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SPANISH ROOTS OF AMERICAN LITERATURE\*

When one of his best friends told *Enrique Hank Lópsz*, the distinguished Chicano novelist and politician that despite his long, comical name and his birth he was not really a Mexican but an American through and through, he answered: "That is a minority view and totally devoid of realism. One could just as well say that Martin Luther King was not a Negro, that he was merely an American. But the plain truth is that neither I nor Martin Luther Kings of our land can escape the fact that we are Mexican and Negro with roots planted so deeply in the United States that we have grown those strong, little hyphene that make us Mexican-American and Negro-American."<sup>1</sup>

The Spanish roots in the United States can be traced back to the scattered, miscellaneous but ever growing economic, historical and cultural contacts of the seventeenth and eighteenth-century colonies with Spain and Spanish America.

In the seventeenth century the hatred of Spain was burning in the minds of English colonists. The pioneers feared the nation whose colonies in America were many times the area of their mother country.<sup>2</sup> They hated her Catholic tyrannies and were frightened of the legends concerning the terrible Spaniard, his cruelty and barbarism in the colonies, his fanaticism in his dark religion of the Inquisition, and his prosperous presence in the rich South. Race, religion, economic rivalry sharpened animosity. *Cotton Mather* described the differences between the English and Spanish colonies: "Gentlemen!" he cried. "It is the War of the Lord which you are now Engaged in: and it is the Help of the Lord, that we are at Home affectionately imploring for you. We have made a fair and just purchase of our Country from the Natives here: not encroaching on them after the Spanish Fashion, in any of their Properties and Possessions."<sup>3</sup>

Although allusion has been made to an increasing understanding of the Spanish civilization, this attitude persisted long after the colonial period. *Julián Juderías*, in his book, *La leyenda negra*, in tracing the persistence of this distrust and these old prejudices, attacks Ticknor, *Prescott*, *Motley*, and *George Bancroft* for perpetuating

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\*This paper was presented by the author at the session on American and English literature and culture at the University of Pécs in 1985.

it.<sup>4</sup> For many Americans Spain and Mexico still mean troublesome neighbors, wars and political instability.

There are two main channels by which Spanish culture has become part of the seventeenth-century colonists.

The primary transmitter of Spanish culture was England. *Samuel Sewall* for example sent for his Spanish books to London and both *Cotton Mather*, his father *Increase Mather* and his grandfather *Richard Mather* and some poets: *Anne Bradstreet*, *Edward Taylor*, *Benjamin Colman*, *Mather Byles*, *Joseph Green* etc. were deeply rooted in the land they originated from, and her literature they were influenced by.<sup>5</sup> Not only in the American colonies but in England, too, at the turn of the seventeenth century the Spanish cultural influences are not easy to define, their precise patterns still controversial. But it is certain that during the Elizabethan era the impact of Spanish novel was substantial. In seventeenth-century England the early romance *Amadis de Gaula* was read, and we may link *Montemayor's Diana* with the development of the English pastoral, *Antonio de Guevara* with euphuism, and *Cervantes*, with the popularity of the picaresque story. Both in old England and the young Republic Spanish historians, novelists and poets, especially religious poets were known in certain intellectual quarters. Culturally direct intercourse with Spain hardly existed.

Another great beacon of Spanish culture to the seventeenth-century colonists was the already flourishing art and cultural wealth of Spanish America, especially Mexico. In the last decades of the sixteenth century some thirty thousand titles were imported into New Spain. Printing had begun there in 1535 or 1536. In Mexico City alone the professional booksellers numbered some fifty: and people in this town could listen to secular music, look at paintings by contemporary masters, attend poetic festivals, could see noble monuments of Spanish architecture or study medicine and mathematics.<sup>6</sup> These were inexhaustible sources of Spanish influence on American culture.

The third possible channel, the indirect influence of the Spanish settlements in the borderland of the country and the Southwest could not find its way to the northern seaboard colonies. The foundations of a Spanish or Mexican culture were just being laid in the regions later known as Texas, New Mexico, Arizona and California. As early as 1598 in New Mexico were acted the religious plays which were to live on through the centuries. Here *Los moros y los cristianos*, *Los pastores*, *Los tres magos*,<sup>7</sup> and other dramas were shown which form so picturesque a part of Spanish folk literature. New England knew little of such matters. At that time these regions seemed incredibly remote.

*Cotton Mather* and *Samuel Sewall* paved the way, unwittingly, for Spanish influence on the literature of the United States. Their communication with Mexico made the dissemination of the Spanish language and knowledge including literature, painting and architecture easier. Both *Mather* and *Sewall* studied Spanish. The motives of these early scholars for learning this language were political and economic but primarily religious, to protestantize Mexico and South America. *Sewall* suggested that the introduction of the Protestant Bible in Spanish should be the first step in the mass conversion. *Cotton Mather*, a characteristic man of Puritan New England and the foremost Spanish scholar in New England in his age, besides religious matters, was keenly sensitive to Spanish arts, literature and language. He read *Cervantes* whose name occurred in the catalogues of several libraries, and in his *Magnalia Christi Americana* he speaks of the "romances of Don Quixote and the Seven Champions." His good command of Spanish made *Mather* the author of the first book written in Spanish in the northern colonies. His Spanish book, *La Religion Pura, en Doze palabras Fieles, dignas de ser recibidas de Todos*, published in Boston in 1699, written in a simple, vigorous language, is a great and lasting influence upon American literary culture.

In the eighteenth century the widening awareness of Spanish culture is obvious. The seventeenth-century Spanish plants took root in Texas, New Mexico, Arizona and California, blossoming in language, customs, folkways and arts. Spanish towns with names now so familiar that we have almost forgotten their origins (San Diego, Los Angeles, San Francisco and over two thousand other settlements), and the missions with their old Spanish architectural form developed their systems of education. Spanish words spread and crept into the English language. Spanish historical and religious plays, already mentioned, interwoven with ballads and children's songs, were performed.

By the middle of the eighteenth century it became evident that there were two important political powers and two major languages in the New World. The political presence of Spain, America's participation in Spain's wars, in her border conflicts and inevitably in her culture, too, focused the attention of the eighteenth-century leaders like *Franklin*, *Jefferson* and *John Adams* to the importance of Spain and the substantial knowledge of the Spanish language and history. In 1777 the enthusiastic reception of the *History of America*, one of the great works of historiography, by the Scotch historian *William Robertson* proved the interest of American readers in Spain. Between 1750 and 1769 ships from Salem made the voyage to every Spanish and Spanish-American harbor. This trade meant the mingling of peoples, tongues, grammars, books and dictionaries. Recognizing the significance of the Spanish language and culture *Franklin* arranged for the inclusion of Spanish in the course of study of the Philadelphia

Academy in 1766.<sup>8</sup> In 1780 Jefferson insisted that Spanish be studied at some universities. Instruction in Spanish was offered in New York as early as 1735.<sup>9</sup> An important step was made forward in 1751 when *Garrat Noel*, the first grammarian of the Spanish language in America, issued *A Short Introduction to the Spanish Language*. The precious collections of the archives and libraries, such as that of the Philadelphia Library Company, the Loganian Library, the American Philosophical Society, the New York Society Library and especially the New York Historical Society Library brought Spanish America close to many readers and specialists.

In the eighteenth century the two great channels, Spain and New Spain, cannot be precisely measured, the two sources were essentially inseparable. Yet in the sum total of higher influences (books, magazines, libraries, collections) the finger already pointed the colonies rather than the mother country, but the more distinguished intellectual influences came direct from the Peninsula.

In the American literature of the eighteenth century, a literature primarily of state papers, religious tracts, essays and satires, there were no figures like *William Hickling Prescott* who dedicated his articles, reviews, essays and books to Spanish and Spanish-American history, there was no ardent admirer of Spanish fiction comparable to *William Dean Howells* in his esteem of *Pérez Galdós* and *Juan Valera* and there was no lover of Spanish drama and poetry akin to *James Russel Lowell* in his devotion to *Lope de Vega*, *Calderón de la Barca* and *Cervantes*. But there were statesman, merchants, students and scholars, editors of magazines and newspapers, travelers and members of learned societies who touched in their own ways the rich, intricate mosaic of Spanish culture and reproduced a fragment of it in their own microcosm of American thought. Out of all the miscellaneous and scattered cultural contacts new concepts evolved. The authors used Spanish scenes, characters and incidents, and as they wrote they expressed these new concepts or themes: the descriptive essay, the epical treatment of the Conquest, the idealization of Columbus, the theme of the noble savage and the colonial versions of *Cervantes'* satire.<sup>10</sup>

The first of these attitudes was an intense curiosity, revealing itself in the *descriptive essay, article or letter* describing the external aspects of Spain and Spanish America. Though the era of travel books on Spain was still in the future, the country with its people, scenery and customs is discussed with some objectivity in the letters and articles of *David Humphreys*, *Thomas Jefferson*, *John Jay* and *John Adams*. In this genre in early American literature *Crèvecoeur* is a classic who writes sometimes from firsthand knowledge and usually with a simple eloquence. His portraits of the Spaniard are approximate and probably mirror more than his own opinion: a typical evaluation

from an eighteenth-century American. He shows Spain as a picturesque but bigoted conqueror, as a treacherous, brutal colonizer.

The second type of writing inclines to romanticize Spain the conqueror or to celebrate its rulers as the transmitters of civilization into the New World. Even if the sympathy of the author is with the Aztec or native Indian, the splendor of Spain glows in the narratives. *The epic treatment of the Conquest* is mainly apparent in the poetry and drama of the period. Even the poetry of *Joel Barlow*, who hated Spain, is sometimes under the spell of the conquistadores. His republicanism painted the Spanish foe as *Milton* painted Satan: majestic and heroic. Throughout this period the attraction of romantic Spanish subjects continued. *William Dunlap's Don Carlos*, an adaptation from *Schiller*, was a favorite on the New York stage.<sup>11</sup> *Dunlap* produced three other plays: *The Virgin of the Sun*, *Pizarro in Peru*, *The Death of Rolla*, and an opera, *The Knight of the Guadalquivir* on Spanish and Spanish-American themes.<sup>12</sup> Theatre-goers could see *Susanna Haswell Rowson's Slaves in Algiers*, whose plot is based upon the tale of the captive in *Don Quixote*.<sup>13</sup>

Eighteenth century poetry invoked the bold and semi-mythical Columbus and his voyages in spite of the fact that only a little was known about him. The main sources regarding the great discoverer were the life by his son *Fernando* and the narratives by *Las Casas*. *Joel Barlow* and *Philip Freneau* initiated in American literature the endless series of narratives, tales and verses on Columbus. In creating the first version of his moralizing epic poem in heroic couplets, *The Vision of Columbus* (1787). *Barlow* became, as he was called later, the father of Columbian poetry. *Barlow* was not the first American poet to celebrate an idealized Columbus. *Freneau* had composed a poem, *Columbus to Ferdinand*, and thirteen years before *The Vision of Columbus* he finished his more important verse, *The pictures of Columbus, the Genoese*. The eighteen scenes of this poem are an ostosyllabic, five-stress verse with many real and fanciful episodes about the life of the explorer. *Freneau's* pseudoromantic monologue with Spanish backgrounds and Spanish characters was prophetic of many similar poems on Columbus in the nineteenth, and even in the twentieth century.

The white man had always been interested in the mystic ways of life of the Indian. Americans had already heard legends of powerful princes and chiefs, gentle races, friendly people living in nature, with wise governments, beautiful and characteristic cultures of their own. The concept of "the noble savage", as he was called in the eighteenth-century Europe, appeared in European literature, too. *Rousseau*, *Montaigne* and *Chateaubriand* moved in this world. *Bessenyei* revived the Hungarian noble savage in his *Travel of Tarimenezs*. Encouragement for this illusion could come from England,

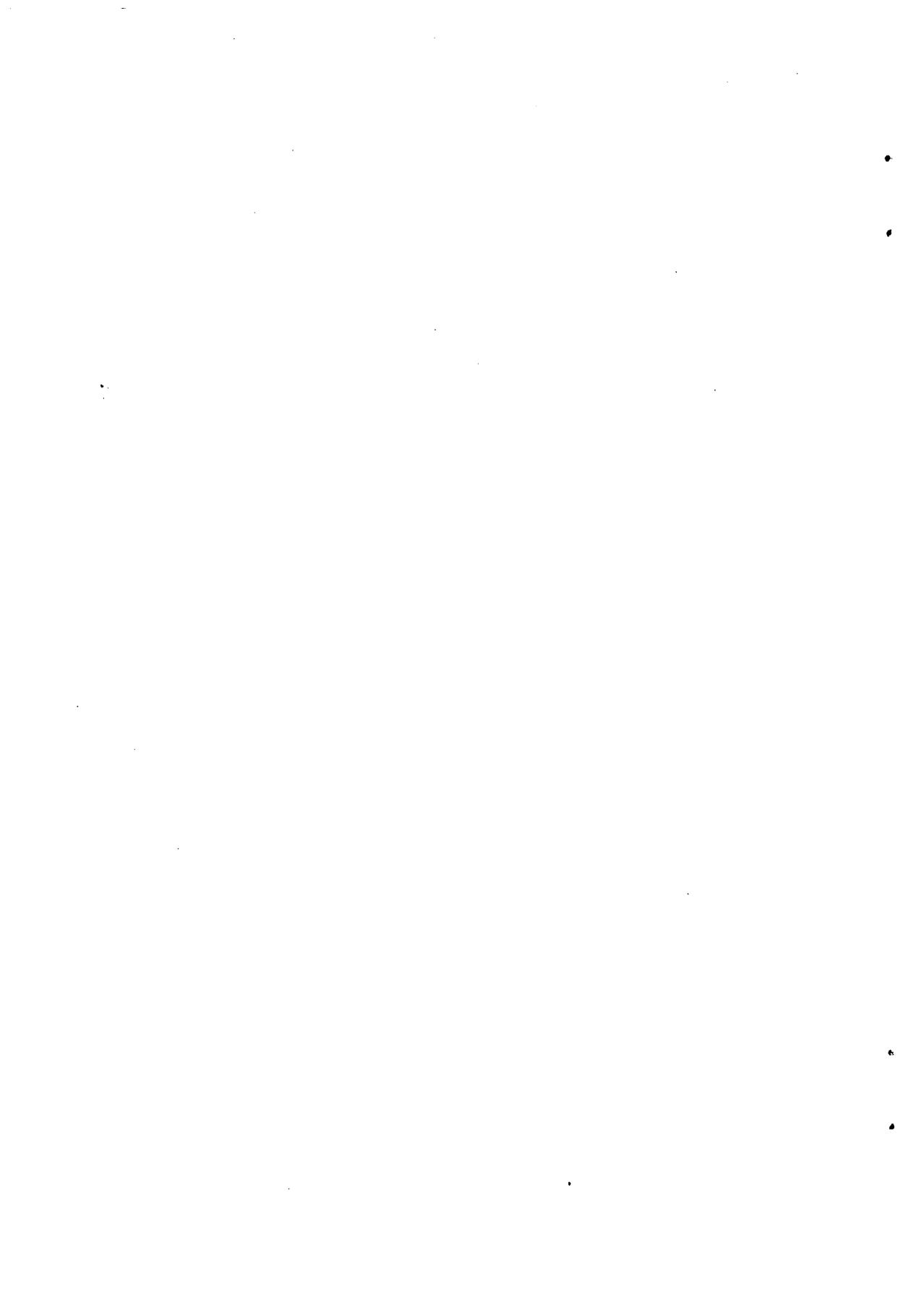
besides France and Spain. In the last quarter of the century some Americans were familiar with *Sir William Davenant's* opera. *The Cruelty of the Spaniards in Peru*. Dryden's *The Conquest of Granada* the first use of the term "noble savage" occurs here and with *Coleridge's Osorio*. The noble savage appeared in the eighteenth-century American literature in Spanish dress, too. In these stories and poems the Spaniard was the glittering villain and the native, the hopeless hero. *Acosta*, though was hard upon the Indian, idealized him on occasion. *Garcilaso de la Vega* spread these primitive fancies. To *Las Casas* the Indian was not only good but perfectible. The same idea can be found in other books, in *Richard Alsop's* translation of a history of Chile, in the verse of *Barlow* and *Freneau*, and in the plays of *Dunlap*.

We may finally mention a direct and powerful impact of Spain upon eighteenth-century American literature, namely, that of the Spanish classical writers: *Quevedo*, *Lope de Vega* and *Cervantes*. But only one writer, *Cervantes* enjoyed a significant attention among cultivated readers. He was known everywhere, even in the colonial literature, and his *Don Quixote's* triumph was complete in the eighteenth-century America. *Cervantes* and *The Knight of the Woeful Countenance* entered America before Shakespeare. His and his works' acceptance in the United States is so rich and varied that it deserves another study.

The nineteenth century was to witness the real dedication of talented writers to Spanish studies. During the next hundred and fifty years the major Spanish and Spanish-American influences developed so rapidly that the period, we discussed seems to be bare and poor. But these far-reaching effects of these early works, together with new influences and experiences could only mean a prolonged consecration for *Ticknor* and *Prescott*, an enrichment of his imaginative life for *Irving*, a gateway into the world of European romantic literature for Long fellow, a spiritual experience in French and Spanish writers for *Lowell*, a critical life for *Howells*, the arresting of a neglected tradition for *Bret Harte*, and a wide range of expression for *Ernest Hemingway*, *John Dos Passos*, *John Steinbeck* and many other twentieth-century writers.

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LEHEL VADON

## ROGER WILLIAMS' PRINCIPLE OF "A FREE CHURCH IN A FREE STATE" IN HUNGARY

Mihály Horváth (1809--1878), the eminent Hungarian historian from the Reformist Era, whose historical writings were both pioneering and remain vital source materials right up to the present day, when investigating the moral and intellectual development of our nation and the freedoms of conscience, thought and speech, as well as the relationship between church and state arrived at the great principle of "a free church in a free state", which had been borrowed from the "society of the Federal North American States" and is linked to the name of Roger Williams,<sup>1</sup> the ardent-spirited, the piously zealous and indomitable clergyman, the first to launch this great new principle. The state founder and religious reformer Roger Williams (1603--1683) arrived in the New World in 1631, 11 years after the passengers of the Mayflower had set foot on American soil and 7 years after the first Puritan settlers came in search of a New Sion and New Israel. The popular and uncompromising pastor came into conflict with the Puritan theocracy due to his democratic principles and was forced as a result to leave Massachusetts. In 1636 he became the founder of Rhode Island and the town of Providence, where the clergyman accepting the principle of equality of the English levellers, and himself tending towards Baptism opened up his estate to "those of all consciences": Anglicans, Catholics and Jews ensuring the perfect balance of thought and its practical realization. In his new state and parish, he practiced religious tolerance and created a pure, perfect democracy, in which complete power was given to the people.

The enlightened and liberal prelate and politician Mihály Horváth studied in his numerous articles and books the history of religion, and while examining the church-state relationship, accepted Roger Williams' model state both from a religious and political point of view, and considered it of exemplary value to the societies of Hungary and Europe in general. Horváth's study on Roger Williams was the first book, and the first scholarly monograph to be written on an American author in the history of American Studies in Hungary.

Mihály Horváth, in his carefully edited and comprehensive study followed the "conflict-ridden life of the educated, active and zealous Williams", right from his arrival in the New World, his struggle with the Puritan theocracy, his exile, his founding of

Rhode Island and Providence, his friendly relations with the Indians, his role as a peacemaker between the settlers and the original population, his fight against negro slavery and his political and diplomatic missions.

During the period of the development of the Hungarian middle classes, Mihály Horváth, the representative of liberal progress and anti-reformation was interested above all in the principle of a "free church in a free state", in which Williams formulated the theory of total religious freedom and which according to him was the "main guarantee of public peace and tranquillity, the Magna Charta of all freedoms". Horváth summed up the role of Williams in reforming religion and his historical role and significance in the following manner: "he was the first to express the great doctrine of intellectual freedom, and based upon this principle, he founded a new state, in practice proving its unique correctness ... offering limitless freedom to every religion, freedom for believers and non-believers alike, total freedom of thought and in order to safeguard the great principle, the complete separation of church and state."<sup>2</sup> ...during his whole life he taught revolutionary principles<sup>3</sup> ... with great courage and strength, he started to fight for the principles, which have come to be totally accepted in the United States, but remain far from victory in Europe."<sup>4</sup> He praised the law-maker and state founder for his views on society, based on social justice as well as the logical consistency of his philosophical approach to religion, which had brought to life and explained his "great principle" : "he concentrated on fundamentals, and recognizing their nature comes to conclusions which remain valid and correct, regardless of time, place or circumstances."<sup>5</sup>

Mihály Horváth was the first in Hungary to write with scholarly care on the Puritanism that had come into existence in the young American colonies, and the church organizations of the Puritans. Williams while employing Puritan phraseology opposed his modern, liberal thinking to the Puritan theocracy and heavily criticized Puritan moral and religion. Horváth placed particularly great importance on his treatises, which demonstrated Williams' literary ambitions, in which he expounded his religious doctrines, and in which the "basic principles of Christian free thought were so thoroughly discussed, that it would be hard right up to the present day to discover writings in which the rights of society and the individual, and the mutual relationship between church and state had been so clearly expressed as had been the case with these pamphlets. This little-known Puritan philosopher, with his consistency passes beyond the most liberal of the publicists of the present century."<sup>6</sup> As an example of this, he cites the duel of treatises fought between Roger Williams and John Cotton during the

1640's<sup>7</sup> which was reminiscent in both spirit and language of the religious debates in Hungary.

Mihály Horváth with his frequent references to his age and nation, with his clear and at the same time artistic style, reminds us strongly of Roger Williams' treatises and pamphlets. As was the case with the vast majority of his writings, he wrote his work with the express aim of affecting his nation, lifting it up and inspiring it.

Williams' principle of "a free church in a free state" was first represented by Canon Vurda, delegate of the Chapter of Győr at the diet of 1843, when he called for "a free country, free religion and free church" for everyone, and was applauded by the whole House.<sup>8</sup> It is no mere coincidence that Mihály Horváth's study on Williams appeared during the year after the "Ausgleich",<sup>9</sup> when as a result of the creation of the liberal state and its legal system, liberals were demanding the separation of church and state, religious freedom and equality. The study first appeared in 1868 in the *Budapesti Szemle*,<sup>10</sup> proving its significance and importance, the work was re-published twice during the years when the struggle between the church and state became particularly fierce. The second edition of 1873 was probably a result of the continuing strain in relations between the Hungarian state, church and the Vatican. It seems clear too that in the 1890's, right in the middle of newer church-state disagreements, the reformist press republished the work which supported the reforms planned by the Wekerle government in religious matters both in form and spirit.

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4. Ibid., p. 25.
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6. Ibid., p. 47.
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LÁSZLÓ DÁNYI

## UNIVERSAL IMPLICATIONS OF WILLIAM STYRON'S SOUTHERN HERITAGE

This paper attempts to analyse how William Styron can find a new approach to literary motifs and how the Southern literary mode could be made to stay alive in conjunction with various trends in literature.

