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GLEND A. HUDSON and LORNA CLYMER
Editors

SOLOMON IYASERE
Chair, English and Communications Department

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Writers' Guidelines and Submissions

Calliope is published annually. Contributions in all areas of literary history and criticism are welcome, but manuscripts will only be considered if they have been recommended by a professor.

Submissions must be typed or printed on standard weight paper and should not exceed 25 double-spaced pages. The first page of the manuscript should contain the author's name and essay title. All subsequent pages should be numbered. Submission of a paper to this journal will be taken to imply that it represents original work. Essays should conform to the current MLA citation system. Authors should use notes and appendices sparingly. The editor reserves the right to edit manuscripts as needed for publication.

Submissions should be sent to:

Drs. Glenda Hudson & Lorna Clymer, Editors
Calliope
Department of English and Communications
California State University, Bakersfield
Bakersfield, CA 93311
Telephone: (805) 664-2144

Introduction

This volume is the fourth number of an annual publication entitled *Calliope*. It highlights some of the best work in literary history and criticism by undergraduates and graduates at CSUB.

This publication contains seven outstanding essays covering a wide range of literature from Melville to D.H. Lawrence. The essays deal with poetry, drama, and fiction, and represent a diversity of critical approaches.

The cover design incorporates a painting by the nineteenth-century English artist Robert James Gordon. The work is entitled "Woman Reading."

Glenda Hudson and Lorna Clymer
Editors

The Locus of Virtue: Mimesis, Masks, and
Morality in Restoration and 18th-Century British Literature

PAM SOLER

His mind resembled the glass of a magician, on which the apparitions of long-buried events arise, and as they flee away, point portentously to shapes half-hid in the duskiness of futurity.

The Italian (320)

"... there is nothing either good or bad but thinking makes it so."

Hamlet (II:ii:50)

Civil war, regicide, and the Puritan Interregnum left an indelible mark upon the consciousness and literature of England during the 140 years following the Restoration of the monarchy. In an attempt to rationalize and justify their disregard of the divine right of kings, the failure of Cromwell's government, and the resulting secularization of society, the writers of the period exhibit a dynamic conceptual movement from passive obedience to external authority--political, religious, and social—to a firm grounding of virtue in the heart of the human landscape. Maintaining the appearance of conformity amidst the uncertain climate of the times necessitated the donning of masks to, paradoxically, force a revelation of the hypocrisy and immorality inherent in the corrupt institutions which had imprisoned the individual for centuries.

Early Restoration literature, such as Wycherley's *The Country Wife*, reveal the uneasy awareness of the irrational constraints of accepted social mores. Highlighting the basic conflict between the immorality of the city and court, and the innocence of the country, Wycherley explores, through satire, the duplicity and *sprezzatura* (with which he was all too familiar), required for survival amid "the

whisperers of Whitehall" (I:i:14). The author displays an adept dissimulation, voicing his own indictments against society through characters who are either "wicked," like Horner, or "simple," like Lucy. "Your bigots in honor," Horner states, "are just like those in religion. They fear the eye of the world more than the eye of heaven, and think there is no virtue but railing at vice, and no sin but giving scandal" (IV:iii:23-7).

Wycherley's delicious humor and witty *repartee*, however, are undercut by a darker vision. "[A] considerable demand arose for moral reform in both literature and social life," M.H. Abrams explains in his introduction to Restoration Literature (*Norton Anthology*, Volume I). "'Societies for the Reformation of Manners' were founded . . . [whose] members served not only as propagandists of moral respectability, but also as spies and informers who brought offenders to trial for blasphemy, obscenity, and sexual immorality" (1778). Thus Wycherley's "virtuous gang," whose "reputations fright[en] as much as [their] faces invit[e]" (V:iv:100-1), take on the sinister aspects of the Inquisition. "Most men are the contraries to what they would seem," Harcourt observes (I:i:273). In this world of shifting identity, the mask is an essential defense. "You must have great care of your conduct," Lady Fidget warns, "'tis a wicked censorious world, Master Horner!" (IV:iii:60-4), she concludes, apprehensively; there is much more at stake than a simple breach of decorum. These "virtuous rogues would not have it known for the world, that they go a-masquerading" (V:ii:103-5), Wycherley tells us, and this defensive assumption of masks became the *modus operandi* of the period's authors as well. In their satire, in the cloaking of their fiction as "history", the prevalent use of the disclaimer to mitigate reprisal, and the gradual shift to the truth inherent in fiction, English writers were both illustrating and examining the nature of humanity. Assured by Pope that "the proper study of mankind is Man" (*An Essay on Man*, 2:2), and therefore certain that it was within this microcosm that the universal macrocosm was to be found, eighteenth-century literature began to explore the individual in the hope of retrieving a sense of the natural order lost in the confusion of civil unrest and oppression.

Horner's role as a helper of nature is indicative of the dawning awareness that the strictures of accepted morality necessitated a denial of the essential humanity of the individual. The continued suppression of nature, as Lucy warns, can be dangerous: "Any wild thing grows but the more fierce and hungry for being kept up, and more dangerous to the keeper" (V:v:399-401). "Virtue," Lady Fidget explains, "like the gamester's oath," had become a ruse to "cheat" the gullible (V:iv:105-7); civilized man, it seemed, was not merely hypocritical, but essentially depraved.

Aphra Behn's *Oroonoko* illustrates this perception of civilization as corrupt. In her use of classical genre, as well as in her theme, Behn exhibits a nostalgia for the lost nobility of man, creating a noble savage whom Fortune casts upon the shores of a Machiavellian society. By utilizing the type of the Warrior-Hero, and the conventions of the Epic and Romance, Behn alludes to a past in which society presumably sanctioned such men. Enslaved by contemporary Christian society in which "they prefer the bare Name of Religion; and, without vertue [sic] or Morality think that sufficient" (10), many of the characters in *Oroonoko* recognize his worth, yet they are so fearful of censure that they are incapable of defending him, essentially becoming the "dogs" which the Royal Slave labeled them, losing "the divine Quality of Men" (60).

Fear of reprisal is what motivates Behn to cloak herself as well: she assumes the persona of a nameless narrator who attempt to mitigate the effects of her condemnation in a facade of "harmless" femininity. The novella itself assumes the mask of "history", and Behn's most scathing indictments are the reported words of Oroonoko, allowing both author and narrator to distance themselves, effectively deflecting attack. Like Imoinda, Behn felt that "'twas absolutely necessary she should feign this Falsity" (25). Survival in a civilized society with "Principles so false that honest Men could not live amongst them," necessitated that each man "be eternally on his guard" (66).

Oroonoko's savage demise is the metaphoric fate of the old order passing away. "Farewell [sic]," cries the Royal Slave, "'tis worth my sufferings, to gain so true a Knowledge both of you, and of your Gods. . . . Come, my Fellow-Slaves, let

us descend, and see if we can meet with more Honour and Honesty in the next World we shall touch upon" (37). Thus, with hearts clothed in Timon's livery, Behn and her fellows descend the dying deck of classical form to explore the particularized and individualized world of the novel.

As the focus of literature shifts from the abstractions of classicism to the reality of the individual amid the quotidian details of existence, both a new hope and a new art form are born. Defoe's triumph in his fictional autobiography, *Moll Flanders*, is achieved through his superb understanding and manipulation of the paradoxical demands of society.

Recommending his work "to those who know how to Read it" (38), Defoe veils his sensationalism in the guise of moral instruction, subtly exposing the hypocrisy of, not only the reader, but the author as well. While laying claim to a poetic justice he does not deliver, Defoe utilizes the subterfuge of Wycherley, filtering his moral through the wicked consciousness of Moll herself. Defoe's artful slight-of-hand proves dexterous enough to avoid what Dryden termed "the slovenly butchering" of raillery, displaying, instead, the finesse of a satire whose "fineness of stroke . . . separates the head from the body and leaves it standing in its place" (Dryden, *A Discourse Concerning the Original and Progress of Satire*, Norton Anthology, Volume I, 1849). Moll's lurid confession focuses with relish on the description of "sin", while glossing over her moments of supposed contrition--a satirical invective against a society that, not only judges and imprisons the likes of Moll, but creates her, and then spends both its money and leisure time wallowing in the "Exploits of this Lady of Fame" (40).

Like the indigenous populations of the West Indies in *Oroonoko*, Moll begins with a "Nature . . . joyn'd with . . . Innocence" (49), a negative virtue quickly perverted by society. Subjected from birth to imprisonment--whether in Newgate or the distinctions of gender and class--Moll must become a manipulator, donning her own masks to survive. The necessary assumption of a Puritan social identity, apart from the reality of the individual, is the crux of the dilemma which Moll and her author face. Defoe was arrested and imprisoned numerous times for his political tracts, and was no doubt slandered and suffered the same submersion

of identity that Moll experiences as she internalizes the epithets of whore, and thief, as well as Moll Flanders.

Caught in the "Dissaster [sic] of the times" (113), Moll asserts that "interest banish[es] all manner of Affection, and . . . naturally do Men give up Honor and Justice, Humanity, and even Christianity, to secure themselves" (101). "Vice," Moll continues, enters through the "Door of Necessity, not . . . the Door of Inclination" (182). Far from being truly "degenerate", Moll consistently exhibits the Puritan middle class virtues: self-reliance, industriousness, thrift, and perseverance: as well as an infectious *joie de vivre*. There is a sharp distinction drawn between survivors like Moll, acting on necessity, and those sinners whose sins are "a Force even upon themselves," acting, not only "against Conscience, but against Nature" (109).

The reasonableness of Moll's argument highlights the paradox Defoe explores; "A man's first care," Joseph Addison writes in *The Spectator* ("Sir Roger At The Assizes," No. 122, July, 1711), "should be to avoid the reproaches of his own heart: his next, to escape the censures of the world. If the last interferes with the former, it ought to be entirely neglected." Moll creates her own moral universe because the one in which she is operating ultimately contradicts survival. The "Hellish harden'd state and temper of soul" (358) which imposed guilt engenders can only be softened by the application of intellect; "to think is one real Advance from Hell to Heaven," Moll asserts, "he that is restor'd to his Power of thinking, is restor'd to himself" (358); survival in a society of inverted morality requires that, to be reasonable, one must be "reason'd . . . out of . . . reason" (100 and 233)—the ultimate paradox.

This conflict between the rational and the irrational forms the basis of the Gothic Romance. If virtue resides in one's sensitivity to nature, then morality becomes a function, not of intellect, but of instinct. Led by inclination into an unstable universe in which thinking makes it so, and haunted by new vistas of revolution and chaos in France and the New World, the Gothic Romance emerged, enjoying an astounding popularity. Amid a nightmare of shifting identity, oppressive architecture, and vicious misanthropy, the characters and situations of

the Gothic parallel and repeat each other *ad infinitum*, like the multiple images reflected in opposing mirrors; both the authors and readers who popularized these forays into the macabre, burdened with guilt, turned to the irrational in an attempt to escape culpability—and to recognize these mirror images as their own. This denial is exactly what Matthew Lewis parodies in his novel, *The Monk*.

Like Ambrosio, eighteenth-century British society found "the different sentiments . . . which Education and Nature had inspired . . . in combat" (238). Sophisticated arguments and "a torrent of Philosophical paradoxes" dissolved when "opposed to Virtue and Truth" (257). Lewis lambastes the writers of the Gothic, for their creation of heroines whose innocent virtue degenerates into vice through its very excessiveness. "Modesty itself," Emma McEvoy explains, in her introduction to *The Monk*, "is imbued with sex because it so rigorously excludes it" (xxvi). The fruit of this denial, like the fated offspring of Lorenzo and Agnes, becomes "a mass of putridity" (412). In his salacious descriptions of depravity, from witchcraft, to murder, to lust, Lewis impels the Gothic to confront the very denial its shadows were designed to hide. Unwilling to shoulder the burden of the individual guilt which lurks behind the masks and masochistic undertones, history, in the guise of Lewis' sadistic oppressor, rails at those who considered themselves its victims: "You will come with those tearful eyes; those cheeks pale and ghastly, those hands lifted in supplication" to "tell my Judge, that you were happy till I saw you; that you were innocent, till I polluted you!" (385). It is the ultimate irony that society's reaction was to merge Lewis with Ambrosio; Monk Lewis was vilified, forced to produce a censured version of his novel, and, most tragic of all, evidently made by the persecution to feel that the novel genre, with its emphasis on truth within fiction, was too dangerous an avenue to travel again. Society still lacked the courage to confront its own reality, adding weight to Lewis' adage that "Guilt and true courage are incompatible" (121).

