассматриваются также различные типы связи между образами автора и образом рассказчика.

В конце статьи затрагиваются такие формы выражения образа автора как внутренний монолог и поток сознания.

The Author's Point of View in Prose Fiction

U. Lehtsalu

Resümee

The present paper deals with some problems concerning the conception of the author's point of view. The stress has been laid on the necessity to differentiate between the author's point of view and his personality.

On the basis of concrete examples, taken from world literature, various devices expressing the author's point of view have been analyzed: differences in standpoints, peculiarities of stylistic devices, the author's attitude to the reader, the general colouring of the literary work.

The paper also deals with different types of contacts between the author's point of view and that of the narrator.

At the end of the paper such forms of expressing the author's point of view as "inner monologue" and "stream-of-consciousness" have also been touched upon.

AN INNOVATORY TRAIT IN ERNEST HEMINGWAY'S HERO
("TO HAVE AND HAVE NOT")

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In Ernest Hemingway's earlier works, "In Our Time" (1925), "The Sun Also Rises" (1926), "A Farewell to Arms" (1929), the conflicts were caused by war which destroyed all illusions, and which subjected the characters' intellectual and physical abilities to severe trials. These works constituted a foundation for understanding the problems in the postwar period that faced young people who had no employment in their native country ("the lost generation"). The world-wide economic crisis at the end of the twenties and the beginning of the thirties also greatly upset Hemingway, and so he wrote "To Have and Have Not", his only novel dealing with economic problems.

The novel "To Have and Have Not" was published in 1937¹. It consists of three parts: Harry Morgan - Spring, Autumn, Winter. The first two were written in 1933 and 1936 as separate stories. The first story, called "One Trip Across", was published in the "Cosmopolitan" and it was made up of the five first chapters of the novel. In this story Hemingway shows how his hero, this time called Harry Morgan, becomes involved in some dishonest business. The second story is also about Harry Morgan, who is now a smuggler, and who loses an arm as well as his boat. The third part of the novel was written out of a sense of social duty after the Civil War in Spain had broken out. It is impor-

1 In 1935 Hemingway had written his pamphlet "Who Murdered the Vets?" ("New Masses", N.Y., 1935, Sept. 17, pp. 9-10.) The article was occasioned by the government's sending war veterans to work in the reefs of Florida where they were killed by hurricanes. "To Have and Have Not" as a separate novel was written directly under the influence of the same events in Florida and in it Hemingway expressed his sharp and pointed criticism of the American government.

tant to note that at the beginning of 1937 Hemingway went to Spain to report developments in the Spanish Civil War, and it was then that the first draft of the novel was completed. After returning from Spain he destroyed a good deal of the novel and changed the ending.² This can only be explained by the fact that Hemingway wanted the novel to be a predecessor of his further works on the Spanish War. The last part of the novel tells the reader that Hemingway has acquired a new position from which to judge life. It is for the first time that Communists appear in the works of Hemingway. Although it is true that they are not the central characters of the novel, the author has a feeling of respect for them, "It takes discipline and abnegation to be a Communist; a rummy can't be a Communist."³ It can be said that such an attitude on Hemingway's part towards Communists was influenced by the visit to Spain, and his next novel, "For Whom the Bell Tolls", proves this. The novel, "To Have and Have Not", strives to solve a big social problem: how to live in this world. This question has troubled the hero since his appearance on the first pages of the book.

The action takes place in Cuba and Florida. The protagonist, as mentioned above, is called Harry Morgan. He is a fisherman, who "has not". At first, in order to support his family, he hires his powerboat to wealthy men for fishing trips, but after the Depression he loses this income and turns to illegal activities. As a result he becomes an outlaw, because he finds it impossible to make an honest living for his family. Therefore he does business with some Chinese whom he has to take from Cuba to the United States of America. While smuggling illegal liquor, he is captured by federal officers, loses his arm in a battle, and his boat is confiscated. In a last desperate attempt to make money, he aids the escape of four bank robbers, who are Cubans, and who steal money to support their revolution. He realizes that if he does not kill the Cubans they will kill him. Thus the hero causes their death but at the same time is