In other words: what did Styron inherit and what did he learn from his literary predecessors? How could he incorporate this inheritance into his works? How can the familiar motifs convey entirely different implications?

In the first part of this essay, in order to answer these questions, I want to outline the various motifs that influenced Styron and the universal dimensions of his art. In the second part I want to examine how these motifs are incorporated in William Styron's *Lie Down in Darkness* (further on referred to as *LDD*) and *Sophie's Choice* (further on referred to as *SC*), by comparing Peyton Loftis in *LDD* and Stingo in *SC*. My aim is to prove the otherness of these two protagonists and to seek the social and psychological implications of the inherent difference.

Taking into consideration the two parts of my essay as a whole I want to analyse the shift from the particular to the universal in Styron's art.

### I.

William Styron could not escape being compared with his literary predecessor, William Faulkner. All of these comparisons have raised the issue of the relationship between tradition and innovation or imitation and originality. For example, Styron's works have been criticized for the following "weaknesses": "the supposedly chaotic combination of Stingo's sex life with Sophie and Nathan's destructive love, the unjustified comparison of anti-semitic Poland to a racist American South, the confused linking of Stingo's experience as a writer to Nathan's drug-induced madness, and, most importantly, the juxtaposition of all the above themes to the horrors of the Nazi concentration camps."<sup>1</sup> These critics tend to see the novels as either too general or too specific and they cannot see the shift from the particular to the universal.

In a closer analysis of the motifs and the dimensions dominating in *LDD* and *SC* the conventional requisites convey new and different meanings.

The main thrust of Styron criticism has been to weigh lightly the regional Southern influence. Recent criticism identifies broader contemporary ideas from existentialism to the French "nouveau roman" and it concentrates on the universal dimensions of Styron's themes.

In Styron's novels the reader can find a lot of references to myths and motifs due to "... factors like the mosaic-like social structure of U.S. society and a host of contradictions between the American creed and social reality, or between the gradual degradation of the presumably high idealism of the first generations of new world settlers and the subsequent course of American historical development, by now there is practically no American myth that has gone unchallenged within the nation itself."<sup>2</sup>

The following myths and motifs extend the dimensions and create the encyclopedic characteristic features of Styron's novels.

#### 1/ The Southern Myth

An important Southern quality and perspective exists in Styron's novels. Styron struggles with the ambiguous inheritance of an American who belongs "neither to the Deep South sunk in its archaic doom nor to the Yankee blend of purposefulness and inferiority complex."<sup>3</sup>

The recurring elements of the Southern Myth can be found in Styron's works. It is hard to define what the Southern Myth is because in a broad sense it contains various interdependent myths related to hot-blooded Cavaliers, who founded the South, to romantic characteristics of the Southern temperament like a chivalric attitude toward women and a code of personal honour. The pro-slavery South meant oligarchy and Cavaliers imitated the manners of the European nobility.

These characteristics of the Southern myth have changed and in Faulkner's fiction "doom" and "defeat" became the key words when speaking about the South.

"Doom" derives from numerous legends of drowned and buried cities. In the Bible the wicked city of Babylon its walls were doomed to destruction by the Lord<sup>4</sup> and, for example, in American literature Edgar Allan Poe incorporated this motif into his poem called "The City in the Sea", earlier entitled "The Doomed City". In the South the Cavaliers sunk to the level of the meanness of the whites, and aristocratic families, haunted by the memories of past glory, degenerated. The general decline of the South and the sin of pride dooms the ambitious families. "Doom" becomes a part of the subconscious of Styron's heroes. For example, Stingo, "... in bed with a woman not his

wife, was basically ill-at-ease in this illicit ambience, even while asleep. DARK DOOM! DARK DOOM! pealed the wretched bell."<sup>5</sup>

For the South, "defeat" has special overtones. Southerners live among defeated grandfathers. The shattered economy, the Civil War and the exploitation of white and black relations have connected the South with defeat from which there is no escape except in death or in the world of unreality. "From the Golden dreams of the Roanoke adventurers to the fantasies of a Tennessee Williams heroine, the South has always preserved a certain element of moonstruck unreality in its outlook, has more than any other part of the country convinced itself that the best things in life are not those which are but those which ought to be or which once were supposed to have been."<sup>6</sup>

At first glance Styron's novels, especially *LDD*, seems to fit perfectly into the Southern literary mode. The Loftises in *LDD* are the inhabitants of Port Warwick but not in the way that the Compsons are the inhabitants of Faulkner's Yoknapatawpha Country. In *LDD* Styron possessed the traditional Southern attitudes, but in his later novels he proceeded with an examination of the terms by which Southern attitudes can survive and flourish in modern times. He examined how Southern heroes can live and cherish and create.

## 2/ The Quest Motif

The Southern protagonist had an unshaken belief in his unity with Southern civilization and he had no doubt about who belonged to the South and who did not. The Southern writer had a strong sense of belonging to a homogeneous region, he had a strong sense of "locale", and he felt that the South, with its organized system of values, was superior to the North. Northern culture was also regarded as something inferior. Attachment to a place gives an abiding identity because places associated with family, community, and history have depth. Philosopher Yi-Fu Tuan points out that a sense of place in any human society comes from the intersection of space and time. Southerners developed an acute sense of place as a result of their dramatic and traumatic history and their rural isolation on the land for generations. As Welty noted, 'feelings are bound up with place', and the film title "Places in the Heart" captured the emotional quality that places evoke. 'Home' is a potent word for southerners, and the 'homeplace' evokes reverence."<sup>7</sup>

The decline of the South and the dominance of the urban North led to the detachment of Southern values and to the loss of common awareness. And this is why the Southern protagonist begins his quest for regaining balance.

Earlier, the Southern writer always knew himself as being part of history and the South, but this direct contact was interrupted. In Styron's concept we can find America

if we find the parts of ourselves we have lost. In Martin Heidegger's concept of quest every human being is preoccupied with finding some way in which he can feel "Dasein", literally the sense of "being there", of having meaningfully existed in the face of death and nothingness.<sup>8</sup> Styron's heroes need to feel that they have at some time established some meaning in life, a temporary balance, which death cannot take away from them. In his quest for meaning, Gustav Mahler achieved it in his Ninth Symphony.

What is the aim of the quest and how can it be achieved in Styron's world?

Styron's characters, in their quest for truth and their longing for perfection, search for nothing less than a kind of grail, which is buried within the darker divisions of a world of conflicting change and lost value. But they are drawn by their own burning, ecstatic and tragic visions to lost values. They are yearning for the impossible state but they need roots in the solid stuff of life.

In Styron's world the deception of others and the self is the first step towards redemption. The personality, burdened by the consciousness of guilt and unsure of the means of redemption, wants to find meaning, and in this long process he has to face and meet all the distortions and cataclysms of the world which can destroy his own physical and spiritual self, and at last he cannot reach the core of the problem. "The quest motif stresses less the journeying than the sought-after results of that journey. The goal of the quest is the lost treasure of innocence, which may be symbolized in various tangible and intangible ways. Ultimately though, the quest hopes to find the self through uniting the conscious with the unconscious."<sup>9</sup>

In the search for meaning the protagonists lose touch with themselves and the world, and this evokes the feeling of hollowness and emptiness.

### 3/ The Motif of Hollowness

Harry Guntrip has found a fundamental human problem to be that of our fear of inner emptiness, of the weakness of identification, and a fear of the meaninglessness of our existence: the schizoid problem.<sup>10</sup> There is always an explicit moment which implies a character's internal feeling of emptiness. In *LDD* Dolly and Milton talk about the war between North and the South and the prospects of the USA, and this conversation indicates the realisation of how "perverted" they are. "What have I got? I'm perverted, religion's perverted - look at Helen... What have I got? Nothing!"<sup>11</sup> Helen Loftis lost her daughter but it is not the loss of her daughter and Peyton's actual death that are the greatest shocks for her. Helen realizes that she is a mother no longer and she thinks life is for others. She examines her face in the mirror and she can see her white hair and pale face. It is unbearable for her to see that her motherhood, youth and husband are lost. She escapes into an imaginary world. She pulls the skin of her face so

that the wrinkles vanish and thinks of an invisible and imaginary lover. Her lover is but a creation of her imagination. The man who could be a real saviour, Milton Loftis, the archetype and the stereotype of the quester, enters and says: "God knows we've lost something."<sup>12</sup>

Stingo in *SC* wanted to be a writer but after reading Farrell's story future seemed to him "misty" and "obscure". He hopelessly says, "... I was aware of the large hollowness I carried with me."<sup>13</sup> Stingo lost touch with himself as a writer, an artist, while Sophie lost the "chain of being" as a human being. The world of the living dead in the concentration camps haunts her. Her loss of faith in God and human beings evoked her feeling of emptiness. "I felt a complete emptiness. I never finished the paternoster ... . I think maybe it was that moment that I begun to lose my faith."<sup>14</sup> Sophie's emptiness was generated by the loss of the possibility of rebirth and the impossibility of the appearance of a savior, a redeemer. "I felt this emptiness. It was like finding something precious in a dream where it is all so real - something or someone, I mean, unbelievably precious - only to wake up and realize the precious person is gone. Forever?"<sup>15</sup>

These familiar motifs are in a set order in Styron's works. The South is the basis, the one-time land of order and clearcut values, where Styron's heroes start their quest for a better understanding of the world, and, at last, they have to face nihilistic spaces evoking the feeling of hollowness. This is how Styron's Southern background is related to the universal motifs of quest and hollowness.

## II.

In the second part of my essay I want to compare two of Styron's Southern characters. The aim of this comparison is to prove that Styron could incorporate the myths and artistic motifs discussed in the first part, and after establishing a firm starting point in his first novel, *LDD*, he could create his own myths in his encyclopedic novel, *SC*. That is why I want to compare Peyton Loftis in *LDD* and Stingo in *SC*. The social and psychological implications of the difference between the two characters show how Styron could find a new approach to his Southern heroes after the Second World War.

1/ Social implications of the difference

By social implications I mean the family backgrounds of the protagonists and their ties to the South as a geographical unity.

The family backgrounds of Peyton and Stingo are different. Peyton's mother and father are destructive forces in her life. Her mother longs for a timeless, unaltered state and she is damned by her obsessive piety. Her father is fallen, aged, middle-class, whose alcoholic stupor is not importantly the result of changed times. Peyton is surrounded by the conventional stereotypical props of southern belle, lady and gentleman.

Stingo's devoted father, who calls himself a liberal democrat but considers Northerners as ignorant and vulgar, is supportive. He often writes letters to his son and he is his son's friend. This is the reason why this relationship between father and son can contribute to the establishment of a temporary Eden for Stingo.

Stingo starts from his insulated, middle-class innocence in Virginia's Tidewater. The inhabitants of this region are generous and cordial, and Stingo is closely attached to them and slavery. "I have been linked so closely in time to the Old South... my own grandmother at the age of thirteen possessed two small Negro handmaidens... regarding them as beloved chattel all through the years of the Civil War,"<sup>16</sup> The emphasis is on the word "own" in these sentences said by Stingo. He is proud of his Southern origin and his ancestors. Not only does Stingo have geographical and familiar ties to the institution of slavery, but he continues to benefit directly from that practice. His purpose as a struggling young writer is made possible financially by money he has inherited from his great-grandfather's sale of a young slave named Artiste.

The two protagonists' ties to the South are expressed in the description of their houses.

The Loftises' house represents Southern pride and honour. "It was a big house, Virginia Colonial style, an elegant house... a spring of ivy had begun to climb one rainspout... . Nodding there in the sunlight, this ivy seemed to lend a touch of permanence, possibly even of tradition, to the house."<sup>17</sup> But this idyllic picture is disturbed by the image of the first chapter - "... the curtains fell limp without a sound and the house, sapped of air, was filled with an abrupt, wicked heat,"<sup>18</sup> The image of the "wicked heat" anticipates the tragic ending of the Loftis family. In these contrasting images the characters' personal doom and the social decline of the family are foreshadowed.

The description of the old Southern family house appeared in *SC* as well. Stingo looks at a picture of the old house and he thinks "The temptation was both poignant and powerful, and it lasted for as long as it took me to read the letter twice more and to brood over the house and its homely lawn again, all of it seemingly suspended in a

milky idyllic mist, which may however, have been the result of the film's over-exposure."<sup>19</sup>

On the one hand these descriptions radiate poetic space. Styron belonged to the tradition of Joyce and Proust. In their writings "Their cities, landscapes and rooms are not photographically literal. Never frontal reportage about apparent localities... A particular time /space axis, as world of appearance, may be recognized, certainly, in the words and the imagination words embody."<sup>20</sup>

On the other hand they express the difference between Peyton and Stingo. "Peyton, a modern American girl, can run away from the conventions of society. She can and does; but she cannot escape the self-destructiveness in her own heart, an ugly inheritance bequeathed by her father, Milton, a dissolute, philandering lawyer who spoiled her, and her mother, Helen, one of the more memorable bitches in contemporary American literature."<sup>21</sup> Peyton's family and geographical ties to the South forecast her tragedy while Stingo's Eden in the South includes the possibility of regaining balance and establishing personal order. Stingo can inherit the sense of personal order lacking in Peyton's life. For Peyton and Stingo the land of order is the South with its traditional, clear-cut values. And at this point the social implications are connected with the psychological ones.

## 2/ Psychological implications of the difference

By psychological implications I mean the protagonists' longing for the old values, the "land of order", and how they search for order.

Styron avoided the determinism of Dreiser and Steinbeck. His characters behave as free agents. In the psychological analyses of his characters he followed the tradition begun by Dostoyevsky and Melville.

His attempts to create new dimensions preserving the values of Southern culture are expressed in his heroes' attempts to establish personal order and "the sex, religion and violence are used as vivid means with which to illustrate those attempts."<sup>22</sup>

Styron makes a clear distinction between the world of order in the traditional old South as well as personal order and the order of organized systems.

Peyton cannot establish personal order because her search for order is always undercut by recurring threats of disintegration, annihilation and absurdity.

The establishment of personal order has a direct expression in Stingo's life, as illustrated, for instance, in his relationship with his things. He accurately examines them,... a jar of Barbasol shaving cream, a bottle of Alka-Seltzer, a Schick injector razor, two tubes of Pepsodent toothpaste, a Dr. West's toothbrush with medium bristles, a bottle of Royall Lyme after-shave lotion, a Kent comb, an 'injecto-pack' of

Schick injector blades, an unopened cellophane-wrapped box of three dozen rolled and lubricated Trojan condoms with 'receptacle tips', a jar of Breck's anti-dandruff shampoo, a tube of Rexall nylon dental floss,..."<sup>23</sup> Personal order is inconsistent with organized systems in *SC*. Stingo begins his career on the twentieth floor of the McGraw-Hill Building "an architecturally impressive, but spiritually enervating green tower."<sup>24</sup> McGraw-Hill represents what Styron understands as organized system: the organized oppression of a given group of people in the name of their deviation from an established norm.

After being detached from the values of the old South and after losing their balance, their personal order, the protagonists escape into the world of fantasies and dreams.

The South is the starting point for the characters and their belief in a "Winnie-the-Pooh world of sweetness and light."<sup>25</sup> is the first step in leaving the reality of the actual world behind. The "Winnie-the-Pooh world" occurs several times in the novels as an expression of childhood innocence. At the beginning of *LDD* we can see "Peyton twisted up in a chair, calmly reading Winnie-the-Pooh."<sup>26</sup> Helen, Peyton's mother, reads "stories about people who hardly even existed."<sup>27</sup> However, time and experience destroy Peyton's childhood innocence and her naive faith in a benevolent world. The dream-world expresses longing for order but the popular stories about "Pocahontas saving John Smith" do not lead to a better understanding of the self and the world around.

"There was something open and withdrawn about her at the same time; there seemed to be a part of her that he couldn't reach. She complained of a headache... perhaps she was drowning, she announced with a pretty yawn ... 'Did you ever read Winnie-the-Pooh?' she said, and he was about to answer, but a man with a broom came by, sending the pigeons aloft like feathered rockets, and Harry leaned down and said, 'You know you're beautiful'"<sup>28</sup> This conversation between Peyton and Harry, and the recurring theme of the "Winnie-the-Pooh world" reflect how desperately Peyton searches for love and balance. The "Winnie-the-Pooh world" isolates her from reality and she cannot escape because her dreams and hopes, "the pigeons", were sent "aloft". The greatest contradiction of the Winniethe-Pooh world" lies in its double feature. The possibility of escape into an imaginary world of clear-cut values and the impossibility of returning to the values of the Southern past are both included in it.

However, in order to be saved, dreams must justify Peyton's existence. Dreams form an important part of Styron's subconscious. He says in an interview, "... dreams are a very impressive part of my subconscious. They linger with me ... and seem to be

teaching me something... they must have their own significance somewhere: where and how, exactly, I'm not prepared to say."<sup>29</sup>

Stingo lives in a "Wizard of Oz" world. Peyton penetrates deep into the unreal while Stingo lives in the "pink"<sup>30</sup> world of eye-opening wonders. Peyton rises high into the unreal and immediately falls down to meet her tragedy. Stingo ascends to a level from where descending is possible without destroying his own self. The slow, ritualistic pace of writing in *SC* gives a further emphasis to Styron's view that modern man will succeed by persistence.

Stingo's dreams are restricted to fantasies about sex. He begins with the normal fantasies of a young man of his age in a period of sexual repression. Alone in New York he imagines making love to Mavis Hunnicutt. But then he moves to the pink apartment in Flatbush and his dreaming takes on a darker side because he has just got a letter from his father saying that Maria Hunt, a beautiful girl with whom Stingo had been hopelessly in love, was dead. Here sexuality and death are related to each other. Maria Hunt is Peyton Loftis and the similarities are obvious. Maria Hunt killed herself by leaping from the window of a building. She came from a tragic household. Her father is Martin Hunt - Milton Loftis -, who is a near alcoholic and always at loose ends. Her mother is Beatrice Helen Loftis, who is "cruel in her moral demands upon people."<sup>31</sup> After reading the tragic story of Maria Hunt, Stingo was overtaken by an erotic hallucination. Stingo's personal balance was disturbed and death was again interwoven with sex.

The Maria Hunt story is the best representation of the organic relationship between Peyton Loftis and Stingo and Styron. Stingo and Peyton were created by Styron and Peyton's story was absorbed into Stingo's life, and Stingo as a writer was inspired by her tragic life. The autobiographical implications are unequivocal in *SC* and this is how Peyton's story becomes "Stingo - Styron's" story. Stingo is the survivor of Peyton's tragedy and he is the character who relates Peyton's personal tragedy to Sophie's experience in the hell of Auschwitz. Styron put the emphasis on Stingo, he says, "The book was meant to radiate outwards like concentric circles being set up in a still pond. There's Stingo at the centre, alive, young, thinking of love and sex and art, gradually discovering these other things, and carried at last to the complete horror of Auschwitz."<sup>32</sup>

After observing the social and psychological implications of the difference between Peyton Loftis and Stingo one can see that the analysis of the protagonists' background and their ties to the South is extremely important for Styron because he

must find a firm basis in the South and start somewhere in the world he knows. He was not a witness to the Holocaust and he tries to come to grips with the Holocaust over a distance of time and culture. Maria Hunt's story absorbed into Stingo's experience helps Styron to establish a starting point from where he can penetrate into the nightmarish world of Nazi Germany. This is the way how Peyton's and Sophie's lives become history in *SC*, and the constituent elements of the two novels are incorporated in an internal relationship.

Styron is a master in finding various approaches to his protagonists' past, where they start their quest for pride, dignity and nobility. The difference is Styron's artistic treatment of Peyton's and Stingo's past provides an explanation for the difference in the ending of the two novels. Peyton would not have been able to endure the burden of Sophie's confessions. Stingo's supportive Southern background and innocence made the ending of *SC* possible.

"This was not judgment day - only morning. Morning: excellent and fair."<sup>33</sup>

### III.

What is unique in William Styron's art?

Styron is not just the follower of the myths analysed in the first part because he can create his own myth in his encyclopedic novel, *SC*. All the motifs are intermingled and made internal.

Although the starting point of view is intensely personal and Southern, Styron extends the scope of his traditional themes and he has created characters who "are willing, out of a sense of an ultimate motive and purpose in life, to challenge it. This is why Peyton commits suicide and why Sophie Zawistowska, after surviving the absolute evil of Auschwitz, though physically dying there, endured further the demonic relationship with the schizophrenic Nathan Landau as a temporary recall to life."<sup>34</sup>

Styron drives his protagonists to the edge of the abyss, then they peer into deep, nihilistic spaces before. In tragic recognition of themselves, they pull back, renewed, and they carry on their search, or ecstatically transformed they embrace their death.

Styron, unlike his predecessors, met the tragedy of the Second World War. He himself incorporated the relationship of the individual and history. Americans do not like to learn that people can be unbalanced, desperate and sometimes corrupt but Styron confirms that life can be horrible. All the former feelings of uncertainty, loss and disillusionment culminate during and after the war, and people found themselves

involved in the horrors. The distorted world foreshadowed by the apocalyptic vision of the Bible came true and Styron's Sophie became involved in the "blackness of darkness".

Cataclysms force the individual to understand what is unbelievable and unbearable for human consciousness. The individual has to take on the inexorable weight of the world and face the tragedies of mankind and he feels how meaningless and hopeless his life is when he realizes how the full scope to act is limited. He is not able to take an active part in forming the world around.