The most successful contemporary practitioner of the Gothic, Ann Radcliffe, displaying a fearlessness *The Monk* implied was impossible, answered the challenge of Lewis's dark *schadenfreude* with *The Italian*. Like her heroine, Radcliffe's "conviction of [his] unworthy character was too clear to allow [her] to

feel abashed" (85). Monk Lewis, like Schedoni, Radcliffe implies, could see "only evil in human nature" (52); moreover, "the meanness and the insensibility he imagined in his brother's character were not only real traits in his own, but were displaying themselves in the very arguments he urged against them" (361).

Radcliffe "understood too well the kind of feelings from which [her readers] were desirous of escaping" (372). Remaining true to her chosen genre in *The Italian*, she "endeavor[s] to soothe the sense of them by an exertion of those delicate and nameless arts which, while they mock detection, fascinate the weary spirit as by a charm of magic!" (372). Rejecting *The Monk's* "barbarity of penance" (226), and the "condemnation [which] admits of no reprieve," leaving the "captive [to] languish in chains and darkness . . . till nature, at length . . . obtains refuge in death" (126), Radcliffe deftly avoids the bald treatment of a "subject too intimately connected with that of [the] present anxiety," over which "Time had not yet drawn his shadowing veil" (372). Despite the disturbing tenor of reality, Radcliffe refused to abandon the "ingenuity of hope" (242). In the past, "power" may well have been "the infallible test of justice" (121); yet, regardless of the fact that "truth failed to impress conviction on minds [like those of Lewis], which, no longer possessing . . . virtue themselves, were not competent to understand the symptoms of it in others" (305), Radcliffe creates quixotic characters like Vivaldi, like the Marchesa, who can repent, like Ellena, who can examine her own motives and rectify her shortcomings, and Schedoni, whose black heart can be moved to compassion. For Radcliffe, "all the various tempers, that render life a blessing or a burden, and . . . transform this world into a . . . paradise or purgatory" (130)—in short, subjective perception itself—balanced with the compassion she so fervently believed inherent in human nature, could set "[a]ll at liberty . . . [to] fly in the sea, or swim in the sky, or tumble over head and heels into the moon!" (414).

This type of immoderate effusion, however charming, smacks of unreality, and, although it became the predominant literary mode at the close of the century in the form of the Romantic movement, seemed, to more moderate temperaments, lacking in both decorum and a proper hierarchical order, the very thing for which

English society had been searching. Jane Austen was of such a temperament, and her masterful novel, *Sense and Sensibility*, examines the merits of excessive sensibility when compared to the dictates of sense.

Although society by no means allowed the individual complete freedom in Austen's era, the prevailing philosophy sanctioned the indulgence of feeling and instinct at the expense of previously incontrovertible social mores; Wycherley's "virtuous gang" had become the sensible gang, complete with its own self-righteous guardians. Austen's protagonist, Elinor, though possessing a "strength of understanding, and coolness of judgment, which qualified her, though only nineteen, to be the counsellor of her mother" (6), is consistently accused of being cold, "reserved, spiritless, dull, and deceitful" (42) by her sensitive sister, Marianne, whose taunts are only half in jest. In contrast, "Marianne abhorred all concealment . . . and to aim at the restraint of sentiments which were not in themselves illaudable, appeared to her . . . a disgraceful subjugation of reason to . . . mistaken notions" (47). In order to live up to her romantic ideal, Marianne exhibits "agon[ies] of grief . . . [which are] voluntarily renewed . . . sought for . . . created again and again" (6). Like the heroine of a Gothic Romance, she is left powerless "because she was without any desire of command over herself" (72).

The problem, as Austen presents it, is an inversion of the meaning of sensibility; as Ros Ballaster posits in her introduction, the emotions which should expand the soul, not only into the landscape of natural beauty, but in compassion toward one's fellow man, instead engenders a narcissistic contraction into the self. What ensues is a disruption of hierarchical order. The only sensibility worth having, according to Austen, is one which "unites beauty with utility" (85). *Sense and Sensibility* exemplifies the neoclassical concepts of *dulce et utile*, moderation, and self-examination, all necessary accoutrements to rampant sensibility, allowing for a balanced subjective experience which reflects the "restraint and order in the human spirit and the natural world." To recapture the sense of place which hierarchy affords, while allowing for more individual freedom from oppressive social, political, and religious institutions had long been the goal of both British literature and the society it reflected. Austen's work, which stresses the importance

of personal responsibility, is the culmination of, not only the development of the novel itself, but the dynamic movement toward an inner locus of virtue grounded in the human landscape where masks are cast aside, literature is humanized, and morality is the function of passion tempered by intellect, signaling a new era of freedom for the human soul.

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**"Bonds Too Strong to be Broken": Sexual Enslavement in
Moll Flanders and *The Country Wife***

ROBERT R. MARTINEZ

Moll Flanders and *The Country Wife* present fictional worlds in which men and women experience different types of enslavement. Both texts emphasize the literal and figurative imprisonment of females, who exist in and rebel against a patriarchal society. In *The Country Wife*, women are metamorphosed into objects, abstractions, and prostitutes; they serve as the subject of male poetry, male conversation, and male hatred. Pinchwife declares that women come "[o]ut of nature's hands . . . plain, open, silly, and fit for slaves" (Wycherley 94), a misogynistic idea that pervades *The Country Wife*. Ironically, Pinchwife is enslaved by his powerlessness to prevent his wife's adultery; he becomes a victim of his jealousy, paranoia, and single-mindedness. In *Moll Flanders*, Moll undergoes a similar type of enslavement, one imposed by her society and, at times, by her self-destructive urges. Like Homer, Moll performs numerous roles; she represents the victim and the victimizer, the slave and the enslaver, the heroine and the villainess. She rebels against her imprisoned condition by attempting to imprison other characters; she suggests both decay and growth, power and impotence. Sexual enslavement constitutes a major theme in *Moll Flanders* and *The Country Wife*; both texts explore the dehumanizing effects of this enslavement.

Moll describes her first sexual encounter as a form of entrapment, influenced by the "unhappy snare" (Defoe 10) of male flattery. She compares her relationship with her first lover to the relationship of an animal and a hunter: ". . . he had known as well how to catch a woman in his net as a partridge when he went a-setting" (10). Moll's analogy conveys her helplessness, vulnerability, and inexperience with men; her analogy underscores the hierarchical relationship between men and women in the novel, a hierarchy that *The Country Wife* and *Moll*

Flanders also deconstruct. Moll presents herself as an animal-like being, a completely submissive and credulous woman. The image of the partridge anticipates her figurative transformation into a "Newgatebird" (211) and her marriage to her first husband, whose name, Robin, denotes a bird. Moll's first lover enslaves her sexually, depriving her of her virtue, her honor, and her freedom. Moll expresses her sexual enslavement in an important metaphor, telling her first lover that she feels "'tied to [him] in bonds too strong to be broken'" (25). Moll's relationship with her first lover serves as a model for her future relationships with men, most of whom, like her first lover, are anonymous, which suggests their interchangeability. Throughout her narrative, Moll attempts to evade the sexual "bonds" by which men frequently enslave her.

The Country Wife presents women in a similar manner as animals enslaved and controlled by men. Mrs. Pinchwife resembles a youthful version of Moll: innocent, provincial, credulous, erotic. Mrs. Pinchwife, like the young Moll, experiences love as a spontaneous and uncritical emotion, a type of reckless infatuation. Unlike the young Moll, however, Mrs. Pinchwife represents a hyperbolic image of sexual imprisonment, a woman who, according to Pinchwife, is "never safe but in [a] [closet] under lock and key" (Wycherley 128). Pinchwife and Horner both enslave Mrs. Pinchwife, threatening her with violence, forcing her into muteness, dehumanizing her. Pinchwife compares her to a horse, the most submissive and brutalized of animals: "—At least we are a little surer of the breed [in the country], know what her keeping has been, whether foiled or unsound" (26). Alithea echoes Pinchwife's view of Mrs. Pinchwife and of country women in general, declaring that "she [the country woman] requires as much airing as her husband's horses" (32). To Horner, Mrs. Pinchwife is simply an empty-headed mistress, a sexual object and the "private feast" (129) of his carnal desires. At one point in the play, she is even deprived of her identity, a process that Moll undergoes throughout *Moll Flanders*. Pinchwife masculinizes Mrs. Pinchwife by disguising her as a boy; her response to this sex reversal suggests the ambiguity of her condition: "I am no woman" (79). Mrs. Pinchwife's words express the

dehumanizing effects of her enslavement; her transformation into a metaphorical doll is both comical and tragic.

Moll Flanders and *The Country Wife* deconstruct the roles of men and women by emphasizing the enslavement of both sexes. Moll uses an animal metaphor to describe her relationship with a humble bank clerk, a man who eventually becomes her fifth husband. In this metaphor, Moll reverses the sexual nature of her and her first lover's relationship, in which she performed the role of a passive animal and he, her first lover the role of an active hunter. In her relationship with the bank clerk, Moll asserts her maturity, knowledge, and sexual power: "I played with this lover as an angler does with a trout: I found I had him fast on the hook . . ." (Defoe 102). Moll's reversed animal metaphor reveals her as a woman in rebellion; Moll rebels against her world's patriarchal society and against the conventional roles that women perform in it. She criticizes the cowardice, ignorance, and passivity of women, declaring that the women of her age "wanted courage to maintain their ground" (50). Moll expresses her own courage in ways that reflect her rebellious attitude towards men. While living at the Mint, she convinces a woman to revenge herself on a cruel and unworthy suitor; both women transform this suitor into "the most humble, modest, and importunate man alive in his courtship" (20) after destroying his reputation with rumors. Moll bases her marriages on deception rather than love; she seduces and robs a drunken man, and then justifies her action as a moral lesson to the man and a warning against the excesses of alcohol. Throughout her narrative, Moll enslaves men as passionately as they enslave her.

Moll's ability to enslave men, however, also backfires on her, just as Horner, in *The Country Wife*, is eventually enslaved by his sexual designs. Moll's second and fourth marriages prove to be financially ruinous to her. Her second marriage reveals the conflicting aspects of her personality, characterizing her as both self-preserving and self-destructive, prudent and reckless, independent and imprisoned. Discussing her second marriage, Moll expresses resentment and uncertainty about her self-destructive nature: ". . . as a just plague upon my folly, I was caught in the very snare which, as I might say, I laid for myself" (Defoe 41).

Moll and her fourth husband, James, attempt to deceive each other by creating fictions about their nonexistent wealth. James observes that their marriage consists of “‘a double fraud’” (108), one that leaves both characters in an impoverished condition. Moll desires to maintain a platonic relationship with a man she meets at Bath; influenced by alcohol and lust, however, she ensnares herself and her Bath lover, reducing herself to a criminal, a whore, and an outcast. Moll removes “the bars of virtue and conscience” (84) that spiritualize her and her Bath lover’s relationship while, ironically, constructing new bars—the bars of sexual enslavement.

Like *Moll Flanders*, *The Country Wife* disrupts the hierarchical relationships between men and women. The play’s female characters adopt the same rebellious attitudes toward men as Moll adopts; for them, rebellion, deception, and hypocrisy denote modes of survival, ways by which they occasionally overthrow their world’s patriarchal society. Like Moll, the women in *The Country Wife* enslave, manipulate, and dehumanize men; their actions and language serve as counterparts to the actions and language of men, whose sexual schemes they imitate and refine. Mrs. Pinchwife, for example, liberates herself by employing the same tactics by which Pinchwife enslaves her. Throughout the play, she undermines Pinchwife’s sexual power over her, revealing his hypocrisy while, at the same time, concealing her own. She exposes the absurdity of his jealousy, the ineffectiveness of his male values, and the incongruity of his urbanism. Despite his assertion that he “understand[s] the town” (Wycherley 28), Pinchwife lives in ignorance of the town, unconscious of its demoralizing effects on himself and his wife. He teaches Mrs. Pinchwife to write love letters, to appreciate the theater, to conceal her identity, and to hate her provincialism—all of which he teaches her inadvertently. He realizes that “cuckolds and bastards are generally makers of their own fortune” (58), unaware, however, that his insight applies to himself. Pinchwife is, as his actions suggest, a self-destructive man and, like Horner, a figurative “eunuch,” powerless to control his wife and enslaved in his role as a cuckold.

Horner represents the most paradoxical figure in *The Country Wife*, performing, simultaneously, the roles of eunuch and libertine, misogynist and lover of women, upholder of truth and creator of fictions. He embodies the spiritual, moral, and sexual decay that permeates his world; Lady Fidget describes him the most accurately, calling him a "[s]tinking, mortified, rotten French wether" (Wycherley 51), that is, a castrated male lamb. Lady Fidget's description of Horner applies to the majority of male characters in *The Country Wife*, all of whom are, in some way, symbolically castrated: Pinchwife by his wife's unfaithfulness; Sparkish by his failed engagement to Alithea; Dorilant by his inability to conquer Lucy; and Horner by his dehumanizing relationships with Lady Fidget, Dainty Fidget, and Mrs. Squeamish. Horner's female companions metaphorize his sexual organ—a symbol of male power—into a piece of "china," reducing Horner to a powerless and marginalized figure—a "man of straw" (103) and "a snake without his teeth" (103). Like Pinchwife, Horner becomes enslaved in his self-created roles; his most prevalent role—that of a eunuch—backfires on him as he is exploited, outwitted, and overpowered by women. The play's female characters embody the satanic and sexually militant qualities that Pinchwife and Horner pretend to possess. Women, Pinchwife observes, "have more soliciting passions, more lust, and more of the devil" (94) than men, characteristics that, in *The Country Wife*, empower and humanize women. Pinchwife and Horner are finally enslaved by the women they attempt to dominate; both characters—self-destructive cuckold and male prostitute—represent images of sexual enslavement.

