

# PMMLA

PUBLICATIONS OF  
THE MODERN LANGUAGE ASSOCIATION  
OF AMERICA

*Edited by*  
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*Secretary of the Association*

March · 1969

VOLUME 84 · NUMBER 2

PAGES 201-456



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200 Madison Avenue, New York, N.Y. 10016

# PMMLA

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*Publications of the  
Modern Language Association of America*

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*Edited by*  
**John Hurt Fisher**  
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Volume 84

Number 2

March 1969

Pages 201-456

Published Seven Times a Year by the Association

Printed by the George Banta Company, Inc., Menasha, Wisconsin

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INCORPORATED 1900

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Issues for the current year are available from the MLA Materials Center. Claims for undelivered issues will be honored if they are received within one year of the publication date; thereafter the single issue price will be charged.

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62 Fifth Avenue, New York, N. Y. 10011

All communications including notices of changes of address should be sent NOT TO MENASHA but to the Membership Office of the Association at 62 Fifth Avenue, New York 10011. If a change of address also involves a change of institutional affiliation, the Membership Office should be informed of this fact at the same time.

Second class postage paid at Menasha, Wis.

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Library of Congress Catalog Card Number 12-32040.

PRINTED IN THE UNITED STATES OF AMERICA BY THE GEORGE BANTA COMPANY, INC., MENASHA, WISCONSIN

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### Imaginative Authority in Spanish Literature. By OTIS H. GREEN . . . . . 209

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### Tennyson and Teilhard: The Faith of *In Memoriam*. By EUGENE R. AUGUST . . . . . 217

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### Ideal Love and Human Reality in Montemayor's *La Diana*. By T. ANTHONY PERRY . . . . . 227

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*Abstract.* While the public action in *War and Peace* moves toward war and then away from it, an analogous private journey from spiritual war to spiritual peace takes place within each of the protagonists. For three of them, Tolstoy structures the development by (a) situating for each character a specific major turning point, (b) constructing among the three stories various parallels and contrasts, and (c) developing appropriate patterns of symbolic imagery. Nicholas moves from war to peace by becoming transformed from a soldier into a farmer, husband, and father; the change is defined by imagery associated with physical liberation and two kinds of hunt. The movement in Natasha's life is from peace to war and is a result of the exposure of her innocence and happiness to temptation and suffering. This development is underscored by imagery connected with two kinds of singing, by the contrasting ways in which she reacts to the party at Uncle's and to the opera, and by a specific analogy between her fate and that of the nation. The movement from war to peace in Mary's story occurs when the inner conflicts created by her relations with her father are resolved, after the latter's death, upon the arrival of Nicholas, with whom her experience is further linked by a repetition of the imagery of liberation. (JH)

Christian Affirmation in *The Book of the Duchess*. By RODNEY DELA-  
 SANTA. . . . . 245

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Adam, Eve, and the Fall in *Paradise Lost*. By FREDSON BOWERS. . . . . 264

*Abstract.* The justification in *Paradise Lost* of the ways of God to men depends as much on Milton's dramatic and psychological motivation of the Fall as on its

theological structure. The designed contrasts between Adam's and Eve's reactions on first awakening to life absolve Eve of the usual charge of vanity by establishing her as a feeling in relation to Adam as a ratiocinating being. Under the influence of Satan's venom Eve fails in love to Adam and then to God. But in Milton's view Adam is the faultier of the two because of his conscious failure to assert the absolute authority of his reason over her misguided feelings. Milton formally depends upon Paul's statement that Adam fell undecieved, but in his psychological motivation of the three key episodes of the Fall he differs from the usual interpretation of the Church Fathers that Paul meant only that Satan had not deceived Adam directly as he had deceived Eve. Milton thus reconciles the apparent paradox that Adam was not deceived but instead foolishly overcome by female charm. The scene in which he weakly yields permission is a direct foreshadowing of his acceptance of the apple since both contain the same false rationalization of his unwillingness to accept the responsibilities of his superior wisdom and its proper exercise in command. (FB)

The Biblical Context of Johnson's *Rasselas*. By THOMAS R. PRESTON . . . 274

*Abstract.* In the *Life of Johnson*, Boswell suggests that *Rasselas* echoes the *vanitas vanitatum* theme of Ecclesiastes. Boswell's suggestion is quite discerning, for *Rasselas* is, in fact, designed to recall both the Preacher's futile quest for perfect happiness and the meaning of that quest as interpreted by a post-Reformation school of commentators on Ecclesiastes. This school includes Bishop Simon Patrick, whose scriptural writings, in conjunction with those of William Lowth, made up the "standard" Augustan commentary on the Old Testament. *Rasselas* is informed with a complex of images, sentiments, and ideas drawn from Bishop Patrick's paraphrase of and annotations to the Book of Ecclesiastes, and the thematic structure of the apologue follows the thematic structure that the post-Reformation school attributed to Ecclesiastes. (TRP)

Gothic versus Romantic: A Revaluation of the Gothic Novel. By ROBERT D. HUME . . . . . 282

*Abstract.* The Gothic novel is defined not by its stock devices—ruined abbeys and the like—but by its use of a particular atmosphere for essentially psychological purposes. Mary Shelley, Maturin, Melville, and Faulkner develop a form crudely forged by Walpole, Mrs. Radcliffe, and M. G. Lewis. Their Gothic novels attempt to immerse the reader in an extraordinary world in which ordinary standards and moral judgments become meaningless and good and evil are seen as inextricably intertwined. Gothic writing is closely related to romantic: both are the product of a profound reaction against everyday reality and conventional religious explanations of existence. But while romantic writing is the product of faith in an ultimate order, Gothic writing is a gloomy exploration of the limitations of man. The one attempts to transcend the flux of the purely temporal to find joy and security in a higher beauty; the other is mired in the temporal and within it can find only absurdities and unresolvable ambiguities. (RDH)

