

An Outline Introduction to Western Literature

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Foreword

This book is written for those readers whose native language is not English, and yet who have the need to learn some basic facts and opinions about Western literature. Bearing this aim in mind, the author has therefore chosen to use a very clear and simple kind of English to write the text and to provide just the essential knowledge of Western literature that makes the book only an “outline introduction.”

This book can be used as a textbook for any course designed to give Western literature a general introduction. The author thinks that a good textbook for an introductory course to Western literature has to make students familiar with the background of the historical development from period to period. Furthermore, it needs to make students familiar with the important features of each period in the light of the literary genres and movements or schools, as well as with the major authors and works, involved in its historical development. Accordingly, this book is so arranged that each chapter contains three chief integral parts—“Historical Background,” “Literary Features,” and “Major Authors and Works,” plus one additional part—“Further Remarks.”

This book can also be used as a reference book for any course designed to teach the history of Western literature or the appreciation of Western literature. In this book Chinese translations are provided for those names of authors or titles of works which are already known to have their popular Chinese translations or which the author thinks important and therefore had better have Chinese translations. In some cases when the already-existing popular Chinese translations are not good enough, they are replaced with new translations by the author. A Pronunciation Guide to Proper Names is attached to this book for those who may want to know how some proper names are pronounced.

For the accomplishment of writing this book, I wish to thank my friend and former colleague, Professor Robert Glen of Chung Shan Medical University, who encouraged me to write this book, read its first draft, and gave me many valuable comments and suggestions for revising it.

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Chapter One: The Two Origins

[Historical Background]

The world's civilization, we are told, has its earliest origins in the East, rather than in the West. It originated from 4500 B.C. to 2000 B.C. in Sumeria, Egypt, Babylonia and Assyria as well as in China and India, all of which have been considered by Westerners as Eastern countries. The main stream of Western civilization is, indeed, not as old as that of Eastern civilization. Yet, it still dates as far back as over 1000 years B.C. It is said to have its sources in Palestine and in Greece.

The Hebrews, or the ancient Jews, began as a pastoral tribe. They spoke a language akin to other Semitic languages. They lived a life of persistent trials in the Arabian Desert, aspiring after their Promised Land of Canaan (now Palestine). Some clans of them once wandered into Egypt and were enslaved there. Eventually, Moses led the Hebrews to the verge of the Promised Land. They then replaced their primitive worship with Judaism, which shaped the basis of the Christian religion and became an essential origin of Western culture and literature. In 990-960 B.C., during the reigns of David and Solomon, they achieved their greatest political importance. Afterwards, they were carried into captivity by the Assyrians and the Babylonians. In 538 B.C. they were set free by the Edict of Cyrus of Persia. They then enjoyed a time of considerable prosperity before they fell under the domination of the Greeks and the Romans.

Some Central European tribes invaded the Balkan Peninsula and conquered the native peoples there after 2000 B.C. They gradually blended with the natives and became part of the Greeks. By 1000 B.C., after the flourishing of Minoan culture and that of Mycenaean culture, the Greeks with their different racial groups (Arcadians, Dorians, Aeolians, Ionians, etc.) had built a group of city-states on the Peninsula and the islands near to it, bound by a common Indo-European language called "Greek" and by a common polytheistic religion replete with mythological gods and goddesses. The city-states, with warrior-leaders as kings, were often at war with each other. Still, they formed Hellas (the Greek world) and set their Hellenic world

apart from the world of “barbarians.” Probably near the beginning of the 12th century B.C., the Greeks invaded Ilium (Troy) and started the Trojan War in order to gain control over the trade routes through and across the Hellespont. They won the war and dominated the Aegean Sea. Soon, however, the Hellenic or Aegean culture fell into its Dark Ages, although it produced two important figures, Homer and Hesiod, in this Heroic Age.

[Literary Features]

Religion is virtually the only concern of ancient Hebrew literature. For the Hebrews, God is the One Creator of the universe and mankind is His favorite creation. Linked to this monotheistic idea is an ethical doctrine with such concepts as faith, justice, mercy, holiness, and humility. The Bible is the representative work of this ancient Hebraic origin of Western literature. Although it contains many types of writing—such as histories, biographies, folk tales, short stories, songs, drama, and epistles, it is all religious and moralistic in content.

In contrast, ancient Greek literature is secular and humanistic in nature. It embodies a mythology, a polytheistic system of gods and goddesses, but the deities are anthropomorphic. Just like human beings, they can be brave, passionate, loyal, and good in many ways, while they can also be capricious, lecherous, jealous, choleric, revengeful, wily, cowardly, and bad in other ways. Connected with the mythological deities are the Greek heroes, who also manifest human weaknesses as well as virtues. In this Heroic Age, the epic was the most distinctive type of literature. It consisted of “lays” (narrative poems) about the exploits of the great men of the past, which were originally transmitted through the mouths of bards.

[Major Authors & Works]

The Old Testament (舊約聖經, c. 950 B.C. - c. 150 B.C.)

The Bible includes The Old Testament, The New Testament, and The Apocrypha. The Old Testament, or the Hebrew Bible, is a composite of thirty-nine books written originally in Hebrew by many unknown individual authors mostly between 750 B.C. and 350 B.C. It has in it a wide variety of literary forms and subject matter. It is sometimes classified into six groups (history, prophetic books, lyric poetry, drama,

wisdom literature, and tales) or into five groups (songs, wisdom, oracles and prayers, narratives, and laws). In Jewish tradition, however, it is divided into three sections: the *Law* (or *Torah*), the *Prophets*, and the *Writings*. Its theme is God's covenant with Israel. It depicts Israel's triumphs and failures as a nation, its acceptance of God's laws and return to God's love, and its eternal hope through righteousness.

The history books (six in all, the first five called the Pentateuch) trace the history of the Hebrews from the creation of the world down through their conquest of Canaan and their defeat and exile in Babylon to their rebuilding of Jerusalem. Genesis provides, among other things, accounts of the creation of the world and man, the fall of Adam and Eve, Cain's murder of Abel, Noah's flood, and the Tower of Babel. Exodus deals with the escape of the Hebrews from their bondage in Egypt, led by Moses. The Hebrews are said to have crossed the Red Sea and wandered forty years in the Sinai wilderness before reaching Canaan.

The lyric poetry of the Hebrew Bible is best found in the Psalms, which is an anthology of 150 poems varying in tone and style. The poems have no rhyme and no regular meter, but they involve a lot of repetition and balance in phrasing and structure. The prophetic books are either long (e.g., the Book of Isaiah and the Book of Jeremiah) or short (e.g., the Book of Hosea). They are sermons of the Hebrew prophets, who as God's spokesmen are righteous preachers. The wisdom literature refers to the Proverbs, which are prudential sayings chiefly in poetic form, and to the Ecclesiastes, which are essays pessimistic and skeptical in tone.

The Book of Job is the best example of dramatic writing in the Old Testament. It is a philosophical drama written not for performance. It contains dialogues between Satan and God, and between Job and his comforting friends (Zophar, Eliphaz, and Bildad). It is centered on the problem of evil. For all his steadfast love for God, Job questions why he has been afflicted with the loss of his wealth, the death of his children, and the pain of boils. Finally the Voice out of the Whirlwind answers in place of God that man is presumptuous to know the motives of God.