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**Still in Coleridge's Bower: Then or Now or For the Future As Before
Even to This or That Past or Present or Future Time**

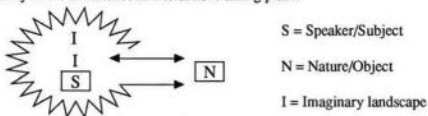
KIM VETSCH

*Guided by my first inspiration I conceived another thinker . . .
he dreams. The fertile thought . . . elaborates itself within his
brain. He is no longer dreamer, he is creator.*

Auguste Rodin

The interaction between the voice of the speaker and nature in Samuel Taylor Coleridge's conversational poems is commonly described as a simple process. John Spencer Hill describes the process in this manner, "Nature in these poems has a double aspect: it is both realistic and symbolic, its function is both sensuously descriptive and subtly analogical. Landscape, that is to say, is also inscape—for the natural settings detailed so vividly and minutely serve to describe the geography of the poet's soul as well as the external topography of his situation" (Hill 21). Unfortunately, speaker/nature interaction in Coleridge's conversational poems is not simply a landscape/inscape problem as Hill suggests: the process is considerably more complicated. The constant motion resulting from the multi-level interaction is more akin to an endless dialectical exchange, as demonstrated in "This Lime-Tree Bower My Prison." The complex process breaks down in this manner: as a result of interaction between the speaker and nature, the speaker's imagination creates an interior landscape of its own which then begins interacting with the mind of the speaker, resulting in an altering of his state of mind and consequently, alters the interaction between the speaker and nature. The process is confusing and complex; it makes comprehension a challenge and the simultaneous subject/object interaction makes it difficult for the reader to establish just who is addressing whom as well as what is real and what has been manufactured by the imagination of the speaker. This diagram illustrates the

complexity of the simultaneous interactions taking place:



Even Coleridge's own assessment fails to simplify or clarify the process:

In looking at objects of Nature while I am thinking, as at yonder moon dim-glimmering thro' the dewy window-pane, I seem rather to be seeking, as it were asking, a symbolical language for something within me that already and forever exists, than observing any thing [sic] new. Even when that latter is the case, yet still I have always an obscure feeling as if that new phaenomenon [sic] were the dim Awakening of a forgotten or hidden Truth of my inner Nature. It is still interesting as a Word, a Symbol! It is *Logos*, the Creator! and the Evolver! (Engell 88).

Much of the complexity and confusion of this interactive process can be attributed to the constant motion built into the structure and poetic elements of the poem. Nothing is still in the poem on any level. The orbicular structure of the three verse paragraphs implies revolving motion and reminds the reader that the change in the speaker is ultimately an inner one, rather than a change of physical location. Because the poem begins and ends with the speaker still sitting in the same location, the lime-tree bower, it is of importance to distinguish that although the speaker is still sitting, it does not necessarily follow that he has been sitting still in either mind or body. The word "still," has a variety of meanings beyond its common definition: devoid of or abstaining from motion. In "This Lime-Tree Bower My Prison," still" can and does mean "constantly and habitual" as well as "then or now or for the future as before, even to this or that past present or future time" at various and often simultaneous moments in the poem. Coleridge's choice of form, the conversational poem, when combined with the conflation of the real and the imagined often leaves the speaker wondering, just who is being addressed?

This is demonstrated in the second verse paragraph by Coleridge's unusual usage of the apostrophe. The apostrophe also relates to the issues of isolation and participation in the community.

"This Lime-Tree Bower My Prison" begins by establishing the physical location and the mood of the speaker. Because his wife accidentally spilled hot milk on his foot, he is separated from his friends who have left him behind to go for a walk through the countryside. Sitting alone in the lime-tree bower, he is consumed with self-pity. By focusing his attention on himself and his immediate natural surroundings in the first verse paragraph, his imagination begins creating an interior landscape that becomes so real it interacts with the speaker. This interaction alters his perception of the exterior landscape, causing it to conform with the interior emotional landscape: the lime-tree bower is transformed into a prison.

The speaker expresses the intensity of his emotion in images linked to sights and sounds of the natural landscape; for example, the dell is "roaring" (9), the leaves of the solitary ash "flings arching like a bridge" (13), and its leaves "tremble" (15); nature is throwing a temper tantrum in the dell, just as Coleridge is in the bower. The repetition of the word drip within the same line "... drip beneath the dripping edge / Of the blue clay-stone" (19-20), is a personification of the speaker in the bower who, like the solitary ash in the dell, is "unsunn'd and damp" (14). If he has begun crying, the "drip dripping" represents the falling of his tears; "the blue clay-stone" would then symbolize Coleridge's "blue" mood. Each of these examples demonstrate the personification of nature used to express Coleridge's mood. The use of the present tense reinforces the immediacy of his emotion, thereby reminding the reader that the inner turmoil and pain he is experiencing is happening NOW!

Repetition of the word "still" three times in the first verse paragraph calls attention to the contrast between the physical location of the speaker, which has not changed, and his emotions, which have. Some interesting questions regarding diction arise as a result of this repetition; for example, if the dell is still, how can it

be roaring? (9), if the "poor yellow leaves / Ne'er tremble in the gale" why do they tremble still? (14-15), and finally, how can weeds simultaneously nod, drip and remain still all at the same time? These questions are answerable only if the language is metaphoric, and we assume that still represents both motion and the absence of motion, then or now or for the future as before, even to this or that past or present or future time (Sykes).

The speaker is so self-absorbed while "still" sitting in the lime-tree bower watching his friends disappear from sight as they enter the dell that he is unable to recognize the similarities between the landscapes of the two settings. The light in the "o'erwooded" dell is "speckled by the mid-day sun" just as the light is sure to be in the bower, lending an air of uncertainty to the settings. As the focus of the speaker shifts from himself to his friends, a merging of syntax, imagery and settings begins and it becomes increasingly more difficult to determine what is reality and what is the product of Coleridge's active imagination. By the time we "behold" the "fantastic sight" at the end of the first verse paragraph, the distance between the speaker and his friends has narrowed to the point of conflation. The imagination of the speaker has created an interior landscape so vivid and realistic that the speaker is interacting with both nature and his friends. When he joins his friends on the hillside "beneath the wide wide Heaven" (21), the speaker experiences: "A delight / . . . sudden on my heart, and I am glad / As I myself were there!" (44-46).

The focus of attention shifts in the second verse paragraph from the open landscape to Charles Lamb, to whom the poem is addressed, and whom Coleridge believes to be "the most glad" of his friends to be out of the city and interacting with nature:

My gentle-hearted Charles! for thou has pined
And hunger'd after Nature, many a year,
In the great City pent, winning thy way
With sad yet patient soul, through evil and pain
And strange Calamity! (27-30)

The identification the speaker feels with Lamb in this passage alludes to the craving for community and nature Coleridge himself feels sitting alone “pent” in the bower after suffering his own “strange calamity.” In the first paragraph Coleridge uses syntax and diction as a means of creating unity within the structure of the poem and for creating a sense of participation with community. Here is yet another example of the many ways Coleridge uses the word “still.” Grammatically speaking, “still” is a conjunctive adverb; its function in a sentence is to show the relationship between independent clauses. Coleridge expands the conjunctive function of “still” to display the inter-relationship between an isolated Coleridge and his longing for the community of friends, who are described metaphorically as a file of weeds in lines 17-19:

Behold the dark green file of long lank weeds,
That all at once (a most fantastic sight!)
Still nod . . .

James Engell, commenting on the connectedness of Coleridge’s syntax explains:

The sentences themselves have a larger structure of inclusion and connection . . . the long sentence from lines 5-20 includes exclamation marks and semi-colons but is still one sentence, syntactically intended as such and chained together . . . the projected path of both the friends and the objects within their sight and hearing . . . can scarcely be separated . . . Coleridge, Lamb, the Wordsworths, and natural objects are all syntactically bound each to each through verbs, repetition and a structure of language arching itself like a lacework bridge across the whole sentence, beautifully caught by the ash simile exactly in the middle of the sentence. (Engell 92)

Another method Coleridge uses to bridge the distance from himself and a sense of community is his use of white space between the verse paragraphs to simultaneously connect and separate. Coleridge creates subject/object union in the white space separating the first and second paragraphs in this manner:

Of the blue clay-stone.

Now, my friends emerge (20).

The structure of the two lines alludes to both the mental closeness and the physical distance separating the speaker and his friends. The blue clay-stone, as I pointed out earlier, is representative of both Coleridge's person and his mood because it lies separated yet in close proximity to the friends on the page as well as in the speaker's mind. In the white space between the second and third verse paragraphs he makes a similar bridge, this time seemingly linking the distance between at least two abstract concepts. The spirits, in line 43, may refer to the Almighty spirit or to the imaginary interaction of Coleridge and his friends in his mind or even to the spirit of nature or to any combination of these. Whatever the identity of the spirit, Coleridge is associating it with the abstract emotion delight:

Spirits perceive his presence.

A delight (43).

Line 43 also calls attention to Coleridge's nontraditional usage of the apostrophe, that use of figurative language in which a speaker addresses an absent or inanimate entity. "To apostrophize," according to Jonathan Culler, "is to will a state of affairs, to attempt to call it into being by asking inanimate objects to bend themselves to your desire" (Culler 139). Another function of the apostrophe is: "to establish relations between the self and the other [resulting in] an act of radical interiorization . . . it parcels out the self to fill the world . . . with fragments of the self . . . or else it internalizes what might have been thought external" (Culler 146). Traditional usage of the appostrophe is demonstrated by William Wordsworth in "Tintern Abbey." He addresses one aspect of nature formally: "O sylvan Wye! thou wanderer thro' the woods, / How often has my spirit turned to thee!" (56-57). He then establishes and internalizes his relationship with nature:

For I have learned

To look on nature, not as in the hour

Of thoughtless youth; but hearing oftentimes

The still, sad music of humanity . . . (88-91).

Wordsworth returns from abstract thinking to concrete narrative gradually, gently guiding his reader out of the apostrophe and back into the here and now by

informally addressing his sister who has been walking beside him the whole time: "For thou art with me here upon the banks / Of this fair river; thou my dearest friend" (115-116). This unhurried return to concrete narrative is emotionally soothing and invites the reader to participate in the act of interiorization with Wordsworth.

By contrast, the apostrophe, a relatively simple literary technique, in the hands of Coleridge is transformed into something considerably more complex. Coleridge begins his formal address not to a single entity, as we would expect in traditional usage, but rather to an array of natural entities:

Ah! slowly sink
Behind the western ridge, thou glorious sun!
Shine in the slant beams of the sinking orb,
Ye purple heath-flowers! richlier burn, ye clouds!
Live in the yellow light, ye distant groves!
And kindle, thou blue Ocean! (32-37)

The surprising departure from traditional usage continues when the reader becomes aware that Coleridge has called upon nature to reveal her beauty for the benefit of his friend, Charles Lamb. Including Lamb in the establishing and interiorization of relations with nature provides Coleridge a means of mental participation in what he believes will be meaningful experience for Lamb:

So my friend
Struck with deep joy may stand, as I have stood,
Silent with swimming sense; yea, gazing round
On the wide landscape . . . (37-40).

Unlike Wordsworth, Coleridge comes out of the apostrophe instantly, bringing the focus back to the speaker in the bower. The transition is so quick that it jolts the

reader from the abstract thinking of the apostrophe into the here and now of concrete narrative:

A delight

Comes sudden on my heart, and I am glad
As I myself were there! Nor in this bower,
This little lime-tree bower . . . (43-46).

This rapid motion between the abstract and the concrete and the real and the imaginary is not emotionally soothing: it is disorienting. If we think again about the diagram that opened this paper, we see that Coleridge has incorporated the complexity of the continual multi-level subject/object interactions into the apostrophe itself. Coleridge is “still” interacting with the exterior landscape and his own imaginary inner landscape. This simultaneous interaction results in the altering of his mood, which “still” alters his interaction with the exterior landscape.

