

The Theme of Eden in Shakespeare

Seiki Kinjo

The concept of Eden, as a syncretized idea of the myth of the Golden Age in pagan antiquity, was firmly established as a symbol of perfect harmony and ideal happiness in the English Renaissance. Recent studies of the yearning for Paradise as a literary tradition or religious-anthropological phenomenon demonstrate fully its significance as a literary theme as well as man's universal desire.

This paper tries to examine how the theme of Eden appears in Shakespeare. Shakespeare's Eden is not the prelapsarian Eden; it is, rather, the world aspired to by the fallen humanity. Hence, it is thought of as the world of the spiritual ideal, in sharp contrast to the corrupt world of actuality. The forest of Arden (*As You Like It*), the Welsh mountains (*Cymbeline*), and the pastoral Bohemia (*The Winter's Tale*), are notable cases, and these worlds of the greenland all function as the source of the redemptive force which brings forth a new life to the wastelands of the courts and cities. The good but ousted people who find happiness, or the wicked who achieve purification in rural simplicity return to the world of civilisation, to the life of Everyday, in the end.

Though the Golden Age is characterized by the felicities of nature, Shakespeare's Eden is more oriented towards the spiritual and moral, not necessarily blessed with the natural necessities. It is the love

and harmony of the inhabitants that make the greenlands Edenic. In *The Tempest*, the love of Ferdinand and Miranda, unsoiled by their parents' sins, shows Shakespeare's image of the earthly paradise. This vision overlaps with the "most majestic vision" of the Masque in the earlier scene, celebrating the Christian ideals of love and harmony with the blessings of the classical deities of reconciliation and fertility. This seems to be a characteristically Renaissance vision.

Classicism and Rococo in *The Rape of the Lock*

Yasuo Iwasaki

The Rape of the Lock (the first version of two cantos published in 1712 and the second version of five cantos in 1714) is a poem in the age of the Rococo in Europe. My object is to make clear the inter-relationship of Classicism and some characteristics of the Rococo in the poem. Frederick B. Artz remarks in his book *From the Renaissance to Romanticism* that the poem shows "Pope's preoccupation with the trivial, a characteristic of the Rococo" and that "it is very close in style to some of the paintings of Boucher and Fragonard." Novel-
ties that the new decorative style of the Rococo loved are widely spread in the poem; *coffee* tasted by Belinda and Baron, *India's growing gems*, *Arabian perfumes*, *chocolate* in fume of which a sylph careless of his charge shall grow, *the Vaulted Roofs* in the Rococo style as seen at Balthasar Neumann's church near by at Vierzehnheiligen and so forth. If we may call this poem that of the Rococo, it is not only because of the concern for these trivial matters, but because of some characteristics of paintings by Boucher and Fragonard.

1. Eroticism

Erotic elements in some paintings of the Rococo are often pointed out. Of *The Rape of the Lock* Cleanth Brooks says that sexual symbolism is pervasive not only in the description of the card game but even in the title itself. Pope like Fragonard shows in it the taste for

18th-century frivolity and gallantry, so we conclude with C. Brooks that some sexual implication exists, but not "too obviously." Why did Pope unlike Boucher only suggest it? The lapse of the Licensing Act in 1695 caused an unforeseen result; Macaulay says, "From the day on which the emancipation of our literature was accomplished, the purification of our literature began." We think Pope was very conscious of the literary purification of that times and was very fearful of trouble with the law as seen in the trial of Bishop Atterbury.