2 John Killinger, Hemingway and the Dead Gods. Kentucky University Press, 1960, pp. 99-100.

3 Ernest Hemingway, To Have and Have Not. Ltd., Cape, 1937, p. 203.

himself seriously wounded. The Coast Guard picks him up, and being accused of membership in a gang of bank robbers, he utters his famous last words, "No matter how, a man alone ain't got no bloody chance."⁴

Let us analyze the character of the protagonist. It is a point of interest how thoroughly the author has described his hero's outward appearance. This is done through the eyes of Harry Morgan's wife: "She watched him go out of the house, tall, wide-shouldered, flat-backed, his hips narrow, moving, still, she thought, like some kind of animal, easy and swift and not old yet, he moves so light and smoothlike, she thought, and when he got in the car she saw him blond, with the sunburned hair, his face with the broad mongol cheek bones, and the narrow eyes, the nose broken at the bridge, the wide mouth and the round jaw, and getting in the car he grinned at her and she began to cry. 'His goddamn face', she thought."⁵ As can be seen from this passage, the author uses various epithets to describe his hero. Here the reader gets the impression that Harry Morgan is a strong, quiet, middle-aged man, who makes his living with the boat he has got. At first he does not want to involve himself in illegal business. He is afraid of taking the risk: if he loses the boat he will lose his vehicle for earning money. Therefore Harry thoroughly meditates about the situation he is mixed up with: "All right, what was I going to do now? /.../ I was damned if I was going home broke and starve a summer in that town. Besides I've got a family /.../ Hell, I didn't even have enough money to put in gas."⁶ The hero's economic state of affairs is far from being good, because he belongs to those who "have not". According to his own words he worries his head off, but he cannot find a way out of this position.⁷ For that reason he cannot get rid of his horrors at night.

4 Ernest Hemingway, *To Have and Have Not*, p. 220.

5 *Ibid.*, p. 127.

6 *Ibid.*, p. 33.

7 *Ibid.*, p. 41.

In this novel the author first shows that his hero has to deal with economic problems. His earlier protagonist has nothing to do with money problems, the author is even afraid of touching this theme. But here Hemingway takes an ~~inter-~~est in a social problem, in the condition of poor people. He shows that the hero has no option but to engage in illegal activities and to become a lawbreaker. At the same time, however, the author depicts him as a real American businessman. The hero's friend Frankie tells him after bringing the Chinese to the United States: "Good business. Better than politics. Much money. Plenty big business."⁸ Hemingway could not represent his central character in any other way than he did, because he himself belonged to another social system.

The beginning of Part Two brings out the tender and human side in Harry Morgan. He and his boatmate are wounded while smuggling liquor. Harry is hurt worse than the mate, but he does not complain about it as the latter does. He says kindly to his mate, "Take it easy".⁹ He himself suffers bravely, in spite of the fact that he has never really felt physical pain before. He is also cold-blooded and cool, not only with other people but also with himself. His boatmate characterizes this side of the hero: "/.../ since he was a boy he never had no pity for nobody. But he never had no pity for himself either."¹⁰ This trait in Harry Morgan's character can be explained by the fact that since boyhood he has suffered quite a lot, and in order to survive he has to be tough, because he cannot lead an easy life (as compared with the rich in the novel). His bravery and courage are also referred to by Captain Willie Adams, who passes Harry's boat with two rich fishermen on board. From the dialogue between the captain and Frederick Harrison, who is one of the three important government men, the reader learns that the hero does "a little of everything". This "everything" includes his job as a fisherman and as a disobeyer of the laws. The author lets the captain describe the hero as