"The four novels of William Styron reflect a world that is at its core a prison. This imprisonment is the basic condition of mankind, and from it there is no escape. What each of the protagonists in the novels must do is come to a recognition of the fact of his bondage and come to some accord with that fact: he must find a *raison d'être* even within the confines of that bondage."<sup>35</sup>

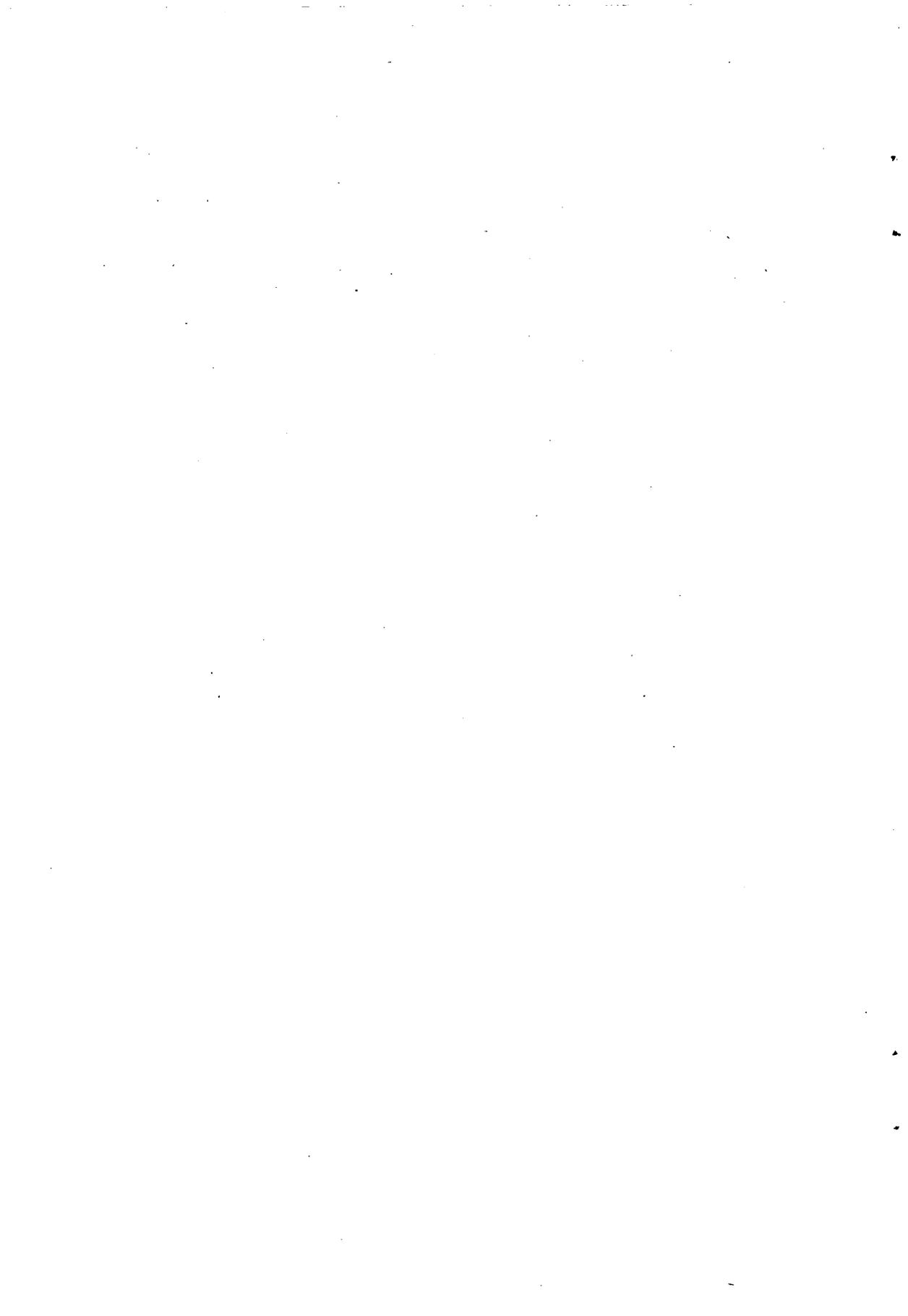
Styron opens up a new dimension in his fifth novel, *SC*. Sophie strongly believes that she can compose a new self of "the scattered pieces of her life."<sup>36</sup> And Sophie's hope is realized in Stingo's resurrection. This rebirth has a purgative quality for Sophie's guilt-stricken mind.

Styron's novelty lies in the correlation of the Southern literary mode and the very slight implication of optimism reflected from the mirror of cataclysms. He extended the Southern literary imagination into a new generation and this was the only possible way how he could make the Southern myth alive. The fusion of motifs with the Southern myth enlargens our horizons and new imaginative structures are "generated both encountered and questioned the world's ugly presentness."<sup>37</sup>

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## PSYCHOLOGICAL IMPLICATIONS IN JOSEPH CONRAD'S LORD JIM

In the present paper I examine a certain part of Joseph Conrad's *Lord Jim*: it is the jump which is structurally in the very centre of the novel. This action and its description, which is not longer than 20 pages, is the centre, the crucial point in the work. The actions preceding the jump and the jump itself can be explained by astrology, while the results of the jump are rather psychological.

When examining Jim's reasons for his abandoning the ship some powers beyond our understanding are inevitable. When we try to find scientific reasons for his 'escape' we must soon realize that all these attempts fail and from science and logic we must turn to mythology, superstition and astrology.

Theories explaining phenomena like the Genesis and the destruction of our Earth existed decades ago, too. And not only scientists and philosophers but artists developed their set of ideas as well. One possible answer to great changes in nature and in man was given by Yeats. He claimed that our history moves in 2000 years' cycles or 'gyres'. He called these astronomical units 'world months'. These units differ from each other, but they have common features as well. Each cycle prospers in the middle and decays towards the end. Each world month or 'aion' consists of great historical periods. These units are closed, the transition from one world month to another is accompanied by disasters and catastrophies.

Now, in the 20th century we can experience the transition from the Fishes to the Aquarius. Our cycle, the Fishes, that began with the birth of Christ, was dominated by Christianity. The chaos, anarchy and destruction that marks the transition from one cycle to another can best be represented by the violence and destruction of the First World War. We do not know anything about the coming gyre, only a couple of things are sure: with Aquarius, which is the next world month, a totally new life will begin, it will be followed by incidents that will change the whole world and the whole of humanity, it is going to be a kind of Apocalypse for men.

But these changes that happen at a macro-cosmic level in the life of humanity, do happen at a micro-cosmic level as well, i.e. in the life of the individual, because the individual cannot get rid of the influence of history and society.

In my essay I will examine these changes in the life of Joseph Conrad's character, Lord Jim.

The first picture we have of Jim is of a very simple but honest young man. As Conrad characterized him: 'He was spotlessly neat, apparelled in immaculate white from shoes to hat,<sup>1</sup>. The choice of words is not accidental here. Conrad uses the words 'spotlessly' and 'immaculate' very consciously.

The fact that Jim always wore white clothes is emphasized several times throughout the whole novel. This might symbolize his honesty, naivety and moral cleanness, but at the same time it is in contradiction with Jim's actions.

Jim originally came from a parsonage, which is very important, as he, a son of a parson had high moral principles to which he was always true. Then the question rises: why and how could a man with a stable personality, constructive will and high moral principles leave his ship and men to their destruction? What made him come to a decision that was so unlike him?

One possible answer can be found in the power of the crowd. Man, as an individual can think and decide consciously. But however educated or intelligent someone is, one's mind deteriorates and dissolves in the crowd, because the crowd is unconscious and in it uncontrollable instincts take over the power in man. As Béla Hamvas writes, "The group is feeling and acting as one soul."<sup>2</sup> While the individual's actions are conscious, clear and sensible, the unconscious actions of the crowd are confused, blind and dim. If human existence becomes dominated by the crowd it blurs and declines. And whenever the crowd takes the upper hand the result is always negative. The individual becomes part of the crowd, and if he fails to overcome becoming an annihilated part of the crowd, he becomes primitive, dominated by instincts. This is what happened to Jim, too. At the crucial point of the novel Jim is unable to decide. His individuality and consciousness disappear in the crowd. He relates it to Marlow in the following way:

'I could hear them knocking about, down there, and a voice as if crying up a shaft called out 'George'. Then three voices together raised a yell. They came to me separately: one belated, another screamed, one howled. Ough!"<sup>3</sup>

And Jim cannot get rid of the influence of the crowd.

'I heard as if I had been on the top of a tower another wild screech, 'Geo-o-o-orge! Oh, jump!"<sup>4</sup>

Although Jim loses control only for a couple of seconds, this will influence the rest of his life. Jim is Conrad's Hamlet, but while Shakespeare's figure is indecisive till he is convinced by his father's ghost, and then becomes active, Jim is indecisive only for one moment, and then becomes passive, waiting for his destiny. The only thing he actively takes part in is his own death, which can be understood as a queer way of committing

suicide. In spite of this dissimilarity Jim and Hamlet have common features. One of these in Jim's and Hamlet's character is that both are very destined to do something, but neither of them know what.

When Jim jumps he dives not only into the boat, but at the same time into a totally new life as well. Just like those who are baptized, Jim gets out of this situation with a new character and a new psyche. At an individualistic level this was his transition from one existence to another. The first part of his life was closed and a new period begins. This new period is not necessarily better, on the contrary, just remember the negative effect of the crowd.

Jim dives in a physical and in an abstract sense as well. His mind, the order and the light go down with his jump, instinct, disorder and darkness rule. Conrad describes Jim's feelings in the following way:

'He had landed partly on somebody and fallen across a thwart. He felt as though all his ribs on his left side must be broken; then he rolled over, and saw vaguely the ship he had deserted uprising above him, with the red side-light glowing large in the rain like a fire on the brow of a hill seen through a mist.' She seemed higher than a wall; she loomed like a cliff over the boat ... I wished I could die," he cried. "There was no going back. It was as if I had jumped into a well - into an everlasting deep hole ..."<sup>5</sup>

This 'everlasting deep hole' which occurs later in the novel a couple of more times might remind us of the black holes existing in our Universe. These black holes are still unknown to us but it is imaginable that we can disappear through these holes, we can leave the Solar system and enter another. In a certain sense Jim leaves his earlier existence through this 'deep hole' and starts a new life.

Another factor that might have made Jim leave the Patna was beyond him as well. Jim had always been waiting for the great chance to show his heroism, to do something extraordinary. And he, just like the figures of folk tales, is given three opportunities. The first two come at an early age, when he is too young to handle them and misses both. The Patna accident is the third opportunity to rise above the mob, to do something heroic and memorable. But Jim is indecisive again. He tries to explain everything to Marlow and wants the sailor to understand the reason behind his actions.

"Do you suppose," he said, "that I was thinking of myself, with a hundred and sixty people at my back, all fast asleep in that fore-'tween deck alone - and more of them aft; more on deck - sleeping -

knowing nothing about it - three times as many as there were boats for, even if there had been time? .... What could I do what?"<sup>6</sup>

At the time of the relating of the incident Jim still cannot believe that all this happened and that it happened to him. He is always dreaming, living in a world of fantasy, but by the time he relates the whole story, everything belongs to a lost past. As Stein and Marlow realised Jim was a romantic dreamer. And not only romantic but naive and uncorrupted as well which later led to his destruction: These features enable Jim to believe in the changeability of the unchangeable and to watch himself almost as an outsider. As Marlow relates it: "

"He was silent again with a still, far-away look of fierce yearning after that missed distinction, ..... sniffing the intoxicating breath of that wasted opportunity."<sup>7</sup>

"He was very far away from me who watched him across three feet of space. With every instant he was penetrating deeper into the impossible world of romantic achievements."<sup>8</sup>

Jim is paralyzed by the decision. He was sure that to save all the passengers was impossible and this way there was no responsibility on him. Jim protests against the thought of saving himself. The only thing that haunted his mind was the eight hundred pilgrims and seven boats. He did not want to leave the ship and he was not afraid of death or at least not of death in a physical sense. Jim might have felt that something worse would befall him, that is, death in a moral sense. He tries to convince Marlow that he did not leave the ship out of sheer cowardice, but because of some inexplicable reasons:

"Do you think I was afraid of death?" he asked in a voice very fierce and low. He brought down his open hand with a bang that made the coffee-cups dance. "I am ready to swear I was not ... By God - no!"<sup>9</sup>

But what frightened him more was the uncontrollable actions of the crowd. Jim, as it turned out later, could not control his instincts and subconscious. That is why he feared the crowd of pilgrims rushing at the news of the disaster. Jim visualizes the rushing crowd, the panic and the screams. The vivid picture his imagination draws for him is so terrifying that it makes Jim leave the ship. This is the way Marlow retells the reader Jim's experiences:

"His confounded imagination had evoked for him all the horrors of panic, the trampling rush, the pitiful screams, boats swamped - all the appalling incidents of a disaster at sea he had ever heard of."<sup>10</sup>

I think from this point Jim is not an agent, just a patient. He was in doubt only for a second and he can no longer influence his fate. He is only tossed here and there by his

destiny. What will happen is just the opposite of what he wanted. He wanted to form his own life by his conscious will, and what he achieved instead of this was the fatality of actions.

Dorothy van Ghent draws an interesting parallel between Jim and King Oedipus in her essay on Lord Jim. She writes that 'Oedipus's solution of the problem of "how to be" was the same as Jim's: he fled in the opposite direction from his destiny and ran straight into it.'<sup>11</sup>

Though Jim always wanted to become a hero, somebody who stands out and differs from the crowd, he achieved just the opposite of it. He became an outcast of the society, someone who flees from port to port haunted by his own memories.

Marlow himself feels that by the time of his jump Jim was losing control of the events. He tells Jim: "It is always the unexpected that happens."<sup>12</sup> But as a matter of fact by this time what happens is not unexpected at all. Conrad made way for this statement and we can feel that Jim's destiny is sealed.

The jump, which I have already referred to, from the light to the dark, from the well-known to the un-known is hinted at relatively early in the novel. Jim, whom Conrad characterizes as a 'gifted poor devil with the faculty of swift and forestalling vision' 'could depict to himself without hindrance the sudden swing upwards of the dark skyline, the sudden tilt up of the vast plain of the sea, the swift still rise, the brutal fling, the grasp of the abyss, the struggle without hope, the starlight closing over his head for ever like the vault of a tomb - the revolt of his young life - the black end.'<sup>13</sup>

In my opinion Jim's character gets more and more primitive, simplified and flat. He gets obsessed with one single idea, that is the idea of his personal tragedy. He watches the events almost like an outsider who is unable to interfere with the course of the events. It seems as if some unknown power played its menial games with him, robbing his self-control and will-power. He is spell-bound, his legs seem to be glued to the spot when watching the events in fear. Although Jim is shocked by the sight of the ship and the struggle going on aboard her, he cannot just keep his eyes shut. He says:

"I made up my mind to keep my eyes shut, 'he said,' and I couldn't. I couldn't and I don't care who knows it."<sup>14</sup>

Jim's consciousness, his personality is by now struggling with a stranger within. And Jim is already too weak to defeat these forces and make his own will overcome them. The next step is that he realizes the rule of the 'infernal powers' over him. This paralyses him more and more, so much so that he gives himself over to his destiny. Marlow's interpretation of the events goes like this:

' .... from his relation I am forced to believe he had preserved through it all a strange illusion of passiveness, as though he hadn't acted but had suffered himself to be handled by the infernal powers who had selected him for the victim of their practical joke.'<sup>15</sup>

The question that rises here is whether it was out of Jim's weakness that he could not do anything against the events or it was absolutely impossible to do anything in those circumstances. My answer is in connection with astrology. Jim with this Patna incident reached the end of the first period in his life and had to enter a new one. The accident on the community level is the Patna accident, and on an individual level his own moral defeat. Just as humanity cannot do anything against a coming Apocalypse, Jim was at least as unable to change his own destiny. He only realizes what happened to him a lot later. Although he knows he jumped, he simply cannot understand or explain it to himself. We can be sure he acted mechanically, automatically partly out of his conscious will that lifted its head from the nothingness and out of the power of black magic that worked upon him. Jim relates the events to Marlow like this :

'I had jumped ...' He checked himself, averted his gaze ...

'It seems,' he added ....

'Looks like it,' I muttered.

'I knew nothing about it till I looked up,' he explained.'<sup>16</sup>

It looks as if Jim was torn between two parts: his body and his mind. His body is ruled and manipulated by powers beyond his control, while his mind only keeps a memory of the incidents. As he himself realizes later, it was only his body that jumped and not his mind. Marlow believes Jim, what is more, he tries to convince us that it could only happen this way:

'And that's possible, too. You had to listen to him as you would to a small boy in trouble. He didn't know. It had happened somehow. It would never happen again.'<sup>17</sup>

With this unconscious act a new period starts in Jim's life. Let's not forget that it is a transition from the Fishes to the Aquarius. The dominant element in both constellations is water. And water is present in this part of the novel as everywhere, almost folding the characters: they are sailing out in the ocean and it is raining heavily. As Marlow says:

It was too dark just then for them to see each other, and moreover, they were blinded and half drowned with rain ... The sea hissed "like twenty thousand kettles".'<sup>18</sup>

Water, which, as I have already mentioned, is present everywhere, is in its original sense a life-giving element. In its other meaning, that is in the meaning of baptismal water, it should purify and make the person a member of a larger community. But in Conrad's novel the function of water is just the opposite. It brings neither birth, nor re-birth for Jim, but rather if only later, death. Water does not function as life-giver, but as an executioner. It does not make Jim become a member of the society, on the contrary it isolates him.

Every description of the sea-storm is menacing, foreshadowing the coming tragedy. This incident brought a very strange kind of re-birth for Jim. Conrad actually describes the way Jim physically enters his new existence. This description resembles our birth:

'He told me it was like being swept by a flood through a cavern ... for two or three minutes the end of the world had come through in a deluge in a pitchy blackness.'<sup>19</sup>

All in all Jim gets through this confrontation with nature with a totally new personality which later turns into moral and spiritual isolation. Jim is aware of the fact that his life in a way has come to an end. His life continues from this time on on a different level. As he puts it:

'I seemed to believe it. Everything was gone and - all was over ...' he fetched a deep sigh .... 'with me.'

He flees from port to port pursued by his own responsibility. He wears the stigma of his earlier sin, almost like the heroine of *The Scarlet Letter*, but Jim's sin is burnt deep into his soul.

Stein, who wants to help Jim recover from his self-punishment, offers a very strange solution to the problem of "how to be". Stein suggests, as 'it is not good for you to find you cannot make your dream come true, for the reason that you not strong enough are, or not clever enough ... in the destructive element immerse.'<sup>20</sup>

For Stein the only way out is living according to the ideal, that is the dream, which is on the other hand the destructive element. Stein takes his simile from the sea:

'A man that is born falls into a dream like a man who falls into the sea. If he tries to climb out into the air as inexperienced people endeavour to do, he drowns - nicht war? ... No! I tell you! The way is to the destructive element submit yourself, and with the exertions of your hands and feet in the water make the deep, deep sea keep you up. So if you ask me - how to be?... In the destructive element immerse.'<sup>21</sup>

And Jim follows Stein's advice, submits himself to his dream of responsibility and truth to men. His first tragedy was caused by this exaggerated honesty, and the second, which is more fatal, causes his final destruction. Jim is typically one of those heroes to whom life had given another chance, but when he wants to repent by giving someone else another chance, just like he himself was given, he is destroyed. His destruction is caused by his being different, by this I mean that the faith he put into others was not returned.

Jim realizes that Brown and himself have got something in common: both of them are victims of circumstances, but while Jim's destructive element is positive, Brown's is negative. In an abstract sense Brown, Jim's other self, turns out to be the real destructive element. But this time Jim's destruction is heroic because in the meantime he had gone through long suffering, torment caused by his own guilt, self-imposed exile. He is purified in his death.

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GREZSU KATALIN

LAYERS OF IMPLICATION IN KEN KESEY'S ONE FLEW OVER  
THE CUCKOO'S NEST

After the Second World War American society, the nation's social and cultural climate and literature, just like many other things, changed. In the 1950s, labelled as the 'silent decade', society grew passive, as well as indifferent, as the cohesion and the culture's community-building potential showed a spectacular decline. The confusion of values increased, the sense of community diminished.

The 1960s heralded a sudden rearrangement of priorities and the beginning of an age from which the nation moved to cultural multiplicity, from rationalism to anarchy. For the moderns the world was still knowable and accessible. The post-moderns, the representatives of this new age, which was named post-modern as it followed in the wake of modernism, were confronted with a chronic confusion of values. For them the assured and reassuring definitions, fixed categories were gone. For the moderns it was clear what they were alienated from, but by this time the former central questions became meaningless. The real question for the post-modern writer is this: What do we know about the world and how do we know what we know?

The polarities of the moderns or of any other previous group no longer make sense for the post-modern writer. As a result, he moves beyond the thesis-antithesis-synthesis pattern. He thinks that a synthesis is no longer possible, the world is no longer analogous with the thesis and antithesis pattern of conceptualization, but with chaos. What you get is differences, there is no sum total.

A vocal group in the 1960s of American novelists felt that it was no longer possible to grasp reality, control broke down, the world became an ethical quick-sand. As the traditional approach to reality did not work and reality shocked with new things, a new conception of reality came to be created. This reality becomes totally unrealistic. One of the first writers to put this complex feeling brilliantly was Philip Roth. 'In "Writing American Fiction", an article which appeared in the March 1961 issue of *Commentary*, Philip Roth stated that 'the American writer in the middle of the twentieth century has his hands full in trying to understand and then describe, and then make *credible* much of the American reality.' Roth thinks that this reality is 'even a kind of embarrassment to one's on meager imagination.'<sup>1</sup> Philip Roth adds that the other

problem the intellectuals of this age must face is that actuality is continually outdoing one's talents, and that culture tosses up figures that are the envy of any novelist.

So fact is becoming more and more fictional. The only way to get out of this situation is to return to the values that can be still preserved for posterity. This world-view does not believe in man as it was so often disillusioned in him. Post-modern literature regards man as a helpless puppet, a clown who is confused in his own sense of identity. The persona of this fiction has one important goal: to survive it all, to wait it out.

Ken Kesey's novel, *One Flew Over the Cuckoo's Nest*, published in 1962, was at the time one of the most representative novels of post-modern literature. One basic dilemma of the novel is the borderline between sanity and insanity. The distinction between the state of madness (or irrationality) and the state of sanity (rationality) was important not only to Kesey but to a great many intellectuals during the Sixties and Seventies.<sup>2</sup> On the other hand Kesey has always been interested in human consciousness widened by drugs, in the way the mind works. He has first-hand experience as he worked in a mental institution where he persuaded one doctor to give electroshock therapy to him so that he could describe what McMurphy felt. The story itself takes place in a mental asylum which is a perfect model for the wider social reality. The Combine, which exists only in the mind of the Indian, is the embodiment of an alien power, the aim of which is to fix up mistakes in the patients's mind and to produce 'sane' persons for the outer world.

Kesey, who knows psychopathology very well, is interested in disturbed personalities. The reason why he studied these figures was that he could view society through these characters, and could show the way the combine destroyed personalities. On the other hand the madness (or otherness) of the patients is symptomatic of several problems. In this manner Kesey could attack certain things in American society rather than the entire society itself. Kesey's novel is illustrative of two well-known psychiatric trends. The first is traditional psychiatry, which claims that mental diseases are caused by a malfunction of the brain. These problems are treated with drugs. The second is a new school of humanistic psychiatry, which appeared in the 1950s and 1960s. The representatives of this school claim that a lot of these diseases are of social genesis, so drugs only paralyse patients.

Kesey emphasizes the harm that social problems caused to the members of the asylum, who are best characterized by ontological insecurity, loss of identity, absence of assurance. They have the feeling of being valueless, they are afraid of being related to anybody or anything. The atmosphere of the institution can be characterized by

isolation, sterility, alienation, greyness, de-personalization and de-humanization. The symbology of the novel increasingly reinforces this effect.

Thus the fog-machine, besides being a perfect image, is in integral part of the novel's symbology. On the one hand it is physically expressive of the heavy medication, on the other hand it is the symbol of isolation and escape. Patients think they are lost from view, they can hide. It also shows the effectiveness of McMurphy's work: as the fight between him and Big Nurse proceeds the fog clears in Bromden's head. Lobotomy, the other 'therapy' reminded me of Nazi experiments in brain-washing. The Combine's aim with these kinds of treatment is to destroy personality, as the Institution does not need thinking individuals, but a standardized crowd.

