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On Pope's Lyric Poems

Yasuo Iwasaki

Eloisa to Abelard and *Elegy to the Memory of an Unfortunate Lady* are Pope's own creation, but *Sapho to Phaon* is a translation of one of Ovid's *Epistles*. What Pope learned from Ovid's works must have been the vivid and natural expression of human sentiment by the ancient poet.

Love and Death, this traditional theme of lyric poetry is treated in three different aspects by Pope, for Lovers-Sapho and Phaon-are secular, while Eloisa and Abelard are religious, and "an unfortunate lady" is a spiritual being in heaven. The love between Sapho and Phaon may be called 'passion', and in her heart burns 'passion' only. Eloisa is, however, tormented with a struggle between 'passion' and 'virtue'. Concerning "an unfortunate lady", 'grace' and 'virtue' are most important. In Pope's lyric poems the problem of Love develops into ethical or religious matters.

Eloisa and Abelard had once loved each other like Sapho and Phaon. As Sapho and Phaon enjoyed libertine naturalism, "Eloisa seeks to justify concubinage, by asserting that true love cannot be constrained by law but must be freely and naturally given". Then why did she abandon her principles to love Abelard as a man? Because she took the vows of a nun at the convent of Argenteuil after her lover Abelard had been deprived of his manhood by her uncle Fulbert's accomplices. Now her life became 'the struggle of grace and nature'. She realized that Abelard was already free from human passion, but her soul was still a prisoner "in the body's cage." The only way to escape from the temptation of the flesh is death. So she longs for it. But as a nun, suicide is a

grave sin forbidden by God.

In the case of "an unfortunate lady" who committed suicide, 'grace' and 'virtue' come into question for her peace in heaven. Pope as a Catholic poet could not give a definite answer to the question, "Is it a sin to kill oneself for love?" He introduced the Platonic conception into the problem: the virtuous soul flew to its congenial place as the purer spirits flow into air. In the lyric poems Pope describes the various aspects of love. The continuity and development of one and the same theme in various works seems characteristic of Pope as seen in the correlation between *Pastorals* and *Windsor-Forest*, or between *The Dunciad*, *An Epistle to Dr. Arbuthnot*, and *The New Dunciad*.

On F. R. Leavis' Criticism of Dickens

Masaie Matsumura

In F. R. Leavis's *The Great Tradition*, the most "rigorous challenge to the standardized view of the English novel", (in the words of M. D. Zabel's) is his way of treating Dickens. Not that Leavis excludes Dickens from the great tradition of the English novel, but he finds room for him through *Hard Times*. Dickens was for Leavis a genius as an entertainer, best to leave to the memory and association of childhood. Exceptionally, *Hard Times* is a serious novel. It has the strength of prose and a symbolic force as well as moral intensity, which Leavis argues are perfectly effected through the representation of the world of Sleary's horse-riding against that of Bounderby of Coketown. Here Dickens penetrates the whole mechanism of the Victorian society and makes a picture of the inhumanity of its philosophy, instead of casual attacks on its abuses.

An uproar of objections followed. While Leavis is paid due homage for *The Great Tradition*, few critics have agreed with his evaluation of *Hard Times*. And in all objections there is the implication that Leavis's moral sense is too exacting. But it was not only his moral sense that mattered.

In 1962, Leavis discussed *Dombey and Son* in the *Sewanee Review*. Dickens was, Leavis says, before all others the classic for family reading, and so he suffered the consequent disadvantage in one's later experience. Leavis confessed to his reluctance and resistance in the serious reading of Dickens's works. This was the case for many who had grown up in the Victorian atmosphere. But in the fifteen years since *The Great Tradition*, Leavis is conscious of

Dickens's challenge. He should have hit on the greatness of Dickens which he maintained in his essay on *Hard Times* by means of the other works, such as *Dombey and Son* or *Little Dorrit*. For in his preoccupation with the challenge of Dickens, he now has come to conclude that Dickens as the writer of these novels is one of the greatest of creative writers, even greater than Flaubert.

Mark Twain's 'Distance' and

The Mysterious Stranger

Yorimasa Nasu

In *The Innocents Abroad*, in his description of the Lake Como district, Mark Twain states, "Here, indeed, does distance lend enchantment to the view." 'Distance' held a powerful fascination for Mark Twain. "Far away from the world" and "Long, long ago" were phrases often used in the introductory parts of his novels and essays. As a proof of this fascination, we are given the fact that he wrote many historical novels. For him, 'distance' not only means the interval between two points in time and space, but is closely connected with his technique of satire. This technique can be most easily illustrated from *The Mysterious Stranger*. With this novel, Mark Twain pretends to produce something light and fabulous, but practically aims at the contrary, something grave and serious. Its mystic hero, Satan, visits a remote and solitary village in Austria, and wakes sensitive boys from their dreams. Satan's mastery over time and distance is of great significance; because of this wonderful faculty, Satan can see the mankind of the past and present in perspective, and debunk its folly and baseness. Mark Twain's satire is directed against 'Moral Sense', that is to say, Christianity. Mark Twain feels for human beings who have long been victims of Christian civilization, and will remain so.