Every element of the poem has come full circle, but the only change that has taken place has ultimately been an inner one. Coleridge emphasizes this inner change by shifting from the past to the present tense in the third verse paragraph. He summarizes the chain of events by hearkening back to the first verse paragraph in which he had “mark’d” little that “sooth’d” him (46-47), in the second, he “watch’d” nature reveal the Almighty, and now in the third verse paragraph he is “delighted” (44) with the awareness that he has never been separated from the nature he pined after. Suddenly, the lime-tree bower is no longer a prison. It has become symbolic of the microcosm within the macrocosm. A. Gerard explains: “the lime-tree bower . . . now appears to him as a microcosm where the presence of nature can be as intensely felt as in the wide landscape” (Coburn 87).

In conclusion, Coleridge’s poetic process is not a simple one. It is a process that closely resembles a never-ending dialectic exchange. The motion created by the multiple levels of interaction is complex and confusing, making it difficult to comprehend because the motion is endless and operating on every

possible level. The multiple definitions and functions of the word "still" intensifies the dizzying movement built into the form, structure and language of the poem. Nothing is still in "This Lime-Tree Bower My Prison"; furthermore, nothing remains still constantly. Motion is the crux of a host of issues addressed in the poem, such as the unusual usage of the apostrophe, the longing for community, the personification of nature, as well as the issue of who is addressing whom. All this in the space of just one poem! In an explanation of his poetic method, Coleridge wrote: "The common end of all narrative, nay of all poems is to convert a series into a Whole: to make those events, which in real or imagined History move on in a strait Line, assume to our understandings a circular motion—the snake with it's Tail in it's Mouth [sic]" (quoted in Hill 20). Mission accomplished!

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**Truth Has No Confines:
A Comparison of "Bartleby, the Scrivener" and
Moby Dick by Herman Melville**

NORA TRAUT

Both the narrator of "Bartleby, the Scrivener" and *Moby Dick*'s Starbuck share characteristics of the common man. They are conservative and traditional and are content in their surroundings or lifestyles. Through their contacts with Bartleby and Ahab, they are forced to look hard at these comfortable surroundings and recognize them as the confining walls they are. Both men grapple with their dawning realizations that perhaps there is something beyond their comfortable and safe confinements.

The narrator in "Bartleby, the Scrivener" introduces himself in ambiguous terms as "a rather elderly man" who seems to have no age and no name (108). He has always "been filled with a profound conviction that the easiest way of life is the best" (108). Even though his profession is known for its nervous energy, he has been able to keep all frenzy out of his life. Nothing is allowed to disturb his peace. Being an "unambitious lawyer," he rests comfortably "in the cool tranquillity of a snug retreat," and is known as an "eminently *safe* man" (109). When he casually links his name with that of John Jacob Astor, it becomes apparent that financial matters figure high on his list of priorities.

The narrator has a nice, safe haven in Wall Street. He is surrounded by employees who submit to his every wish and habitually preface their statements with the phrase, "With submission, sir" (111). The narrator and his employees have no real names as if they have no identities. Spending their lives between the black and white walls, these men make no decisions but merely copy someone else's work. This law office provides the lawyer with a setting that he finds satisfactory. At one end, it looks "upon the white wall of the interior of a . . .

skylight shaft . . .” (109), and from the other, the windows face a black brick wall. He lies safely behind these walls where he is protected from anything which may disturb his tranquillity.

Starbuck is also a man who has found his comfortable place in society. He is a deeply religious Quaker and follows the social protocol of his position as chief mate on a whaling ship. Known for his “hardy sobriety and fortitude,” he is considered “uncommonly conscientious for a seaman, and endued with a deep natural reverence . . .” (122). Although he is a courageous man, he takes no unnecessary risks. Believing that a coward is a safer comrade than a fearless man, Starbuck claims, “I will have no man in my boat . . . who is not afraid of a whale” (122). Taking his whaling seriously, he is here “in this critical ocean to kill whales for [his] living, and not to be killed by them for theirs . . .” (122). He knows well the dangers of whaling, having lost a father and brother to the industry. He has courage, but uses it judiciously.

Bartleby also seems to be an uncommonly conscientious man when he first comes into the law office. In his isolated spot between walls and a screen, Bartleby originally does “an extraordinary quantity of writing,” but on the third day of his employment, a problem arises for the complacent lawyer (115). When Bartleby is asked to help review a document, he responds with the phrase that will become his usual reply to any request: “I would prefer not to” (116). This becomes a routine in the lawyer’s chambers. The lawyer senses that there is “some paramount consideration” that compels Bartleby to answer as he does (118). There is something about Bartleby that fascinates the lawyer, and when he “burn[s] to be rebelled against again,” he asks the quiet scrivener to go to the Post Office but is again informed of Bartleby’s preference (121). To procure a second rebellion, he asks Bartleby to fetch Nippers and again is rewarded with gentle rebellion. Uncomfortable with this show of will, he has “half a mind” to wreak some sort of “terrible retribution” on Bartleby, but, as is his wont, he chooses inaction and justifies it by deciding to walk home as “it was drawing towards [his] dinner hour . . .” Through the lawyer’s inaction, the routine of his office settles

into one in which Bartleby is "permanently exempt from examining the work done by him" (121). Each inadvertent request for Bartleby's assistance brings forth the usual response and lessens the likelihood of a repeated request. Bartleby is left alone in his isolation from his fellow man. No one attempts to understand Bartleby at this point, but each person deals with this unique man from his own perspective. Their reactions are mirrorlike reflections of themselves. Ginger Nut thinks he's "*luny*," and the irritable Nippers wants to "kick him out of the office" (118). During Turkey's angry periods, he wants to blacken Bartleby's eyes, or he suggests "a good quart of ale" (127) as a remedy during a more mellow moment since this is how he handles life.

The lawyer and his employees begin copying Bartleby's use of the word "prefer." Whereas the young scrivener uses it in a definite way that expresses his free will and individuality, the lawyer, Nippers and Turkey unwittingly use it superficially as an example of how they conform to their surroundings. Turkey wonders if perhaps Bartleby "would but prefer to take a quart of good ale every day . . ." and Nippers asks if his employer would "prefer to have a certain paper copied on blue paper or white" (127,128). They are merely copying Bartleby. They copy papers and conform "with submission" so much that they have become their actions: they are mere copies, and have lost their individuality. Bartleby withdraws and walls himself off from this societal conformity: "I would prefer to be left alone here" (128). He prefers to maintain his individuality and refuses to make (and thus become) another copy.

The tendency of man to conform to his present society and lose his individuality is evident on the Pequod also. As Captain Ahab first informs the crew of his intention to hunt Moby Dick "till he spouts black blood and rolls fin out," the men become caught up in the emotion of their leader and they wholeheartedly back his quest, molding themselves to the will of Ahab (166). Ahab buys their enthusiasm with his frenzied exhortations and a gold doubloon. Starbuck is the only one who is not swayed by Ahab's emotions and money: "I came here to hunt whales, not my commander's vengeance. How many barrels will thy vengeance yield thee even if thou gettest it, Captain Ahab?" (166-7).

Starbuck doesn't sway from his responsibility as chief mate on a whaling venture. He stands solidly in his position as officer on a ship of commercial venture. Ahab retorts that Starbuck "requir[es] a little lower layer" (167). He explains to his chief mate that if money is to be the goal of this venture, then Ahab's recompense will be in his breast, not his pocket. As he uses money to bribe his crew, Ahab makes it clear that money is the least important thing to him. His motive is not financial. The captain of this whaling venture that is backed by stock-holders does not have profit in mind. Starbuck and Ahab stand at opposite positions on this joint venture. They may stand beside each other on deck, but they are on completely different voyages. When Ahab looks at Moby Dick, he sees all of the injustice that life has thrown at him. He has come to "identify with him [Moby Dick] not only all his bodily woes, but all his intellectual and spiritual exasperations. The White Whale [swims] before him as the monomaniac incarnation of all those malicious agencies which some deep men feel eating in them . . ." (185). He sees evil incarnate and is driven from within himself to face this uncaring foe and destroy it. He desires to rid his world of all the evil and injustice he sees. Starbuck, looking at the same whale, sees a "dumb brute!" He cries that for Ahab "to be enraged with a dumb thing seems blasphemous" (167). Starbuck, in his traditional approach to life, cannot understand or condone Ahab's projection of metaphysical values on a simple beast. Ahab again tells his chief mate to pay attention to the "little lower layer. All visible objects, man, are but as pasteboard masks" (167). He feels a force behind each mask that man, in his limited confines, cannot see. The mask hides the truth, and only by "thrusting through the wall" can man discover this reality (167). It is Truth, naked and brutal as it may be, that Ahab seeks, but the terror of facing ultimate reality is something Starbuck, in all his courage, cannot do. He cannot bear to see what may be beyond his biased perceptions. He cannot risk finding that his interpretations of life have been erroneous, futile or filled with false hopes. This religious man dares not look because perhaps Ahab is correct when he speculates that perhaps "there's naught beyond" the wall (167). He clings firmly to his religious faith: "God keep me!—keep us all!" (168).

Each man looks at life from the perspective of his own chosen role, and this perspective alters the way life is interpreted. The differences in interpretations become apparent as Starbuck and Ahab read different things from this same text while gazing at the doubloon. Starbuck sees “three mighty heaven-abiding peaks, that almost seem the Trinity . . .” where Ahab sees “three peaks as proud as Lucifer” and identifies himself with the tower, volcano and victorious fowl (411, 410). The chief mate sees the valley as the “vale of Death” which is protectively surrounded by God, and in the sun he finds a beacon of hope (411). This sustaining sun, though, is not ever-present. Starbuck sees that it is present only half the time, and while absent, man is left alone in the “mouldy soil” of the dark vale (411). Starbuck perceives the possibility that his God may not be ever-present to protect him, and his faith is deeply challenged. Rather than face this inspiration with his customary courage, he turns away: “This coin speaks wisely, mildly, truly, but still sadly to me. I will quit it, lest Truth shake me falsely” (411). Starbuck chooses to doubt Truth rather than his faith. He begins to feel that perhaps his faith is not based on universal truths, but he hasn’t the courage to investigate the possibility further. He has come up next to his wall, and feels that something lies beyond, but instead of breaking through this barrier to knowledge, he withdraws into the safe, comfortable confines of his blind, unquestioning faith.

The narrator of *Bartleby's* tale also comes close to an uncomfortable knowledge and fears it. Discovering that Bartleby is residing on the premises, the lawyer is suddenly struck by the loneliness of Bartleby's life: “His poverty is great, but his solitude, how horrible!” The lawyer visualizes Bartleby behind these forlorn and vacant walls and sees his intense solitude. This is a painful moment for the lawyer. He suddenly views Bartleby as an individual, and he sees a side of life that he never knew existed: “The bond of a common humanity now drew me irresistibly to gloom.” Contrasting Bartleby's isolated state with the “bright silks and sparkling faces” that parade outside on the streets, he sees the disparity between appearances and realities. He realizes that there is misery hidden behind the world's exterior bright facade: “Ah, happiness courts the light, so we deem the

world is gay, but misery hides aloof, so we deem that misery there is none" (124). The lawyer is afraid of this confrontation with man's isolation. It is foreign to him, and his initial emotions of melancholy and pity change to fear and repulsion as he realizes that he cannot help Bartleby: "[I]t was his soul that suffered, and his soul I could not reach" (126). In his fear of facing a man's complete isolation from society, he decides to separate himself from the problem by asking Bartleby to leave.

Before the lawyer acts on his decision, he makes an effort to understand Bartleby. He asks the scrivener questions about his origins and tries to entice the reserved man to speak about himself, but Bartleby remains secretive. When the lawyer asks Bartleby to leave, he provides money and an offer of future financial assistance if he will vacate the premises. The lawyer is now dealing with Bartleby according to his own standards. He hopes the money that his life revolves around will influence Bartleby.

When the solitary scrivener does not leave the premises, the lawyer himself finds new chambers. As the lawyer sees his uncooperative scrivener standing alone in the naked room, he feels ashamed, and then he tears himself from the man whom he "had so longed to be rid of" (136). There is something that binds him to the scrivener, but he is not sure what it is. The lawyer has melted so completely into the general mass of conformity, that he is strangely moved by this singular individual who refuses to conform.