The best representation of the Combine, the embodiment of its ideology is Big Nurse. Her chief methods are group therapy, rules and persecutions on the one hand, and electroshock treatment and lobotomy on the other. As Miles Donald wrote it in his book on *The American Novel*, 'She and her trio of cruel and themselves disturbed - black helpers have reduced the patients to a state of abject subservience. A combination of the petty ... and the great ... keeps the patients as Big Nurse's toys.'<sup>3</sup> Her patients become more and more vulnerable as she makes them show up their weakest side and as she takes away their self-confidence. She, being a woman, should be the symbol of life, but she stands for sterility rather than fertility. Her white uniform reinforces this image.

Into this world comes Randle Patrick McMurphy, who at the beginning of the novel is full of vitality, ideas, representing outer life, which is totally different from the one inside. He brings an absolutely new atmosphere to the asylum. His laugh, as Bromden remembers, is "free and loud", and it has been the first laugh the Indian has heard in years. McMurphy, as one critic has observed is aggressively masculine and formidably independent, and as such he wants to reestablish the masculinity and individuality of which the patients of the ward are robbed.<sup>4</sup> This makes him superior to the others and free from the rules of society. His first actions show his self-interest, but as the story proceeds McMurphy realizes his responsibility for the others. Although his leadership and humor veil the real confrontation, we can feel the impending disaster and the inevitable clash between him and Big Nurse, or Good and Evil.

McMurphy is by nature a born doctor, though his methods are questionable, he gives his mates confidence. He cures Billy Bibbit's Oedipus complex, but Big Nurse pushes the boy back to his complex and Billy commits suicide. At this point it is inevitable that the clash between the two opposing forces, Big Nurse and McMurphy, can only end in the destruction of one of them which is in this case McMurphy.

This is one of the possible layers of implication in the novel. But if we reach down to deeper levels, we find strong and frequent allusions to Christian mythology. The question that might rise here is this: why did Kesey introduce these mythological elements into his novel, in an ostensibly de-mythologizing age, set for anything but myth? We might find several possible answers to this question. First of all, myth always bears an element of nostalgia, yearning for a lost past. It is always a way to escape from an unstable present, in this case from the anarchy of the twentieth century. Myth can offer stability and serve as a unitive strategy in the face of cultural disintegration.

Another reason why Kesey used these symbols is that through them he could create another dimension of his novel which points to classical myths. These ancient myths, as for example, the Bible, are part of the "cultural codes ....: they are part of the body of knowledge that we must bring to bear in order to understand the works."<sup>5</sup> The reader who is aware of the 'story' behind the novel understands the parallels, the symbolic correspondences, these all help the receiver to get a more comprehensive understanding of the novel.

Kesey employs Biblical correspondences for various reasons. He sometimes uses direct references to the Bible, but he also employs word-by-word quotations. In some cases he wants to reinforce certain parts of the novel by relating them to a well-known cultural document. A good example for this is the fishing expedition. Kesey just hints at a number of things that gain their meaning when we put the missing pieces together from the Bible. In this case he echoes a story in the New Testament, i.e. Luke 5. Christ and his disciples go fishing. Simon and John do not catch anything, but when Christ joins them the nets are filled with fish. Here McMurphy, just like Christ, is not fishing. He is shown as a Messiah, his fellows are the disciples. Kesey refers to them as "McMurphy and his dozen people". This complex picture is intervoven with the symbology of water. Against the sterility of modern life water is a life-giving element, fish living in water are a symbol of fertility and life. In this case this incident prefigures later events, and it is suggested to the reader who is familiar with the ending of the original story, that something similar will happen here. This feeling is reinforced even more by other remarks of McMurphy, as for example, 'It is my cross', 'anointest my head with ointment', 'do I get a crown of thorn?'. These references bear several meanings. On the one hand they foreshadow McMurphy's impending tragedy, on the other hand they help Kesey to create a comic, almost grotesque atmosphere. Although McMurphy is aware of his fate, he is joking about it, he despises the black helpers with his behaviour. He plays the comic role of a clown and the more serious one of the Messiah at the same time.

There are examples for the demythologization of the original story as well. The aim of the writer with these is to use mythology as an ironical device and to show the preposterous quality of our lives. A very good example for this demythologization is the description of the Last Supper scene as an orgy, lacking all the elements one would expect. Yet another interesting device is the evoking of prefigurations in the reader which may or may not be fulfilled later. A very good example for this is the picture of Ellis crucified overloaded with electricity, echoing Christ on the cross. Although one might expect it is not Ellis who is crucified at the end of the novel, but McMurphy. A further example of unfulfilled expectations is the lobotomy of McMurphy. Everything points towards his death. If one follows the original story, he must be killed. But the Combine cannot kill him, because they cannot afford to produce a martyr, they have to show their strength by ruining McMurphy's personality. In this case the myth is weakened by the novelist's version.

Kesey employs a controlled system of references to mythological figures all through the novel. Harding, who becomes the leader after McMurphy, is a Peter figure, while Chief Bromden, who sleeps in the neighbouring bed is a John figure. From a WASP point of view Bromden is born with a flaw: he is an Indian. But McMurphy teaches him that being an Indian is not a fault. In a larger sense Bromden is the person who is to be redeemed, who is saved in the end, and who, as the best disciple, may preserve and hand down the teachings of his Master. From another point of view Bromden's figure is the adaptation of American national myths. He represents the stereotyped figure of enslaved strength<sup>6</sup>, whose victory is the victory of the natural man. Billy is a Judas figure, the Last Supper is followed by his suicide. He is McMurphy's favourite disciple, who in the end betrays his master. His example shows that this world turns people into as many Judases. Even these random instances convincingly prove that there is a strictly controlled correspondence between the elements of the novel and some Biblical prefigurations.

McMurphy's victory over Big Nurse is total. She is exposed to other people as just another person. She is reminded that she is just a human being, and hereby she realizes that she cannot manipulate the patients any longer. This is something no one would have believed at the beginning of the novel. As Bromden describes their meeting shortly after McMurphy's arrival, 'She is too big to be beaten .... She's lost a little battle here today, but it's a minor battle in a big war that she's been winning and that she'll go on winning .... She'll go on winning, just like the Combine, because she has all the power of the Combine behind her.'<sup>7</sup> But McMurphy wins battle after battle and for defending her power the only solution for Big Nurse is his destruction. Although he is physically

defeated by the Combine, he is a potential Savior to his fellows. This is a typical situation in which neither side can win completely. McMurphy in a sense is a winner: he has managed to create the spirit of resistance in the others, although the help he has given the inmates destroys him. And Big Nurse is a winner, too, although hers is not the kind of victory she wanted.

Through McMurphy's help Bromden becomes his own self again, he is cured. Before this would happen Bromden represents the social and historical paranoia of the Indian race's persecution complex. His deaf-and-dumbness is a social symbol for being an Indian. Towards the end of the novel, as Bromden's head begins to clear, the fog-machine stops. Momentarily he escapes the Combine, he flees to Canada. He manages to break out of the cuckoo's nest, and while McMurphy is crucified, Bromden, the best disciple is redeemed.

But Kesey takes away the optimism of the novel. The Combine is the whole world, and just as the organization in Kafka's *The Trial*, it can reach after you. The novel was said to be the follower of several traditions in American literature. It was called the 'new American Gothic novel', Big Nurse being a monster from Frankenstein. It was called a new Western as well as a parody of the Western, McMurphy being an anti-intellectual against an over-intellectualized technocratic world.

But I think that this novel is written mostly in the Huck Finn tradition, McMurphy being the son of nature, "the" non-conformist who is escaping corruption.

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## ON THE QUESTION OF DISTINGUISHING BETWEEN SYNTACTIC CONSTRUCTIONS IN ENGLISH

In this paper we shall consider participial and infinitival constructions which occur after a substantive in a postverbal position. Some of such constructions are commonly known as the "Accusative with the Participle (the Infinitive)". These constructions are so common and the knowledge of them is so trivial that we do not even bother to notice that sometimes the participle and the infinitive in the same position are not parts of the above mentioned constructions. The question is not merely a matter of terminology, it is a matter of correct understanding of English sentences. Let us take this example:

1. I saw some children crossing the street.

How do we understand the sentence? Does it mean 1/"I saw how some children were crossing the street" or 2/"I saw some children who were crossing the street"? In other words, is the participle here the second part of the construction "Accusative with Participle I" or is it used as an attribute to the word "children" ?

We borrowed this example from a textbook of English.<sup>1</sup> The authors of the textbook used the sentence to illustrate the construction "Accusative with Participle I". Formally, the words "children crossing" coincide with the construction, but in the given context, in our opinion, they cannot be regarded as such. We think that the second transformation of the given example is correct, and we have found confirmation of our point of view in "A Reference Grammar for Students of English" by Close R.A.<sup>2</sup> The author gives an example which is analogous to the given one :

2. I can see several people standing in the back. The author also writes that the participle "standing" is used here "as an adjective" .

Another example which attracted our attention as erroneous was found in the "English Grammar" by Novitskaya T.M. and Kuchin N.D.<sup>3</sup> / This example is as follows :

3. We saw Soviet films shown in many Bombay cinemas.

The authors give this example to illustrate the construction "Accusative with Participle II". But participle II in this sentence (shown) is definitely used as an adjective to modify the noun "films" and not as the second element of the above mentioned

construction. In other words, we understand this sentence as follows "We saw, Soviet films which were shown in many Bombay cinemas".

The constructions under consideration, as we have already said, are quite common and are widely used in English. That is why the discussion of the given problem seems to us very relevant, especially for teaching purposes. These constructions are described in every English grammar book, but the question of distinguishing between the verbals as the second element of the given constructions and as an attribute to the preceding substantive has hardly been touched upon. Usually, the authors prefer to explain the difference between the infinitive and the participle as the second element of such constructions<sup>4</sup> which may also be important to a student of English.

In any case, we looked through a score of English grammar books and only in one of them, written by Kiachalova K.N. and Izrailevich E.E., is this question more or less described.<sup>5</sup> The authors write that after the verbs to see, to watch, to notice a substantive can be followed by participle I which is used as an attribute to the preceding substantive, and they give the following example:

3. Not far from the park I saw a woman sitting on a bench. The authors also explain that such word combinations coincide in form with the construction "Accusative with Participle I", but they have a different meaning and can only be distinguished between by the context.

Now, what are the elements of the context that can help us distinguish one case from the other? In our opinion, it may be the meaning of definiteness or indefiniteness of the preceding substantive. If the substantive is used with the definite article or it is represented by a personal pronoun, then the participle can be regarded as the second element of the construction "Accusative with the Participle". And if we replace the indefinite pronoun "some" in our first example with the definite article (I saw the children crossing the street), then we shall be able to see that the meaning of the sentence will change and we shall understand it as "I saw how the children were crossing the street". In other words, we shall have the construction "Accusative with 'Participle I'".

On the other hand, if the substantive has the meaning of indefiniteness (and is used with the indefinite article or pronoun or without any determinative at all), then the following participle is usually an attribute to this substantive.

Syntactically, this can be explained as follows. If the substantive is indefinite, it will naturally require some modification and the following verbal will enter into an attributive relationship with it. If the substantive is definite, it does not require any modification and the following verbal enters into a predicative relationship with it, which is really the case with the constructions "Accusative with the Participle".

All these considerations usually apply in cases when the substantive and the participle follow the verbs to see, to notice, to watch. And even in such cases the rule is not absolute. Let us take this example:

4. Then he looked out of the window and saw clouds gathering. (Th. Dreiser)

In this sentence the substantive which occurs after the verb "saw" is indefinite, but the following participle is ambiguous as to its syntactic meaning. At any rate, we cannot be quite sure that the participle here is used as an attribute to the word "clouds", because the transformation "He saw clouds that were gathering" in the given context seems to be very doubtful. It is more natural to understand this sentence as follows "He looked out of the window and saw that clouds were gathering", which proves that the words "clouds gathering" in this context should be regarded as the construction "Accusative with the Participle".

Evidently, this happens when the participle has no modifying words, and it alone is not enough to fulfil an attributive function. But if we try and use some modifying words referring to the participle in the previous example, we shall see that the syntactic meaning of the participle will change and it will obtain an attributive meaning:

5. He ... saw clouds gathering *in the West*. (=He saw clouds that were gathering in the West)

On the other hand, there may be cases when the substantive is definite, but the following participle is used as an attribute. Let us take this example:

6. Jolion saw the figures of Holly and Val Dartie moving across the lawn. (J. Galsworthy)

In this sentence the participle "moving" is used as an attribute to the word "figures" (the figures ... that were moving). This usually happens when the substantive has some modifying words. The participle in this case is separated from the head word and loses its chance to enter into a predicative relationship with that word. In fact, the shorter the substantive part in such cases is, the less probability exists for the participle to be understood as an attribute, and when the substantive is represented by a personal pronoun such probability disappears altogether. And it is not without reason that English grammarians prefer to illustrate the "Accusative with the Participle" constructions with examples of this type:

7. I saw him working in the field. (Curme)

8. I saw him running. (Jespersen)

9. I saw the man crossing the road. (Hornby)

Difficulties of the same kind also emerge when the substantive is followed by the infinitive, especially when such word combinations occur after the verbs to want, to need, to like, to wish and the infinitive is used with the particle "to".

The infinitive in this position can have various syntactic connections with the previous words and, for this reason, may be ambiguous. Let us take this example:

10. When other people want something *to keep* my dividends down, you will call out the police. (B. Shaw)

As a matter of fact, the infinitive here has triple ambiguity: 1/ it may refer to the preceding substantive as its logical subject and to the preceding verb and understood as the second part of the "Accusative with the Infinitive" construction (= \* people want that something should keep); 2/ it may refer to the preceding substantive only and understood as its attribute (= people want something that would keep); 3/ it may refer to the subject of the sentence (people) as its logical subject and understood as an adverbial modifier of purpose (= people want something in order to keep).

No difficulty emerges when the infinitive is retroactive<sup>6</sup>, that is active in form and passive in meaning. In this case the infinitive is used as an attribute to the preceding substantive. For example:

11. I often feel I want someone to talk to. (A. Cronin)

There is no problem when the infinitive is used without the particle "to" after the verbs to see, to hear and so on. In this case it is, of course, the second part of the "Accusative with the infinitive" construction.

Difficulties arise, as we have already said, when the substantive and the infinitive are used after the verbs to want, to wish, to need, to like. Let us take this example :

12. She is going to the States and she *wants a caretaker to look* after her house. (I. Murdoch)

In this sentence after the verb "to want" there is the substantive and the infinitive. Formally, this word combination coincides with the construction "Accusative with the Infinitive". But it is not. Transformations (chosen by English informants) show that the infinitive here is used as an attribute to the preceding substantive (=she wants a caretaker who would look).

Here, too, the meaning of definiteness or indefiniteness can help us distinguish between the infinitive as the second element of the construction "Accusative with the Infinitive" and as an attribute to the preceding substantive. If the substantive is indefinite, then the infinitive is most probably used attributively. And if the substantive is definite in meaning, then the word combination is the "Accusative with the Infinitive"

construction. We can see this, if we use the definite article with the word "caretaker" in the previous example :

13. She wants the caretaker to look after her house (= \* She wants that the caretaker should look).

In some very rare cases such word combinations may be ambiguous. For example:

14. ... he just wants somebody to understand. (P. Abrahams)

(=... \* he just wants that somebody should understand.)

(=... he just wants somebody who would understand)

Here, only the shades of lexical meaning of the verb "to want", which may be identified in a wider context, can help us distinguish between the above mentioned syntactic constructions.

Difficulties may also arise in distinguishing between the infinitive as an attribute to the preceding substantive and as an adverbial modifier of purpose. In this case it is important whether the infinitive can be correlated with some other preceding substantive as its logical subject (not the substantive after which the infinitive stands) which is usually possible if such a substantive expresses an animate object. Let us take this example:

15. The news did something to arrest the run of the new doctor's unpopularity. (A.Cronin)

In this sentence the infinitive is an attribute to the preceding substantive (= something that arrested). But if we replace the word "news" with a word expressing a human being (*The secretary did something to arrest the run ...*), then it will be possible to correlate the infinitive with the word "secretary" as its logical subject and understand it as an adverbial modifier of purpose (*The secretary did something in order to arrest the run ...*). And still, there is some possibility to understand the infinitive as an attribute to the word "something" (*The secretary did something that arrested the run ...*), because the indefinite substantive requires some modification. But if we replace the word "something" with some definite substantive, say the word "this", then the infinitive in such a sentence can be understood only as an adverbial modifier of purpose (*The secretary did this to arrest the run ... = in order to arrest*).

We suppose that the meaning of definiteness or indefiniteness of a substantive may predetermine usage and meaning of other words and forms in a sentence. Let us take this example:

16. She wanted to close a door behind her ... . (G. Greene)

In this sentence the words "to close a door" have a figurative meaning. But if we use the word "door" with the definite article, the whole word combination will obtain its direct meaning.

Or let us take this example :

18. Houses built in our town have all modern conveniences .

In this context the participle "built" expresses the meaning equivalent to the present indefinite tense (Houses that are built). But if the substantive to which the word "built" refers obtains the meaning of definiteness, then it will require a continuous aspect to express the present (The houses being built ...). On the other hand, if we use the participle "built" after this substantive with the definite article, it will express the past (The houses built in our town = The houses that were built). At the same time the continuous form of this participle seems to be improbable with the word "Houses" when it has the indefinite meaning in the given context (\* Houses being built in our town ...).

### Summary

The participle occurring after a substantive and the verbs to see, to watch, to notice, to observe is not always the second element of the "Accusative with the Participle" construction. Sometimes it is an attribute to the preceding substantive.

The meaning of definiteness or indefiniteness of the preceding substantive can help us distinguish between these two syntactic meanings of the participle. If the substantive has the meaning of definiteness, then the participle is, as a rule, the second element of the above mentioned construction, and if the substantive has the meaning of indefiniteness, then the following participle is, as a rule, an attribute to it, because such a substantive requires some modification.

The infinitive occurring after a substantive and the verbs to want, to need, to wish, to like is not always the second element of the "Accusative with the Infinitive" construction. Sometimes it is used as an attribute to that substantive.

Here, too, the meaning of definiteness or indefiniteness of the substantive can help us distinguish between these two syntactic meanings of the infinitive. If the substantive has the meaning of definiteness, then the infinitive is the second element of the "Accusative with the Infinitive" construction, and if it has the meaning of indefiniteness, the infinitive is an attribute to it.

The infinitive in the same position can also be used as an adverbial modifier of purpose. In this case it must be able to correlate with some other preceding substantive (not the substantive after which the infinitive stands) as its logical subject, which is possible if this substantive expresses an animate object. The meaning of definiteness of the preceding substantive contributes much to that, too.

The meaning of definiteness or indefiniteness of a substantive may predetermine usage and meaning of some other words and forms in a sentence.

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HRUBY JÓZSEF

TWO "LAST MEN IN EUROPE": A. KOESTLER'S DARKNESS AT NOON  
AND G. ORWELL'S NINETEEN EIGHTY-FOUR

Motto: It is 1971, and Mirak says that  
the struggle of man against power  
is the struggle of memori against forgetting.

Milan Kundera: *The Book of Laughter and  
Forgetting* (1)

In the 20<sup>th</sup> century science and technology developed at breathtaking speed, faster than ever before in the history of mankind, At the same time ideologies came into being that strove to create the faceless "mass man".

These two trends, unaccompanied by the parallel development of humanist values, resulted in the emergence of strong concentrations of power, curtailing the freedom of the individual, thus making him easy subject to surveillance and manipulation.

In our century it has been the "Theatre of the Absurd" and the political novel depicting instances of individual heroism in the age of mass ideology<sup>2</sup> that have been able to give the best account of the human predicament.

The 1930's and 1940's proved to be frightfully fruitful in terms of giving birth to represenatives of the political novel, Two books, both of them products of the 30's and 40's cover all the major issues and themes that ordinary people, politicians or political novelists, for that matter" were and have been concerned with: the mechanism of totalitarianism, Arthur Koestler's enduring masterpiece, *Darkness at Noon* (1940) poses the problem in a concrete, easily identifiable context. The context is the Soviet Union of the 1930's; It is a great evocation of Stalinist milieu",<sup>3</sup> with "psychological interest."<sup>4</sup>

George Orwell's *Nineteen Eighty-Four* (1949) discusses the same theme in a more generalised context, The book "speaks for our time"<sup>5</sup> and "illustrates the nature of societies that do exist",<sup>6</sup> "is not so much a prophecy".<sup>7</sup> Violence, power, and the problem of truth are the main themes of the book. However dissimilar they are in terms of approach, they have it in common that both are the concentrated expressions of the

horror of modern politics, our age which is dominated by politics as the 4th century was dominated by theology".<sup>8</sup>

In *Darkness at Noon* Koestler explores the dilemma which caught any man, forced to make a political decision. In the case of this book the man's political decisions are all subservient to the idea of building a better future, the "Sun State".

*Darkness at Noon* is concerned with the ends-means dilemma, with a stage on the way towards the Promised Land, *Nineteen Eighty-Four* focuses on the End. *Nineteen Eighty-Four* presents the "end of the road", the road paved with the maxim "The end justifies the means". Revolution is achieved world-wide, the Promised Land became reality.

The paper does not want to get involved in the debate between critics concerning the satyric and parodic elements of *Nineteen Eighty-Four*, and to what extent can the book be considered a satire, Neither is the paper to be concerned with the origins of the two books.<sup>9</sup>

What the paper seeks to do is to compare the two books along certain lines, bring out certain differences and similarities between the characters and the ideas, to point out certain aspects of ideological kinship between the books.

There are two ways of writing the title of Orwell's book. Throughout the paper the longer version, the one made up of letters and not digits, will be used, As B.Crick aptly remarks, *Nineteen Eighty-Four* is a book with characters and complex ideas, whereas *1984* is a number, referring to a certain date and likewise is perhaps more readily interpretable as a prophecy.<sup>10</sup>

Both Orwell's and Koestler's book are major documents of contemporary politics, complex novels of ideas read by a wide public. Their special importance lies in the fact that during or after reading them we inevitably ask questions like: what kind of society should we live in? To what extent are we supposed to or can we tolerate restrictions on our liberty? We are also very likely to ask where the trends and tendencies of our time will lead to.

Since these seem to be questions that each generation asks anew when it reaches political maturity, it is worth putting these books under scrutiny and taking a fresh look at them.

### **On Time and Tenses.**

In Koestler's book, *Darkness at Noon* the reader is immediately plunged into the frightening microcosmos of a prison and transported into the consciousness of a political prisoner, Nikolai Salmanovich Rubashov, ex-Commissar of the People, arrested on

charges ranging from espionage and high treason to plotting to assassinate the leader of the country, No 1.

Rubashov, the modern materialist and rationalist, stripped down to his political essence, is a composite image of many leading Soviet party officials, who fell victim to the putting into practice of what Stalin said at the Thirteenth Party Congress: "Sometimes from time to time, the master must without fail go through the ranks of the party with a broom in his hands".<sup>11</sup>

From the very beginning of the book two facts are obvious for us: one is that the charges are fictitious, trumped-up, a frame-up is in the making. The other is that Rubashov is inevitably doomed.