8 Ernest Hemingway, *To Have and Have Not*, p. 41.

9 Ibid., p. 77.

10 Ibid., p. 100.

a reasonable and courageous man who crosses the bay on a very stormy night. Because of that the captain's sympathy is on Harry's side, and he justifies the hero's behaviour saying to Frederick Harrison: "He's got a family and he's got to eat and feed them. Who the hell do you eat off with people working here in Key West for the government for six dollars and a half a week? /.../ I thought you'd be interested in these things as a government man. Ain't you mixed up in the prices of things that we eat on or something. Making the grits cost more and the grunts less?" - "Oh, shut up", said Harrison."¹¹ As can be seen from this curt response, the man who has to do something to support the poor, does not want even to listen to such things. He does not want to worry about such matters. It is here that finds expression the author's indictment of the government, responsible for the management of the life of those who "have not". Here can also be seen the necessity that forces Harry Morgan to break the law. The author presents logical reasons why Morgan proceeded to violate the law: those who are responsible for the faith of the poor do not take any interest in improving their living conditions, and the poor must only rely upon themselves. Furthermore, the author lets the reader know that it is even fun for a member of the government to capture Harry Morgan. He answers his secretary's statement that arresting Harry is better fun than fishing: "Fishing is nonsense /.../ This is really interesting. I'm glad to see this at first hand. Wounded as he is that man cannot escape."¹² It is not a concern of the government member how Harry Morgan will go on living after the confiscation of his boat. Hemingway not only shows the member of the government in an inhuman light, but he also reveals his his great antipathy for Frederick Harrison's portrait: "/.../ a high-cheekboned, thin-lipped, very ruddy face with deep-set grey eyes and a contemptuous mouth."¹³ As can be seen from the short quotation there is a great difference between Harrison's and the hero's outward description.

11 Ernest Hemingway, To Have and Have Not, pp. 84, 86.

12 Ibid., pp. 84-85.

13 Ibid., p. 81.

By describing the appearance and behaviour of Frederick Harrison the author becomes involved in the social problem, the antagonism between those who "have" and those who "have not". At the same time the author does not show the solution to such a complicated situation or he does not know it. Nevertheless, a new side in Hemingway's writing career can be distinguished: he depicts the life of the working people, a theme he avoids in his earlier works. He lets his hero tell the straight truth that the government wants the poor to be starved out or go somewhere else and starve there, and that then they would make the town into a beauty spot for tourists, for those who "have". The bad condition of the working people in the U.S.A. is also made known by the dialogue between Harry Morgan and Al, his friend: "What are you doing now, Al?" - "Working on the relief." - "What doing?" - "Digging the sewer. Taking the old streetcar rails up". - "What do you get?" - "Seven and a half." - "A week?" - "What did you think?"¹⁴ This conversation characterizes the workers' unbearable state of affairs. Here Hemingway's hero again speaks of the management of the finances and other resources of society. At the same time the hero realizes that he cannot do anything to escape the situation. After being offered a chance to take the bank-robbers over to Cuba he hesitates and thinks the whole situation over: "I don't want to fool with it but what choice have I got? They don't give you any choice now. I can let it go, but what will the next thing be? I didn't ask for any of this and if you've got to do it."¹⁵ By the inner monologue of the protagonist the author wants to stress the point that he has no choice: he has to engage in illegal business in order to support his family. It is the protagonist's own way of struggling against the social order under which his family must starve. But he fails, thinking: "It would be better alone, anything is better alone but I don't think I can handle it alone. It would

14 Ernest Hemingway, *To Have and Have Not*, pp. 95-96.

15 *Ibid.*, p. 106.

be much better alone."¹⁶ Harry Morgan wants to do everything without any witnesses. He is even ready to murder his own shipmates to protect himself from the police. He wants to do everything alone as then there is no need of murdering anybody. He perceives that this is a wrong way to behave, but the only way he has got. Following this path he does not want to bear any responsibility for other persons. It also shows that he has no confidence in other people, he **cannot trust** anybody and does not want to be responsible for their lives.