Starbuck also tries repeatedly to avoid the confrontation that he fears. He cries out to Ahab that "God is against thee old man, forbear! 'tis an ill voyage! . . . let me square the yards, while we may . . . and make a fair wind of it homewards..." (478). As Ahab continues to grapple with the truth of the whale, his perceived adversary, Starbuck feels a sense of doom. He continually tries to detain Ahab, yet never oversteps the boundaries that are placed around him—the boundaries of his own religion and society. He continues operating as the chief mate whose duty is to remain loyal to his captain, yet when Starbuck goes below to inform Captain Ahab that the typhoon has abated, he is arrested by an evil

thought that is "so blent with its neutral or good accompaniments that for the instant he hardly knew it for itself" (482). It is a pure thought, unadulterated by traditions or morals. Starbuck comes face to face with a small particle of Truth. He knows that Ahab is leading the ship on a personal quest of vengeance that will destroy all involved. He has the opportunity to destroy this instigator of ruin and save the crew. This idea comes unwillingly into his mind. He holds the musket that Ahab had leveled at him previously and meditates: "[H]e would have killed me with the very thing I handle now.—Aye and he would fain kill all his crew . . . But shall this crazed old man be tamely suffered to drag a whole ship's company down to doom with him . . ." Starbuck knows in his soul that Ahab will be the "willful murderer" of thirty men, but if "he were this instant—put aside, that crime would not be his" (483). If Starbuck kills Ahab, this inevitable murder of the crew could not take place, and thirty lives could be saved. He knows he cannot sway Ahab, and only by his death can he end this suicidal mission: "Not reasoning; not remonstrance; not entreaty wilt thou hearken to; all this thou scornest . . . But is there no other way? no lawful way?" (483). He tries to think of a way that coincides with societal strictures that would eliminate his dilemma, but there is none. Coming face to face with the clear perception of his predicament, he realizes he is out of all boundaries "with two oceans and a whole continent between [him] and law" (483). If heaven could not be considered a murderer for taking the life of a murderer in his sleep, would he? As his heart cries out for his wife and son and he thinks of the lives of his men that are at the mercy of his decision, he asks of his God, "great God, where art thou? Shall I? Shall I?—The wind has gone down and shifted, sir; the fore and main topsails are reefed and set; she heads her course" (483). The wind has indeed died down. Starbuck, momentarily lifted by the winds of Truth and seeing reality in its cruel force cannot fly before these winds and perform his necessary deed. He backs down, changes course and heads for his personal safe harbor of religious and social tradition. Behind the sheltering walls of tradition, his soul lies free from blame but at the expense of the lives of himself and his crew. His entire life has been

rigidly structured by religion and society, and murder is a terrible sin against both. The idea that sin may be justified undermines everything that he has built his life on. This comfortable structure will come crashing down if he breaks through this wall before him. He chooses instead to quietly close the door and asks Stubb to wake the captain.

The narrator of *Bartleby's* tale also lives his life within a structure created by society, absolute conformity. He tries to draw Bartleby into this fold of mankind by suggesting many types of employment, all of which the young man prefers not to do. The lawyer even suggests taking the scrivener home with him temporarily, but this also is declined. When Bartleby is taken to prison he tries to comfort the young scrivener by pointing out nature: "Look, there is the sky, and here is the grass," but even the grass is imprisoned by the walls of the Tombs and cannot comfort him (141). Bartleby dies in the prison yard with his head touching those walls of "amazing thickness" (142). Even in his death he clings to his walls that separate him from his fellow man.

The story of *Bartleby* ends on a note of uncertainty. The narrator relates a story that he heard but has no idea of its authenticity, and it has an impact on the narrator: "[T]his vague report has not been without a certain suggestive interest to me" (143). The rumor states that Bartleby once had worked in a Dead Letter Office. Whether he had or not, the lawyer doesn't know, but he makes the connection between lonely, needy people that never receive succor, and he recognizes Bartleby who walled himself off from all fellowship. As the lawyer gently sighs, "Ah, Bartleby! Ah, humanity!" he sighs for all the nameless men who blend so completely into society that they lose themselves, and for Bartleby who, trying to retain his individuality, walled himself off from companionship (143).

Like Bartleby, Starbuck also dies embracing that which walls him in. Starbuck sees the horrible end of his conscientious life. He watches the brow of the whale come bearing down on him and realizes how uncaring is this creature. There is no reward for his "life-long fidelities" (533). He has stood firm in his beliefs, and now they come at him full force, knowing he cannot change from his life-long stance of traditional duty and honor. Even duty and honor are not spared by the

uncaring power of the ocean. Starbuck speaks as Moby Dick rushes the ship: "Let not Starbuck die, if die he must, in a woman's fainting fit . . . Is this the end of all my bursting prayers? all my life-long fidelities? Oh, Ahab, Ahab, *lo*, thy work . . . Oh, his unappeasable brow drives on towards one, whose duty tells him he cannot depart. My God, stand by me now!" (533). Starbuck dies calling out to God to stand by him. He embraces his beliefs at his death, and goes down with his ship, crying out to a God that does nothing to save him.

Both the Wall Street lawyer and Starbuck face painful realizations. Their lives have been very comfortable and structured, but these structures are threatened with a view of life that shakes their very foundations. They have been given an insight into something that lies beyond their own perceptions of Truth. To find the Truth that lies beyond man's perceptions, it is necessary to tear down the walls that surround, support and blind him. Nothing must stand in the way that can hide or distort reality. Man must be freed of his unquestioning submission and blind acceptance and learn to question everything and not fear the answers. Truth cannot be found within the safe walls that man erects around him, because "truth has no confines" (167).

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The Thirst for Knowledge: Vampirism in *Women in Love*

DAVID MOTON

That D.H. Lawrence involves himself in the study of conflicting relationships in his works is something very few scholars would oppose. Characters engaged in opposite and same-sex relationships are constantly struggling, involved in an emotional and often spiritual tug of war. Each of these relationships has clear victors and victims, and the joy of a Lawrence novel is seeing exactly which character dominates a relationship and which character, in turn, is dominated. Lawrence himself has commented on these conflicts; indeed, he is quoted in a book by Marguerite Beede Howe titled *The Art of Self in D.H. Lawrence*: "All truth—and real living is the only truth—has in it elements of battle and repudiation . . . once you have conquered a thing, you have lost it. Its real relation to you collapses" (64). *Women in Love* is a novel rife with this battle and repudiation. Lovers quarrel almost constantly; Hermione assaults Birkin with a lapis lazuli; and Gerald tries to strangle Gudrun. Lawrence's characters are clearly involved in a battle, but the question arises, what are they battling for?

The answer is knowledge. References to Adam and Eve's tree of knowledge and several variations on the word "know" are so common that they almost grow monotonous. The characters of *Women in Love* are all very conscious of how much knowledge they possess and how much of this is unknown to their associates. Whether the knowledge be scientific, personal, or political, what is known by the other needs to be learned by the self in this work.

Indeed, even while in large groups, major and minor characters alike tend to be obsessed with learning from each other. At the dinner in the Breadalby estate, for example, there is a brief but powerful exchange of information.

The talk was very often political or sociological, and interesting, curiously anarchistic. There was an accumulation of powerful force in the room, powerful and destructive. Everything seemed to

be thrown into the melting pot, and it seemed to Ursula they were all witches, helping the pot to bubble. There was an elation and a satisfaction in it all, but it was cruelly exhausting for the newcomers, this ruthless mental pressure, this powerful, consuming, destructive mentality." (Lawrence 90)

Everyone at the diner feels the elation and satisfaction of this knowledge-exchange as the accumulation of Lawrence's "powerful force" of knowledge mounts in the room. Furthermore, newcomers, those not ready for the ruthless mental pressure, grow exhausted by the information gathering.

Two scholars, James Twitchell and Sung Ryol Kim, discuss this conflict for "destructive mentality" in *Women in Love* but with an interesting variation. Twitchell argues that the relationships between the main romantic couples (Birkin/Ursula and Gerald/Gudrun) are dominated by predatory female characters that conquer and consume men as would a vampire. Some fourteen years later, Kim begins exactly where Twitchell ceases his argument and expands Lawrence's vampire into the male sex as well. While Twitchell and Kim are insightful in their theory of vampirism, however, they have neglected to show how men can be vampiric to other men and women to other women. By exploring the scholarship of Twitchell and Kim as well as *Women in Love* as a primary source, we begin to see that a type of vampirism exists in the novel that extends to all types of relationships *regardless of sex*—a vampirism of knowledge, not blood.

Before exploring the same-sex vampirism of *Women in Love*, though, the original argument of Twitchell should be summarized and examples given. Twitchell thoroughly defines his vampire theory in his book, *The Living Dead*. But first, Twitchell wrote the article, "Lawrence's Lamias: Predatory Women in *The Rainbow* and *Women in Love*," in which he uses Lawrence's personal essays as a theoretical foundation. In these, Lawrence says "[o]ne should be sufficiently intelligent and interested to know a good deal *about* any person one comes into close contact with. *About* her. Or *about* him. But to try to *know* any living being is to try to suck the life out of that being . . . It is the temptation of a vampire fiend . . . this knowledge" (27).

The vampire, then, for Lawrence is concerned with draining the knowledge, the intellectual and private essence, of a being. And according to Twitchell, the most tragic part of this vampiric circle comes from the fact that "the vampire was never happy about being involved in this heinous process, but was hopelessly trapped by the need for life" and the need for knowledge (25). Only female characters are capable of possessing this vampiric desire for Twitchell because the women have an inherent flaw in their character, "and that flaw in each instance is the same—the desires of the female to *know*, to control, and finally to possess her man" (24). Conversely, males are the praying mantises waiting to be devoured by their mate for Twitchell; they are weak characters doomed for consumption (24).

Though numerous examples of this female vampirism exist in *Women in Love*, Twitchell primarily concentrates on the predatory Gerald/Gudrun and Birkin/Ursula relationships. In fact, he claims that all of the minor examples of vampirism "prepare us for, and provide accompaniment to, the major vampiric action of the novel—the battle for life between Gerald and Gudrun" (*The Living Dead* 203). One weakness in his presentation of this claim is that while Twitchell provides physical descriptions of Gudrun as Lamia, he gives no solid examples of her constant vampiric hunting for Gerald's knowledge. Many such examples exist, however, the first of which is discussed by Jack F. Stewart in his article, "Dialects of Knowing in *Women in Love*."

Stewart claims that evidence of Gudrun's vampirism exists before she ever meets Gerald and that her devouring nature is what fuels her work as an artist.

Gudrun regards others with "objective curiosity," as material for art . . . and when Gerald enters her field of vision, he makes a violent impact on her senses that disrupts her usual way of knowing. "[T]his knowledge of him in her essence, this powerful apprehension of him" . . . arouses a poignant desire for more knowledge. Struck as if by revelation, Gudrun feels a need to know what it is that can arouse her in this way . . . Gudrun's way of *knowing by dragging the essence out of a person* or object is enacted in the cognitive rituals of her art." [emphasis added] (65)

Thus, Gudrun meets him and immediately needs to know him and “drag the essence out of him” and into herself.

Throughout their relationship, Gudrun continues her hunt for Gerald’s knowledge, even after their romantic moment under the bridge in the “Death and Love” chapter. While still in Gerald’s embrace, long after they first meet and get to “know” each other (in the typical, social meaning of the word), she is possessed with the hunt for real knowledge of him. In fact, she wanted to touch him “till she had him all in her hands, till she had strained him into her knowledge. Ah, if she could have precious *knowledge* of him, she would be filled, and nothing could deprive her of this” (Lawrence 332). Thus, Gerald is the prey, and Gudrun is the intellect-hungry predator even as their love is being consummated. And their “eternal see-saw” which leads to his nullification and her ratification is now set in motion.

Twitchell also discusses Gudrun’s sister as Lamia; however, Ursula, unlike her sister, is not a very active predator in *Women in Love*. Twitchell gives a detailed account of Ursula’s devouring of Anton from *The Rainbow*, but he scarcely mentions any vampirism on her part in *Women in Love*. This omission, though, is not a fault on his part. Ursula hardly preys on Birkin to the extent of her sister toward Gerald. She has realized the folly of her earlier appetite, and she and Birkin have a much more balanced relationship, sharing knowledge instead of struggling for it: They are the only ones in this generation who have achieved the literal and figurative marriage of opposites” (Twitchell 37).

This marriage of opposites pre-dates the romantic relationship between Birkin and Ursula just as Gudrun’s desires pre-date her relationship with Gerald. Early on in the “Carpeting” chapter, for example, Hermione (a potent vampire in her own right) asks Ursula “[d]on’t you feel it, don’t you feel you can’t be tortured into any more knowledge?” Ursula answers yes, “I do. I am sick of all this poking and prying” (Lawrence 141). Likewise, Birkin is tired of the entire process of knowledge acquisition, and he tells Ursula as much, setting the tone for the rest of their relationship: “But I don’t want your good looks, and I don’t want your

womanly feelings, and I don't want your thoughts nor opinions nor your ideas—they are all bagatelles to me." Ursula hears his admission, and she tells Birkin that he doesn't know what she is thinking. "Nor do I care in the slightest" replies Birkin, proving that neither of them need to struggle to know what the other knows (147). Both are tired of the vampirism which runs rampant in their world, and once they are finally a couple, it is a successful venture because they reach a state in which they accept the "reality of that which can never be known, vital, sensual reality that can never be transmuted into mind content" (320).