In *Nineteen Eighty-Four*, a model and vision of a totalitarian wasteland, where an endless war between the three superpowers Eurasia, Eastasia, and Oceania is used as a means of controlling the population and demanding sacrifice on part of the individual on behalf of the State, Winston Smith is a member of the Outer Party, working for the Ministry of Truth. In the Ministry his job is rewriting the back issues of newspapers so that they conform with the latest view on events. He actually does what Rubashov only mentioned to Arlova in a humorous context. "Rubashov remarked jokingly to Arlova that the only thing left to be done was to publish a new and revised edition of the back numbers of all newspapers".<sup>12</sup> He begins to feel twinges of doubt concerning the State and the Party and steps on the way of rebellion. He is a frail creature, a doomed rebel, desperately trying to become a revolutionary. In these terms Rubashov's case is just the opposite: He is a revolutionary, trying to rebel.

It is *Darkness at Noon* where the focus is primarily psychological, but both books provide glimpses into the totalitarian abyss and can be read as insights into the totalitarian mentality. *Nineteen Eighty-Four* carries this examination a step further and examines totalitarianism from an epistemological point of view.

Both Nicolai Rubashov and Winston Smith had a past, entirely different from their present. (In the context of the novel Rubashov has two pasts: his pre-revolutionary past-his childhood-wich can tentatively be termed "Past Perfect", and his past as a revolutionary, the "Simple Past"). Winstons's memories are rather faint of his past, ha can recall the scenes of bickering over a piece of chocolate with his ill sister. Rubashov's memories are, however, very clear and distinct.

He is an ardent defender of the new religion, the dogma of the disbelievers, the faith of the faithless, the religion of the State-Communism.

Winston seeks to defend something very old, even ancient - the Self. *Darkness at Noon* on the psychological level at least, is the story of the discovery of what Winston

eventually loses, whereas *Nineteen Eighty-Four* is the conversion to what Rubashov, despite his doubts, cannot eventually shed, the public mind. On the psychological level they are reciprocal stories.

Rubashov destroys his past when he decides to devote his entire life to the Party and to the Cause which the Party serves. He willfully submits his personality to the Party, the embodiment of the collective consciousness, assimilates the Party's ideology both emotionally and intellectually. The Self is dissolved in the multitude. In the present he does not exist as an I, he is an unreal person. His Ego is in darkness, he may have a future, but that is uncertain as well. In a sense he is hovering between the past and the future.

He is doomed to die, so he cannot reach the future in his physical reality. His only hope (a slender one) is that he will appear in the future as part of history...

Continuity is, however, ensured. Gletkin, his second interrogator a second generation revolutionary, static and unchangeable as the system is, belongs to and stands for the future. He is not one of the men of ideas, the revolutionaries (The Rubashovs), he ushers in a new age, the age of the bureaucrat. "In those days we made revolution, now you make politics".<sup>13</sup>

Rubashov, the representative of the Old Guard is much superior to Gletkin, who stands for the New Guard. Gletkin is not a revolutionary, he only makes use of revolutionary dialectics, not handling it creatively, as Rubashov does, only using it as an instrument. Apart from being the bureaucrat, Gletkin is also the technician. He is used to manipulating people as if they were inert objects, as if they were material for use or subjects for experiment. He has no pre-revolutionary memories, no hesitations, no scruples.

He draws his methods from experience, and is the precursor of O'Brien, the Ingsoc Commissar.

It is tragic for Rubashov to realise that he is one of those who are responsible for having created the Gletkins. Gletkin is the ideological son and rightful heir of the revolutionaries.

Rubashov's total submission to the Party made it impossible for him to discover that the Party abolished decency and the autonomous individual. In exchange it offered a chance to serve it and through it the historical process. Conscience was only a clog on social progress.

Solitary confinement enables Rubashov to analyze himself, his role in history. The prison releases in him feelings, instincts which erupt into consciousness. Because of his blind obedience to the Party, he had no compromise for mankind, only zealous passion to achieve the ultimate goal. Pity became a bourgeois sentiment. The situation was as

follows: in order to free man in the future, it was necessary to oppress man in the present, to impose greater suffering than there was in the past. There appeared a tragic rift between existing humanity (the past) and its desired fulfilment (the future). His having embraced Communist ethics-moral fervour, selfless devotion, cynical hypocrisy - made it easy for him to accept evil means wilfully and readily.

In Rubashov's psychological transformation his - childhood memories (Past Perfect) and his memories as a revolutionary (Simple Past tense) - play a crucial role. His having denounced Richard to the Gestapo for not conforming to the official Party line, Little Loewy's suicide in Belgium all contribute to the process.

These are however, memories of abstract deaths, just like the case of his secretary and lover, Arlova, who was called back home, tried and executed because of deviationism.

(This is one of the themes - how love becomes tainted with politics - which is later added to and elaborated on in Orwell's *Nineteen Eighty-Four*.)

However important these abstract deaths are, they can only cause him pangs of conscience, but cannot push him beyond the "point of no return". He needs something much more tangible.

The moment of immediate involvement arrives when through the judas he sees Bogrov, one-time comrade and friend, being frogmarched to his death. This spectacle is the decisive step on his way towards the discovery of the I.

The basic conflict of the novel is between humanist values - the past - (Rubashov's Past Perfect) and the new values of the present (and the future?).

In the context of the novel Rubashov is the last man to carry those "outdated" values, (symbolically, at least) he can be referred to as the last man of the Old Guard, a "last man" in Europe...

In the neighbouring cell there is a Tsarist officer, obviously a one-time class enemy of Rubashov. In the process of Rubashov's spiritual transformation even he takes on a human shape, he becomes somebody to whom one can talk, a bit of the humane past in the dehumanized present.

Rubashov Gletkin took over, Rubashov's interrogation had been conducted by Ivanov, linked to Rubashov by their common past experience: the Revolution. Ivanov, just like Rubashov, is an intellectual, member of the Old Guard, which, when they began the Revolution, started out of a value, the value of man. Gletkin, the "Neanderthaler" did not know this value. All he knew was the abstract goal.

It is Ivanov, who immediately scents heresy when on one occasion Rubashov says You instead of the compulsory we.

How well Ivanov understands the situation is illustrated when he says: "Our positions might equally be reversed".<sup>14</sup> By this statement he had predicted his own fate: he was shot for sentimental weakness, for trying to save Rubashov's life.

The three persons of the novel, the interrogators Gletkin and Ivanov; and the interrogated Rubashov represent the future of the Party, the present of the Party and the past of the Party, respectively.

Ivanov and Gletkin, "Rubashov's alter egos",<sup>15</sup> are complimentary persons in terms of the methods they use trying to wring out the confession. Ivanov, another man of ideas, appealed to reason, whereas Gletkin, the practical man, used brute force (the glaring light, lack of sleep, constant questioning). The methods they respectively applied can give full account of why the accused confessed. Cruel, severe torture is part and parcel of both books: "Technically" speaking in *Darkness at Noon* it is torture by ideas, in *Nineteen Eighty-Four* it is torture by instruments. Both are and will be, however, interchangeable. Ivanov's place can easily be filled by Gletkin, another cog in the Party machine. Both *Darkness at Noon* and *Nineteen Eighty-Four* illustrate how worthless the individual is in totalitarianism, anyone can be changed for anyone else without the slightest harm done to the collective whole.

Rubashov as a Party man served history of which the Party was only the instrument. History, the "mocking oracle" appeared for them as an unfathomable will before which all individual aspirations are fragile. It appears as an external force, something which knows better where it is going. What does Rubashov have to oppose this allmighty force? He has the slowly awakening I, what he calls the "grammatical fiction". Up to this point Rubashov has been an incomplete human being, without a Self. Up until now his human ideas have been absorbed in cruelty. Now he realizes that there is (there would have been) something else, something infinite, the "oceanic sense", the existence of which is not conducive to the maintenance of his closed system.

It is so much dissimilar to everything he has known so far that he does not really know how to handle it. He tries to apply the dialectic method to it, but has to realize that it does not work, here is no dissecting it, there is no real answer in his closed system to the grammatical fiction.

But Rubashov has been the prisoner of his closed system too long to be able to break free. The "secret sharer" is not capable of dislodging him from behind the bastion of reason...

He senses that the "grammatical fiction" is a very precarious, elusive thing, something not worth leaving the shelter of history for. The I threatens the validity of his entire life, his past as a revolutionary. His entire life has been spent in the service of

history. Rubashov decides that he belongs to history. Sticking within history is the only way for him to secure his bond with the past. He is afraid of being "pushed" out of history, since it is history that he can pin his last hope to, only it can grant him absolution. "Confession is the only way that he can return to the fold".<sup>16</sup> He knows that he is doomed anyway but if he fails to confess to the charges brought against him, he will be "vapourised" in silence, dropped into oblivion through the Party's "memory hole".

Rubashov accepts his own perjury and death as a last service to the Party. He has no place to go, having given his mind to the Party, he has no mind to resist when the Party demands his oath and life. He came a long way towards repudiating totalitarianism, but he dies without final certainties, having been humiliated through confession.

In *Nineteen Eighty-Four* the almighty and omnipotent Party seeks to control the past, the present and the future. "He who controls the past controls the present, who controls the present controls the".<sup>17</sup> The Party wants to turn the past into the creation of the present, to destroy any idea of objective truth.

When Julia and Winston are arrested in the room above Mr. Charrington's shop, where, significantly most of the action takes place, Winston's coral is smashed by the Thought Police. The mutability of the Past... It is worth noting here the difference in the quality of Winston's and Julia's relationship between the country and the junk shop. In the country there was an aggressive hardness about their relationship in spite of the calmness of their surroundings. Winston knows that: "No emotion was pure, because everything was mixed up with fear and hatred".<sup>18</sup>

The junk shop, an intimate place, is their own world, where everything is as real as it was in the past. They can get much closer to each other, indulging in their privateness and in the sense of the past that the room generates.

The hope of being remembered has sustained free men in dark times throughout history. The Greeks, the Romans carried out their valorous civic deeds in the hope of being remembered by the ages coming after theirs.

Such hope does not exist for Winston Smith, the unheroic hero of the book, "You must stop imagining that posterity will vindicate you, Winston. Posterity will never hear of you".<sup>19</sup> Winston's problem is the same as that of Rubashov's. But whereas Rubashov has a faint hope of being remembered. Winston has no hope at all.

In *Nineteen Eighty-Four* the basic conflict is similar to that in *Darkness at Noon*: the humanist past and the totalitarian sadism of the present (and of the future?).

As it has already been mentioned, the past is a natural enemy of the totalitarian state. To create the past, we need memories. Love and the sexual act are abundant sources of memories. The Anti-Sex League serves the very purpose of stifling the sexual instinct. The sexual act is not collective, the relationship is between individuals and not between the individuals and the state.

The act is always the same, the experience and the ecstasy are always different, but the most important thing from the point of view of the state is, that, it cannot be controlled. A new, twisted morality has been created: to be "abstinent" means to be "virtuous". The only legitimate pretext for having sex is procreation. To ensure that this should not be otherwise, the Party seeks to abolish the orgasm.

Sex which can provide love for the present and lives for the future and links with the past is, by necessity, anathema to such regimes.

The regime of *Nineteen Eighty-Four* is putting tremendous effort into doing away with the majority of the vocabulary of the language. What it is doing is a plot against human consciousness. The deeds of our ancestors, their knowledge and culture what we can base our present spiritual life on are communicated to us through the medium of language. If the state does violence to language, it, consequently, violates the past. A twofold war is conducted against language: the Party desires an ever-diminishing vocabulary and parallel to it, words that mean more than one thing (the majority of words are such) are being "purged" from the language. Connotations are especially frowned upon by the totalitarian "linguists", since connotative meanings are especially suitable for evoking moments of the past.

Syme, Winston's colleague, describes the aim of Newspeak as follows: "In the end we shall make thoughtcrime literally impossible, because there will be no words in which to express it. Every concept that can ever be needed will be expressed by exactly one word, with its meaning rightly defined and all subsidiary meanings rubbed out and forgotten".<sup>20</sup>

The "cleansing" process must go on until words become incapable of evoking memories, both the past, and communication, in general, is reduced to the barest minimum.

Memory and hope can most efficiently be done away with through language.

The new consciousness lives locked up in the moment, the moment which is practically a protracted present. Ingsoc strives to bring history to a standstill.

Rubashov's and the commissars self-deception finally gave rise to the all pervasive double-think in *Nineteen Eighty-Four*, just as the shifts in allegiance Koestler refers to led to the enormous allegiance against all peoples of the world.

### Crime and Punishment.

Rubashov's crime is twofold: by neglecting, during his entire political career, the grammatical fiction, morality, he has committed a crime against humanity. By flirting with the silent partner, the I, the first person singular, he committed a crime against the Party. So he has two bills to settle, and, caught in the thick cobweb of obedience to the Party and moral responsibility towards Mankind he does not see any way out. He realizes that he deserves his death. He deserves his death at the hands of the Party, that "can never be mistaken".

He is guilty because he considered that anything was morally permissible for something outside morality. It is important to note here that in this respect Winston Smith and Julia are also guilty. By taking the oath before O'Brien they fell into a moral trap: they took the oath of (in the case of necessity) throwing acid into a child's face. It is obvious that a revolution carried out by such means ("without ethical ballast") can only lead to a new and similar tyranny. "New Goldstein would be but old Big Brother writ large".<sup>21</sup>

Rubashov in *Darkness at Noon* chooses the confessions and the trial in the name of revolutionary honour. "Honour is to be useful without fuss".<sup>22</sup> - says Rubashov when reacting to the notion of honour of the Tsarist prisoner.<sup>23</sup>

In *Darkness at Noon* Koestler reveals that the totalitarian mind is not only to be understood in terms of the Machiavellian ethics. That is old style politics and hardly explains historical incidents like the Moscow Trials or the imprisonment of a party leader, like Rubashov. The execution of Rubashov and of the others does not make good political sense, if seen from a pragmatic point of view. Since they are all good party men, it seems that No. I. would be undermining his own position by liquidating them. This apparent gap seems to be bridged by the use of unconventional methods; a mystique is created, which cannot be tested on rational or logical grounds. In Rubashov's world politics becomes an irrational mystery that can easily be betrayed even by the insiders, by its most faithful adherents.

Rubashov evokes the memory of a conversation at a diplomatic reception with a foreign diplomat. He certainly did not betray his country. The only thing that happened was a really cordial conversation. However tenuous this thread is, according to the Party's logic, which Rubashov wholeheartedly subscribed to, it can lead to betrayal. What he achieved with the diplomat was friendly neutrality. But even a friendly smile is a spontaneous reaction, which is immoral and may lead to anything.

Rubashov committed the crime, now he awaits the punishment.

In Orwell's totalitarian state, where everything has hardened into politics, society is the property of the state. In Oceania everything is crime that does not directly strengthen the State, like the life of contemplation and the joy of purposelessness. Sexual gratification is sternly frowned upon and is termed sexcrime. Instinctual lust and its polar opposite, pure reason, the basis of the state, are incompatible. Another major crime one can commit is the defence of private memory and of being against the uniformity of opinions. Winston has committed both sexcrime and the heresy of individualism.

Julia, the other main personage of the book, exhibits her contempt towards the regime by engaging in several love affairs. She is an average girl who enjoys her job in the Ministry of Truth and sports the red sash of the Anti-Sex League. She seems to share her vitality with the proles, she is a rather harsh, unfeeling sexual heretic. Since her past sexual activity is not part of a bigger, more elaborate pattern of rebellion, for her it is sex for sex, her particular "non-serviam". She is shrewd (she thinks that the bombs are in fact dropped by their own government).

She only hates the system for sexual repression and frustration. She has no metaphysical notions of freedom. It is also through her that the reader finds out about the doublethink of the Inner Party members. She committed sexcrime with quite a number of leading Party members. In such circumstances having sex becomes a political act, an act transcending political reality.

In *Darkness at Noon* Rubashov's clandestine affair with Arlova takes on political overtones only when Rubashov fails to testify on behalf of her. He saw clearly that the testimony would have cost him his life.

Sexcrime is however, not enough for Winston. He needs somebody to trust, to belong to. It is through his search for a fellow revolter that the Thought Police tracks him down and, finally, catches him and Julia.

The Thought Police is a "peculiar institution": Its function is not so much to detect crime after it has been committed, but to detect it in its latent, embryonic form. If somebody becomes suspicious, he is given the chance to get himself deeply into the "quagmire", then he is caught and purged. O'Brien, head of the Thought Police, sniffs Winston's rebellious attitude towards the State and drags him down into the abyss. O'Brien is the one who acts on behalf of the State. He does violence to man, mind, history, and the world. He is the "Tempter" and he is the executioner. He derives his main pleasure from the "corrective" treatment of the revolters.

O'Brien gives Winston a copy of a book, written by the leader of some alleged Brotherhood, Emmanuel Goldstein, *The Book of Oligarchal Collectivism*. Goldstein's

name brings into one's mind events a decade before. His name evokes somebody who alongside with the victims of the Moscow Trials, fell victim to Stalin's broom, Leon Trotsky (Bronstein).

Goldstein is the scapegoat enemy of the state public enemy N<sup>o</sup>1 and official hate image. The two minutes hate helps to sublimate sexual energies, and it also has the purpose of uniting the people around Big Brother and the Party. It is from Goldstein's book that Winston learns the "how". However, he is more than curious to find out the "why" as well.

Both Winston and Julia are rebels. Julia only rebels with her body, hers is the rebellion of the flesh against the suppression of natural instincts.

Winston's rebellion is, however more conscious. In his case the soul also participates in the rebellion. For him sexuality is the source of energy to carry on with his rebellion.

Eventually he falls in love with Julia. The difference between their sorts of rebellion is clearly illustrated by the scene when Winston reads out excerpts from Goldstein's book, and then Julia falls asleep...

They both believe in the existence of a sphere which is entirely private. "They cannot get inside you"<sup>24</sup> - Julia says. This assumption is, however, easily refuted by the Party.

After Winston and Julia's being captured, their "reeducation" begins. The idea is that they should unlearn their previous values and learn new ones. The inculcation of the new values takes place in the brightly lit torture chambers of the Ministry of Love ("The place where there is no darkness"). The ultimate dissident mind to the absolute, the embodiment of the State: Big Brother.

The process of reintegration takes place in several stages: learning, understanding, accepting.

Totalitarianism does not only want to break the victim, but wants to turn him inside out. It seeks the entire destruction of the sphere where the individual can (possibly) withdraw. The system does not punish its deviant subject in the conventional sense of the term but exposes them to a kind of "therapeutic treatment". This "cure" means the complete destruction of the human self, ensures the surrender of the individual to the collective. The I becomes We. O'Brien does not want Winston to become a martyr, he wants no false confession, he wants him to believe what he says. *In Darkness at Noon* Rubashov's confession is only a "tactical move", he does not really believe what he says at the trial. Winston, however, comes to believe everything by the

end of the "treatment" ... The new Goad declines to lose a single soul, the loss of no sheep can be afforded, the fallen ones must be cleansed.

The citizen becomes a particle of the state, his personal consciousness has been soaked up and the collective consciousness has been built in. Winston is not given the opportunity of redemption nor even the small comfort of dying with his inner life intact. The Party takes its revenge: it will not allow its victims to die unrepentant.

O'Brien, Winston's torturer, "teacher", and "saviour" uses brute force to drive home his point. In *Darkness at Noon* Gletkin can still argue. His argumentation is dogmatic, clumsy and mechanical but at least he keeps trying. In *Nineteen Eighty-Four* O'Brien can only give one answer to reason: violence. In *Nineteen Eighty-Four* there is no discussion of ends and means, right or wrong, there is no need to justify anything. Rubashov's dialogue becomes irrelevant.

After the "treatment" in Room 101, where "there is no death",<sup>25</sup> Winston's fate is sealed. There is no way back and no way out. He betrayed Julia and, through her, mankind. He stumbles out of the Ministry of Love as a living dead, a hollow image of his previous self. It becomes horrible reality what Rubashov wrote in his diary: "We admitted no private sphere; not even inside a man's skull".<sup>26</sup> His idiotic smile is suggestive of his full recovery, he comes to love Big Brother. Those who are successfully cured are destroyed alive.

V. S. Pritchett points out that, whereas in *Darkness at Noon* death is the eventual punishment for deviation, in *Nineteen Eighty-Four* the punishment is lifeless life.<sup>27</sup> The subjects of the totalitarian state cannot be allowed to retain the smallest awareness of their value, which can be the spark of resistance at any moment. Despite all his moral, intellectual and physical defects Winston Smith is the last MAN. The Last Man in Europe...<sup>28</sup> *Nineteen Eighty-Four* fights for man but loses the battle.

The destruction of the family is also inevitable in totalitarianism, where humaneness is only useless nostalgia. The family harbours all sorts of feelings, spontaneous affection. As it has been pointed out, the uncalculated is subversive.

The family has hardly any place in a world based on hate.

Emotional bonds inevitably developing and flourishing instinct is especially dangerous within the family, since it can shape and mould the family into a potentially stronger unit than the Party. What the regime can tolerate is a ghastly parody of the family, which serves the purpose of procreation and the raising of the offspring, but where the strongest influence is that of the Thought Police, and where ideology has replaced emotion and the family loyalty. Whereas in *Darkness at Noon* the porter,

Vassilij is only afraid of his daughter, in *Nineteen Eighty-Four* the Parson kids denounce their own father to the Thought Police.

Rubashov is desperate to stick to his faith, Winston on the other hand is desperate to find something to stick to before his final destruction. His tragedy is that he only finds O'Brien, the priest of power, servant of the new religion. Winston rejects the traditional God, his God is humaneness, the spirit of Man. It is this God that fails him at the end of the book after the "sophisticated" psychological treatment.

In *Darkness at Noon* Rubashov's belief in the Party is eroded but his God does not ultimately fail. It is the author, Koestler, whose belief in the God of Communism ultimately failed.

In *Nineteen Eighty-Four*, just as in *Darkness at Noon*, the Party would have had enough power to create "high noon" for the people, but they chose to create darkness. (In Oceania the only purpose of war is to burn off the surplus products, which for the first time in history would make it possible to end "hierarchy" and reach "equality".) Instead, the abnormal has become the rule.

*Darkness at Noon* and *Nineteen Eighty-Four* seek to show what happens when ideas are taken to their logical conclusion. The real horror of the books is formal reason, having its measure outside man, taken to its extreme and showing rational contempt for moral tradition. The stage is reached when the world is only on intellectual construct. When O'Brien kills Winston's human self, he buries the murder in dehumanized intellectual rhetoric. Once the priests of power step on the way of action, they cannot stop. The logic of their position demands that the next step should logically follow from the previous one. All that remains is politics, stripped bare of morality (*Darkness at Noon*) and the inordinate desire for power (*Nineteen Eighty-Four*).

"We should not have sailed without ethical ballast"<sup>29</sup> - says Rubashov.