2. Gallantry

Love is generally a theme of Rococo paintings. Take a shepherd and his lover painted by Watteau and Fragonard. They are pleasantly enjoying their life full of love as if mindless of their daily toil. *The Rape of the Lock* is also a world of playful love. So Clarissa complains, "Oh! if to dance all Night, and dress all Day,/Charm'd the Small-pox, or chas'd old Age away;/Who would not scorn what Hus-wife's Cares produce,/Or who would learn one earthly Thing of Use?" (Canto V, ll. 19-22) The game of Ombre seems to imply a process of love for the Fair Belinda to triumph over young Baron. She seems very serious only for her honour in 'Beau Monde.' As we know it from Clarissa's speech on virtue, the world of Belinda is denied and satirized by Pope. As a classical poet he took a keen interest in human society in the 18th century and regarded Common Sense as the most important of all. A satire on moral confusion in *beau monde* is the manifestation of his classical spirit, which is lacking in Boucher's and Fragonard's paintings.

3. False Beauty

Poetry and painting were the sister arts in Pope's days. As a friend

of Jervas's; Pope was much interested in paintings. In the second of the *Moral Essays*, 'Of the Characters of Women' he flashes before us in quick succession six paintings of a single nymph. In this poem he shows the elaborate creation of beauty in the Rococo style by Belinda's dressing up. Her beauty, however, is unnatural, "covered with gold and jewels every part" like false wit. (*An Essay on Criticism*, 1. 295) Here Pope as a classicist seems to imply the necessity of justness and decorum in beauty.

4. Super-natural beings

Venus and Pan were the favorites of Painters' in the age of the Rococo. Watteau and Boucher put Venus and Cupids in their paintings, especially the latter, which hover around or over men and women in pictures like sylphs in Pope's poem. As he wrote in the Dedication, he "raised Machines on the *Rosicrucian* Doctrine of spirits." Critics say that they echo in their role that of Homeric deities. If the Rococo loves diminution, fragility, and refinement, sylphs duly diminished are much more suitable to the world of Belinda than Homeric deities. As *Shock* sitting at Belinda's feet reminds us of a single dog painted in Watteau's works or a little dog in *Mme de Pompadour* by Boucher, so sylphs seem to resemble Cupids in their functions. Sylphs the guardians of nymphs, like Cupids the gods of love, symbolize in the poem the beauty and fragility of chastity and the coquetry of women. The Gnome, another symbol of mischief, takes us to the underworld where madness and confusion dwell. That world tells us the darker side of the human mind. Sylphs and the Gnome combined into one display all the attributes of Belinda's world—Brightness and Darkness.

Pope introduced some characteristics of the Rococo into the mock epic, but the spirit of classicism runs through the poem, keeping a subtle balance with the Rococo. We think *The Rape of the Lock* is one of the forerunners of the Satirical Rococo in the 18th century.

Job and Manfred

Kôichi Yakushigawa

My reading *The Book of Job* may have little to do with a Christian's reading of it. As an important book in the Bible, *The Book of Job* may be read to establish Christian doctrine. But in an entirely different vein, I am here treating *The Book of Job* as a story, or as a literary work.

The Book of Job as a literary work thrills me, perhaps because I read too much into it from my own deep interest in the British Romantic poets. But the important fact is that I feel the same deep thrill in reading *The Book of Job* as I do when I read the Romantic poets. It may be that the source from which that thrill springs out is their loneliness in struggle.

Consider Keats' loneliness when he stands face to face with the Urn. Was it not in the chilly loneliness that he found himself a genuine human being? In the case of Byron's *Manfred*, too, Manfred stands in absolute loneliness. Loneliness may be the destiny of the Romantics and their essential attitude as well. They struggle for something in loneliness, which seems similar to Job struggling alone for God, sometimes against Him.

Perhaps there can be found in the struggle of Job an attitude which is close to the origin of the struggle of the Romantic poets. In this paper, I am trying to find the quality of Manfred's Romantic loneliness and comparing it to that of Job.

American Literary War in the Thirties (1)

Hideo Higuchi

The stock market crash of 1929, wrote Edmund Wilson in his *The Shore of Light* a few years later, "was to count for us almost like a rending of the earth in preparation for the Day of Judgment." The slump a month later gave many of the American intellectuals a moral terror and a sudden feeling of desperation. This was the transition of so-called "lost-generation" to "found-generation." "We are two nations" was the vision of not only John Dos Passos but the majority of the intellectuals of the United States in the thirties.