There are several tales in the Hebrew Bible. The Book of Ruth is about a Moabite called Ruth, whose embrace of Naomi's people, land, and culture typifies the idea of unity under God. The Book of Jonah is about a prophet named Jonah, who was twice rebellious toward Jehovah, twice punished (once swallowed by a big fish and made to stay three days in its belly), and twice forgiven. The story preaches obedience, attacks selfishness, and teaches the mercifulness of God.

Homer (荷馬, c. 800 B.C.)

Nothing whatever is truly known of Homer. It is not even known whether the name stands for an individual author or a group of poets working together. Although seven cities have claimed to be his birthplace, people can never be certain of it, nor of his birth date, nor even of his very existence. Anyway, two of the world's oldest and greatest epics, the *Iliad* and the *Odyssey*, are traditionally attributed to him.

***The Iliad* (伊里亞德, c. 800 B.C.) and the *Odyssey* (奧迪賽, c. 800 B.C.)**

Composed in the Ionian dialect of the Greek language, the *Iliad* is an epic about the Trojan War. The cause of the war is traced to the Golden Apple (inscribed "To the fairest") which Eris (Discord) throws at Peleus and Thetis's wedding feast and which Paris gives to Aphrodite instead of Hera or Athena. The story is focused on the last few weeks of the tenth and final year of the war, during which Agamemnon takes Achilles' concubine, and so Achilles refuses to fight and sulks in his tent until his friend Patroclus is killed by Hector. Meanwhile, many other Greek legends about the war are related, such as the gathering of the warriors for the siege of Troy, Priam's coming to entreat Achilles to give back Hector's body for burial, and the ruse of the Wooden Horse.

Composed later than the *Iliad*, the *Odyssey* is a sequel to it. This time the central figure is Odysseus instead of Achilles. He is condemned to wander ten years in the Mediterranean before he can return to his home Ithaca. He meets with a number of adventures, including an encounter with the Lotus-Eaters, a fight with the one-eyed giant Polyphemus, a stay with the witch-goddess Circe, an escape from the luring half-woman-half-bird sirens, a passing between Sylla and Charybdis, a sojourn for seven years with Calypso in Ogygia, and other adventures. When he reaches home, his wife Penelope is being mistreated and pursued by 50 suitors. He bends his old bow, kills the suitors, and then reveals his identity to his faithful wife.

With the two epics, Homer established many epic conventions. A Homeric epic, as we know now, is a long poem written in classical dactylic hexameter. It has for its theme the adventures of a great (national) hero. It contains an invocation to the Muse. It begins *in medias res* (in the middle of things). It involves Gods'

intervention in human affairs. It uses extended comparisons called epic similes.

Homer's epics are nobly plain and direct in thought as well as in diction and syntax. They typify the "grand style" of a master story-teller and creator of characters. Despite their abundance of myths and miracles, they show wonderful realism in providing plot details and portraying characters. In the epics, deities and heroes are alike in their lack of moral principles and in their practical attitude toward life. Embedded in the epics are the Greeks' fatalism (a belief in the determination of things by gods) and Epicureanism (a belief in pleasure as the aim of life) in exercising their free will.

Hesiod (黑希和, c. 750 B.C.)

Hesiod is known as the Father of Greek didactic poetry, but his life, like Homer's, is little known. Two important works are ascribed to him: *Works and Days* and *The Theogony*. The former is a long poem in four parts. It contains moral precepts and practical advice about farming and navigation. The latter is a poetic account of the origin of the world and of the gods. It tells the four ages of man: Golden, Silver, Bronze (or Brazen), and Iron. It seems to have systematized Greek mythology.

[Further Remarks]

Western literature has a double origin, indeed. It originates from a Hebraic tradition and a Hellenic tradition. The Hebraic tradition has The Old Testament as its earliest representative work while the Hellenic tradition has Homer's epics. The two traditions, however, are highly opposing to each other. Whereas the Hebraic tradition is monotheistic, ascetic, and heavenly, the Hellenic tradition is polytheistic, hedonistic, and worldly. If the one is theism in nature, the other is humanism in fact. If the one wants "the ideal," the other wants "the real" in life. Henceforth, the history of Western literature is a history of continuous struggle between the two opposing elements, with one of them dominating over the other at times.

The two traditions have been the most conspicuous cultural factors to influence the entire Western civilization. Even today, traces of the Hebraic religion and the Hellenic mythology are found in virtually all aspects of Western life, in sciences as well as in arts. In literature, of course, the West has never ceased to feel the

influence of its biblical and mythological remote origins.

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Chapter Two: The Greek Period

[Historical Background]

The Greek Period refers roughly to the fifth and fourth centuries B.C.,¹ during which the political and cultural glory of Greece was shown most clearly. The period is also called the Attic Age, as the glory of Greece was then centered on Athens, which is located in the Attic Peninsula in Greece.

In 508 B.C. Cleisthenes embarked on a program of political reform. It made Athens the first truly democratic government in the history of the world.² In 497~479 B.C. the Persians invaded Greece several times, but they were defeated each time. In 477 B.C. many of the Greek city-states formed the Delian League in order to strengthen their defense against Persia. In 461~429 B.C. Pericles was the leader of Athens. He brought about an era of unprecedented prosperity, and a golden age of cultural and educational development.

In 454 B.C. Athens moved the treasury of the Delian League from the island of Delos to Athens itself. This gave rise to displeasure and suspicion on the part of the other members of the League. In 459~404 B.C. rivalry between Athens and Sparta led to the Peloponnesian War. After long years of inconclusive fighting, Sparta won victory over Athens.

After the Peloponnesian War, further internal struggle continued to weaken Greece. As a result, Philip of Macedon conquered Greece in 338 B.C. Then, Alexander the Great, Philip's son and successor, went on to conquer many other parts of the world. With his death in 323 B.C. ended the Greek Period.

[Literary Features]

In this great age of cultural development, Greece had noteworthy achievements in many types of literature. Although Homer's epic tradition had disappeared, good poetry of other kinds—most notably ode, lyric, and pastoral—was found. Drama became the greatest genre, as it produced many illustrious authors and works. Regarded as prose literature, writings of history, oratory, and philosophy also flourished in this period. Remarkably, Aristotle's *Poetics* gave the first exhaustive and influential treatise devoted wholly to literary criticism.

Drama in the West was invented by the Greeks. It was developed from

Dionysian religious rites. Greek drama of this period had three types: tragedy, comedy, and the satyr play. A typical Greek drama of this period contains song and dance, through which the chorus praises or propitiates a god. It is said that there was at first no dramatic interchange in a Greek play; dialogues for actors were later additions to it.

Greek plays were usually performed for competition during festivals, with actors wearing large masks, in great open-air amphitheaters (e.g., the 4th-century Theater of Dionysus carved out of the south cliff of the Acropolis at Athens), in which the stage had a circular “dancing place,” a raised platform for action, and a mechanical device to allow for “*dues ex machine*,” or “a god from a machine,” which is a type of divine intervention.³

Greek comedy of this period is mostly “Old Comedy,”⁴ in which bacchanalian spirit is reflected in grossly vulgar language and satiric attacks are employed with topical allusions to parties or individuals. Greek tragedy of this period often suggests the importance of maintaining social or cosmic order, as it involves tragic heroes or heroines destroying the existing order with such character “flaws” (*hamartia*) as overweening “pride” (*hybris* or *hubris*) and bringing disaster through the righteous anger of “fate” (*nemesis*).