In *Nineteen Eighty-Four* only the proles can preserve human qualities. "They were not loyal to any party or a country or an idea, they were loyal to one another... The proles had stayed human".<sup>30</sup>

That is why for Winston hope lies in the proles. However, "he soon discovers that they are not aware of their own potential. It is a problem that Rubashov also ponders: there can be no revolution without the people's consciousness of their condition, and they cannot acquire this consciousness with revolution".<sup>31</sup>

Towards the end of his life Orwell drew consolation from two sources: from the hope that some day, perhaps a thousand years hence, things might be better, (Koestler was a short time pessimist and a long time optimist); and from the reflection that revolutionary activity always fails but always continues.

Let us add: We hope that in the future mankind will step on the way wisdom, where reason and morality only complement, and not exclude, each other. If so, Arthur Koestler and G. Orwell were the two last men (in Europe) who had to write such novels.

#### NOTES

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TÓTH TIBOR

WILLIAM SHAKESPEARE'S RECEPTION IN FRANCE AND GERMANY

Lisez Milton, Shakespeare, Young et vous Verrez, comment la  
raison Humaine peut devenir a la fois majesteuse et terrible ....."  
(Bessenyei György, 1777)

The first important step towards a Hungarian translation of the works of Shakespeare was taken by a session of the Hungarian Academy of Science held on the 16th May 1831, when the "Shakespeare Committee" elaborated a list of twenty-two Shakespearean dramas to be translated.

The project was met with enthusiasm and resulted in a number of translations having real artistic merit. Arany, Petőfi and Vörösmarty decided to translate the complete works of William Shakespeare.<sup>1</sup>

We must not forget, though, the long list of previous attempts to introduce the works of William Shakespeare to the Hungarian public: Most of them were translations or adaptations from German or French translations or adaptations.<sup>2</sup> The importance of these translations, adaptations and critical views paved the way for later genuinely artistic translations.

Since French and German literature and literary criticism acted as intermediaries for the Hungarian reception of William Shakespeare's dramas it seems necessary to make a short survey of the French and German reception of the Shakespearean heritage.

The first important step in the French reception of Shakespeare's works was De la Roche's Dissertation<sup>3</sup> on English poetry.

The faults De la Roche finds with Shakespeare are in fact his best characteristics. Comparing French drama to the Shakespearean, De la Roche condemns Shakespeare's "lack of taste" (to be identified with his choice of themes). De la Roche states scornfully that Shakespeare does not respect the "sacred measure", dilutes tragedy with comedy and fails to assure the unity of place and time so strictly required by classicist rules and taste. On the other hand De la Roche admires Shakespeare for something that cannot be said about him: "He never imitated anyone, all his works sprang from his own imagination,"<sup>4</sup> writes the obviously misinformed critic.

De la Roche's ideas are perpetuated over by Voltaire. Voltaire's aesthetic position can be easily understood considering his classicist taste and orientation: "How can an eminent nation appreciate such monstrosities?!" exclaims Voltaire in an essay following a French adaptation of Julius Caesar in 1764. Here are two lines in which Voltaire's attitude in this matter is fully revealed: "He had a genius full of power and a fertility natural and sublime, without the less sparkle of good taste and lacking knowledge of the rules."<sup>5</sup>

So Voltaire attacks Shakespeare in the name of "La beauté régulière" and his position in the "Shakespeare battle" is mainly based on this concept, as the following quotation shows: "... and had he attached to this quality (viz. to the fine action) a simple style, order and decency, the English may have surpassed the Greeks and the French."<sup>6</sup>

Voltaire's ideas influenced Abbé Prévost, who continued the attacks against the English dramatist. In his *Mémoires*,<sup>7</sup> he reproaches Shakespeare his ignorance and not obeying the rules set forth by the classicist school.

Not only was Shakespeare accused of disregarding the classicist concept of drama, but later French criticism blamed him for "not reflecting the truth" and for the fact that he "creates a chaos which does not reflect the soul of the English nation."<sup>8</sup>

If we take a closer look at the reasons given by these critics, we can easily draw the conclusion that their arguments stem from certain important misinterpretations.

Prévost and Riccoboni invoke the lack of "truthfulness", a statement based on the fact that Shakespeare does not use, accept and follow the classicist rules.

But the debate goes on, and as early as 1756 Le Blanc makes the first step towards a new interpretation of Shakespeare in France, Le Blanc admires the blending of grace and frustrated sensuality in Shakespeare's dramas.

His contribution was later used by the romantic school of writers as an effective weapon in defending the new concept concerning Shakespeare's originality.

A few years later Delaplace's enthusiastic declaration in this matter resulted in the French translation of a number of Shakespearean dramas.

The diligent translator of Fielding and Shakespeare remarked: "All those who want to force these dramas into French patterns are definitely wrong, Shakespeare is the creator of dramatic art in Britain."<sup>9</sup>

If Delaplace called attention to Shakespeare's genuine and original technique and the psychological approach, Baulard d'Arnoud stressed the excellent scenic effect stemming from the Shakespearean dramatic vision. By then Shakespeare's works had come to be well known to the French public through Letouneur's and Delaplace's translations and the adaptations of Ducis.

Although the above mentioned translations resulted from a sincere and somewhat more comprehensive evaluation of Shakespeare, the translators could not easily free themselves from the classicist rules and thus clearly presented, showed the tendency to attribute to the translated drama the characteristics of the classicist French drama, altering the Shakespearean work at times.

Nevertheless, we must consider the fact that Ducis for instance, was a preromantic whose aesthetic conception, besides being reminiscent of the classicist aesthetics, demonstrated new ideas as well. Thus, the great influence of English literature on his ideas determined Ducis to handle his material with utmost accuracy.

Delaplace's translation of Shakespeare published in *Le Théâtre Anglais*<sup>10</sup> did not represent a better achievement than Ducis' adaptations, but Delaplace published in the preface<sup>11</sup> a series of considerations of great importance regarding the Shakespeare image. From among the ideas formulated in this preface two are of major importance, namely that "he was as great a philosopher as a poet" and "'Dedicated his work to the nation."<sup>12</sup>

Delaplace, as one of the leaders of the anti-absolutistic movement, found a great help in Shakespeare in contradicting some of the basic concepts of absolutism: By stressing the popular character of the Shakespearean drama, Delaplace, in fact, announced the advent of a new trend in literature: the blending of art and literature with social matters. This idea led to the conception that literature and art were to play a definite role in preparing the way for social transformations.

The Shakespearean dramas in their translation and interpretation assumed a positive character: French literary criticism of the time deliberately attached to Shakespeare an anti-absolutistic character.

This French approach was taken over by Hungarian literary criticism, and the translation of Shakespearean dramas came to be considered an integral part of the progressive movements aiming toward Hungarian independence:

Another important contribution to the Hungarian reception of the works of William Shakespeare. Has the development of German literary criticism and its conception on art in the 18th and 19th centuries. Thus a short survey of Shakespeare's German reception seems compulsory if we want to have a sufficiently complex image of the premises created on the Continent for the Hungarian reception of his works.

British companies began to perform different plays in Germany as early as 1417: In the second half of the 16th century their tours in Germany became more numerous. The German stage of the time was dominated by the dramas of Gryphius and Lohenstein and the plays of William Shakespeare.

When the triumph of absolutism began to be imposed on literature through the French models, there was a stagnation in the representation of the Shakespearean drama in Germany.

Still, in 1741, Gheimart Kaspar Wilhelm Von Bork translated Julius Caesar using German alexandrines: Bork's translation generated in a Germany a series of critical attitudes similar to those of the French criticism of the time:

Gottsched criticised Shakespeare's "untruthfulness" and not respecting the "sacred rules"<sup>13</sup> required by classicist aesthetics and taste.

In the same year, Elias Schlegel set forth a new approach: Schlegel quoted Shakespeare in the original, and his investigation marked a new evaluation of literary translation as well, since he remarked, noted and criticized Bork's deviations from the Shakespearean formula. Comparing Shakespeare to Andreas Gryphius, Schlegel ranked the former's Julius Caesar above Gryphius' Leo Armanius. Schlegel observed that Shakespeare creates a "free space, a free space for new dimensions of the hero's thoughts" after every emotional climax. Thus Schlegel touched upon the complexity of emotional involvement created by Shakespeare and condemned Gryphius for his incapacity in this regard.<sup>14</sup>

Schlegel in one of his later works<sup>15</sup> proceeds from the comparison between English and French drama to give a fine opinion of the Shakespearean: Schlegel favours English drama, stressing the idea that the complexity of Shakespearean drama offers more than the single-character plays of the French dramatists.

Schlegel views his material as an integral part of the historical development of drama as genre: In his opinion Shakespeare's plays marked an important step towards realism.

Schlegel also favoured the idea that every nation should create its own theatre. Schlegel considered that in creating a new national dramatic literature Shakespeare could be a great help, since: "Shakespeare is closer to the German soul than the classicist French drama."<sup>16</sup>

Bessenyei expressed much the same ideas in 1777, hoping to create a "new literature and a suitable style" by translating Shakespeare.<sup>17</sup>

Lessing accepted this idea later, in 1759, in his letter on new literature (*Briefe die neueste Literatur betreffend*, 1759). Lessing considered that translating Shakespeare would have better served the development of German dramatic literature than presenting Racine and Corneille to the German audience: "The Genius can be set on fire only with the help of another Genius, and through one indebted to nature, through one who does not accept the awkward ways of art."<sup>18</sup>

In another work, Schlegel, comparing the ghost scenes in Hamlet and Voltaire's Semiramis, noticed the artificiality of the latter and praised the tragic power of the first.<sup>19</sup>

The same was his verdict when comparing the image of jealousy offered by Voltaire's Orosman in Zaire and Shakespeare's Othello: "We listen in Orosman to a jealous man. We see him accomplish his deed; but we do not find out anything more about jealousy than we have known before. Othello on the other hand is the complete treatise (Lehrbuch) on this sad foolishness, about what precedes it, how it is awakened and how it could be avoided."<sup>20</sup>

The documents showing how the attractive force of Shakespearean drama came to replace the idolatry of French classicist drama in the German public taste are numerous. Shakespeare became the real standard around which the adepts of a new, national - popular art gathered as a result of dissociation from artistic formulae imposed by the aesthetic rules of the period.

One of the German writers who was successful in this respect was M. Wieland. When he decided to study and translate Shakespeare, his translations in prose (1762-1766) had an overwhelming importance for the growth of the popularity of Shakespearean drama in Germany. The translations were accompanied by Wieland's comments and notes regarding the Shakespeare material in different publications. Wieland stated that Shakespeare did not lose in artistic power by ignoring the "sacred rules", but on the contrary he gained in originality and force.

Wieland concluded by stating that those who questioned Shakespeare's greatness started from a superficial analysis of the problems involved.

Another adept of the Shakespearean drama was Johann Gottfried Herder. Herder studied Shakespeare minutely as shown in a letter addressed to his fiancée: "I haven't read Shakespeare, but studied it; I underline the word."<sup>21</sup>

Herder's enthusiasm is touching. He exclaims: "Who could imagine a more sublime poet of the Northern Nature."<sup>22</sup>

Herder in his theoretical works stressed the idea of the primary importance of the genius. Remembering Lessing's formula of the mutual interference in the case of "giant talents", Herder's conception of "Naturpoesie" and "Volkpoesie", both Homer and Shakespeare are "Naturdichter": if we add to these Herder's progressive conception of "Volkpoesie", and his stressing the "cosmic" character of Shakespeare's creation (as opposed to that of the divine character of the genius), the image of his attitude in this matter is nearly complete.<sup>23</sup>

Herder's greatest impact was his influence on Goethe which helped the creator of the concept of "Weltliteratur" understand the genius of Shakespeare. The young poet decided to destroy the citadel of classicism and in Shakespeare he found a good mate in this enterprise. By placing Shakespeare at the top of the hierarchy of artistic values, Goethe forced the adepts of classicist criticism to retire from the field. What Goethe admired most in Shakespeare was his natural power, a creative power "resembling the power of Prometheus."<sup>24</sup>

Goethe's speech on Shakespeare (Frankfurt, 1771) proved to be a major step towards ensuring the continued success of the English dramatist on German soil.

Goethe's popularity, his leading position among the poets and critics of his age, encouraged a swifter acceptance and revaluation of the Shakespearean drama and its assessment as an inestimable treasure of universal literature. From this date on, the translation of the complete works of William Shakespeare played an integral part in the development of national literatures in Europe and subsequently of a national Hungarian literature.

## NOTES

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4. Idem.
5. Voltaire, Lettres Anglaises, Lettre XVIII, Paris" 1737.
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9. Delaplace, Le Theatre Anglais, Preface. In: Villemain, Cours de Littérature Francais, Paris, 1838.
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15. Schlegel, Elias, Gedanken zur Aufnahme des Danischen Theatre, 1747. Meisterwerke I. p. 63.
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23. Herder, Johann Gottfried, Versuch einer Geschichte der lyrischen Dichtkunst, 1764, p.94.
24. Idem. pp, 62--63.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud.

2. The second part of the document outlines the specific requirements for record-keeping, including the need for clear, legible entries and the requirement to retain records for a minimum of seven years. It also discusses the importance of regular audits and the role of internal controls in ensuring the accuracy of the records.

3. The third part of the document provides a detailed description of the record-keeping system, including the types of records that must be maintained and the methods used to collect, store, and retrieve the data. It also discusses the importance of data security and the need to protect the records from unauthorized access and destruction.

4. The fourth part of the document discusses the role of the record-keeping system in the overall financial management process. It emphasizes that the system is not only a tool for record-keeping but also a means of providing valuable information to management for decision-making purposes. It also discusses the importance of regular reporting and the need to ensure that the records are up-to-date and accurate.

5. The fifth part of the document provides a summary of the key points discussed in the document and offers recommendations for improving the record-keeping system. It emphasizes that the system should be regularly reviewed and updated to reflect changes in the business environment and to ensure that it remains effective and efficient.

## KASZÁS GABRIELLA AND STRETTON TABORN

### TEACHING MATERIALS FOR THE PRESENT PERFECT

No textbook is likely to provide the teacher with enough practice material. The situation is perhaps most acute in those lessons that deal with the present perfect, one of the most psychologically complex in the English tense system.

It is our hope that the following will be of direct use to the teacher, either as already-prepared material that he or she might photocopy, or as prompts for developing home-produced material tailor-made to the needs, level and age of the class in question.

Most materials and ideas were originally designed for use with "Streamline English: Departures", although there is of course no reason why they should not be used in one form or another with any textbook. It is our experience that students need to be given a clear and straightforward account of the various aspects of the present perfect, which in the final stages should be brought together to form an overview. We should like to suggest the following division (the numbers in brackets will be used in the discussion to obviate lengthy repetition):

- 0 The simple past, not the present perfect, is used to refer to definite finished events in the past.
- 1 Just-completed actions ("just" is often used as a "signal word") are expressed with the present perfect.
- 2 On-going processes (journey, the "journey of life" etc.) use the present perfect. (Signal words might be: "already", "not yet" "yet?", "ever?")
- 3 The results of past actions, if still perceptible, are described by the present perfect.
- 4 On-going actions or states ("since", "for") are described by the present perfect.

We should like to make clear that these possible elements do not exist as discrete units, but link up to form a common concept. The division is made simply in order to clarify the various idea-constituents inherent in the tense. Also, that American English does not always adhere to these points as closely as British English: we have simply chosen to adopt British English, with its more rigorous requirements in this case, as our standard.

"Departures" Units 61, 62, 65, 66, 67, 71, 75 and 77 are primarily concerned with presenting the present perfect in all its aspects. We would like to suggest the following pattern:

Unit 61 (1)

Unit 62 (1; with specific reference to "have been/gone to X")

Unit 65 (2; journey)

Unit 66 (2; journey, plus events occurring on the journey)

Unit 67 (2; "journey of life")

Unit 71 (2; "journey of life")

Unit 75 (4)

Unit 77 (synthesis)

Since no unit in particular illustrates Aspect 3 we would suggest that relevant material is inserted between Unit 71 and 75.

### Aspect O

The teacher should make clear that in deciding between simple past and present perfect, the definite finished time requirement will immediately eliminate present perfect use. This decision-making process will be mentioned later in our discussion and examples of materials.

A useful game for forcing decision-making on tense is the Word and Structure Generator. This activity is based on the children's game known in Britain as Battleships. Each student is given, or draws, a matrix of four by four squares, making sixteen squares in all. Each column is labelled "work", "be", "eat" and "wash" and each line "since Monday", "yesterday", "yet" and "at nine o'clock". The game is played in pairs, with a screen of some sort erected between the partners. Each player enters six crosses in six random squares. The object of the game is to locate all the crosses.

Player A begins. He or she, guessing at a cross in line two/column two, constructs a question using the verb "to be" and the word "yesterday" - e.g. Player A asks: "Were you in Budapest yesterday?" Player B answers "yes" or "no". In the event of a negative answer Player A draws a small circle in the corresponding box in his/her matrix as a reminder that this question has been asked. If the answer is positive, he/she draws a circle with a cross in it, to indicate a direct "hit", then asks a further question.

Player B asks "Have you washed since Monday?", for instance, and so the game continues till one player has located all six of his/her opponent's crosses.

### Aspect 1

Full-page magazine pictures are often very suitable as the basis for flashcards that illustrate actions which have obviously been just completed.: a bullet, for instance, caught in slow motion after shattering a sheet of glass, or a smouldering cigarette stub in an ashtray. Note that this aspect often (though not necessarily, since some results may be perceived long after the originating action) relates to aspect three. The link can be made clear by using the very same flashcards to illustrate this.

Smaller pictures, mounted on card, might be used as the basis for a game-like activity. The class is divided into groups of around six students. Each student receives a card depicting an action that has clearly just been completed. He or she describes what is to be seen in the picture without using any verb except "to be". For example, "There's a woman in front of a table, She's in a chair. There's an empty glass on the table." The next student to the right of the card holder is allowed to guess the just-completed action; the word "just" should be included in the question ("Has she just drunk something?") If he or she fails to guess correctly the next student in the circle tries to identify the action.

### Aspect 2

The idea of a journey on which one is embarked provides a vivid interdiction to the second aspect of present perfect use. A blackboard introduction diagram of this type should make it clear:

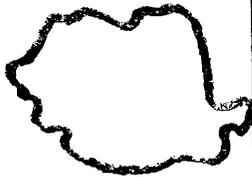
already / már                      not yet / még nem

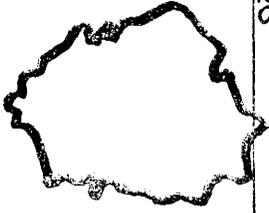
Students produce statements of the type "I'm now in C. I've already been to B. I haven't been to D yet." (Incorporating the "signal word" in the utterance helps to cement the concept.)

Split the class up into small groups and ask them to decide which towns a party of American tourists would find most interesting. Discuss the class's ideas and enter the places on a map of Hungary already drawn on an overhead transparency. With the help of the class, join up the towns to form a logical itinerary. Imagining that the proposed

tour requires one week, enter days of the week on the map with the actual day somewhere in the middle. If the group made the tour this week, where would they have already been, where would they have not been yet? What might they have already seen and done and what have they not done yet?

A contrastive tense activity on similar lines is reproduced below. Two students sit together, each with a different questionnaire. The aim is to find out which of the countries shown either, neither or both the students have been to, and which person went to which country first. So questioning will take the form "Have you been to Bulgaria?" "Yes." "When did you go?" "I went in 1990." Note that in spite of the rather stilted nature of this dialogue, it would defeat the object of the exercise to answer in the more usual abbreviated form.

COUNTRY	Your name	Partner's name
	U 0	U 0
	N 0	U 0
	U 0	U 0

COUNTRY	Your name	Partner's name
	N 0	U 0
	U 0	U 0
	N 0	U 0

Let's return to our transparency showing a tourist itinerary around Hungary. This representation of the "journey aspect" of the present perfect allows us to make a convenient bridge with the "journey of life". Erase the names of the towns and the days of the week, leaving only the itinerary, split into past and future. What events have most of the students experienced in their lives? Enter three or four of them chronologically in place of already-visited towns. What events might they experience in the rest of their lives? Write three or four of these in place of those towns which have yet to be visited. Which of these events have been experienced by which students?

Further partner work might take the form of sets of picture cards depicting events in a person's life. These may be most conveniently made out of a collection of photocopied drawings mounted on file cards so that each set is identical; to distinguish the sets the rear side of those cards in any one set should be marked with an identifying colour.

In pairs, students sort out those actions which both of them have already experienced and those neither of them have experienced, so that at the end of the game they have two piles of cards and a heap of "rejects" (experiences of one student but not the other).

So as to encourage genuine communication, a screen should be erected between the participants, the cards shared between them, and each should ask the other questions along these lines: "Have you ever smoked a cigarette?", the card in question being designated to one pile or the other depending on the other's response.

### Aspect 3

Picture work is especially suitable for describing the results of past actions which may still be seen.

For instance, two pictures -- drawings or actual photos -- of a high street might be used to elicit utterances of the type "They've pulled down the little grocer's and built a supermarket." A house before and after renovation might draw the comment "They've put in central heating." A recently vacated living-room could produce "The owner's smoked a cigarette or two, has left a magazine open on the table."

We have found especially useful a sheet of line drawings depicting ambiguous situations, e.g. a man digging a hole with a sack on the ground beside him. Has he robbed a bank and is now hiding the loot? Has he found the sack in the hole? Has his pet passed to the Happy Hunting Ground and is he burying it? If students are given time to prepare their answers to such a sheet of pictures (i.e. if they are set the task for homework), a lot

of interesting suggestions will be generated. The fact that a problem-solving element is involved makes the operation more satisfying.

A game to practise this aspect of present perfect use might equally well be used to practise the "just" aspect.

Make six line drawings, 2,5 cm x 4 cm, each depicting the result of a recent action. These might include: a table seen from above with playing cards on it; a bathroom with water coming out from under the door; an ashtray full of cigarette butts; a telephone off the book; an open cupboard; a pop record half replaced in its sleeve; a steaming kettle; a TV that has just been switched off (there is a glow in the centre of the tube showing that it was in use until a moment ago). Photocopy these six times. Fill an A4 sheet of paper with six 9 cm x 9 cm boxes. Subdivide these boxes into six. Stick any six of the above pictures into the small boxes, so that there are three identical pairs which are distinguished from the other in one or more drawings. (Note, the pictures should be different so that students cannot simply "read off" the contents of their cards in order. The master sheet is photocopied so that there are as many boxes of six pictures as there are students. These are distributed to the class. Students now try to "find their partner" - that is, to find another person who has done precisely the actions that he/she has done. When partners have found each other they stand together at the front of the room and wait for the others to finish.

#### Aspect 4

The use of the simple form of the present perfect is rather unusual for describing on-going actions, especially for those that indicate emotional involvement. The first of the following partner activities, however, involves factual questions about the length of time third persons have worked for British Airways. Pairs of students, with a screen between them, exchange information from their A/B sheets ("How long has x worked for the airline?" "She's worked for five years/since 1986"). Data gained in this way is entered in the empty spaces on each student's paper. The aim of the activity is to find the employee who has worked the longest and the shortest time.