A considerable number of American writers and artists turned left and an important sign of the leftward turn was the formation in 1932 of the League of Professional Groups for Foster and Ford. Though numerically the pro-Communist tendency among the intellectuals would never comprise more than a small minority, its aggressiveness, self-confidence, discipline, and capacity for hard work assured it a dominant position. Thus, to a large number of American writers and critics—the eminent and the obscure—Russia in the thirties was both a reproach to America and a hope of the world.

There was a strong impact of Communism on American writers and critics—both on those who accepted it and on those who did not. Those who accepted it devoted a large part of their attention to the new "proletarian literature" but before the first year of the

decade had come to a close the heated controversies began to be apparent, which were to be such a dominant part of the literary world. Michael Gold's unsympathetic attack on Thornton Wilder, "Wilder: Prophet of the Genteel Christ," was one of them and James T. Farrell's criticism of Clifford Odets' *Paradise Lost* and his *Note on Literary Criticism* was another. This was the beginning of the feud between *New Masses* and *Partisan Review*.

On "Presupposition": A Basic Concept of Semantics

—Its Insights into Language Teaching—

Osamu Takahara

From ancient times many people have shown a great interest in the problem of "meaning" in linguistic description. There were, however, wide variations of attitude and method in dealing with "meaning" since the term was itself elusive, and its study was derivative, indirect and fuzzy. "Meaning" was treated as inaccessible to observation and hence unscientific to study in American structural linguistics, while syntax was autonomous of semantics in early transformational theory. Now the emphasis is put on semantics in current linguistic theory and there is a strong tendency toward semantically-based grammatical theory rather than syntactically-based. Particularly in the study of contemporary semantics, much has been considered of how "presupposition," a concept of a semantic aspect which has held an important position as the result of the advocacy of current transformational theory, is to be incorporated, related, and treated in the relationship of syntax to semantics.

In this thesis, the present writer first wants to survey a notion of "presupposition" defined as "A sentence P is presupposed by S just in case S implies P and the sentence formed by negating the main

verb of S also implies P." Secondly, we will present some types of the controversially different notions of "presupposition" in connection with its related notion "focus". "Presuppositions," in fact, turned out to be important at every conceivable level of semantic analysis from lexical items to larger units such as sentences and utterances in context; and the term "presupposition" is used in different ways as shown in the types discussed by Fillmore, Keenan, G. Lakoff, R. Lakoff, Morgan and Kiparsky and so forth. Thirdly, we attempt to study what significant implications it has in language teaching to understand the role of "presupposition" as a factor in grammaticality and some of its related semantic aspects. Based on the proposals by R. Lakoff, an investigation is also made of the role of "presupposition" in such factors as the "definite" or "indefinite" article, the "past" or "present perfect" tense, the "some" or "any" distinction in English, and so forth.

Thus it will be suggested that rote learning and the listing of rules to memorize will be of little avail: no rule can be given for the learner, and hence one must know something about the speaker's unstated belief about the world beyond formal mechanism to judge whether a sentence is correct in its context. For this reason, the teacher's task is, then, to help the learner match up "presupposition" with superficial form.

It is true that the status in the current transformational theory is fluid and tentative and many questions are still left open since the empirically complete description of semantics is difficult. Yet it is perhaps one of the most leading linguistic theories and has indicated some generalization of new linguistic facts which had been unnoticed.

In this regard, it seems to be necessary for the teacher to have an attitude toward paying attention to "meaning" underlying the surface structure. In other words, the teacher should consider what the "pre-suppositions" of some words, sentences, and utterances in contexts are, and how they give some criteria he can incorporate. While in doing so, it is hoped that he would scrutinize and demonstrate their fruitful new insights, and thus increase effectiveness in language teaching.