This time Hemingway's hero also shows some moments of weakness. Just before his fatal trip he thinks over the situation whether to go to Cuba with the bank-robbers or not: "I could stay here now and I'd be out of it. But what the hell would they eat on? Where's the money coming to keep Marie and the girls? I've got no boat, no cash, I got no education. What can a one-armed man work at? I could sell the house and we could rent until I got some kind of work. What kind of work? I could go down to the bank and squeal now and what would I get? Thanks. Sure. Thanks. One bunch of Cuban government bastards cost me my arm shooting at me with a load when they had no need to, and another bunch of U.S. ones took my boat. Now I can give up my home and get thanks. No thanks. The hell with it, he thought. I got no choice in it."¹⁷ Harry Morgan cannot trust anybody, he does not see that other people could help him or understand him in his everyday difficulties. He finds additional reasons for mistrusting them when he breaks the law. He is afraid of being betrayed, being handed over to the law. He is not a hardboiled criminal, but in order to cover up the evidence of his offence he is even ready to murder his companions. Thus, the hero has got no choice, but at the same time he cannot understand that alone he cannot do anything. John Killinger writes that when Harry Morgan says he has no choice but to ferry the Cubans what the hero means is that he must play the cards as they have been dealt him. So he

16 Ernest Hemingway, *To Have and Have Not*, p. 106.

17 *Ibid.*, pp. 145-146.

accepts the situation.¹⁸ The critic is right on this point of the hero's behaviour but he fails to see that at the same time it shows some features of an accusation of the social order, of the laws under which human beings must starve. Hemingway depicts his protagonist as a supreme individualist whose struggle alone has no success, it fails. It is only when facing death that he realizes - a man alone cannot do anything. He says very slowly his last words: "A man /.../ ain't got no - hasn't got any can't really isn't any way out /.../ One man alone ain't got /.../ No matter how a man alone ain't got no bloody chance."¹⁹ This sentence is followed by the author's remark: "/.../ it had taken him all of his life to learn it."²⁰

The last words of the dying hero, and the whole structure of the novel have been built around the contrasts of those who "have" and those who "have not". Towards the end of the novel there is a scene of war veterans, crippled in the struggle, who now have a drink and fight in a bar. The scene is fraught with meaning as the hero and the wounded men are contrasted with the rich in their yachts and with Richard Gordon, an unsuccessful writer. The latter is writing a book about a strike in a textile plant, because it is fashionable. He himself, however, has never been there. As is known, Hemingway's own intention had always been to write only about those things that he knew thoroughly. Therefore the author lets Richard Gordon's wife, who is going to divorce him, tell the truth about her husband: "If you were just a good writer I could stand for all the rest of it maybe. But I've seen you bitter, jealous, changing your politics to suit the fashion, sucking up to people's faces and talking about them behind their backs. I've seen you until I'm sick of you /.../ I've tried to take care of you and humour you and look after you /.../, and put up with your rages and jealousies and your meannesses and now I'm through."²¹ In Richard Gordon Hemingway characterizes a

18 John Killinger, op.cit., p. 84

19 Ernest Hemingway, To Have and Have Not, pp. 219-220.

20 Ibid., p. 220.

21 Ibid., p. 184.

writer without any beliefs and without a definite point of view from which to judge life. By rejecting Richard Gordon's ethical and aesthetic views the author presents his own positive program as a writer. All the events in the novel prove that realistic social analysis is the only true way for a writer to follow.

Jackson J. Benson is right in pointing out that with the death of Harry Morgan comes also the death of the early Hemingway protagonist, the young man who is battered, but who finds enough emotional stamina to face the world alone. He stands alone with courage against the same deluded and weak world. Harry dies, not because he fails to be sufficiently hard or suspicious, but because he tries to tackle the whole world with one hand.²² One cannot agree, however, with the last part of the critic's statement. The protagonist's wish to solve all the problems alone is caused by his own suspicious and self-sufficient character; he does not see the need of solidarity with the others. When Hemingway saw the economic crisis around him he understood that many of the sufferings could be overcome by the people if they all united in the struggle against the existing social order. The author knowingly disparages the fighter who fights in isolation and he reduces such an individual struggle to the level of criminal conflict. Nevertheless a social principle determines the essence of this conflict.