[Major Authors & Works]

Sappho (6th century B.C.)

Called the Tenth Muse, Sappho was a poetess of Lesbos. She wrote passionate love poems addressed to girls she probably had taught in a kind of finishing school. Her poems were set to the music of the lyre. She was indeed the earliest known feminine lyric poet in the West.

Pindar (522 or 518 to 438 or 432)

Considered the greatest of the Greek lyric poets and known as the Dircaean Swan, Pindar was a conservative aristocrat of Thebes. He wrote many epinicia, or odes of victory in national games (such as the Olympic games). With moral stricture and religious exaltation, his odes were intended to be sung by a chorus in praise of the victors.

Theocritus (3rd century B.C.)

Little is known of Theocritus except what can be inferred from his writings. However, he is definitely a Greek bucolic poet often regarded as the father of pastoral poetry. His extant work consists of about thirty “idylls” and a few epigrams.

Aeschylus (艾斯克伊拉斯, c. 525-456 B.C.)

Aeschylus of Athens is the first of the three great tragedians of classical Greece. He is also the world's first great tragedian, thus often described as the father of tragedy. He won competitions of tragedy many times. His contributions to the development of Greek tragedy include: (1) adding a second actor to the play, (2) reducing the number of the members of the chorus to 12-15, and (3) increasing the importance of the actors' dialogue. He wrote about ninety plays, but only seven of them are extant, including the *Oresteia*, a trilogy concerning a curse on the House of Atreus. Aeschylus' style is simple, and his plots are not rich in action. He deals with profound problems of gods and mankind, however.

Prometheus Bound (普羅米修斯被綁記, c. 466 B.C.)

This is Aeschylus' best-known play. It is the first of a trilogy on the Prometheus legend. It tells the story that Prometheus is bound to a rock on Mount Caucasus because he refuses to tell Zeus the secret of how Zeus will be overthrown. In actuality, Zeus uses Prometheus' theft of fire for human use as a pretext to bind him, and added to the binding is the punishment of sending an eagle each day to feed on Prometheus' liver, only to have it grow back to be eaten again the next day. The tragedy reveals the hero's pride and courage in facing the conflict between justice and power.

Sophocles (沙孚克里斯, c. 495-406 B.C.)

Sophocles, the second of Athens' three great tragedians, is actually better known than the other two. He wrote plays for sixty years and won at least twenty-four victories in the Athenian tragedy contests. To the growth of Greek drama his contributions include: (1) adding a third actor to the play, (2) fixing the number of the

chorus members to 15 and further reducing the importance of the chorus, and (3) starting the use of painted scenery. He wrote more than 120 plays, but, again, only seven of them are extant. He often centers his drama on one issue and gives a closely-knit plot. Dramatic irony is his master device. His characters are more human and more realistic than those of Aeschylus, as they show more psychological depth. For him tragedy is the result of both fate and character flaws.

Antigone (安替剛妮, c. 441 B.C.)

In this play of Sophocles', Antigone, the heroine, stubbornly wants to bury the body of her brother Polynices, disregarding King Creon's obstinate refusal to allow it. From the conflict between Antigone and Creon, or between divine law and secular law, comes the result of the tragedy: the deaths of Antigone, Eurydice (Creon's wife) and Haemon (Creon's son), who loves Antigone and wishes to save her. This play is obviously concerned with the theme of stubborn pride.

Oedipus the King* or *Oedipus Tyrannus* or *Oedipus Rex (伊底帕斯王, c. 430 B.C.)

This is Sophocles' best-known play. It is the most powerful of all Greek tragedies, and may be the typical tragedy in Aristotle's mind when he discusses tragedy in *Poetics*. It is about Oedipus, who unknowingly returns from Corinth to Thebes, only to kill his father Laius and marry his own mother Jocasta in accordance with the prediction of a Delphic oracle. This play tells vividly the "irony of fate." But such character flaws as anger, insolence, and overweening pride are also there vividly seen.

Besides being a masterpiece of dramatic irony, this play has come to provide Freudian psychology with a concrete picture of the term "Oedipus complex," which denotes a boy's repressed desire to kill his father and sexually possess his mother.

Euripides (優力彼迪斯, c. 480-406 B.C.)

The last of the three great tragedians of classical Athens, Euripides was once a wrestler and boxer. He wrote over 90 plays and often won prizes in contests, too. About eighteen of his plays have survived intact. He is said to be "the most tragic of

poets.” He followed Aeschylus and Sophocles in further reducing the importance of the chorus. His innovations include the use of an introductory prologue addressed directly to the audience, and, most notably, the use of romantic love as the principal motif of the work. In his tragedies, mythical figures are like ordinary people in being imprisoned in the cage of inner drives.

***Medea* (摩蒂雅, 431 B.C.)**

This is Euripides’ most popular and most influential tragedy. It is based on the myth of Jason and Medea. Medea loses control of her passions (especially jealousy, anger and hatred), as she is jilted by Jason, after all her love shown in helping him gain the Golden Fleece. To avenge herself, she wants to kill Glauce (Jason’s new love) and King Creon of Corinth (Glauce’s father). To hurt Jason even more, she wants to kill her two children by Jason as well. Finally, she kills Glauce and Creon with poisoned golden robes, and kills her children with a knife, and then flies away in a dragon-chariot. The most moving scene in the play is that in which Medea is torn between her love for her children and her hatred for their father.

***Hippolytus* (428 B.C.)**

This is another of Euripides’ influential tragedies. It is based on the myth of Hippolytus, son of Theseus. Having sworn chastity to Artemis, Hippolytus refuses the love of his stepmother Phaedra. Phaedra commits suicide after revealing her love for him, but she leaves a letter in which she accuses her stepson of having tried to possess her. The enraged Theseus then asks Poseidon to kill his son, discovering the truth too late. The play has the same theme as that of *Medea*: the need to moderate one’s passions.

Aristophanes (阿力斯朵孚尼斯 c. 448-380 B.C.)

Undoubtedly the greatest comedian of Greece, Aristophanes of Athens is often referred to as the Father of Comedy or the Prince of Ancient Comedy. He repeatedly won prizes in comedy contests. He wrote about forty comedies, of which eleven have survived complete. His comedies provide real examples of Old Comedy; they are used, in fact, to define the genre. It is said that he recreated the life of ancient

Athens more plausibly than any other author. He was feared by his contemporaries, as he demonstrated thrashing powers of ridicule in his comedies.

In *The Clouds* (423 B.C.), Socrates and the Sophists are satirized through the plot of Strepsiades' sending his son to Socrates' "Thinkery" to learn how to argue. In *The Birds* (414 B.C.), two men seek to live in a Utopian land of the birds because they are sick of Athens. This story may be a burlesque of any ambitious expedition or an advocacy of any revolutionary change of government. In *Lysistrata* (411 B.C.), Lysistrata wants the women of her country to use the means of "sex strike" to force their men to seek peace rather than war. This feminist play is the author's appeal for ending the Peloponnesian War. In *The Frogs* (405 B.C.), Dionysus goes to Hades to bring back a good tragedian; the playwright uses the plot to criticize Aeschylus, Sophocles, and Euripides, and attack the political and literary decadence in Athens. From this comedy and others, Aristophanes can be seen to have been a conservative dramatist disliking change and distrusting anything new. For him novelty was often no other than frivolity and degeneration.