While Ursula is beyond the need for vampirism, Lawrence sets Hermione up as her foil and dark *doppelgänger* in order to prepare Birkin for a more pure relationship. Using appropriate metaphors for the mines of Beldover, Twitchell argues that Hermione is the coal dust to Ursula's diamond: "Even before *Women in Love* opens, Birkin is just at the moment of collapse; her 'deadly half-love' has almost drained him dry It is here, however that Ursula enters—Ursula who has blood and strength sufficient to revive Birkin from Hermione's deathly onslaught" (35). So Ursula, instead of draining Birkin's knowledge, suffuses him with new life and knowledge, and all of Lawrence's major female characters are vampires at least once in their lives. Hermione is established as vampire in that she fed on Birkin before the novel opens; Ursula is established as vampire in that she fed on Anton in *The Rainbow*; and Gudrun is established as vampire in that she feeds on Gerald until the moment of his death.

This female vampirism is what Kim uses to expand Twitchell's initial argument. Kim's first expansion on Twitchell's theory is his thought that "for Lawrence, vampirism is more than simply a lust for blood or a means of energy transfer. It entails significantly a lust for knowledge of another being." Furthermore, Kim argues that "[t]his vampire lust for knowledge makes not only the female but also the male predatory in *Women in Love*" (Kim 437). So Kim finds the inherent flaws in Twitchell's theory—that it is the women that are vampires—and he patches the holes in this argument by vampirising a host of male characters.

The first such character is Gerald. Twitchell seems to think him a hapless victim of Gudrun with no desire himself to hunt for knowledge or power over

others. Kim disagrees. Gerald is considered a vampire in his own right for Kim, although a vampire that ultimately lacks the ability to overpower Gudrun. Indeed, in the same bridge scene in which Gudrun wants to "strain him into her knowledge" (Lawrence 332), Gerald consumes part of her knowledge into himself as well. Gudrun "seemed to melt, to flow into him, as if she were some infinitely warm and precious suffusion filling into his veins like an intoxicant . . . So she was passed away and gone in him, and he was perfected" (331). Lawrence evokes a response in the reader that forces one to think of a vampire with certain images. The warm, precious suffusion in his veins gives Gerald the countenance of a distinct male vampire. In some ways this is an objective correlative meant to conjure images of classic vampires, and it does establish Gerald as a predator in his own right. He is a predator that, early in the novel, preys on the vampire that ultimately destroys him.

According to Kim, however, a male vampire with much more potency than Gerald is Loerke, and the German's vampiric tendencies are found foremost in his striking physical descriptions. Kim cites Birkin as saying Loerke is a "little obscene monster of darkness," and his hair reminds Gudrun of a bat, and his hands are like monstrous talons (Kim 443). Also, Kim argues that Loerke and Gudrun are naturally attracted to each other from the first moment they met; for "they were initiated into the fearful central secrets, that the world dared not know" (Lawrence 448). These two figures lock into a vampiric struggle for knowledge that is unknown to the rest of the world and for domination of each other. Their struggle leaves Gerald, quite literally, out in the cold.

Kim claims that Loerke and Gudrun spend their time trying to consume and hunt each other, and Gerald ends up fully consumed by Gudrun, dying alone and spent in the snow. Kim says that Loerke is the supreme male vampire of the novel because he nears the conquering of Gudrun who is otherwise indomitable: "Although Gudrun wants to know Loerke, she also becomes the willing victim, inviting his vampire consciousness to probe her, willing to be sucked . . . And Loerke, far from being unconscious, is fully aware of his own powers. He reigns as the supreme male vampire artist" (Kim 444).

So Kim furthers Twitchell's argument of Lawrence's vampirism by including male characters that dominate the female. Gerald does partake in the knowledge of Gudrun, and Loerke seems by novel's end to be slowly gaining vampiric possession of Gudrun. What both scholars fail to see, however, is that Lawrence includes every type of relationship in the cycle of vampirism, not just those based upon love, marriage, and sex. We can find examples of same-sex vampirism through all of *Women in Love*. Gerald and Birkin engage in a specialized, fraternal version of this vampirism in the notorious wrestling scene, for instance, but first we shall examine the Brangwen sisters engaging in a sisterly vampirism.

When Gudrun and Ursula escape to their own private locale during the "Water-Party" scene, we see an example of their own struggle—two vampires engaging in a slight contest, perhaps just for the innocent practice of it. Ursula begins to sing "Annchen von Tharau," and it inspires Gudrun to perform Dalcroze movements, but when she asks Ursula if she can dance to her song, the battle for dominance begins. Ursula apparently fails to hear Gudrun ask her question the first time, so she inquires what Gudrun said:

"Will you sing while I do Dalcroze?" said Gudrun, *suffering* at having to repeat herself.

Ursula thought a moment, gathering her straying wits together.

"While you do—?" she asked vaguely.

"Dalcroze movements," said Gudrun, *suffering tortures of self-consciousness*, even because of her sister.

"Oh, Dalcroze! I couldn't catch the name . . . (Lawrence 166)

One way to read this scene is that Ursula is purposely forcing Gudrun to repeat herself and give out information and knowledge which she already gave out once. Gudrun, for example, keeps "suffering the tortures" of repeating herself and giving

out her information more than once. Once this dialogue ends, Ursula thinks of a song to sing and begins singing "in a laughing, teasing voice," further implying that she was taunting Gudrun into submission. Ursula wins this brief, innocent vampiric contest, but this does indicate that even the sisters, two characters that love each other without all the pretense, have need to prove themselves to be dominant, even with each other.

Another example of female-female vampirism surrounds Hermione. She is perhaps the supreme female vampire that drains knowledge from both of the Brangwen sisters. Early in the novel, she confronts Gudrun in the "Sketch-Book" scene and is obsessed with knowing what is in Gudrun's book. Once she sees the drawing, Hermione instantly scans the shore to know what the real world equivalent is to Gudrun's picture. Only after she knows both the art and the reality, does Hermione dump the book in the water, taking the knowledge victoriously away with her.

Hermione then disappears from the book for several chapters, and after she returns, she is confronted by Ursula in the "Woman to Woman" chapter. Hermione has been away ill, possibly because she was already defeated by Birkin in an earlier vampiric struggle. The entire chapter is a contest between these two Lamias, the domination of knowledge shifting from character to character and ultimately leading to Ursula, the loser, fleeing into the woods. Hermione, her personal knowledge stifled and limited throughout *Women in Love*, is described as a "leaf of the old great tree of knowledge, that was withering now" (Lawrence 293). So, though she contains very little knowledge that helps her, Hermione successfully drains the Brangwen sisters, proving herself to be a successful vampire at least in woman-to-woman struggles.

Perhaps the most interesting and famous same-sex struggle in the novel occurs during the "Gladiatorial" chapter. The two male characters, Birkin and Gerald, want to dominated each other by this chapter as can be seen earlier in the "Man-to-Man" chapter. This is the chapter in which Gerald realizes "he was not going to give himself away. If Birkin could get at the secrets, let him. Gerald

would never help him. Gerald would be a dark horse to the end" (Lawrence 204). So Gerald knows he's being hunted by Birkin and erects internal defenses against his mental proings. And though this quote establishes a slight man-to-man vampirism on the part of Birkin and Gerald, most scholars may not feel that the "Gladiatorial" scene is a vampiric exchange of knowledge since the struggle is physical, not mental.

David Ellis helps to establish this scene as a definite vampiric battle, however, by describing different types of thought and knowledge in his article, "Lawrence and the Biological Psyche." In it, he quotes D.H. Lawrence, himself, in an essay from 1919. The important nerve endings of the body, according to Lawrence, "are centres of perfect primary cognition . . . Each great nerve centre has its own primary precepts and concepts, its own spontaneous desires and ideas" (90). Ellis argues, then, that Lawrence thinks of physical, nervous impulse as a valid cognition, a valid knowledge to be stolen. Birkin and Gerald's wrestling match, therefore, is a way for them to possess knowledge of each other, a physical knowledge that only passes through the contact of two nervous systems.

The two male vampires, then, drain each other's physical knowledge while wrestling; in fact, "[i]t was as if Birkin's whole physical intelligence interpenetrated into Gerald's body" (Lawrence 270). After the match is over, the two men lay atop one another, dazed and exhausted. For a blurred, unclear amount of time, the two men are still. They have learned to read each other's "physical intelligence" and translate the "primary precepts and concepts" coming from each other's nerve centers.

Once he regains himself, Birkin tells Gerald "[w]e are mentally, spiritually intimate, therefore we should be more or less physically intimate too—it is more whole" (272). He may very well be implying homosexual physical relations with this last line, but regardless, the two of them have shared knowledge in a physical manner impossible in a male-female relationship. They now understand the secret code given by one another's "great nerve centers," and they have a forum for exchanging knowledge that is unique in the novel. And like Birkin and

Ursula, Gerald and Birkin end up with a stable relationship—one of the precious few in Lawrence's world. The wrestling gives them an equal information interchange, and they end up more-or-less as equals in the vampiric struggle.

So clearly, a vampirism of knowledge exists as a theme for Lawrence's *Women in Love*, and it is a vampirism that pervades every relationship in the novel. Children and parents, sisters, blood-brothers, and especially lovers all struggle to drain each other of a knowledge-blood. And by using and expanding the theories of Twitchell and Kim we can see the importance of this struggle. Lawrence once wrote "[b]eware, oh woman, of the man who wants to find out what you are. And, oh men, beware a thousand times more of the woman who wants to know you, or get you, what you are. It is the temptation of a vampire fiend, is this knowledge" (Kim 438). This quotation expresses just how serious the acquisition of knowledge was to Lawrence, and clearly, *Women in Love* itself expresses just how this vampiric acquisition is effective regardless of sexual orientation.

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Ultimate Casualties: Spiritual Death in *Parade's End* and
All Quiet on the Western Front

KATHY FREEMAN

"What is the good of escaping all the bullets and shells, if my
soul is injured?"

—Franz Blumenfeld, a young German soldier,
in an October 1914 letter to his parents in
which he rejects their offer of a bulletproof
vest. He later was killed in the war
(Bonadeo, 431).

If Christopher Tietjens had remained in the Imperial Department of Statistics tracking England's military efforts during the Great War, he would have kept meticulous records of the transportation of troops, raids against the enemy, and shifting territories. As *Parade's End's* "perfect encyclopaedia of material knowledge" (5) worked at his desk, he could safely voice his always correct views of the war from afar as he counted rockets, bullets, and casualties.

While it is possible that a writer as gifted as Ford Madox Ford could have made such a protagonist interesting, *Parade's End* would have lost a central character whose struggles with self-realization reflect the war's fragmentation of society. Many critics agree that Ford's tetralogy masterfully presents how the war greatly disrupted the traditional British social and moral codes, as reflected by the following accolade in *Notes and Queries*: "Though given little public accord, *Parade's End* is arguably one of the best works of fiction to come out of the war . . ." (331).

In contrast, *Im Westen Nichts Neues* was the most well-known work of fiction about World War I. Written by Erich Maria Remarque in 1927, it describes the war through the eyes of an 18-year-old German soldier, Paul Bäumer. The work, which was translated in the United States as *All Quiet on*

the Western Front, became a best-seller when it appeared in book form in 1929. According to the *Dictionary of Literary Biography*, the book was translated into 23 languages, selling three-and-a-half million copies, praised by critics as "the ultimate antiwar statement," and in 1933, became one of the first books to be burned publicly by Germany's Propaganda Minister Joseph Goebbels (226-227).

All Quiet on the Western Front and *Parade's End* explore the consequences of war in different cultural contexts, yet both share similar themes of loss. In each work, the protagonist experiences a type of spiritual death that creates a crisis of identity, forcing each to question and eventually abandon his belief in his country and its cultural code.

This paper will compare and contrast the disillusionment experienced by the characters of Christopher Tietjens and Paul Bäumer as a result of wartime. It will argue that after experiencing war at the front, the characters discard traditional beliefs to adopt what at first appears to be more modern moral codes, but that eventually, these principles also fail them. It will also explore the writers' use of narrative techniques, such as stream of consciousness, narrative point of view, and extended metaphor.

Published from 1924-1928, the Ford tetralogy begins by presenting prewar England from the viewpoint of Tietjens, a conservative Tory whose irritating correctness is tolerated because he is an heir to an estate called Groby Hall. At the beginning of *Some Do Not*, Tietjens and his friend Macmaster sit in a "perfectly appointed railway carriage" (3) discussing divorce and the probability of war:

Their class administered the world . . . If they saw policemen misbehave, railway porters lack civility, an insufficiency of street lamps, defects in public services or in foreign countries, they saw to it, either with nonchalant Balliol voices, or with letters to *The Times*, asking in regretful indignation: 'Has the British This or That come to *this!*' Or they wrote, in the serious reviews of which so many still survived, articles taking under their care, manners, the Arts, diplomacy, inter-Imperial trade, or the personal reputations of deceased statesmen and men of letters. (3)

Tietjens believes that civilization depends upon upholding the proper British way of life. Trapped in a loveless marriage and aware of the latest infidelity of his wife, Sylvia, Tietjens tells Macmaster that, "I stand for monogamy and chastity. And for no talking about it" (19). Macmaster, who finds himself attracted to shop girls but is "saved" from these potentially disastrous relationships through Tietjens, encourages his friend to consider divorce. Tietjens refuses because public scandal must be avoided at all costs. As their talk turns to war, Macmaster states that England will avoid war through the wisdom of the upper class. But Tietjens predicts that England's own hypocrisy will drag the country into war. "There's not a country in the world that trusts us. We're always, as it were, committing adultery . . . with the name of Heaven on our lips" (21).