The second activity is a questionnaire and is also intended for partner work. It might also be used (more appropriately) to practise the continuous form of the tense. Once again, the partners work together, one receiving the "At School" slip and the other the "At Home". The aim is to establish which student has done these things longest.

a t  s c h o o l	HOW LONG?		
		you	your parter
	learn at present school?		
	read books in English?		
	study English?		
	play (football) in the school team?		

a t  h o m e	HOW LONG?		
		you	your parter
	ride present bike?		
	listen to your favourite pop group		
	follow your favourite hobby?		
	live in your present house/flat?		

In the final phase it is essential to stress two factors. Firstly, that the stating of a definite finished time precludes present perfect use. Secondly that in the final analysis the present perfect is to be seen as encapsulating a certain psychological perception of past states and actions rather than being a haphazard conglomeration of rules and trigger words.



## KÁDÁR JUDIT ÁGNES

### EGY XVII. SZÁZADI MAGYAR-ANGOL KAPCSOLAT NYOMÁBAN

(Diószegi Bónis Mátyás és Richard Younge)

#### I/1. Kiindulópont: *Bán Imre feltételezése*

Az utóbbi években megélnékült az érdeklődés a régebbi korok magyar-angol kapcsolatai iránt. E kulturális kapcsok fontos tényezői a két nép irodalmának és máig tisztázatlan kérdéseket rejtenek magukban. Az alábbiakban két XVII. század eleji íróról szólok, akik a maguk módján mindketten a protestáns morál megóvásáért emeltek szót. Egyikük Richard Younge, a puritán kor Angliájában írta műveit, a másik a Zrínyikorabeli magyar próza egy kevésbé ismert alakja, Diószegi Bónis Mátyás (1622 - ?). Munkásságuk lehetséges irodalmi összefüggéseire *Bán Imre* professzor utalt *Eszmék és stílusok* c. könyvében.<sup>1</sup> Szerinte *Diószegi A részegségnek gyűlölséges, utálatos és rettenetes állapotjáról ...* c. művének<sup>2</sup> feltehetőleg *Richard Younge* hasonló tárgyú írása volt az előzménye. Ez a mű (*The Blemish of Government, Shame of Religion Disgrace of Mankind, or a Charge drawn up against Drunkards...* London, 1655) Diószegiénél később jelent meg, viszont van Younge-nak egy másik - a szitkozódásról szóló -- műve (ennek címe: *"A Hopeful Way to Cure that Horrid Sinne of Swearing"* London, 1644)<sup>3</sup>, amely öt évvel a magyar írás előtt jelent meg. Ebben az esetben Diószeginek tudomása lehetett az utóbb említett angol műről, és ez bizonyos szempontokból hathatott is rá.

Az alábbiakban a két ismert mű összevetéséből származó következtetéseket tekintjük át.

#### I/2. Irodalmi kapcsolatok a XVII. század elején

A XVII. században Magyarországon a megélnékülő protestáns egyházi művelődés megkülönböztetett figyelemmel fordult a nyugat felől érkező polgári eszmeáramlatok felé. Az angol polgári forradalom megindította fejlődés híre főleg a

külföldön tanuló magyar diákok közvetítésével jutott el hazánkba. A harmincéves háború következtében hanyatló Németország után leginkább Hollandia egyetemeit látogatták a polgári és kispapok származású magyar diákok. Nekik köszönhető sok teológiai értekezés lefordítása magyar nyelvre, tanáraik – mint például *Amesius*, *Descartes* vagy *Coccejus* – elvei alapján. Ennek a fajta irodalomnak konkrét gyakorlati célja volt a népnevelés – a szó átfogó értelmében –, és ennek eszköze volt a vallásos agitáció. Ezen belül is az 1640–90 közötti időszakban a polgári művelődésre és irodalomra főleg a puritán hatás volt jellemző. Mint ahogy azt *Gömöri György* is megállapította, a magyar-angol kapcsolatok erősödése az 1620-as évektől megélelénkülő kultúrtörténeti jelenség. A magyar teológusok, ezen belül is főleg a Hollandiában tanuló diákok érdeklődéssel fordultak az angol politikai változások és a puritán vallás anglikán formája felé. Két módon nyilvánult meg mindez: egyrészt magyarok Angliában tett látogatásaiban, másrészt pedig egyes angol művek magyarra fordításában. Előbbit bizonyítják azok a kikötői lajstromok (*Callendar of State Papers*), melyekben lejegyezték a beutazó magyarokat *Cronwell* protektorátusa óta. Itt található például *Komáromi Csipkés György* nevét, aki Londonban még könyveket is vásárolt vagy *Budai Istvánét*, aki Oxfordban tanult egy ideig. Sajnos a többség anyagi okokból nehezen jutott ki Angliába, és csak nagyon kevesen engedhették meg maguknak azt, hogy néhány előadás és prédikáció meghallgatásán túl tanulmányokat is folytassanak valamelyik jó hírű angol egyetemen.<sup>4</sup>

A század közepének kegyeségi és népnevelő irodalma sok angoltól átvett művet is magába foglalt, hiszen az angol nyelvismeret viszonylagos elterjedése a református egyházi értelmiség körében megkönnyítette a nagy angol puritán teológusok (*William Perkins*, *Lewis Bayley* és *William Ames*) tolmácsolását.<sup>5</sup> Egy latin eredetű műfaj, az ún. *ars morendi* – melynek angol változata a "courtesy book" vagy "conduct book" – is meghonosodik némiképp. Ezen istenes életre és halálra vezérlő könyvek egyike a *Darholcz* Kristóf által magyarított *Novissima Tuba*, melyet *Brathwait*től vett át. E mű a következő konklúziót rejti: "Ez világon úgy kell élnünk, hogy mikor a Test az korporsóban az férgektől kezd rágatni, a Lélek vígadhasson az szentekkel az egekben."<sup>6</sup> E puritán neosztoikus életeszmeny hirdetői az említett teológiai munkák. Jellemző volt, hogy a népszerű angol könyveket fordítók általában csupán egy-egy jelentősebb művet készítettek el életük során. Ilyen volt például *Perkins: Praxis pietatis*ának *Iratosi T.* János általi lefordítása, de említhetnénk még az 1636-ban alapított utrechti egyetemen tanult *Felsőbányai S. Mihály* és *Bökényi Filep János* egy-egy művét is.<sup>7</sup> Mellettük azonban volt egy szerző, aki nem fordítással, hanem önálló művével emelkedett ki ebből a körből.

## II. Diószegi Bónis Mátyás és műve

A kevés rá vonatkozó adat közül csak a legfontosabbakat említem: Diószegi református lelkész volt, aki – mint sok kortársa – maga is külhoni tanulmányokat folytatott 1647–50 között. Elsőként a franekeri teológiai karra iratkozott be, ezután Leidenbe ment, ahol 1649-ben megírta a már említett művét, majd Groningenben járt, ahol respondens is volt egy magyar puritán törekvéseket érintő vitában. Hazatérve Szentjóban telepedett le, azután Biharon, Hajdúszoboszlón és Püspökladányban lelkészkedett.

Művének pontos címe: *Az részegesnek gyűlölséges, utálatos és rettenetes állapotja* (Leyden, 1649.) "Mely íratattott, es kibotsattatott amaz Istenes es jozan eletet szerető JUNIUS FLORILEGUS, Anglus által. Es magyar nyelvre fordíttatott Dioszegi Bonis Matyas által. Nyomtattatott Leydenben, Leffer Peter által."<sup>8</sup> Ez utóbbi bejegyzés alátámasztaná azt a feltételezést, hogy a magyar szerző mindenképp ismerte az angol hitvitázót, de kérdés továbbra is, hogy valóban fordításról van-e szó, és vajon – az azonos tárgyú mű hiányában – kapcsolatba hozható-e Younge másik írásával ez az értekezés...

Diószegi műve nem összpontosított egyetlen gondolatláncra; harminchárom fejezetének egyes témái csak nagyjából csoportosíthatók egységbe: az ajánlólevél után definiálni próbálja a részegséget (1. r.), majd kedvenc gondolatpárhuzamát indítja: az állatoknál is alávalóbb viselkedésükről beszél (2–4.r.). A szellemi lepusztulás, a titkok kifecsegesésének témája fontos szerepet kap Younge írásában, ez Diószeginél is lényeges láncszeme az érvelésnek (5.r.). A következő az "éktelen esküvések" és átkozódások bűne, amely Younge művének is alappillére (6.r.). Érdekesen ír Diószegi a részegség altípusairól, mint következmény-bűnökről (7.r.). A következő hét fejezetben (8–14.r.) részletesen elemzi a részeges viselkedését, becstelen állapotát, melyben az ördög könnyen megkaparintja magának és az örök kárhozatba taszítja. Általában ezek a részek a legélénkebbek, legszínesebbek, itt érvényesül az író stílusművészete, amelyről Bán Imre adott méltatást. Szembetűnő, hogy a becstelen állapotot (14.r.) Younge is hangsúlyozza, ahogy a tobzódás, illetve káromlás olyan lelkiállapotba taszítja az embert, ahonnan már bármilyen bűn csak egy lépés és ennek veszélyét felmérhetetlennek tartják. A mellék-bűnökről (16.r.) nem győz eleget szólni Younge sem. Itt általában a kocsmai tobzódást, lopást, hazudozást, paráználkodást és a lazább erkölcsökkel járó egyéb "fertelmes bűneket" említik. Younge hangsúlyozza, milyen kegyetlen büntetés vár ezen vétkesekre. (Younge im. 7.1.) A fenyegetés mértéke Diószeginél változó: néha a pokol kénköveit láttatja az angolhoz hasonlóan, néha csak általánosságban említi az Úr büntetését.

Eltérően elődeitől Diószegi már fertőző társadalmi kórként kezeli a bormámort utalva arra, hogy míg azelőtt alig ismerték e bűnfaját, ma már a részegesek száma nőttön-nő (Diószegi im. 17--18.r.). A kegyesség gyűlölése a következő társbűn, ami Younge-nál is központi gondolat. A bűnből csak az isteni kegyelem alapján lehetséges a visszaút. Ez utóbbinak lehetősége Diószeginél a bűnben való "megmártózás" mértékétől függ. Az angol szerző egyértelmű hévvel zár el minden utat a mennytől, művének alapja az, hogy aki egyszer vétkezett, az már könnyen elvész a pokolban. Ő ugyan némi engedményt tesz, amikor a káromló mentegetőzésére (miszerint ő nem a Megváltót szidja, csak a többi teremtményt) a válasz az, hogy e kérdés oka a Szentírás ismeretének hiánya. Egyébként -- írja Younge -- lehet bizonyos esetekben káromolni, ha például a bírák előtt kell felelni vagy ha sürgős ügy kívánja... Diószeginél a következő két fejezet (20--21.) a test külső és belső kórságainak felsorolása és gyakran visszataszító leírása. Ez a téma természetesen hiányzik Younge írásából. Itt Diószeginél hangsúlyozódik a középkori memento mori kultusza: a belső szervek betegségei és a test külső eltorzulásai (a látászavar, a vízkórság, a köszvény, a tántorgás stb.) mintegy ráébreszteni igyekeznek a vétkeket, mi lesz a sorsa földi porhüvelyének. Még a halál után sem vár jobb rá, hiszen a kárhozat tüzére kerül. Úgy véli, Bacchus kísérője Vénusz, ennek jegyében szól a következő fejezetben a paráznságról, hiszen az italban feloldódik az ész és a szemérem. Az angol szerzőnél ez a társbűn csak említésként szerepel az ivás, átkozódás, csalás és tobzódás mellett. Diószegi szinte tragikussá növeli a témát: a részeges családjának a vérét issza és önmagát elemésztí éhezéssel; a részegség megrontja az elmét és a memóriát. A következő részben összefoglalja és definiálja a részegséget (31.r.), majd egy hosszabb teológiai eszmefuttatás során szól a vétkesek büntetéséről, sok-sok bibliai példát idézve. Főleg ezen a ponton tapasztalható hasonlóság a Younge-művel.

Bár kevés a remény a megtérésre, az író megpróbál kiutat mutatni, de tudja, annyit ér szava, mint "az megholt ember fülébe való éneklés" (32.r.). Amit tehát: kéri az Urat irgalomra és inti a tanítókat, hogy az ifjakat ne erre neveljék és kerüljék a tobzódó társaságot (33.r.). Ennek reményében írja, hogy a nemzetség megújulásában, a polgári gondolkodók erejében bízva ajánlja könyvét az istenes olvasónak.

### III. Richard Younge és műve

Teljes neve *Richard Younge of Roxwell*, felvett írói neve pedig Junius Florilegus (Anglus) volt. A kálvinista traktátusíró a legjobb angol puritán egyházi szónokokat hallgatta Moorgateben. Munkáiban arról a nézetéről vált híressé, miszerint a földi világ az istenfélők pokla, míg a túlvilág lesz a mennyország számukra. Szorosabban véve az olyan bűnökről beszél, mint a részegség, a szitkozódás és kapzsiság. Könyveit angol és amerikai terjesztőkre bízta, később (1671 után) pedig pár-pennys könyveket is kiadott - e művek színvonalának csökkentésével.<sup>3</sup> A British Museumban őrzött harminc traktátusa és más műve közt szerepel a Diószegiével azonos tárgyú írása, az 1655-ben (tehát hat évvel Diószegi műve után!) kiadott: *The Blemish of Government...* . Itt található az az írása is, melyet módomból részletesen is megvizsgálni. Ennek eredeti címe: *"A Hopeful Way to Cure that Horrid Sinne of Swearing - or an helpe to save Swearers, if Willing to be saved: being an Offer or Message from Him, whom they so Daringly and Andariously provoke (London Jan.7.1644.)"*<sup>9</sup>.

Formailag két szereplő dialógusára tagolta Younge az egyébként összefüggő teológiai eszmefuttatást. A káromkodó személlyel szemben az úgynevezett hírnök, vagyis a tudós áll, aki minden erejét latba vetve igyekszik meggyőzni a bűnöst vétke mértékéről, a bűnbocsánat elnyerésének lehetőségéről, a fenyegető kárhözatról, és inti őt a helyes útra való megtérésre. A két szerep végtelenül leegyszerűsítetten a célt szolgálja. Ennek alapján a káromló rövid kérdéseket intéz a hírnökhöz, aki viszont a barokkos eloquentia minden fogásával ékes hosszú körmondatos példabeszédekben válaszol. A káromkodó szerepe így pusztán formai, mintha csak a hírnök beszédének témamegjelölő címei lennének. Példaként idézek egy részletet:

<b>Swearer:</b>	"Did I sweare or course?
<b>Messenger:</b>	Very often (...).
<b>Swearer:</b>	Alasse though I did sweare yet I though no harme?
<b>Messenger:</b>	(...) Besides, how frequently doest thow polute and prophaine Gods name and thy Saviours?
<b>Swearer:</b>	Surely, if I did sweare, it was but faith and troth, by our Lady, the masse, the roode, the light, this bread, by the crosse of the silver, or the like, which is no great matte I hope, so long as I sweare not by God nor by my Saviour.
<b>Messenger:</b>	Thats your grosse ignorance of the Scriptures (...)." (Younge im. 2.1.)

Ilyenkor azután a hírnök válaszába logikusan felépített költői kérdéseket iktat, mint például: "Does your Horse, the dice, the raine, or any other creature displease you?"

Gyakran használja a párhuzamokat, hasonlatokat, melyekhez hasonlót Diószeginél még többet találunk, például: "(...) roaring and drinking is the horse way to hell, whoring and cheating the foot way, but swearing and cursing followe Corah, Dathan and Abiram". További példa még a gondolatpárhuzamra: "(...) Cursing shall be their sins, and their chiefe case. Blasphemies their Prayers, Lacrimae their notes, Lamentation all their harmony (...), their morning, songs their mourning songs for ever". (6.l.) Bár Younge-nál is előfordul, de ritkább az állathasonlat, mint Diószeginél. Ez közkedvelt elbeszélőtechnikai fogás volt és magyar vonatkozásban elég utalni *Heltai* fabuláira, ahol szintén megvan az állatszereplőkkel történő ábrázolási lehetőség. Az angol mű egyik jellemző mondata állhat példaként: "Being like so many mad dogs, that fly in their masters face who keepes them." (9.l.) Younge gyakran használ az élőbeszédből átvett fordulatokat, kiszólásokat (pl. "Alasse, ignorant Wordlings"), írásmódjára vonatkozó megjegyzéseket (pl. "But to make it yet more clear..." (8.l.), és szóközi fordulatokat (pl. "Oh what a blasphemous imagination is this against Jesus Christo thinke that he came in to the world to be a patron of sinne (...)" (.10.1).

A káromló szerepe már sokkal kevesebb dramaturgiai eszközből áll. Az említett egyszerű kérdéseken túl talán csak egyszer tűnik energikusabbnak, színvonalasabbnak és eredetibbnek kérdése, és itt meg is bomlik kissé az addig megszokott szereparány, amikor a káromló megkérdi: de honnan tudja a hírnök oly biztosan, hogy ő nem féli Istent, hiszen Ura nevét nem becsmérli stb. (15.l.) Végül természetesen a hírnök győzedelmeskedik a dialógusban és minden erejét és tudását összeszedve az ige erejével "döfi le" ellenfelét, aki meggyőzve és megtérítve adja meg magát. A hírnök azután utolsó dörgedelmeivel inti a bűnöst a megtérésre. Az utolsó sorokban és az utóiratban egy könyvet (*A bűn feltárásának útja* címmel) ajánl a szerző, majd pedig gyakorlatiasan gondoskodik könyve terjesztéséről, egészen pontosan megjelölve, hogy hol lehet hozzájutni. Kéri a szíves olvasót, hogy ha tetszett, terjessze könyvét. Zárásként pedig pár soros hibaigazító jegyzéket csatol. Younge egy helyen hivatkozik egy könyvre (*An Abstract of Some case Characters*, 11.l.), bár szerzőjét nem közli, és további irodalmat is ajánl a tárgyalt bűn utáni érdeklődőknek: *Downames: Treatise of Swearing* című könyvét, *Dod* a harmadik parancsolatról írt művét és egy későbbi tanulmányt, melynek címe: *Sinne stigmatized* - avagy a Megbélyegzett bűn.

Szorosabban vett forrásaként csupán a Bibliára utal. A bibliai részleteket mindig pontosan jelölte, mindkét testamentumot bőven felhasználta Diószegihez hasonlóan.

Younge istenképére jellemző, hogy túl megbocsátónak tartja az Urat a káromlók szemében, és úgy látja, hogy ezzel az engedékenységgel visszaélnek a bűnösök, alkudoznak az égi hatalommal. Bizonyos kötelességek vannak Istennel szemben,

melyek teljesítésével elnyerhető az Úr által ígért kegy, melyre köti szava (8.l.). Ez az írói magatartás nagyon is tudatosnak, határozottnak tűnik, sőt a szerző gyakran belefeledkezve a hírnök szerepébe elragadtatja magát, és indulatosan tör ki a vétkes ellen.

#### IV. *A magyar és angol mű összevetése*

Ami az elbeszélőt illeti, *Diószegi* igyekszik objektív képet rajzolni, bár a részegekről szólva jellemformálása nem mentes az érzelmektől és indulatoktól. Ha viszont e vonatkozásban vetjük össze az angol fordítással *Younge* hírnökének heves kirohanásai (Pl. "Oh what a blasphemous imagination is this against Jesus Christo") (10.l.) fenyegetései, szónoki fordulatai sokkal szigorúbbak, végig a felsőbbrendű lény pozíciójából intézi szavait a káromlóhoz. Kettőjük viszonyát jól mutatják a következő sorok is: "The disease appears not many times to the Patient himselve, yet when he talkes idly the Phisitian knowes he is even sick to death" (15.l.). *Diószegi* viszont könnyed humorral fűszerezi mindezt, így elkülönülni látszik a komor középkori inkvizíciós bírósághangulattól a modernebb olvasó számára is élvezhető írásával. Ő maga is inkább alázatos, beszédével ajánlja a megtérést, nem követeli ki. Egyébként nyelvezetére nem a Pázmányhoz hasonló intellektuális stílus a jellemző, sokkal inkább az említett közvetlenség és közérthetőség, amely sok vonatkozásban közelít a köznyelvhez. Kiemelkedők például a már korábban említett állatpárhuzamok. Az emberi és állati viselkedés bizonyos jellegzetességeit összeveti és gúnyos, nevetséges analógiákkal szegényíti meg a részegeseket. *Younge* a kígyó mellett veszett kutyához hasonlítja az iszákost, *Diószegi* külön fejezetet szentel ennek, mondván: "hogy nem ember, sőt az oktalan állatnál is alábbvaló" a részeges (*Diószegi* im. 2.r.). Találékonyága határtalan, mint másutt is, ahol hízlaló borzsákhöz-, fertőző beteghez-, "közepén meggyulladott házhoz" hasonlítja...

Vizsgálódásunkban továbbhaladva a mű **kompozíciójára** is érdemes kitérnünk.

*Diószegi* a kor szokásnak megfelelően ajánlólevéllel és záróintéssel keretezi a harminchárom ún. levelet. Az egyes részek terjedelme változó, általában azok a hosszabb fejezetek, ahol az említett írói eszköztárát fitogtatja sok példával és idézettel. Írásából hiányzik a nagyobb témaegységek kialakításának igénye, viszont a gondolatiság és olvasmányosság arányára ügyel végig. E ponton összevetve *Richard Younge* írásával elmondható, hogy az angol szerzőt nem jellemezte formai igényesség és következetesség, inkább szabadjára engedte tollát... Például művét egy "in medias res" kezdéssel indítja. ("Sir, methinkes you sware and curse, as if he that made the eare could not heare."). (*Younge* im. 1.l.). A szinte egybefolyó textust a hírnök beszédfolyama vezeti évről-évre, szinte alig tudja magát visszafogni. A káromló

szavai, mentegetőzései, kérdései csak feldobják a labdát, amelyet az egyházi hosszú, beszédfordulatokkal és szónokias körmondatokkal ékes játék után üt vissza. Ez az aránytalanság a mondanivaló szempontjából végül is elfogadható. Ami a szövegtagolást illeti még, érdekes, hogy a szónoklatok csúcspontjaként leírt gyógyulási útmutató nyolc plusz egy lépésben foglalja össze a káromkodás bűnéből való kikúrálás lehetséges módját (12–14.l.). Ezek közt elsőként az őszinte megbánást hozza, majd ennek megszilárdításáról, Isten tiszteletéről tanít. A harmadik lépésben mondja, hogy a Sátán kísértésének ellent kell állni, majd felszólít, kerüljük az ördög társaságát, féljünk tőle, mert az fertőző. Erre egyébként Diószegi is utalt már. Az ötödik és hatodik tanács az, hogy hallgassuk Isten igéjét és komolyan meditáljunk arról, hogy az Úr milyen szeretettel fordul hozzánk. Ne feledjük, hogy ő a mi mindeható bíránk, aki mindenütt jelen van - mondja a hetedik lépés. Végül -- de legfőképpen -- ne mulasszunk el imádkozni a Szentlélek segítségéért, mert enélkül erőnk kevés. A plusztanács az, hogy teljes bizonyossággal kell hinni a Megváltóban.