Herodotus (c. 490- c. 425 B.C.)

Born in Asia Minor and often called the Father of History, Herodotus carried on research into important events of the past and treated them in a rational manner. He adopted the method of comparative cultural history to write a history of the Persian Wars. In the history, however, his relation of incidents and anecdotes is no less interesting than an epic writer's relation of stories.

Thucydides (c. 460-400 B.C.)

Thucydides, an Athenian, is commonly called the greatest of Greek historians. He wrote a history of the Peloponnesian War and claimed it to be "a possession for all time." The work is indeed admired for its objectivity in discussing contemporary events and for the author's good grasp of cause and effect.

Demosthenes (385-322 B.C.)

Demosthenes of Athens is regarded as the greatest of all ancient orators. He left

us some memorable orations through which he defended democracy, attacked the aims of Philip of Macedon, and explained his own political conduct. In his orations he used many proverbs and oaths, and he polished his speeches with a variety of rhetorical devices.

Plato (柏拉圖, c. 427-348 B.C.)

Born in Athens of a noble family, Plato, originally named Aristocles, was expected to enter into politics. As a youth, however, he was attracted by Socrates' personality and teachings. He became Socrates' devoted disciple. In 399 B.C., when Socrates was condemned and executed, he became completely disillusioned with politics and the Athenian system of democracy. He then left Athens and traveled for over ten years in Megaris, Egypt, Italy, and Sicily. He returned to Athens in 387 B.C. and founded an academic center called simply the Academy, which lasted until A.D. 529.

Throughout his mature life, Plato was a philosopher devoted to the ideas of constancy and goodness. He sought unity behind the ever-changing universe and considered the idea of justice in an ideal state. He failed to persuade Dionysius I & II of Syracuse in Sicily to try to bring his ideal state to reality, it is true. He gave us, however, a number of dialogues which have never ceased to influence Western thought.

Plato is traditionally said to have composed 35 dialogues, of which 29 are widely considered genuine, including *Crito*, *Phaedo*, *Ion*, *Phaedrus*, *Symposium*, *Laws*, and *The Republic*. The dialogue, for him, is a vehicle for expressing philosophical ideas. It is a literary form as well, since it involves the use of dramatic setting and myth. Plato's dialogues are often conversations between Socrates and his interlocutors. Socrates, however, often becomes the spokesman of Plato, instead of speaking for himself. At any rate, the dialogue, with its succession of questions and answers, is indeed a good form for leading the readers as well as the interlocutors to a good understanding of certain ideas or problems.

The core of Plato's philosophy is the doctrine of ideas. To Plato, there is a realm of ideas, which is distinct from the physical world. To him ideas are constant forms while physical objects are but changing appearances or impressions of the forms. In his dialogues we meet mostly ethical and political ideas such as goodness,

temperance, beauty, love, courage, wisdom, and justice.

***The Republic* (共和國)**

The Republic is the most famous and most influential of Plato's dialogues. In it Socrates and his interlocutors talk about the nature of government, law, and education as well as the nature of man. In fact, it is a comprehensive source-book of Platonic ideas. It begins with an attempt to define "justice." It comes to seek justice in an ideal state. An ideal state, it suggests, is a state neither of democracy nor of tyranny, but a state ruled by a cultured minority with rationality. Interestingly, the dialogue also brings forth the negative idea that (dramatic) poetry, as a mimetic art, is twice (or even thrice) removed from reality, and the (also negative) idea that (dramatic) poetry feeds and waters people's passions instead of drying them up.⁵

Aristotle (亞里斯多德, 384-322 B.C.)

Born in Stagira, Aristotle came to study at Plato's Academy for twenty years. He once served as tutor of Alexander the Great for eight years in Macedonia. After he returned to Athens, he founded the Lyceum as the rival university of the Academy and taught there for eighteen years. In 323 B.C., at Alexander's death, he left Athens and retired to Chalcis, where he died the next year.

Called by Dante "the master of those who know," Aristotle mastered, indeed, almost all fields of learning known to the Greeks. He wrote a great number of works, exoteric and esoteric. What remain today are forty-seven treatises dealing with logic, metaphysics, politics, ethics, aesthetics, poetics, rhetoric, physics, mechanics, astronomy, meteorology, psychology, biology, and other sciences. Together with Socrates and Plato, Aristotle has exerted an enormous and enduring influence on the learning of the West.

***Poetics* (詩論)**

Poetics is Aristotle's great contribution to Western literature. It is the first comprehensive analysis of a specific genre of literature, the tragedy.⁶ Aristotle accepts Plato's mimetic view of art, but he does not condemn art, as Plato does, for

being imitative. For him, drama has its positive value in imitating life. In *Poetics*, tragedy is defined, compared with comedy and epic poetry, and its six component elements (plot, character, thought, diction, scenery, and song) are discussed. It touches on such problems as the unity of plot, the probability of action, the standard and flaw of a tragic character, and the effect of tragedy. It asserts, among many other things, that a complex tragic action involves “reversal” and “recognition” in the plot, a tragic hero (though with faults) is better than an average man, and tragedy may arouse pity and fear and brings about the purgation (*catharsis*) of pity and fear.

[Further Remarks]

Greece is indeed one of the main sources of Western culture. As we have mentioned so far in this chapter, it produced the father of pastoral poetry, the father of tragedy, the father of comedy, and the father of history, besides being the first land to practice democracy, to build theaters for drama, and to have a great poetess, a great academy, a good feminist comedy, and a comprehensive essay of criticism.⁷ In fact, almost all fields of Western knowledge originate in a way from the three great Greek philosophers, especially from Aristotle, and the entire Western drama owes its initial foundation to the great Greek tragedians and comedians.

Greek culture of this period is basically humanist. In the classical poetry, drama, and prose works of Greece, what we see is a free outlet of human feelings and ideas, of human longings for ideals, and of human care about realities. Greek humanism, in fact, not only dominated the classical world but also got ready to inject its elements into Christianity, blending ethics with religion.

Notes

1. According to Shelley, the Greek Period occurred between the birth of Pericles (*c.* 500 B.C.) and the death of Aristotle (*c.* 322 B.C.).
2. This first democracy, however, was limited in its franchise: only 20% of the Athenian population was recognized as citizens; women and slaves were excluded from enjoying political equality with free men.
3. This was often a crane to lower a god from the heavens. Nowadays, the term has

come to refer to any unlikely plot contrivance to help resolve the difficulty of ending the story.

4. Later, Old Comedy gradually developed into Middle Comedy, in which attacks on politics and individuals were replaced by those on mythology and tragedy, and then into New Comedy, in which stereotyped plots and characters were utilized to ridicule things of everyday life.
5. In *Ion*, Plato does not depreciate poets when they are said to be inspired and possessed. In *The Republic* poets, except good poets such as writers of odes, are attacked and threatened with banishment from the ideal state. In *Laws*, it is held that the poet shall compose nothing contrary to the ideas of the lawful, or just, or beautiful, or good which are allowed in the state.
6. The section on comedy is lost and that on the epic is very brief.
7. In this context, we may also note that Theophrastus (with his *The Characters*) is regarded as the first to do character writing.