Along with his somewhat cynical view of Edwardian values, Tietjens is a patriot who treasures the ideal of an eighteenth-century pastoral England, a country as pure and wholesome as a virtuous man and woman (p. 112). What he forgets is that he lives in the twentieth century. As he and Valentine Wannop, the suffragette he eventually loves, stroll through fields in Kent, he notices green grass, flowers, and the midsummer sun. "'God's England!'" Tietjens exclaimed to himself in high good humour. "'Land of Hope and Glory'" (113)!

Tietjens considers himself an integral part of "God's England" because he strives to be as Christ-like as possible through duty and caring for others. "His private ambition had always been for saintliness: he must be able to touch pitch and not be defiled" (200).

He holds tight to his commandments of proper behavior even after discovering his feelings for Valentine. They maintain a friendship, but both wish for more as he heads off to war. But Tietjens' faith in monogamy, his country, and the war effort change dramatically in *No More Parades* and *A Man Could Stand Up*, the novels in the tetralogy which center on wartime experiences. As he encounters a military bureaucracy that appears to be more concerned with the "imbecile national belief that the game is more than the player" (329), he begins to lose his moral compass.

Ford juxtaposes the world of military regulations against the backdrop of battle to illustrate the madness of war in *No More Parades*. Tietjens worries about the nine sets of tags and papers he must arrange for the men at the base as he wonders what will become of these soldiers as they are subjected to "intense dejection, endless muddles, endless follies, endless villainies" (319).

Crowding one and a half million men into such a small area "was like baiting a trap for rats with a great chunk of rotten meat. The Hun planes could smell them from a hundred miles away" (319). But what depresses Tietjens most is not the troops' impending death, but death without honor, due to the incompetence of British leaders: "But that they should be massacred without jauntiness, without confidence, with depressed brows, without parade . . ." (320). This lack of parade, of military honor, causes Tietjens to lose his belief in God as "a great English Landowner" and instead realize that God is nothing more than a "Real Estate Agent with Marxist views" (394).

Tietjens, who once hoped to be Christ-like, throws away his moral code of helping others, changing dramatically after Sylvia's interference sends him to the front. The man who once worried about the future of each and every man in his unit summarily transfers a good soldier to a Jewish regiment simply because of the soldier's name: "A very short time ago he would have taken trouble over that fellow. A great deal of trouble, very likely. Now he wasn't going to . . ." (656).

Besides losing his compassion for men in his own unit, he starts to savor the war's violence. In *A Man Could Stand Up*, he enjoys killing a German soldier who jumps into a trench with him. Tietjens slowly stabs him and "could feel the great groans thrill his fingers" (605).

War, and the honor that comes with it, could be his key to winning Valentine, he decides. The man who once vowed he stood for monogamy and chastity decides he loves Valentine and wants her as his mistress. He wants to lead a battalion to impress her with his heroism and then support her with command pay. After confiding that he loves her to a soldier in his unit, the earth opens and Tietjens and two other soldiers are sucked into a trench, almost killed as the mud

covers them. The scene symbolizes Tietjens' spiritual death and his slide into a new morality. When Tietjens attempts to become a hero by carrying a soldier away from the area, his incompetence results in the soldier being shot and losing an eye.

Instead of remaining a bumbling man who cares about what happens to others, he adopts an egocentric morality of becoming a law unto himself (616). Tietjens, a man who always seems to know what is right, begins to act on his instincts, creating chaos in his wake. Now that he no longer is bound by the rules of society, he thinks only of himself. In his attempt to break away from a stifling existence of proper dos and don'ts, he throws out the best part of his own nature, and that's his consideration for others.

In *A Man Could Stand Up*, the moral metamorphosis is complete on Armistice Day, when he decides that from now on, he and Valentine will be together:

What he had been before, God alone knew. A younger Son? A Perpetual Second-in-Command? Who knew. But today the world changed. Feudalism was finished; its last vestiges were gone. It held no place for him. He was going - he was damn well going! - to make a place in it for . . . A man could now stand up on a hill, so he and she could surely get into some hole together! (724)

It makes no difference to Tietjens that Valentine will be in that hole with him as long as he leads and she follows. He will decide their fate, and that is all that matters.

But just as old traditions could not survive the war, his new moral code of self-centeredness fails him in the fragmented postwar world. He rejects his Groby inheritance, and according to Bradbury, "survives the slaughter of war and lives on, the curse of ancestry seemingly lifted from his shoulders" (xxii). While Bradbury sees Tietjens as taking a step forward, the postwar Tietjens can't let go of tradition. In *The Last Post*, he remains married to Sylvia even though she attempts to humiliate him in a divorce proceeding. He keeps his legal tie to her after their son is grown. He allows Sylvia to dominate his new life with Valentine, just as she

controlled his old life, through the spreading of gossip. Sylvia even convinces their son to spy upon Valentine and Tietjens.

Tietjens and Valentine live frugally on a small country home with his brother, Mark, who has refused to speak or move from bed as his protest against the terms of the Armistice, and Marie Léonie, Mark's wife. Valentine is in her last weeks of pregnancy, yet Tietjens leaves her and their unborn baby for a day and a half to try to prevent Sylvia from renting the family estate and tearing down a remnant of feudalism, the Great Groby Tree. His abandonment of his new family in an attempt to save a symbol from his past exemplifies the weakness of his new morality, and that is his new way of life remains based upon crumbling prewar traditions.

He rejects his family's estate and the class system it represents to nobly embrace frugality, but this selfish decision is made at the expense of Valentine and their unborn child. Tietjens is as incompetent in business as he is at war. He attempts to sell antiques, still another tie to the past, by entering into a partnership with an American who doesn't pay him. He refuses Valentine's reasonable request that they use some of the estate's money instead of living in poverty, and in his hurry to save the tree, forgets about some prints that could be sold "for the sake of little Chrissie" (881).

Tietjens could forget about selling the art because he remains entrapped in the traditions of the past. When he returns from his trip, he carries a piece of wood from the tree, which destroyed part of the Groby estate when it was pulled down. Tietjens can't save the tree from his past or remember a sale that could help his new family. His selfish approach to life fails everyone.

Throughout the tetralogy, Ford employs narrative techniques to illustrate the conventionality of the prewar world, the chaos of war, and the explosive impact WWI had on British mores. According to Malcolm Bradbury, Ford created a technique called *progression d'effet* to capture the 1912 world:

... Ford accumulates, by scene-shifts, time-breaks and mental associations, a sequence that establishes the world of 1912 as

one of already conflicting and dividing principles, muddled history, colliding forces. (xxiv)

The time-shifts in the chronology, along with the change in narrative, create a complex, difficult-to-follow story told from various perspectives as world events spiral out of control. The tetralogy begins with objective omniscient narrative but soon Ford introduces interior narrative, presenting a dual perspective of events in the outside world through the consciousness of individual characters. As old traditions fall apart, the voices of the indirect interior monologue grow stronger. An example of this can be found in *A Man Could Stand Up*, when Valentine's thoughts dominate the text as she listens at a morning teachers' conference on the Armistice:

And, listening to the fears of these careworn, faded, ill-nourished gentlewomen, Valentine Wannop had found herself speculating.

'No more respect. . . . For the Equator! For the Metric system! For Sir Walter Scott! Or George Washington! Or Abraham Lincoln! Or the Seventh Commandment!' (551)

By *The Last Post*, omniscient narrative is used occasionally to introduce a character, such as Marie Léonie, and to reflect the traditional values of Sylvia and General Campion, who hope to move to India, the last outpost of the British Empire. But the majority of the novel uses indirect interior monologue to emphasize the rejection of conventional ways and the adoption of a new postwar moral code. The stark narrative contrast between Ford's first and last novel in the tetralogy reflects the replacement of one view—that of the ruling class—by the voices of individual viewpoints. In *The Last Post* the central character of Tietjens recedes into the background and "Mark fills the position in the text needed to guarantee its significance in terms of a centered national identity" (Meyer, 90). Split from this cultural identity are the thoughts of Marie Léonie, Sylvia, and Valentine, again illustrating that the modern world requires more than one interpretation.

Along with these literary techniques, Ford uses the extended metaphor of trenches to compare the tunnels with life and death, a comparison that is "maintained and developed throughout" (Barton and Hudson, 100). By emphasizing Tietjens' experience at the front, the trenches become what Ford described as "abysses of Chaos" found beneath "Ordered Life" (xxv).

In *A Man Could Stand Up*, Tietjens describes trenches as a "pit-shaft" with little light (587) which becomes part of "tortured ground" (593) in the "torn earth" (596). The "supernatural" and "haunting" sound of men using picks to dig them fills the night as he fears being "buried alive in that dug-out, its mouth sealed up" (601). All of these create the image that Tietjens' lifesaving shelter could become his own grave by simply swallowing him up.

Trench warfare also symbolizes an underground hell on earth for Paul Bäumer in *All Quiet on the Western Front*. While Ford uses more elevated language in *Parade's End* to describe a much more complex world, Remarque's simple diction intensifies the emotional focus and first-person narrative of *All Quiet on the Western Front*.

Instead of dealing with a myriad of characters and the loss of traditional society, *All Quiet on the Western Front* depicts the war from one viewpoint - that of a young German soldier. The reader learns few details about the life of the protagonist other than he was a student before the war. Glimpses of his former life come through flashbacks, the only time-shifts in an otherwise conventional chronology. Like Ford, Remarque allows his protagonist to drift into stream of consciousness at times. Remarque combines indirect interior monologue with the extended metaphor of trench warfare to evoke the image of emotional safety:

To no man does the earth mean so much as to the soldier. When he presses himself down upon her long and powerfully, when he buries his face and his limbs deep in her from the fear of death by shell-fire, then she is his only friend, his brother, his mother; he stifles his terror and his cries in her silence and security; she shelters him and gives him a new lease of ten seconds of life, receives him again and often for ever.

Earth!—Earth!—Earth! (54)

Trenches appear almost womb-like in their ability to give life. In a powerful hallucinatory passage describing the terror of war, the trenches become God, determining who is saved and lives, as soldiers pray in fear as they eat bits of earth in sacramental communion:

In the spasm of terror, under the hailing of annihilation, in the bellowing death of the explosions, O Earth, thou grantest us the great resisting surge of new-won life. Our being, almost utterly carried away by the fury of the storm, streams back through our hands from thee, and we, thy redeemed ones, bury ourselves in thee, and through the long minutes in a mute agony of hope bite into thee with our lips! (54-55)

Earth and the comrades who share the trenches with him save Bäumer, who like Tietjens, experiences hopelessness and a spiritual death because his German cultural code fails him during the war. After enlisting out of patriotism, he discovers that symbols of war, such as parades, drills, and polished boots, matter more than individual effort or thought:

With our young, awakened eyes we saw that the classical conception of the Fatherland held by our teachers resolved itself here into a renunciation of personality such as one would not ask of the meanest servant - salutes, springing to attention, parade-marches, presenting arms, right wheel, left wheel, clicking the heels, insults, and a thousand pettifogging details. We had fancied our task would be different, only to find we were to be trained for heroism as though we were circus-ponies. (21)

Bäumer's criticism sounds similar to that expressed by Tietjens, but according to Ann P. Linder, Germany's cultural attitude toward the war differed greatly from Britain's. Most Germans believed that the war was a national coming of age, "an integral phase in the struggle for national existence," while "the English perceived the war against Germany as a war against the enemies of English civilization and the English way of life" (353). While British literature emphasizes the loss of civilization and the "broken" men who survived the war, German narratives are "predominantly nationalistic, traditional, and conservative"

(358). *All Quiet on the Western Front* is an exception because it is rare in German narratives of the war to see the death of a protagonist, let alone that of an antihero (359).