Visszatérve *Bónis* Mátyás könyvére, formai szempontból sokkal kerekesebb, zártabb egésznek látszik, mint *Younge* írása. Márpedig ha irodalmi hatást feltételeznénk angol részről, az valószínűleg befolyásolta volna Diószegit traktátusának felépítésében is. Tematikájában sikerebben kutathatunk, bár vannak olyan egyezések, melyek a műfaj korabeli legtöbb alkotásaiban megjelentek. Ilyenek például a képi és nyelvi megformálás már felsorolt stíluseszközei, nagyobb jelentésegységek tekintetében pedig a szereplők és viszonyuk. (A káromló-hírnök viszony hasonló viselkedést feltételezett, mint a prédikátor és a személyesen meg nem jelenített részeges, avagy olvasója.) Általános társadalomképükben és felfogásukban is vannak ilyen rokonvonások, például a nemzetféltést érző teológus által festett korkép.

Nyelvezetüket tekintve magától értetődő, hogy két ilyen földrajzi és társadalmi távolságra lévő ország gondolkodói nem szólhattak azonos módon, mégis a szónoklás, a meggyőzés legtöbb eleme hasonló. Diószegi írásának nyelve olyan gazdag, árnyalt, fordultatos magyarságú, hogy bár több évszázad eltelt műve megírása óta, még ma is élvezhető és szórakoztató olvasmány. *Bán* Imre szerint Diószegi a németalföldi festők kocsmái ábrázolásához hasonló életképekben fogalmazott. Stílusa realiztikus, sőt a naturálistól sem távoli, elbeszélőmódja pedig barokkos bő áradású próza.<sup>10</sup>

Az angol mű szókincsével hasonló a helyzet. Természetesen a korabeli nyelv jelentősen eltér főleg alaktanában a mai angoltól, ennek ellenére a szöveg ma is könnyen olvasható. Nyilvánvalóan a XVII. századi nyelvháznál, a teológiai szavak és a szónoklás követelményei határozták meg a szöveget. Itt szójátékokkal is találkozhatunk (például: ear-hear (*Younge* im. 1.l.), morning-mourning (6.l.), sőt humoros meg-

jegyzésekkel is, melyek a mű nyelvi eredetiségét növelték. (Pl. "the language of hell is so familiar, that blasphemy is become their mothertongue") (5.1.).

Mondattanilag Youngé művében a bonyolult szerkezetek aránya nagyobb, sok közbeékelt mellékmondat és idézet szerepel soraiban. Többnyire még a kérdő mondatai is szokatlanul hosszúak. Ez a szerkesztésmód természetesen már távolabb áll a köznyelvtől, a szónokiasság eluralkodik a szövegen, annak minden eszközével. Az emelkedett elokúció és a köznyelv hangulatteremtő elemei így keverednek Youngé szövegében. Képisége hasonló Diószegiéhez, bár Youngé a prázumokat főleg ok-okozati viszony jelölésére használja, például "What by corruption hath beene done, by repentance is undone" (7.1.). Többek között ezekkel a törvényszerű megfogalmazásokal éri el Youngé azt a hatást, hogy úgy érezzük: a bűnös ingatagságával szemben a hírnök hite és tudása képességével felvértezve megingathatatlan alapokon áll.

Youngé stílusának, barokk szóáradatának realiztikus vonásai is vannak, például amikor azt mondja: "I know also, that the Church hath never in any age, or place of the world, beene without many false prophets" (11.1.). E vallási önkritika azonban nem uralkodik el a művön, mivel ez csorbítaná tekintélyét.

### *A keresztény moralitás kérdése a két műben*

A korabeliek életét meghatározó társadalmi normarendszer, szűkebben az egyház feladata volt a bűnök számonkérése. A prédikátorok vállalták ezen normák közvetítését. Traktátusaikban igyekeztek általános érvényű útmutatást adni. Ilyen útmutatás Máté evangéliumának az a része is, amelyre mind Youngé, mind pedig Diószegi hivatkozik.: "Enter the narrow gate. The gate is wide that leads to perdition, there is plenty of room on the road, and may go that way, but the gate that leads to life is small and the road is narrow, and those who find it are few." (Matt. 13--14.).

Diószegi Bónis Mátyás azon kevesek egyike volt, aki meglátni és láttatni igyekezett a szűk utat. Az útról való letérés, a bűn megítélése eltért a különböző keresztény vallásfelfogásokban: A *Pázmánynál* megtestesülő katolikus nézet szerint az ember szándéka határozza meg a bűnt,<sup>11</sup> míg a protestánsok az eredmény, a bűn következményének mértékével mérik a vétkest. Szerintük a bűn az általa felidézett veszedelemmel mérhető.<sup>12</sup> A két nézet megtalálható Youngé írásában is, például:

"We shall be judged by our words" - vagyis: szavaink által mérettetünk (14.1.). Ugyanitt írja azt is, hogy a bűnbánat is hiábavaló, ha egyetlen további vétket elkövetünk. Ő maga is igen szigorú elveket vallott, de az Urat végtelen kegyelműnek tartotta, utalva a

megettért fiú példájára. Úgy vélte, hogy mivel Isten igazságának hatását, mint büntetést láthatják a vétkesek, még jobban káromolják a Megváltót, elfeledve jóságát és kegyességét, mi több még azt merik kérdezni, jár-e nekik bűnbocsánat! Ebbeli fölháborodásában a hírnök-író fenyegetéseit szórja a bűnösre, hogy ne feledje: haláluk után jön el az igazi bűnhődés órája...

A középkori világnézet és prédikációs módszer egyik fő eszköze a félelemkeltés volt. Ez látszik megtestesülni az angol mű eszmeiségében. Ezzel szemben a puritán hitoktatók – így a magyar prédikátorok – célja más volt: annak hangsúlyozása, hogy a földi létet is elfogadhatóbbá kell tenni, együttjárt az általános műveltség emelésének igényével, az életben való boldogulással vagy ahogy ők mondták: a kegyesség gyakorlásával.

## V. Összegzés

Az a feltételezés, hogy Diószegi Mátyás traktátusának forrása Junius Florilegus (vagyis Younge) műveinek egyike lenne, nézetem szerint bizonyos módosításra szorul. Az azonos témájú (részegségellenes) angol mű hiányában a káromkodásellenes írást nem tekinthetjük közvetlen előzménynek. Azt a lehetőséget természetesen nem zárhatjuk ki, hogy Diószegi ismerte az angol író műveit. De erről akkor bizonyosodhatnánk meg, ha a leydeni körülményekről és Younge-ról sokkal többet megtudnánk. A korabeli angol könyvek fogadtatásáról a kontinensen és a XVII. századi magyar-angol kapcsolatokról többen írtak, de Diószegit nem említették ilyen vonatkozásban. Talán a későbbiekben mód nyílik arra, hogy Younge részegségellenes művéről közelebbit megtudjunk, és arra is, hogy a British Museum vagy a holland egyetemek segítségével továbbiakra derüljön fény Diószegi Bónis Mátyással kapcsolatban.

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## TWENTIETH CENTURY CRITICAL BIAS CONCERNING THE CHOICE OF A DOMINATING PHILOSOPHICAL INFLUENCE IN SIDNEY'S DEFENCE

The most important questions that have been asked about Sidney and his work in the course of our century are the following: What philosophical, poetic and other cultural influences can be detected in the it the *Devence*? Is it Platonic or Aristotelian thinking that dominates in it? Is it a masterpiece in its own right or a skilful recapitulation of previous writings? All kinds of answers have been given to these questions.

Spingarn<sup>1</sup> claims that Sidney, in his definition of poesy, relies on Aristotle and on other Continental authors, ancient and modern, like Horace, Cicero, Castelvetro, Scaliger, Minturno Daniello, etc.

Saintsbury<sup>2</sup>, while he partly agrees with Spingarn, never mentions the word "copying."

Atkins compares the two main sources of Sidney's philosophical orientation, Plato and Aristotle. Finding Aristotelianism more influential on Sidney he recognizes the abundance of sources that could have influenced Sidney's work: "... in the central section of the *Defence* Sidney fused together ideas drawn from various quarters, from Plato and Aristotle chiefly, but from Horace, Cicero, and Plutarch, from patristic writings, from Italian and other sources as well."<sup>3</sup>

Irene Samuel<sup>4</sup> claims that Platonic ideas dominate the *Defence*. Michael Krouse thinks that we should not look for direct quotations from Ficino's, Pico's or any other Neoplatonist's works to decide if Sidney's *Defence* is Platonic or Aristotelian in spirit.

Krouse thinks<sup>5</sup> that Sidney applied Plato's argumentation about ethics and poetry to Aristotle's theory concerning the formal aspects of artistic creations:

"The philosopher needs ethical myths no less than cosmological."<sup>6</sup>

Krouse's attitude points forward to further interesting developments in the debate about the philosophical character of the *Defence*:

Plato, however, expelled the poets from his ideal republic, although Sidney believes that he expelled only the bad poets. A group of twentieth-century critics try to find the link between Platonic thinking and Sidney's argumentation.

A. C. Hamilton<sup>8</sup> justifies Sidney's viewpointing out that Scaliger was the first to return to Plato's classification of poets based on the theory of divine inspiration. Sidney slightly alters Scaliger's doctrine as he considers philosophical and religious verse to be alien from poetry proper, because the poet belonging to the third group "doeth not imitate external nature, but rather its reality, which he perceives in his own mind." The "right poet" brings his "own stuff" and does not rely on impressions coming from the senses.

Krouse and Hamilton are the first who get to the core of Sidney's Platonism.

Reinhard Böhler<sup>9</sup>, when analysing the freefold functioning of teaching, delighting and moving in poetry, tries to convince us that Sidney's definition of "mimesis" is a Platonic definition.

Hamilton thinks that the aim of poetry for Sidney was not only moving or the evocation of catharsis, but that it also supplemented the power of divine grace:

"What poetry presents is a revelation, a vision of the golden world. Since Sidney gives poetry a power beyond moving, which the sixteenth-century Italian critics allowed - it moves upward and so supplements the power of grace."<sup>10</sup>

Similarly, DeNeef maintains that for Sidney "the Fall can be reversed through poetry".<sup>11</sup>

Comparing DeNeef's view to that of Hamilton, who holds that the teleology of Sidney's poetics is to move men to their salvation,<sup>12</sup> Bergvall warns us that the Florentine bias of these quotations "is very rarely questioned, and appears to be accepted as received critical dogma."<sup>13</sup>

A. E. Malloch investigates the functioning of yet another Aristotelian principle in the *Defence*:

"Poetry is a serving science ... it has a private end in itself, and yet is directed toward that mistress knowledge called "architectonic", which consists in the knowledge of a man's own self, his self-knowledge, however, is far from being a private and individual affair."<sup>14</sup>

Malloch connects the principle of "architectonic knowledge" with Sidney's interpretation of the "logos":

"The logos (will a small 'l') unifies the secular community as the Divine Logos unifies that Christian community. Hearer and speaker participate equally in the word and it was this fact which prompted the Romans to translate the Greek 'logos' as 'ratio et

oratio'. Therefore, just as poetry initiates and sustains all knowledge, so it also develops and refines language, and so enables language to serve all the arts effectively."<sup>15</sup>

Analysing the rhetorical structure of the *Defence*, Kenneth O. Myrick<sup>16</sup> says that it is a seven part oration, although he does not investigate its structural coherence.

For Ronald Levaio the *Defence* is almost like one of Stanley Fish's "self-consuming artifacts". In his excellent article, he considers Sidney's use of metaphysics deceptive, because Sidney uses its terms when he praises poetic creativity and dismisses them before they can "compromise the mind's anatomy".<sup>17</sup>

Levaio thinks that Sidney advances metaphysical claims while he refuses to rely on them for protection and if there is any justification of the poet's invention, it must lie in their didactic efficacy.<sup>18</sup> For Sidney, there is no universal idea hidden in the ground-plot. The mind invents forms to fit its own faculties, as any first premise is impossible. The poet exposes himself to the inevitability of an infinite regress. The *Defence* requires another *Defence* to justify it, and so on without end. Levaio finds that Sidney's intellectual appetites lie not so much with Ficino and the Italian Neoplatonists as with thinkers like Cusa, who claims that previous philosophers could not really understand the true nature of things, because of the illusion that the world had some fixed structure.

Levaio's conception of Sidney's "deceptive" use of metaphysics has a considerable bearing on my essay, as I am trying to give a general idea of the cultural influences that the reader can trace in the *Defence*. Comparing Cusa's way of thinking to that of the Florentine Neoplatonists, Levaio does not say that the Cusanian influence was most significant of all for Sidney. Hiding behind the Poet's mask, Sidney emphasizes the Protean character of literature and manages to maintain his autonomy as a thinker. He takes no account of cultural hierarchies and acknowledges only one imperative, the necessity of defending poetry. The boundaries of time and space are all brought down by the strength of a discursive mind. Platonic ideas do not oust or transcend those of Aristotle, but stand side by side with them. Even Protestantism cannot be considered an overall influence, as it should not interfere with Sidney's acquired role as a poet and a defence-writer.

In J. P. Thorne's article<sup>19</sup> reveals Sidney's poetry was more than just a game of logic, it was a receptacle of ethical norms that can set an example of virtuous action. Therefore, Sidney never became a Ramist.

Alan Sinfield<sup>20</sup> thinks that the *Defence* is a significant document of Protestant cultural politics in the late sixteenth-century, but as opposed to Sinfield I think it is not a propaganda piece, as Sidney's basic aim was the achievement of perfection through perpetual self-control.

Buxton<sup>21</sup> claims that the main concern of Italian humanism was the functioning of the human intellect as it tried to explore man's mental capacities. English Renaissance thinking was concerned with ethical problems right from the beginning. The ideal imitation of reality in Elizabethan poetry had an effect on Romantic spirituality, which, in its turn, brought about an "egocentric" realisation of individual revelation. The Elizabethans were good dramatists, but Romantic dramas are usually still-born.<sup>22</sup>

Buxton thinks that Sidney and his contemporaries wrote their works for a learned audience, considering most people to have neither a sense of sound judgement, nor taste.<sup>23</sup>

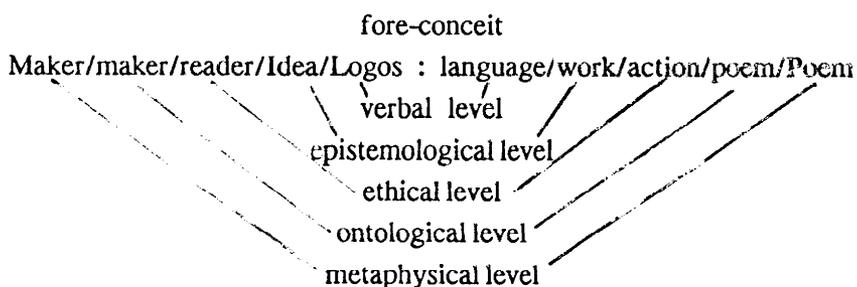
Dorothy Connell<sup>24</sup> believes that Sidney was so much aware of the limitations of artistic creativity that he not only discarded the Platonic principle of the "furor poeticus", but also denied the poet's divinity and immortality: "I will speak according to the human conceit."

Forest G. Robinson claims that Platonic ideas are conceived as mental images in the *Defence*. The Poet produces them with the help of poetry's speaking pictures<sup>26</sup>. Leigh DeNeef avers that the most common critical approach in unravelling Sidney's "enigma" has been the attempt to uncover the literary or historical sources:

"No one would deny that Neoplatonic, epistemological, and Protestant theories lie behind the surface of the *Apology*, but few modern readers would agree that these traditions adequately explain the text as we have it. As a result, we have witnessed in recent years an increasing number of attempts to analyse the work as an autonomous literary artifact in its own right."<sup>27</sup>

He complains that criticism seems to have severed Sidney's rhetoric from his logic, and critics like Levao and M. W. Ferguson have made the *Defence* more enigmatic than it really is.

Sidney's idea of imitation is of central importance to DeNeef. He sets up the following analogical paradigm:



Maker stands for God and Poem stands for his creation. DeNeef claims that according to Sidney, the poet's task is not the teaching of ideas, but the communication of his fore-conceits to the reader. The poetic conceit occupies a middle position between the text and the idea of the poet. DeNeef refers to Christian faculty psychology in so far as he relies on the Augustinian conception of the word that was in the beginning, the inner, unspoken word innate in the mind, and the outer, spoken word of language. (De Trinitate)

The word is different from, and, at the same time, identical with the logos. As spoken words are more corrupted than their immanent source in the psyche, they can only approach the word of truth by likeness, by analogy, in enigma. All knowledge is metaphoric in its kind, so the standard and value of literary achievement is to be measured by the strength and energy of "moving". What are the criteria of good reading?

1. Readers must always be aware that literary texts are fictitious and metaphoric

2. Poems demonstrate their poets' skill by their "likeness" or "unlikeness" to the fore-conceit

3. Good readers should recognize the poetic idea beyond the work

Bad readers tend either to forget that the poem they are reading is not necessarily a true account of reality or deny its authenticity altogether. DeNeef points out that there is an implicit definition of bad readers in Sidney's delineation of "right" poets.

M. W. Ferguson<sup>28</sup> investigates Sidney's apologetic attitude in the *Defence* and finds that several of Sidney's intellectual affinities lie with Freud. Sidney tries to convince his opponents that their objections leave poetic dignity untouched, while they greatly affect their own capacity to enjoy poetry. Sidney is answering threats in the *Defence* attacking poetry from three directions:

1. from history (historical facts are valid, poetry is fictitious)

2. from bad readers (a false interpretation of poetry)

3. from of philosophy (exaggerated ethical demands)

Ferguson compares the *Defence* to Freud's defence of psychology in the thirties, since both writings are concerned with deviations in creative thinking as well as with projects of setting it right. Previous criticism has often tried to find a dominating cultural influence in the *Defence*, while critics like DeNeef and Ferguson have probed into Sidney's logic instead.

DeNeef points out that Sidney's claim for intellectual independence can be explained by his interpretation of creation:

"The poet is a metaphoric Maker, the reader is a metaphoric poet; language is a metaphor of logos, nature is a metaphor of God: ... every second term of every pair is a figuring forth, by the art of imitation of the first term. To say, therefore, that Sidney ontologizes metaphor means that he posits all creativity as productive of metaphor and all creating as metaphoric."<sup>29</sup>

Ernst Cassirer writes about the heightened awareness of metaphoric creation in the Renaissance.<sup>30</sup>

Bergvall claims that the emphasis on Platonic and Neoplatonic thinking in the *Defence* "has been a "salutary counterbalance" to an earlier insistence on the Aristotelian inheritance."<sup>31</sup> Nevertheless, almost every critic, perhaps Levao and DeNeef being the only significant exceptions, detects a dominating cultural influence, either Platonic or Aristotelian, in the *Defence*.

When Bergvall refers to Miles Leland's distinction between Clementine, i.e. Augustinian and Florentine Neoplatonism<sup>32</sup>, he believes that similarly to Melanchton's writings on rhetoric the *Defence* belongs to the tradition of the former school. It is important that Colet and More sided with the Augustinian line of thought. John Dee may have been the only man of reputation in England, whose interests were clearly gnostic as well as hermetic, and Sidney had a low opinion of him. It seems to be a logical conclusion that there is one dominating influence in the *Defence* and it is Augustinian Platonism. Unfortunately, Bergvall jumps to this conclusion all too hurriedly<sup>33</sup>, and forgets that Sidney's writing marks the coming of age of a self-supporting theory of literature. Even when he serves "Protestant cultural propaganda", Sidney transcends this bias. In his estimation of Sidney's interpretation of the Platonic heritage, DeNeef is more careful than Bergvall:

"If Sidney is working in a tradition that is basically Augustinian, regardless of his direct sources, than one might ask why he calls the text metaphoric rather than allegorical or figurative. Both terms have long traditions in defining poetry, particularly in "defences" of poetry. In line with my earlier argument, I can only suggest that Sidney's intentions in the *Apology* is to ontologize metaphor.<sup>34</sup> In Italian Neoplatonism, perpetually moving imagination is restricted to the sphere of opinion (doxa) as opposed to real knowledge (episteme). Calvin, however, claims that the imagination is the only uncorrupted instrument of knowledge.<sup>35</sup> Empirical knowledge and imagination transform and purify each other. Transcending Neoplatonic gnosticism, Sidney preserves the dignified status of the imagination as the instrument of poetic inspiration. While "infected will" reduces conscience to a state of chaos, "erected wit" of which inspiration is the core, creates a new order of existence on a higher

spiritual level. In Sidney's system of defence, ideas are self-supporting metaphors reflecting the infinite and unattainable beauty of God, and the "skill of the artificer" stands in his capacity to "figure them forth".

In the *Arcadia* a debate takes place between Pyrocles and Musidorus concerning the dubious ethical status of love. Musidorus has not fallen in love yet, so he disapproves of his friend's passionate longing for the beautiful Philoclea. His scornful attitude resembles Bruno's view in *The Heroic Frenzies*, a work he dedicated to Sidney:

"Most illustrious knight, it is indeed a base, ugly, and contaminated wit that is constantly occupied and curiously obsessed with the beauty of a female body."<sup>36</sup>

Bruno thinks that women should be loved for their virtue only, since "everything in the universe has its own weight, number order, and measure."<sup>37</sup> The love of women, however, can be so excessive in men that it can easily take the form of madness. Musidorus charges his friend with falling into the same excess; but his words also contain Sidney's unflattering parody of the false rhetoric we find in Gosson and the Puritans:

"And let us see what power is the author of all these troubles: forsooth love, love, a passion, and the basest and fruitlessest of all passions."<sup>38</sup>

Musidorus's views on love display the pitfalls and shortcomings of gnostic thinking as well as the contradictions in Bruno's rigid classification of passions. The very fact that Musidorus calls love a "bastard" emotion reveals his confusion of "amor humanus" with "amor ferinus". This false identification of the two loves is not completely alien to Bruno. Then Musidorus propounds something similar to Bruno's doctrine of transubstantiation:

"... for indeed the true love hath that excellent nature in it, that it doth transform the very essence of the lover into the thing loved, uniting, and as it were, incorporating it with a secret and inward working. And wherein do these kinds of love imitate the excellent, for as the love of heaven makes one heavenly, the love of virtue virtuous, so doth the love of the world doth make one worldly: and this effeminate love of a woman doth ... womanize a man ..."<sup>39</sup>

Musidorus made his friend angry with his lengthy and tedious speech: it is a sign of a failure on his part to convince Pyrocles. Thus, Pyrocles is fully justified in his self-defence:

"I am not yet come to that degree of wisdom to think light of the sex of whom I have my life, since if I be anything ... I was, to come to it, born of a woman and nursed of a woman".<sup>40</sup>

Women are capable of virtue and virtue "is to be loved" in them.

Pyrocles's last words reflect the utility of love: ... each excellent thing once well-learned serves as a measure of all other knowledges." The end of love is enjoying and love is the life-giving principle in nature.

### Sidney's Defence and Twentieth-Century Criticism

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