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Chapter Three: The Roman Period

[Historical Background]

After the death of Alexander the Great in 323 B.C., Ptolemy Soter became king of Egypt. He made Alexandria his capital and made it a great commercial and cultural city. The city came to have a great library containing 700,000 volumes for scholars, artists, and writers.

Between 264 B.C. and 146 B.C., three wars (the Punic Wars) were fought between Rome and Carthage. For two centuries Rome conquered one after another of the Mediterranean countries. With the conquest of Carthage and Greece in 146 B.C. and of Gaul in 50 B.C., Rome became ruler of the Mediterranean.

At first, Rome was ostensibly a republic, with consuls and the Senate holding power. Later, the power of the Senate was continually reduced. In 31 B.C., when the Second Triumvirate was dissolved, Octavius Caesar became the actual ruler. In 27 B.C., the Republic was virtually turned into an empire, and the Augustan Age of Octavian Caesar Augustus, as he was now known, began. This Age lasted until his death in A.D. 14. It was an age of peace and security, and it was the golden age of Roman literature.

With the death of Augustus, the power of Rome gradually declined. After the death of Marcus Aurelius in A.D. 180, Rome's economic, social, and political power grew conspicuously worse. In 251, the Goths first invaded Rome. In 330, Constantinople became the capital of the Empire. In 364, then, the Empire was divided. After the sacks of Rome by the Goths and the Vandals (in 410 and 455 respectively), the Western Roman Empire fell to the barbarian Odoacer (in 476).

The Romans were a mongrel people stemming from aborigines in Italy and invaders from outside. The Latin language spoken in the state of Latium became the official language of Rome. In the Roman society, plebeians had a long and bloody struggle against the rulers for a more democratic system of government. The struggle helped advance Roman law.¹ Jesus Christ was born in this Roman Period.

He was crucified in A.D. 30. Christianity was not yet prevalent in this Roman world.

[Literary Features]

It is often asserted that politically Rome conquered Greece, but culturally Greece conquered Rome. Most early Roman literature—tragedy, comedy, epic, lyric, oratory, and history—was indeed modeled on Greek composition. Satire as a separate genre was the only form originated by the Romans in this period.²

During the Augustan Age, writing became a respectable profession. However, both oratory and history declined, as political controversy ceased to exist. The Age was pre-eminently an age of poetry, in which poets leisurely polished verses in search of technical perfection.

As the Roman Empire declined in power, its literature fell off in both volume and excellence. With the emperors laying greater restrictions on writing, Latin authors tended toward dilettantism, producing mostly affected literature full of rhetoric. The golden age of Roman literature thus turned into silver age. In the late days of the Empire, various prose forms—orations, letters, histories, biographies, tales, and religious treatises—came to replace poetry in importance, although there were still verse dramas, epigrams, and epics.

Generally speaking, the entire Roman Period was dominated by the discipline of law. The free expression and warm humanity of Greek literature had given way to the rigidity of social codes. In Roman literature, what we feel most strongly is artificiality, not naturalness.

[Major Authors & Works]

Plautus (普羅塔斯, c. 254-184 B.C.)

Plautus was born at Sarsina of a lower-class family. He came to Rome and worked in a theater before he became a playwright. He wrote a great number of comedies, of which twenty are extant. All his plays are modeled after the New Comedy of Menander. They often use mistaken identity, intrigue, and recognition

for plot development, and they often portray character types (e.g., the indigent lover, the braggart soldier, the parasite, and the sly servant). It seems that Plautus wrote mainly to delight, rather than to instruct.

Amphitryon (*Amphitruo*) is Plautus' most famous "play of mistaken identity." It is based on the myth of Zeus assuming the likeness of Amphitryon, cuckolding him, and giving a banquet as master at his house.³

The Braggart Warrior (*Miles Gloriosus*) is Plautus' most famous "play of character." It is a crude farce depicting a "character"⁴ called Captain Pyrgopolynices, who becomes the prototype of a long line of boastful soldiers in Western literature.

The Twin Menaechmi (*Menaechmi*) is Plautus' most famous "play of recognition." It tells the story of two separated twin brothers identified as Menaechmus of Syracuse and Menaechmus of Epidamnus. The former's coming back to Epidamnus to search for his brother causes a series of laughable confusions and amusing errors. This play is a source of Shakespeare's *Comedy of Errors*.

Terence (鐵倫斯, c. 185-159 B.C.)

Terence was born in Carthage. He was taken as a slave to Rome by a senator when he was 21. Later, he was freed and given a good education for his writing career. He died in Greece at the age of 26, leaving the world only six comedies. Terence's plays also belong to New Comedy. But, unlike Plautus', his comedies are thoughtful and psychologically refined.

Terence's best-known play is *The Eunuch* (*Eunuchus*, 161 B.C.). It is an adaptation of Menander's play of the same name. It has a complicated double plot, involving two brothers' love affairs with two girls. Phaedria loves Thais, a courtesan. Chaerea disguises himself as a eunuch to seduce Pamphila, who is a freeborn Attic citizen supposed to be Thais' sister. The play obviously uses such plot devices as disguise, mistaken identity, intrigue, and recognition. It also uses stock characters—a braggart warrior (Thraso) and a parasite (Gnatho)—to provide humor and buffoonery.

Cicero (西塞羅, 106-43 B.C.)

Born at Arpinum into a good family, Cicero received a good education and became a famous orator and rhetorician in his day, besides being a statesman, a philosopher, a letter writer, and a poet. His principal works include a number of orations on public and private matters, and a number of political, moral, theological, and rhetorical treatises. He is best remembered for his language style. The Ciceronian style is eloquent for its emotional thrill gotten from ornate diction, sonorous rhythm, and long periodic sentences.⁶

Lucretius (98?-55 B.C.)

Little is known of Lucretius' life. He was probably a friend of Cicero. He is remembered as the author of *On the Nature of Things (De Rerum Natura)*, an unfinished long poem in six books. The work is philosophic, scientific, and didactic in nature. It sets forth a theory of atomic materialism,⁵ according to which all things are made up of atoms; even the spirit is an arrangement of atoms; one's soul leaves one's body as its atoms fly apart. With such a theory the poem tries to persuade people that all things operate according to their own natural laws, uninfluenced in any way by supernatural powers; man should, therefore, be freed from religious superstition and the fear of death.

Virgil or Vergil (味吉爾, 70-19 B.C.)

Born into a wealthy peasant family at a small village near Mantua and well-educated at Verona, Milan, and Rome, Virgil at first had the ambition to become an advocate, but later gave up the ambition and became a poet under the patronage of Maecenas, who helped restore his estate confiscated by Octavian and encouraged him to write and publish his works, including the *Eclogues* or *Bucolics* (ten idylls indebted to Theocritus) and the *Georgics* (some "poems of farm life" indebted to Hesiod). Virgil gained his literary fame after publishing the *Eclogues* and began to write his masterpiece, the *Aeneid*, in imitation of Homer's epics after publishing the *Georgics*. He left that epic unfinished as he died in 19 B.C. after returning from a voyage to Athens. He was the greatest poet of the Augustan Age and is one of the world's most influential literary figures after Homer.