Thomas Hardy and William Barnes: Two Dorset Poets. By PAUL ZIETLOW . . . . . 291

*Abstract.* Hardy seems to have reacted negatively to the poetry of William Barnes, his friend and mentor, when it idealized the countryside as the location of a stable, harmonious, divinely sanctioned social order. Such poetry lacked "dramatic form"—contrast within the poem between the limited sphere of the speaker and the larger awareness of the poet. There are nevertheless affinities between the two men: Both venerated the countryside as a relic of the past—as a location sanctified by the meaningful human experience associated with it. If Barnes influenced Hardy positively, it must have been mainly through the loving awareness of the meaning of time and place expressed in his verse. Yet Barnes laments merely the pastness of the past; Hardy explores the radical discontinuity between the idealized past and the real present. Wessex for Hardy

represents both an idealized Barnesian world and a real world in which the eternal disparities causing inevitable human suffering can be most clearly observed. (PZ)

The Drama of Memory in *My Ántonia*. By TERENCE MARTIN . . . . . 304

*Abstract.* The focus of *My Ántonia* is controlled by Jim Burden's attempt to invest the memories of his youth in the image of Ántonia. Jim gives us first an extended portrait of the Nebraska prairies, of the Shimerdas' struggle for survival, and of an Ántonia who grows muscular under the strain of work. An idyllic quality pervades the narrative, a sense of happiness remembered. Incidents of bitterness and violence are muted by a style which sacrifices immediacy to the afterglow of remembrance. At the midpoint of the novel, Lena Lingrad, enticing, sensually eloquent, poses a challenge to Jim and his memories. A latter-day enchantress, Lena inspires irresponsibility, forgetfulness, and dream. But Jim's narrative is dedicated to showing the value of memory in and for the present; he identifies Ántonia with the prairie and clusters its meanings around her. When, after years have passed, he returns to Nebraska and sees Ántonia's large, joyous, and vibrant family, the past and the present finally merge for him in a dynamic new image of happiness. Ántonia comes to be Jim's personal symbol of the value of human experience. The novel first validates his memory, then transfigures it into something fertile, fresh, and living. (TM)

Person as Figure of Ambiguity and Resolution in Pascal. By JOSEPH WEBER . . . . . 312

*Abstract.* Certain similarities of style and concept can be found in the majority of Pascalian texts. A tracing of the structure and use of these patterns in the three major phases of Pascal's writings (nonreligious, the *Provinciales*, the *Apologie*) shows that the configuration shared by the different modes gravitates constantly toward one type of rhetorical and conceptual figure, the figure of person. It is a dialogic movement with a consistent pattern of an animate image containing human characteristics in which there are correspondences and structures of meaning and expression. This underlying configuration clearly places Pascalian thought and style in the tradition of Renaissance cosmology where the animate image of man, nature, and the universe had not yet been replaced by Cartesian mechanistic scientific philosophy. (JW)

The Literary Periodization of Eighteenth-Century France. By CLIFTON CHERPACK . . . . . 321

*Abstract.* Critical and historical investigations of eighteenth-century French literature have been hampered by inadequate and often irrelevant schemes of periodization. If, as has been claimed, the secular division itself is arbitrary and does not respect the realities of literary production, other principles of division, such as literary generations, have not seemed more realistic. As for the contested attempt to equate the eighteenth century with the Enlightenment, its effect on literary studies has been to stress unduly the literature of ideas, especially as produced by the outstanding *philosophes*. Attempts to elaborate a rationale for a rococo-style periodization have raised more problems than they have solved, and may lead to unproductive theoretical bickering. Logically, it is only a systematic survey of the literature itself in the light of literary tradition that will yield truly literary periodizations, and it is only when these have been achieved that we can meaningfully investigate literature's relationships with other aspects of what might as well be called, with due reservations, the eighteenth century. (CC)

*Les Caves du Vatican* and Bergson's *Le Rire*. By JOHN KEITH ATKINSON . . . . . 328

*Abstract.* An analysis of *Les Caves* in terms of *Le Rire* reveals the nature of Gidian comedy, at the same time establishing an affinity between Bergson and Gide. Bergson's thesis is that comedy springs from the conflict between mechan-



ical and living, body and soul, inanimate and animate. Even wordplay and farce find a place in this context. The presentation of comedy requires detachment on the part of the author, an effect which Gide successfully achieves in this novel. Comedy criticises hypocrisy, whether it be social or individual. Gide criticises forms of hypocrisy arising from inadequate awareness of immediate exigencies. Amédée, central to the theme of comic conflict, is central to the action and structure of *Les Caves*. Anthime reveals the aspirations of the soul in comic conflict with the limitations of the body. Protos manipulates social groups and individuals mechanically but cannot escape the consequences of the game he has initiated. Lafcadio, desiring spontaneity, in conflict with the logical Julius, lives out an inconsequential dream. For both authors the contradictions of the world of dreams reveal parallels with the world of comedy. (JKA)

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# PMLA

PUBLICATIONS OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA

*Published Seven Times a Year*

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*Indices: Vols. I-L, 1935, LI-LX, 1945, LI-LXXXIX, 1964*

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