In connection with the struggle it is important to consider the hero's views of the revolution in Cuba. In addition to his critical attitude towards reality the author could also introduce some elements of a positive program, supporting the writer's conclusion that the lone fighter has no prospect of success. A pleasant Cuban boy tells the hero about the revolution in his native island. He says that his party is the only true revolutionary party and that they want to do away with all the old politicians, with American imperialism that is strangling them, with the tyranny of the army. They want to start clear and give every man a chance. They want to end the slavery of the peasants and

22 Jackson J. Benson, Hemingway. The Writer's Art of Self-Defense. Minneapolis, University of Minnesota Press, 1969, pp. 150-151.

divide the big sugar estates among the people that work them. He also hates terrorism, and deeply resents the methods of raising the necessary money, but there is no choice. According to his words things are very bad in Cuba. But at the same time he tells the hero that they are not Communists. This episode also reveals Hemingway's own views of the revolution in Cuba. He was fond of the Cubans and appreciated their struggle against tyranny very much also later on. But still he lets his hero kill Cubans. His hero thinks: "What the hell do I care about his revolution. /.../ To help the working man he robs a bank and kills a fellow, works with him and then kills that poor damned Albert that never did any harm. That's a working man he kills. He never thinks of that. With a family. It's the Cubans run Cuba. They all double cross each other. They sell each other out. They get what they deserve. The hell with their revolution /.../ The hell with his revolution."²³ This is the attempt at self-justification of a rebellious individual who finds himself in an impasse. In the course of the action, the author shows that everything the hero condemns in the behaviour of the Cubans - robbery, murder, etc., he himself is also able to perform in order to obtain money for his personal needs. It is clear that Hemingway, the author, scorns Harry Morgan's train of thought in connection with the revolution in Cuba. He understands that the Cubans need money to support their revolution, and approves of their hard struggle for independence. After the revolution had won in Cuba Hemingway kissed the flag of the free island and said that he wanted to be a Cuban. He would not have written such views on the revolution, however, if he had not seen the war of the Spanish people for their freedom.

In characterizing his hero Hemingway has used quite an original narrative perspective. The first five chapters are told in the first person by the protagonist. The next three are in the third person, the ninth is told by Albert Tracy and the hero, the tenth in the protagonist's interior mono-

23 Ernest Hemingway, *To Have and Have Not*, pp. 165-166.

logue, the rest is in the third person. E.M. Halliday seems to be right when he says that in this novel the point of view flips back and forth so capriciously that the reader suffers from a kind of vertige of the imagination which blurs the illusion. And there is something disconcerting about meeting the hero first as the story teller, and then having to readjust our conception of him in the light of his impression of unknown "omniscient" narrator.²⁴ This method offers the author, however, the advantages of the narrative perspective in the characterization of his hero and in revealing the gradual formation of his beliefs. The reader, on the other hand, experiences some difficulties while reading the novel, because the story slips from time to time into the manner of first-person narration, whereas it begins as a story told by an objective narrator.

In conclusion, it can be said that the hero has not found an answer to the question of how one should live in this world. He realizes only that one cannot fight alone. In Hemingway's previous works the main character searches for his own life program in exile, but as the author's own experience showed, that program is not realistic in all conditions. This novel treats of the problem: has an individual sufficient strength and possibilities to achieve his aspirations legally or illegally in his native land? Both the Hemingwayesque hero in exile and the hero at home come to the conclusion that this is impossible.

At first Harry Morgan tries to live by legal means but he does not succeed. As can be seen from the behaviour of a member of the government the sufferings of an individual are the latter's own concern in such a system of life. Then the hero tries to earn a living among lawbreakers, but gets into trouble again, and finds himself in conflict with them. He has no confidence in other people and struggles alone. Hemingway lets his hero die alone with his crime, there is neither real nor moral victory. Harry Morgan's self-assurance leads him to ruin. Facing death he realizes that an individual alone cannot fight for his economic situation and

24 M. H a l l i d a y. Hemingway's Narrative Perspective. - In: "Ernest Hemingway. Critiques of Four Major Novels", ed. by C. Baker. N.Y. Scribner, 1962, p. 179.

position in life. Such a conclusion does not only concern his own experience among lawbreakers but the whole system of social management.

The reader can see Morgan's rebellion against the existing conventions of life and the declaration of personal helplessness in this respect, but his approach to social thinking is rather restricted.