***The Aeneid* (伊尼依德；羅馬建國記)**

The Aeneid is an epic about Aeneas, a Trojan prince (King Priam's son-in-law) whose descendents are said to have been the founders of Rome. It has twelve books, beginning with Aeneas' escape from the burning Troy and ending with Turnus' death in a single combat with Aeneas for the hand of Lavinia, daughter of Latinus, the king of Latium. The first six books give an account of how Aeneas wanders in the Mediterranean, reaches Carthage, and enjoys the love of Dido (the queen) before stealing away from there, going to Sicily, and visiting the underworld. The last six books are an account of how Aeneas finally reaches Rome, receives Latinus' promise to marry his daughter, gets in conflict with Turnus (who is already betrothed to Lavinia by her mother), fights a long war with him, and ends the conflict at last. It is obvious that the epic is modeled on both the *Odyssey* and the *Iliad*.

Unlike Homer's epics, however, the *Aeneid* is a literary epic written and revised carefully to be read, not to be recited. Moreover, it bears the serious purpose of providing for Rome a founding national hero with a glorious historical and mythical background. Aeneas, as seen in it, has the Roman virtues of piety, bravery, temperance, and devotion to duty. This epic has exercised a tremendous influence on European literature.

Horace (霍雷斯, 65-8 B.C.)

Born at Venusia in southern Italy as the son of a freed slave, Horace received good education at Rome and Athens. He was once a military tribune of Brutus. After the defeat of Brutus at Philippi (42 B.C.), Horace worked as a clerk in the Treasury at Rome and began to write poetry. His poems soon won the admiration of Virgil, who then introduced him to Maecenas. Later, Maecenas gave him an estate in the Sabine Hills. There Horace polished his writing and became a famous lyric poet, satirist, and literary critic. He died only a few months after the death of Maecenas. Today he is best remembered for his satires and his guidebook to the writing of poetry.

Horace's *Satires (Saturnae)* refer to his 18 *Sermones*, or "little talks," on a wide variety of subjects related to the foibles and vices of mankind (e.g., the ninth satirizing a bore and the sixteenth containing the fable of the town mouse and the country mouse). Horatian satires are genial in tone while Juvenalian satires are acrimonious.

Horace's *The Art of Poetry* (*Ars Poetica*) is ostensibly an epistle to two young men (the Pisos). It is in fact Horace's guidebook to the writing of poetry, especially dramatic poetry. It sets forth rules for aspects such as form, diction, tone, and characterization. It emphasizes the importance of good sense and good training. It was adapted as a handbook on style by the neoclassical men of letters in the 16th and 17th centuries.

Ovid (奧維德, 43 B.C. - A.D. 17)

Ovid was born at Sulmo in central Italy and educated in law at Rome and Athens, but he forsook a career in law and devoted himself to poetry. His poems were successful and established him as the "arbiter of elegance" in Roman society. In A.D. 8, however, he was exiled by Octavian to Tomi, a fishing village on the coast of the Black Sea. He died there nine years later.

Ovid is remembered as the author of *The Metamorphoses* (變形記), which is a long narrative poem in 15 books, often considered to be an epic. It contains a great number of transformation legends or myths organized chronologically (from the change of Chaos into Cosmos to the change of Julius Caesar into a star). The legends or myths (such as a woman turned into a bird, stones into people, and a girl into a laurel tree) are fanciful and interesting. In them lies the philosophical idea that no form of nature is ever constant.

Seneca (c. 4 B.C. - A.D. 65)

Seneca was born in Corduba, Spain. In A.D. 45, he became tutor to the future emperor Nero. He was once honored by the conferral of a consulship. Later, however, he lost favor with the emperor. In 65 he was implicated in Piso's conspiracy to assassinate Nero and as a result was commanded to kill himself.

Seneca was an adherent of Stoicism. He wrote tragedies of violence and bloodshed. Most of his tragedies (such as *Mad Hercules*, *The Trojan Women*, *Medea*, *Phaedra*, *Oedipus*, and *Agamemnon*) are rewritings of the Greek tragedians' works. Generally speaking, Seneca's dramatic technique is poor: his characters and his plots are often implausible. Still, he has a great influence on the tragic drama of later Europe, especially Elizabethan England.

Petronius (d. A.D. 65)

Petronius' life is little known. According to Tacitus, he was "judge of elegance" at the court of Nero, and he committed suicide to escape being put to death by Nero. He is the author of the *Satyricon*, a fragmentary satiric work in prose and verse depicting, like a realistic novel, the luxuries, vices, and social manners in Nero's reign. In the *Satyricon* is the ironic and interesting story of "The Widow of Ephesus."

Juvenal (c. A.D. 60-140)

Juvenal's life is also little known. We know, however, that he wrote sixteen *Satires* to lash savagely at the vices and follies of his time. His acrimonious tone is often contrasted with Horace's genial tone.

Apuleius (c. A.D. 125-180)

Apuleius was born in North Africa. He studied in Carthage and Athens. He spent a number of years traveling and gathering magic lore. He is best known today for his prose romance *Metamorphoses*, or *The Golden Ass*, which is a story about a young man (Lucius) who transforms himself into an ass (due to his misuse of magic), changes his owners several times, and wanders from land to land observing foibles of mankind before he regains his human shape by eating roses. The work can be seen as an allegorical tale on the salvation of the human soul by love.

[Further Remarks]

Like the Greek Period, the Roman Period is a period of great achievements in literature. In addition to the major authors and works as mentioned above, many other works such as Plutarch's *Parallel Lives*, Marcus Aurelius' *Meditations*, Plotinus' *Enneads*, Longinus' *On the Sublime*, and Martial's *Epigrams* are also noteworthy. As we can see easily, even more literary types were written in the Roman Period than in the Greek Period. But most, if not all, Roman authors wrote

in imitation or in emulation of Greek authors. Spiritually, both Roman and Greek authors are humanists: their works are showpieces of humanism. Undoubtedly, *The New Testament* appeared in this period. But the theistic atmosphere had to wait until the Middle Ages to be felt. Basically, the Greco-Roman literature, or literature of the classical antiquity in the West, is literature of humanism, not of theism.

Unlike Greek literature, however, Roman literature seems to express more restraint than freedom. Roman comedies, as works of New Comedy, dare not attack the contemporary authorities as freely as the Old Comedy: they are often reduced to mere farces, or low comedies. In terms of expression, Virgil's epic is artificial while Homer's epics are comparatively natural. As Horace's *Ars Poetica* provides rules for writing poetry, many literary creations of this period seem to be the results of observing rules, rather than of following instinct. The supremacy of Roman law is, indeed, reflected in Roman literature. The grandeur of Rome seems to be the glory of Greece methodized.

Notes

1. Roman law began with the Twelve Tables of public law in 450 B.C. It achieved its completion with the Justinian Code in the sixth century A.D.
2. Lucilius is said to be the founder of satire as a separate genre.
3. This legend is the subject of many later adaptations, including those of Molière, Dryden, and Jean Giraudous.
4. A character is a type of person. It is also a short piece of writing (a character sketch) in which a character is depicted.
5. This atomic theory was taught by Democritus in the fifth century B.C.
6. A periodic sentence is a sentence in which the essential elements are withheld until the end.