But death remains a constant theme in Remarque's text. Bäumer simply doesn't witness the casualties of war; he sees death in horrendous forms. He actually encounters corpses in two memorable episodes. The first occurs when Bäumer's squad is shelled as the men cross a graveyard. After the "earth bursts before us" (66), he climbs into a shell hole for cover, pulling a coffin lid over him for protection:

I open my eyes - my fingers grasp a sleeve, an arm. A wounded man? I yell at him- no answer - a dead man. My hand gropes farther, splinters of wood - now I remember again that we are lying in the graveyard.
But the shelling is stronger than everything. It wipes out the sensibilities, I merely crawl still deeper into the coffin, it should protect me, and especially as Death himself lies in it too. (67)

A coffin shelters him because like lightning, death won't strike twice in the same place. The only scene to surpass this graphic depiction of death happens when the men discover naked corpses and body parts hanging from trees after a trench mortar blew them out of their clothes:

In the branches dead men are hanging. A naked soldier is squatting in the fork of a tree, he still has his helmet on, otherwise he is entirely unclad. There is only half of him sitting up there, the top half, the legs are missing. (210)

Even though half of his body is blown to bits, the man in the tree dies with his helmet on, a symbol of the war's fragmentation of the world. Remarque's vivid descriptions personify death. "Death with hands and helmet" hunts them down. After a terrible battle in which once again, they must turn back, they become "insensible, dead men" themselves (113-115).

Bäumer survives the horrors of war only through the friendship of the seven other men in his military squad. The tight-knit group includes an experienced and savvy older leader, Stanislaus Katczinsky. Kat teaches Bäumer how to survive the shelling, lack of food, and the trenches. While the men hated the endless and punitive drills of training, they did not fall apart. "... [I]t awakened in us a strong, practical sense of *esprit de corps*, which in the field developed into the finest thing that arose out of the war - comradeship" (26).

But survival has its price. According to Alfredo Bonadeo, the men survive but lose their humanity in the process. He maintains that while animal instinct keeps them alive, it also degrades them:

What was the moral or psychic cost of hard striving and survival? It seems that in the battlefields of World War I the prerequisite for carrying out so-called "superhuman" tasks was the transformation of men into something less than human, something "sub-human"; it seems that the price of heroism and survival was degradation. (409)

Bäumer notes that as the men become "wild beasts" (113), they do anything to survive against the enemy: "If your own father came over with them you would not hesitate to fling a bomb into him" (113). They lose their humanity, their youth, and their souls." What is dead in these men is their soul," Bonadeo writes (429). The result is that Bäumer and his squad become lost, believing in nothing but the war:

We were eighteen and had begun to love life and the world; and we had to shoot it to pieces. The first bomb, the first explosion, burst in our hearts. We are cut off from activity, from striving, from progress. We believe in such things no longer, we believe in the war. (88)

With only the war to believe in, Bäumer discovers that "a distance, a veil" separates him from his family when he returns home on leave (161). He fails to recognize himself in the mirror, just as the townspeople fail to recognize that Germany is losing the war. He soon regrets coming home at all because he

is "nothing but an agony for myself" (188) because he no longer belongs.

His only place in the world is back with those who understand the war, his comrades. He experiences more emotion upon being reunited with them than when he visited his family:

I could almost weep. I can hardly control myself any longer.
But it will soon be all right again back here with Kat and
Albert. This is where I belong. (203)

As more men in his squad become casualties of war, his bond with those who survive intensifies:

They are more to me than life, these voices, they are more than motherliness and more than fear; they are the strongest, most comforting thing there is anywhere: they are the voices of my comrades.

I am no longer a shuddering speck of existence, alone in the darkness; -I belong to them and they to me, we all share the same fear and the same life, we are nearer than lovers, in a simpler, a harder way; I could bury my face in them, in these voices, these words that have saved me and will stand by me. (215)

He knows he exists only when he hears the sounds of his comrades. The war has stolen his soul. Bäumer fills his spiritual vacuum by replacing his country's values of fatherland with that of wartime brotherhood. He does not fight for a nation, but for the warrior code of comradeship and victory.

But like Tietjens, Bäumer's modern military morality fails him because it celebrates death. One by one, the war wounds or kills his beloved friends, who like the enemy, become victims of the warrior code. After being wounded and sent to an army hospital, Bäumer wonders what will happen to his generation once the war ends, because "our business has been killing; -it was our first calling in life. Our knowledge in life is limited to death. What will happen afterwards? And what shall come out of us?" (267)

The most traumatic loss he experiences is the death of Kat, his best friend. Bäumer carries a wounded Kat to an infirmary only to learn that during the rescue, Kat suffered a shot to the head and died. While the scene echoes what Tietjens experienced in *A Man Could Stand Up*, the death of Kat is pivotal because he taught Bäumer how to survive. Kat's death breaks Bäumer's spirit, causing him to predict that after the war his generation will be ruined and lost forever: "Now if we go back we will be weary, broken, burnt out, rootless, and without hope. We will not be able to find our way anymore" (290).

He gives up, an old man at a young age, without a home, a country, or comrades. He is alone and without hope: "Let the months and years come, they bring me nothing more, they can bring me nothing more. I am so alone, and so without hope that I can confront them without fear" (291).

Death brings him peace on a day so quiet "that the army report confined itself to the single sentence: All quiet on the Western Front" (291). It is October 1918, the same month that the war ends. Bäumer's death is the only time the narrative point of view in the text changes from first to third person and the shift emphasizes the irony of the ending:

He had fallen forward and lay on the earth as though sleeping. Turning him over one saw that he could not have suffered long; his face had an expression of calm, as though almost glad the end had come (291).

Bäumer learned how to kill, but no one taught him how to fit into a shattered postwar world. Even if he had lived, he may have remained a displaced veteran, forever caught in the memories of war. While Tietjens stumbles into the postwar world, Bäumer falls on its doorstep, a victim of a wartime code that embraces victory at any cost.

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The City As A Symbol in *Wise Blood*

JENNIFER RANDEL

The city is a symbol of technology in Flannery O'Connor's novel *Wise Blood*, which circumscribes themes such as displacement, religion, and destruction. The cars, signs, and lights of the city become the artificial Nature that technology creates for the characters in this novel. In the same city, the city of Man, the characters of *Wise Blood* are displaced as they search for God. The ways in which these characters are destroyed shows that they are a product of the technology that eventually ruins them. The Nature these characters know is so unnatural that it causes the inner conflict that brings them to their demise.

The city of Taulkinham, the center of activity in the novel *Wise Blood*, is a symbol of the technology that permeates the reality of persons living in the twentieth century. The majority of society is forced to remain in the city in order to obtain the goods that technology produces, goods that make life easier. The potato peeler illustrates how dependent society has become on material objects when he rationalizes, "'Well pshaw,' the man said, with his hand cupped to the people, 'he needs one theseyer just to keep him company'" (19). The potato peeler suggests, without intending to, that urban life relies on technology to keep man company. This quotation shows how unaware denizens of the city are. They aren't even able to realize that material objects please them and serve as substitute human relationships. In fact, they laugh when the peeler makes a joke about an object as a source of compassion, but the type of artificial reality that the man jokes about is a value imbedded in their lives. The relationship that the masses have with technology is one example of the grotesqueness, and the perfect irony, that O'Connor sees in the city of Man.

People are blinded by the city's technological advances. They are attached to the products that technology has to offer. They even forget about the

world around them in their desperate attempt to find meaning in that which is man-made. In chapter three, the people appear to be blind as the narrator recalls: "No one was paying any attention to the sky. The stores in Taulkinham stayed open on Thursday nights so that people could have an extra opportunity to see what was for sale." The hindrance that the city inflicts on man can be seen in this excerpt. Material objects are thought to be more important than the human's relationship to Nature. As people walk through the city they are bewildered by the technology around them, yet they allow themselves to become numb, they choose to be unaware. But this time they are oblivious to the Nature and God that surrounds them. They don't even bother to notice the sky.

Technology greatly influences the themes of this novel, one of which is religion. In *Haze* 5 search for meaning in the City of Man, he intensely desires a material object. Hazel needs a pulpit that enables him to continue his spiritual quest in a form that better suits his audience. Haze purchases an automobile and O'Connor describes the scene brilliantly:

Then he drove back down town and parked the Essex in front of a movie house where he could catch the drain of people coming out from the picture show. The lights around the marquee were so bright that the moon, moving overhead with a small procession of clouds behind it, looked pale and insignificant. Haze got out of the Essex and climbed up on the nose of it . . . Haze raised his arms. 'Where has the blood you think you been redeemed by touched you?' he cried (53).

Haze continues to preach from his mechanical pulpit and to ignore Nature. The moon appears to be insignificant next to the technology that the buildings in the city have to offer. Without the city and its technology, Haze would have no ministry and no audience. Thus, the city is a double edged sword in that it is the cause of man's desire for redemption, while at the same time it separates him from realizing his true self by blinding him from his sense of Nature.

Haze and Enoch go to the city to search for their beliefs. The city in which they seek redemption is the same city they are repulsed by and wish to

escape from. Technology has rendered them unaware, so they are forced to remain in a paradoxical reality. An example of Haze's struggle with the city appears in chapter seven when O'Connor writes, "The next afternoon when he got his car back, he drove it out into the country to see how well it worked on the open road" (60). The above quotation suggests that Haze inherently knows that in order to see his true Self he must escape the wrath of the city and move out to the open road. Perhaps Haze realizes that his potential is stunted by the limits of the city. So in taking his car, the official mode of soul searching in the twentieth century, out onto the open road, Haze attempts to become closer to his Self. The result of his attempt to search is ironically halted by the car breaking down. The destruction of his vehicle is symbolic of the importance that we place on technology, and its luxuries, which eventually bring us disappointment. Society rarely recognizes the firm grip that technology has on it, until an event like this occurs. Haze is so blind that in spite of this hint about the city and its technology he immediately returns.

The theme of death is affected by the city as well. The technology that the city symbolizes is the main destructive force in the lives of the characters of this novel. The technology of the city forces both Haze and Enoch to embrace a grotesque demise.

O'Connor offers a keen insight about Enoch's motives when she writes, "Town was the last place he wanted to be because anything could happen there" (68). This information gives the reader a feeling of Enoch's social displacement. The displacement that Enoch must confront will eventually lead him to his fate. Enoch realizes his final struggle with the city is to take place at the picture show. The city, in its greed developed the ape movie star Gongga. Enoch sees all of the evils of society in the artificial eyes on the mask of Gongga. Enoch feels compelled to rage against these evils so he rushes to "Victory on 57th Street" (99).

After Enoch gains the control he desires, he puts on the gorilla suit in the hopes that he will now become as strong as the city which he is tired of being dominated by. As Enoch begins to dress himself in the ape suit we are told that,

For an instant, it had two heads, one light and one dark, but after a second, it pulled the dark back head over the other and corrected this. It busied itself with certain hidden fastenings and what appeared to be minor adjustments in its hide (101).

The two heads symbolize Enoch's struggle with the images of who he is and who the city wants him to be. This is the situation that brings him to total destruction. When he tries to force himself into the strict role that society would have him play he finds death.

Another form of death, without actual dying, that is exposed in this novel is that of blindness. The landlady compares blindness to death often, just as in this excerpt, "It occurred to her suddenly that when she was dead she would be blind too" (108). She assumes that logic would conclude that the opposite is true too. She doesn't consider that her logic is faulty, but it is. In thinking that blindness is death she concludes that Haze is essentially dead. She represents the general populace in her conclusion. The city doesn't recognize that blindness might not be as much of a hindrance as technology is.

Haze is finally conscious of his Self after he is blind. By blinding himself he is able to separate himself from the influences of the city. We are told of Haze after the blinding, "Even when he was sitting motionless in a chair, his face had the look of straining toward something. But she knew he was totally blind" (111). To the city, as well as the people alive in it, Haze is not only physically blind, but spiritually blind as well. In the quotation above, it is apparent that suddenly Haze is leaning into some kind of future. For the first time he is able to see. He has become aware by physically separating himself from the city. Haze's moral deficiency is represented by his physical imperfection. Only through his blindness is he able to look within for the first time.

The theme of death becomes ironically involved with technology in this novel. Death is dependent on the commerce that technology has created. In order to destroy themselves, people need physical supplies. The supplies that are needed are easily located in stores that the city possesses. When Haze is considering his form of death, he "Stopped at a supply store and bought a tin bucket and a sack of

quicklime . . ." (108). The tools needed for his self destruction were easy to purchase at an establishment of the city. The city creates masses of people, technology treads on them until they can no longer cope, and then the same city that they were produced by allows them to kill themselves.

In a sense, the City of Man has allowed people to create their own fate. People create the technology and the demand for progress. Progress begins to bind the people to the city. The city, as a symbol of technology, advances over anyone who tries to stand in the way of its progress. A thought as simple as "who am I?" is enough to repulse a system run by technology. The city as a symbol of technology is especially important in *Wise Blood* because it demonstrates the power that people possess but shy away from using. O'Connor has presented a story to us that should be taken quite seriously. The reader of this novel cannot expect to find an answer in the text, but should be moved to seriously consider their own beliefs and the influence that society has on them, and the role that technology plays in modern day life.

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