Harry Morgan has no confidence in other people and neither does he want to be responsible for them. Because of this he has been depicted as a supreme individualist, whose solitary struggle is doomed to fail. Thus the Hemingwayesque hero learns the lesson: what is wrong with society cannot be put right by one man alone. At the end of the novel, the author lets his hero reach a social truth - the need for all sufferers to join in the fight for a better life. There is no doubt whatever that subjectively Harry Morgan serves the cause of progress. He has not been led to this by the realization of the practice of detailed social life but by the inner calling of a solitary fighter in a humanistic and democratic frame of mind. The declaration of the need for collectivism has not yet organically become the guide of Morgan's activities. He is ready to teach the others, to lead them, but he himself does not want to learn the actual state of things, nor does he want to be guided by anybody. In his earlier works the author showed the expediency of individualism as very problematic, but now, in the end of the novel, he categorically rejects individualism and withdrawal from social struggle, calling on people to join their forces for the sake of progress. At the same time it can be said that Hemingway had but a vague understanding of economic problems and of social struggle, although he is always a step ahead of his central character. The concept of a collapsing world is present in all of Hemingway's novels and it is also true of this one. Here the author is more distant from his hero and can watch him in detachment, and sometimes even reveal his discontent with him.

The novel "To Have and Have Not" represents an essential further development in the author's fiction. This becomes evident not only in the extension of the subject matter and problems, and in their becoming more contemporary,

but also in the enrichment of the characteristic traits of his hero. It is important to mention that in the portrait of his hero Hemingway has concentrated on very substantial problems, as well as contradictory beliefs, which also have excited the author himself. It is evident that the author's characterization is governed not only by immanent forces - the regularities of the nature of artistic merits - but also by the innovatory traits in the development of the views and ideals of the hero.

Dealing with the economic aspect of life is a step forward on the author's creative path. His subject-matter is no longer an exceptional case (the war), but the reality of everyday life. If one can escape the war as a pacifist for the time being, then one is not able to avoid everyday life. Therefore the novel "To Have and Have Not" is a landmark in the author's aesthetic ideals, a movement forward in his critical analysis of the modern world. And again it must be stressed that Hemingway does not idealize his central character Harry Morgan. The author does not represent his hero's activities as a recipe to be followed in order to overcome hardships, but he makes use of his hero to describe a great social tragedy. He shows that it is the inevitability of this tragedy that drives a human being to extreme actions. As a critical realist Hemingway provides a positive program in his novel in the form of negation. Condemning social vices, however, he does not offer any clear, ideal solution of his own.

This time the hero has been shown as a man, who has no pity for himself. This new trait in the author's characterization can be explained by the fact that Harry Morgan has learnt from the previous hero in exile: in order to survive he must be tough. As the action takes place in the United States, however, Harry Morgan cannot be separated from his environmental conditions. Thus the hero in this novel has been described as a person who is an immediate victim of the Depression. This gives rise to another innovatory trait in Hemingway's characterization: he shows the life of simple working people, a theme which the earlier author avoided.

Новаторская черта в образе героя Эрнеста
Хемингуэя (Роман "Иметь и не иметь")

Э.Э. Сау

Р е з ю м е

Роман "Иметь и не иметь" знакомит читателя с качественно новым литературным героем Гарри Морганом, характеристики которого определяют как опыт предыдущих героев (Ник Адамс, Джейк Барнс, Фредерик Генри), так и стремление писателя проникнуть в проблемы экономики и проследить их влияние на психику героя. Этот существенный сдвиг в творчестве писателя был обусловлен всемирным кризисом 30-ых годов и его личными впечатлениями, полученными на фронте испанской гражданской войны. Это уже не индивид, случайно выброшенный жизнью за борт, не жертва войны, а человек, которому серьезно приходится бороться за хлеб насущный и место на земле. Пассивное выжидание событий, бегство от общества или стремление найти личное счастье в любви — не для него.