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Chapter Four: The Medieval Period

[Historical Background]

The Medieval Period, or the Middle Ages, encompasses approximately a thousand years of European history extending roughly from the 5th century to the 15th century, from around 476 (the fall of the Western Roman Empire) to around 1453 (the fall of the Eastern Roman Empire). The dates vary with each nation. The early part of the period (the first five or seven hundred years) is sometimes referred to as the Dark Ages because of the supposed scarcity of achievements in culture and learning.

The Western Roman Empire collapsed, partly if not solely, because of the Germanic invasions. The Empire's collapse resulted in the formation of new kingdoms in its former territory. During this period, especially from the 9th to the 14th centuries, feudalism became the characteristic form of political, social and economic organization in Europe. Feudal lords were large-scale land-owners and rulers, portions of whose lands were inheritable fiefs ruled by their vassals in exchange for loyalty and service.

Along with this feudal system, Christianity expanded and rose to power. The Christian Church came to have such temporal power that feudal lords often had to ally themselves with church leaders. In 800, the powerful Charlemagne felt it necessary to be crowned Emperor of the West by Pope Leo III. Alliances of convenience for temporal authority, however, often resulted in continuous struggles between the Church and the kings.

Islam also rose in the Middle Ages. In the 7th century, North Africa and the Middle East became an Islamic empire. Islam schooled itself in Greek learning, translated much of Greek science and philosophy into Arabic, and helped preserve and enrich the classical tradition of the West. Muslims, however, came to have conflict with Christians. In late medieval times, wars called Crusades were undertaken by Christians to regain control of the Holy Land from the Muslims.

The West in medieval times was indeed like an arena for various racial groups. In various parts of the West, struggles were found among such tribes as the Goths, the Franks, the Burgundians, the Gauls, the Celts, the Angles, the Saxons, and the Jutes. All of the races and tribes used their own languages, although Latin was the common language of learning.

In the late Middle Ages, famines, plagues, and wars brought great calamities to

the West. The Black Death, alone, killed a third of the European population. Within the Church, there were controversy, heresy, and schism to weaken its power. Civil wars and peasant revolts added difficulties to those caused by wars between states. Even the Eastern Roman Empire was doomed to fall.

[Literary Features]

The Western World did not cease to produce literature in the Middle Ages. It produced a large quantity of verse and prose during this thousand-year period of time. However, certainly, not many works of this period can be regarded as comparable in quality with the classical works of Greece and Rome.

Many medieval works are anonymous. Many literary types, however, continued to develop in this period. Certainly, medieval Europe seemed to be the cradle of newly developing genres. It brought forth lays, *Eddas*, skaldic poetry, *minnesongs*, ballads, allegorical poetry, Goliardic verse, Latin hymns, sacred songs, lullabies, *fabliaux*, *débats*, *chansons de geste*, minstrel epics, court epics, popular epics, beast epics, tale cycles, chivalric romances, *sagas*, mystery plays, miracle plays, and morality plays. As many of these literary types suggest, a great deal of medieval literature is folk literature. Such literature is linkable to the oral tradition of bards, jongleurs, minstrels, scalds, scops, and troubadours.

Medieval literature betrays its ethnic ties. Germanic lays, Norse *Eddas* and *sagas*, Gaelic and Brythonic tales, French *chansons de geste*, etc., were written in strong connection with the peoples' languages and cultures. Although some literature was written in the common learned language of Latin, many important works (e.g., *The Divine Comedy*) were written in the vernacular languages. The barbarians' ideals of courtly love and chivalry are easily found in narrative verse and prose.¹

Although pagan and secular content was not uncommon in medieval literature, Christian content with its ascetic, religious, moralistic, and other-worldly tendency came to prevail. In chivalric works as well as in courtly-love works, one can see the merging of Christian elements with pagan elements.

[Major Authors & Works]

St. Augustine (聖奧古斯汀, 354-430)

Born in Algeria of a Christian mother and a pagan father, Augustine received his early education mainly in Latin literature and earned his living as a teacher of rhetoric in Carthage, Rome, and Milan. Once a promiscuous pleasure-seeker and a Manichaean, he was converted to Christianity in Milan by the sermons of St. Ambrose. After returning to Africa and establishing a monastic community there, he became Bishop of Hippo. He preached and wrote prolifically, maintaining the importance of a single, unified Church and engaged in a continuous controversy against what he considered to be heretical sects of religion. His influence as a theologian is seen in his followers such as Luther, Calvin, and Jansen.

Two of St. Augustine's works are still widely read today. One of them, *The Confessions* (懺悔錄, c. 400), is his spiritual autobiography. In it he confesses frankly to God and the readers are seemingly made to overhear the account of his early dissipation and of his final conversion. The work provides many interesting details about the life of the Roman Empire of his day, besides revealing his own mind and personality. The other, *The City of God* (c. 420), is a massive work written to defend Christianity against pagans. In it all history is seen as a conflict between the City of God and the Earthly City, and there is the belief that the principle of good will eventually triumph over the principle of evil.

Boethius (c. 480-525)

Born in Rome, Boethius served as consul under the Emperor Theodore the Great until he was accused of treason. Later, he was condemned, imprisoned, and executed. He wrote his most famous work, *The Consolation of Philosophy* (哲學的慰藉, c. 524), while he was awaiting execution in prison. The work is a dialogue in alternating prose and verse between the author and a majestic woman, who as the incarnation of Philosophy consoles the lamenting prisoner. The consolation brings forth a modified form of Neo-Platonism and Stoicism, treating Fortune as a fickle donor of benefits, showing the unreality of evil, and proving that the highest good is the highest happiness and both are in God. In a way, the work reconciles the apparent contradiction between man's free will and God's omnipotence and omniscience.

Dante (但丁, 1265-1321)

Born in Florence and thoroughly educated there in both classical and Christian literature, Dante Alighieri became one of the world's greatest poets. In 1274, when he was only nine, he first met Beatrice Portinari (daughter of a rich Florentine citizen) and fell immediately in love with her. Nine years later, he met her a second time and she became the inspiration for most of his works. Before he became a great author, Dante joined actively in the political struggle between the Guelfs, who supported the Roman Catholic Pope, and the Ghibellines, who supported the Holy Roman Emperor. When the Guelfs split into two parties—the Whites (*Bianchi*), who became opposed to the Pope, and the Blacks (*Neri*), who continued to support the Pope—he fought as a White. When the Blacks triumphed, he was exiled from Florence, never to return.

The New Life (*La Vita Nuova*, c. 1293) is a commemoration of Dante's love for Beatrice, consisting of 31 poems (mostly sonnets) connected by a prose narrative. The personal love for a woman, however, turns into the soul's spiritual improvement toward a capacity for divine love, foretelling Beatrice's role in *The Divine Comedy*.

The Divine Comedy (*Commedia*, 神曲, finished 1321; called *Divina Commedia* after the 16th century) is considered the greatest of medieval works. It is Dante's masterpiece, written in his native dialect of Italian, Tuscan. It contains 100 cantos in *terza rima*,² divided into three books of 33 cantos each, after an introductory canto in the first book. The three books are *Hell* (*Inferno*), *Purgatory* (*Purgatorio*), and *Heaven* (*Paradiso*). The entire work is a great "literary epic" as it is a fictional creation of the poet's genius. It is also the allegory of a human soul's journey as it tells how Dante, led by Reason (Virgil in the first two books) and Theology (Beatrice in the third book), travels through hell and purgatory to reach heaven. It has the typically medieval theme of preparation for the life after death.