Bernard De Voto termed *The Mysterious Stranger* an "important key to Mark Twain's books." So far as Mark Twain's techniques are concerned, De Voto is quite right. For instance, this novel is an important key to *Huckleberry Finn*. The 'distance' between Satan

and Fischer clearly parallels that between Huck and Jim; Huck's basic attitude is indifference like Satan's. Huck's identity consists in his unique tendency to put himself out of things human. It is high time we were counting on the study of *The Mysterious Stranger* for reconsidering *Huckleberry Finn*.

Political Satire and Anarchism
 — In the case of *MacBird!* —

Bin Miyai

MacBird! by Barbara Garson is a parody of Shakespeare's *Macbeth* intended to satirize the confusion of the modern American political situation, centering on the ambitious Macbird, who killed Ken O'Dunc after his coronation. In doing so, she succeeded in symbolizing two kinds of intellectuals by making a fine contrast between MacBird and Ken O'Dunc, undoubtedly President Lyndon Johnson and the late President John F. Kennedy. The two intellectuals are that of the priest-type and the prophet-type standing before God; or the architect-type and the carpenter-type; or rather, an intellectual who thinks mainly about "how to act" and another who seeks "what to do."

At the same time her plan seems to be to satirize the ugly buckpassing of political power among every kind of politician, and the political crimes which spring from it.

In mass society, this becomes more and more difficult and complicated, and even the parliamentary system does not offer the best way to rule society. The politicians wish only "to be legal," not "to be ethical."

Literature, in its substance, is unavoidably an ethical way of looking at human justice. In the modern political situation, if a novelist tries to be true and ethical, he has to be a sort of an anarchist, because being ethical often means being illegal. So in contemporary literature political satire is more or less anarchistic, as long as it tries to be an effective way of commitment to society for a man of letters.

THE FUNCTIONAL QUALITY OF 'PARTICLES' AND ITS FREQUENCY OF OCCURRENCE

Tokusaburo Takino

In most dictionaries the common procedure of classifying words into parts of speech, usually given as eight in number, is according to their functions in an utterance. But the classification is not always consistent; for example, *like*, as in *There is nothing like that.* or *Don't talk like that.*, is listed only as an adjective or an adverb, probably because it was originally followed by *to* or *as*. In present-day English these prepositions are left out, so that *like* itself has come to obtain prepositional force. Such a mixture of two or more standards of classification, therefore, is not scientific.

The present paper, on the assumption that the functional quality of words be (nearly) determined by their arrangement in an utterance, is a statistical attempt to show how 'particles' are in cohesion with other words and how many 'particles' occur. In syntax the 'particles' may be conveniently classed under four functional qualities: prepositional, adjectival, adverbial and conjunctive. The examination of the data from ten British and American essays and twenty short stories leads us to conclude that:

1. The number of particles collected from about 90,000 words of thirty works is 13,072, showing 14.52 per cent.
2. Particles of high frequency of occurrence are *of, to, in*, etc.
3. Particles of comparatively prepositional quality are *against, at, between, during, from, into, of, out of, toward(s), with, without*, etc.
4. Particles of comparatively adverbial quality are *down, off*,

out, up, etc.

5. Particles with prepositional quality and adverbial quality in almost equal proportion are *along, around, below, inside, over, etc.*
6. Particles of comparatively conjunctive quality are *as, but, since, till, until, etc.*
7. In the essay there appear comparatively more particles of more prepositional quality while in the form those of more adverbial quality are more frequent.

RHETORIC AND VERBAL EXPRESSION

—The Technique of Emphasis—

Haruyuki Togawa

Rhetoric is, in the general sense of the use of language, a means of impressing the hearers and pressing them to some action in social life. From the earliest times the rhetoricians had devoted their entire attentions to oratory and discussed what particular forms of diction were likely to be effective as instruments of persuasion. To Aristotle, rhetoric was "the faculty of observing the possible means of persuasion in reference to any subject whatever." Thus, rhetoric was primarily related to oral communication.

Modern rhetoricians, however, having placed more emphasis upon the written language than the spoken as a vehicle of communication, have recognized that the aim of rhetoric is to use any language effectively and precisely. In recent years, the progress of mass-communication has urged verbal expression to a higher degree of effectiveness, concision and clarity. Here rhetoric is concerned with verbal expression. The ordinary verbal expression may not enhance effectiveness. To attain effectiveness requires some specific art of composition. For a significant art of composition I have taken up numerous techniques of 'emphasis' and explained them with illustrations from modern writings.