Симптоматично, что в отличие от предыдущих произведений ("И всходит солнце", "Прощай, оружие!"), действие которых в большинстве случаев протекало за рубежом США и нередко выражало так называемые общечеловеческие проблемы и конфликты послевоенного поколения, в романе "Иметь и не иметь" писатель обратился к наболевшим социальным противоречиям своей родины. Следовательно и герой романа не столько выразитель отвлеченных от контекста реальных событий, интеллигентских настроений и исканий, сколько предстатель определенной социальной системы, к пониманию законов которой он постепенно приходит. Он не приспособлен, хотя и живет по волчьим законам противостоящего ему общества. Ему не остается другого пути. И именно здесь ярко выражается мастерство Хемингуэя как аналитика и психолога. Внутренний конфликт Гарри Моргана все нарастает, он противится принятию новых, более передовых общественных идей, но жизнь сама толкает его к правильным выводам. Они приходят поздно для героя, как и в большинстве других произведений Хемингуэя, он гибнет, но снова мы видим присущий художнику прием: привести читателя на опыте неудавшейся жизни героя к

необходимости самому сформулировать социально осмысленную оценку его действий. Гарри Морган мужественный и решительный человек, но он не образцовый герой. Автор не идеализирует его сознательности или, тем более, уголовные действия, а основную черту характера - веру лишь в себя и свои силы - даже осуждает всей логикой сюжета.

Novaatorlik joon Ernest Hemingway kangelase kujus.
(Romaan "Kellel on ja kellel pole")

E. Sau

R e s ü m e e

Romaan "Kellel on ja kellel pole" ("To Have and Have Not") tutvustab lugejale kvaliteetselt uut kirjanduslikku kangelast, kelle iseloomu määrab nii eelnevate kangelaste kogemus (Nick Adams, Jake Barnes, Frederick Henry) kui ka kirjaniku püüe tungida majandusalaste probleemide olemusse ja jälgida nende mõju kangelase psüühikale. See oluline nihe kirjaniku loomingus oli tingitud ülemaailmsest majanduskriisist 30-ndatel aastatel ning ka isiklikest kogemustest Hispaania kodusõja rindel. See uus kangelane pole lihtsalt indiviid, elust juhuslikult üle parda heidetud, mitte ka sõja ohver, vaid inimene, kellel tuleb tõsiselt võidelda igapäevase leiva ja oma koha pärast maa peal.

On iseloomulik, et erinevalt varasematest teostest ("Ja päike tõuseb", "Hüvasti, relvad"), millede tegevus enamikul juhtudel toimus väljaspool USA piire ja mis käsitlesid sõjajärgse põlvkonna üldnimikke probleeme ning konflikte, romaanis "Kellel on ja kellel pole" pöördub kirjanik oma

kodumaa valusate sotsiaalsete vastuolude juurde. Järelikult ka romaani kangelane ei ole reaalsetest sündmustest irdunud intelligentsi meeoleolude ja otsingute väljendajaks, kuivõrd kindla sotsiaalse süsteemi esindaja, mille seadusi ta järkjärgult mõistma hakkab. Ta pole inimene, kes kergesti kohandub (muganduja), ehkki elab temale vastuolulises, hundi-seadustega ühiskonnas. Temal ei ole võimalik teist teed valida. Ja just siin väljendub ilmekalt Hemingway kui analüüsija ja psühholoogi meisterlikkus. Harry Morgani sisemine konflikt kasvab pidevalt, ta tõrgub vastu võtmast uusi, eesrindlikumaid ühiskondlikke tõdesid, kuid elu ise viib teda õigetele järeldustele. Kangelane jõuab aga neile järeldustele liiga hilja, sest nagu enamik Hemingway teoste kangelasi, ta hukub. Kuid üha uuesti näeme me kunstnikule omast võtet: sisendada lugejale vajadust elus nurjunud kangelase kogemuse põhjal ise formuleerida sotsiaalselt mõtestatud hinnang tema käitumise kohta. Harry Morgan on mehine ja otustava iseloomuga inimene, kuid ta pole haritud inimene. Autor ei idealiseeri ta teadlikku tegevust, liiatigi veel kuritegevust, tema iseloomu põhilise joone aga - usu endasse ja oma jõusse - mõistab ta isegi hukka, nagu nähtub süžee loogikast.

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