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Synopses

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SYNOPSIS

A COMMENT ON *THE DUNCIAD*

Yasuo Iwasaki

The *New Dunciad* (*the Dunciad, Book IV*) appeared fourteen years after *the Dunciad, Books I—III*, during the course of which, Pope wrote many famous poems including *Epistles (Moral Essays)*, *Epistle to Dr. Arbuthnot*, and *An Essay on Man*. To what extent did the poems have an effect on *the Dunciad, Book IV*?

Pope publicized that his motive of writing the satirical poem was self-defence against libels. His contemporary critics did not always believe his statement. They thought it due to "the desire of revenging and crushing his opponents." Dr. Johnson said that "the great topic of his ridicule is poverty," but we would rather regard the relationship between the writers and the development of commercialism as important. The ridicule of poverty cannot cover the whole range of satirical objects he treated in the poem. The true object of satire seems to be criticism of the loss of common sense that commercialism brought to the men of letters in those days.

At least *the Dunciad, Books I—III* tries to depict the various phases of the loss of common sense in intelligence and morality. Pope focused his attention on the specific literary world in the first edition of *the Dunciad* published in 1728. Since that time Pope's scope of interest spread over the fields of education, philosophy, and divinity, which he treated in *the Dunciad, Book IV*. *Books I—III* belong rather to

the genre of mock epics such as *The Rape of the Lock*, but *Book IV* draws near to the genre of essays. Under the influence of *An Essay on Man* he created a world of dullness an anti-natural world, whose intellectual confusion he satirized from his fundamental view of the world, 'Harmony' and 'Order'.

All kinds of dulness were integrated into the anti-natural world. *Books I—III* and *Book IV* are not exactly homogeneous. With the mental growth of the poet, intellectual quality dominates and humour fades in *the Dunciad, Book IV*. J. Warton regarded this poem as an unhappy addition to his finished piece, but we consider the world of dulness not to be complete without this work.

LIGHT AND DARKNESS IN

*PICKWICK PAPERS**Masaie Matsumura*

Dickens had no plan of a novel when he began to write *Pickwick Papers*. How the idea of the club came to him, and how he launched the Pickwickians in the world, Dickens explains in the preface. Though he professes he owed nothing of the immortal Pickwick to Mr. Seymour, he had shown no great literary feat until he introduced Samuel Weller into the story in chapter X. Pickwick and Sam made an English edition of Don Quixote and Sancho Pansza.

Dickens's first intention was to entertain the world with comic characters that are more facetiously caricaturized for their innocence and simplicity. Mr. Pickwick is noble for his innocence, but is completely out of his element whenever he comes in touch with the world. He is always involved in some difficulty or other; he is awkward and ridiculous.

The only world in which he can be perfectly himself is the Manor Farm in Dingley Dell. This is a world rather old-fashioned, but lively with natural feelings. No doubt the Wardles are reminiscent of the pastoral life of the eighteenth century, which Dickens's predecessors, Fielding and Smollett in particular, idealized in their novels. And Dickens's moral philosophy is explicit when the happiness at Mr. Wardle's society culminates on Christmas.

But there is another world in *Pickwick* which does not in any way

reconcile with the comic or pastoral atmosphere. In the course of Pickwickians' miscellaneous adventures, Dickens devised an incident very important for the development of the story. Mrs. Bardell brings a suit of breach of engagement against Pickwick, on the strength of Dodson and Fogg, the solicitors' support. This is the preparation to introduce a stern reality into the story. Pickwick persistently refuses to pay the false charge and consequently chooses to be locked in the Fleet prison. This is a world of misery and gloom. While there are utter insolence and debaucheries, the poor side of the prison reveals what is more than Slough of Despond. Mr. Pickwick in spite of his heroic resolution finds himself sickened by the sight and retires in his own room, so that the prison is left nothing changed by his pilgrimage.

Dickens's theme of crime and prison permeates the interpolated tales. In *Pickwick*, the interpolated tales are not mere fillers as they are in traditional picaresque novels. And it is very surprising that such stories of quite different ingredients are inserted as entr'actes in the blissful comedy. The world of the Fleet and the interpolated tales is more real to Dickens, because it is of the personal experience. In this sense, "The Old Man's Tales about a Queer Client" is specifically significant, because, as Edmund Wilson points out, in it Dickens's obsession of personal experience appears most plainly. So much is the dark world of *Pickwick* intrinsic to Dickens, and its theme is so forcibly recurrent in his works to the last.

NATURE IN HAWTHORNE'S MAJOR NOVELS

An Introductory Comment

Nobunao Matsuyama

A contemporary of Emerson and Thoreau who were deeply concerned with nature, Hawthorne was as much interested in "spiritualization" of nature. Many of his nature images are functional rather than descriptive and references are often made to personified nature. This keeps the meaning and function of nature always before us. The intention of this paper is to examine the attributes of nature as they serve in his novels as integral parts of the meaning, especially of character.

I have listed on page 55 values and qualities attributed to nature in the major novels juxtaposed with anti-nature qualities. Taken all in all, the list shows that Hawthorne was little interested in treating nature in its overall aspects. For the list is lacking in severity, grandeur and sublimity of nature, which are scarcely emphasized in the major novels.

Some characters are pro-nature; Pearl and Donatello, for example. Others are anti-nature. The Pyncheons and Chillingworth are associated with many of the "Anti-Nature" values. There are still others. Phoebe, for example, although she is a Pyncheon, retains both pro- and anti-nature qualities in harmony. She is the only character that is associated with such positive values as "warmth", "home" and the sense of "reality." On the other hand, the "Dark Ladies"—

i. e., Hester, Zenobia and Miriam — who are more imaginatively alive than Phoebe, also hold both pro- and anti-nature qualities, which, however, are not harmonized with each other and lead to their disintegration and destruction as in Zenobia.

In Hawthorne some ugly aspects of nature often serve as metaphors or symbols of moral evil. But careful reading reveals that this is not a mechanical formula. Moral evil is primarily related to some anti-nature qualities or to the violation of “composite” or “counterpoise” relationship between some of the pro-nature qualities and those of anti-nature. (In the list I have indicated this relation with a double line.) Then, these anti-nature qualities and the violation of harmonious relation are represented by nature-cursed phenomena, i. e., natural ugliness, sterility, etc., as in Chillingworth. Hence ugly aspects of nature as metaphors or symbols of moral evil.

Hawthorne was not a return-to-nature naturalist because nature does not in itself enhance moral sensibility of man. But at the same time he could not believe in man’s total separation from nature. The complication of pro- and anti-nature values reveals that he sought the post-lapsarian compatibility of nature and man.

MARK TWAIN'S "HORSESHOE PATTERN"
AND *HUCKLEBERRY FINN*

Yorimasa Nasu

Mark Twain is by no means a "Divine Amateur," but an accomplished and conscious artist. He regarded his function as the objective reporting in realistic style of a narrative which he had merely set in motion. One of the several attempts to fulfil the function is the so-called "horseshoe pattern," which is his consciously professed narrative skill. He himself described it symbolically as "fetching a horseshoe three-quarters of a mile around, and at the end of the circuit flowing within a yard of the path it traversed an hour before." One can represent the pattern simply as A-B-A': narrative takes its course from the starting point A directly to the contrastive point B, and after that comes back to the terminal A' just near A. Almost all of his novels and short stories are written in accord with this "horseshoe pattern." *Huckleberry Finn* is, above all, its model; the book follows the pattern both in its form and in its contents.

Obviously the book consists of three parts; the beginning of seven chapters, the main part of twenty-four, the ending of eleven. Equally obvious is the fact that this structure traces the "horseshoe pattern" of Tom's heroic world—Huck's anti-heroic world—the world of Tom's frivolousness and Huck's awakening. In addition to the fundamental pattern, there are many other ones quite coherent to it in the spheres of characters, motifs, moral ideas and so on. It seems, however, that the most important pattern among them is the change of Huck's moral

ideas, whose ground moves in the “horseshoe pattern” of heart—“conscience”—sound heart. This makes it clear that the book displays the incorruptibility of Huck’s heart.

Though one cannot claim it is the best method to tell a narrative, it seems to have been the most fruitful for Mark Twain.