Piers Plowman (c. 1362 - c. 1387)

The full title of *Piers Plowman* is *The Vision of William Concerning Piers Plowman*. It is a Middle English poem attributed to a man called **William Langland** (c. 1332 - c. 1400), who was conjectured to have been a Benedictine cleric of humble birth. It is written in alliterative verse like old English poetry. As a vision, the poem is allegorical and moral in nature. It tells how the poet dreams that

he comes upon the tower of Truth (God) on a hill and sees the dungeon of Wrong (the Devil) in the deep valley below and a fair field full of folk (the world of living people) between them. It also tells how Piers (Christ), a simple plowman, tries to get men to work toward their own spiritual salvation. Finally, the dreamer goes on a quest in search of three men: Do-Well, Do-Bet, and Do-Best.

***Everyman* (每個人, c. 1500)**

This work is the most famous of the medieval morality plays. It is probably an English translation from a Dutch original. In the play, Everyman receives a summons from Death. He tries vainly to persuade his friends (Fellowship, Kindred, Worldly Goods, Beauty, and others) to go with him to the grave. Only Good Deeds, however, remains faithful to him.

***Romance of the Rose* (*Roman de la Rose*, 玫瑰傳奇, 13th century)**

The *Romance of the Rose* is a French allegorical poem in two parts written respectively by Guillaume de Lorris and Jean de Meung. In the first part of the “romance,”³ the Lover is conducted by Idle to a rose garden. There he meets Pleasure, Riches, and Sweet-Looks, and there a rosebud attracts him particularly. Cupid, however, stops him from plucking it and asks him to observe the code of courtly love.⁴ In the second part of the poem, Hypocrisy, Slander, Shame, Danger, and Fear are involved. Finally, with the help of Nature, the Lover wins his Rose. In this second part, satirical elements are seen as it attacks holders of political and economic power, questionable religious men and matters, and even women and the code of courtly love.

***Reynard the Fox* or *Romance of Renart* (12th century through 14th century)**

This medieval beast-fable or beast-epic has several versions: Latin, French, Flemish, German, as well as English. It endows animals with human personality traits so as to satirize contemporary life. The cunning fox Reynard engages in a power struggle with the physically powerful wolf Isengrim (or Ysengrin). The fox wins with his sly wit after he outwits King Noble the lion, Sir Bruin the bear, Tibert the cat, and Chanticleer the cock.

***The Owl and the Nightingale* (c. 1200)**

This is a *débat*, a type of literary debate with allegorical characters. In it, the nightingale berates the owl for being ugly and singing only of misfortune, while the owl accuses the nightingale of singing frivolous, amatory songs to entice men to sin. This work is often interpreted allegorically as a work on the conflict between ascetic and hedonic ways of life, or between the old religious didactic literature and the new courtly love literature.

***Beowulf* (貝奧武夫, 700 ?)**

Written in alliterative verse by an unknown poet, *Beowulf* is an Old English (Anglo-Saxon) epic based on Norse legends mingled with early Danish history. Hrothgar (King of the Danes) in his mead hall Heorot suffers the murderous ravages of the monster Grendel. Beowulf (nephew of King Hygelac of the Geats) comes to help Hrothgar. He fights with Grendel and wrenches an arm from the monster's shoulder. The next night, Grendel's mother comes to avenge her son. In a pond, then, Beowulf wrestles with her. Finally, he beheads Grendel and his mother. Beowulf goes on to become King of the Geats. Many years later, he dies from a death-wound he receives in killing a fire-breathing dragon.

***The Song of Roland* (*Chanson de Roland*, 羅郎之歌, 11th century)**

As a *chanson de geste*,⁵ the *Song of Roland* tells the story of Roland or Orlando, the most famous of Charlemagne's paladins. Charlemagne has conquered every city in Spain except Saragossa, which is held by the Saracen leader Marsile. Marsile sues for peace. Charlemagne takes Roland's advice and sends Ganelon (stepfather of Roland) to arrange the terms. Jealous of Roland, Ganelon turns traitor and conspires with Marsile to ambush Charlemagne's rearguard at the pass of Roncesvalles. The rearguard is under the command of Roland. When ambushed, Roland is asked to sound his horn of ivory and recall the main body of Charlemagne's army, but he refuses. However, he finally sounds his horn when only 60 of his men are still alive. At the third blast, Roland cracks the horn and bursts the veins of his own neck. Charlemagne hears the horn, comes back, and wipes out the Saracens.

Ganelon is found guilty and punished by quartering. Aude, Roland's fiancée, falls dead on hearing of the event.

The Song of My Cid (El Cantar de Mio Cid, c. 1140)

Written in Spanish by an unknown Castilian, the *Song* is an epic about the exploits of Rodrigo (or Ruy) Diaz de Vivar (Bivar) (c. 1043-1099), who was known as *el Cid* (the Lord). The Cid once served as chief marshal of the royal army of Alfonso VI, but he was later banished by the king. He fought both against and for the Moorish rulers of his time. The poem is divided into three parts. It deals with the Cid's life in exact and picturesque detail. Like the French *Song of Roland*, this *Song of My Cid* exalts chivalric ideals.

The Lay of the Nibelungs (Das Nibelungenlied, 尼布龍人之歌, c. 1200)

Written by an unknown author, the *Lay of the Nibelungs* is the greatest German epic of the medieval period. It blends fairy tale with myth and history in its nearly 10,000 lines of poetry, and is especially interesting for its revenge plot. It centers on Siegfried, a prince of the Netherlands who has slain a dragon and captured the gold-hoard of the Nibelungs.⁶ The revenge plot involves two women. Brunhild (Princess of Iceland) revenges herself on Siegfried for his cheating disguise. Siegfried wants to marry Kriemhild, but Kriemhild's brother Gunther (King of Burgundy) will not allow the marriage unless Siegfried can help him gain Brunhild. In order to marry Kriemhild, Siegfried subsequently disguises himself as Gunther and saves and woos Brunhild in disguise. After Brunhild marries Gunther and Siegfried marries Kriemhild, the two women have a quarrel. Brunhild learns of Siegfried's former disguise and lets Hagen (loyal vassal of Gunther) slay Siegfried. Many years later, Kriemhild marries Etzel (King of the Huns), causes a quarrel between the Burgundians and the Huns, and finally gets her chance to behead Hagen and avenge her husband's murder.

Le Morte d'Arthur (亞瑟之死, c. 1469)

This work is an English prose rendition of the legends of King Arthur by **Sir Thomas Malory**. It relates much more than what the title seems to encompass, the

death of Arthur. Its material involves in fact eight romances constituting the so-called Arthurian Legend. Besides recounting the King's death, it retells the story of Arthur's conception, birth, coronation, and many chivalric exploits connected to his Knights of the Round Table, his wife Guinevere, and his magician Merlin.

Chaucer (邱瑟, c. 1343-1400)

Geoffrey Chaucer was born into a London family long in royal service. He himself was once in the service of the wife of Prince Lionel, and John of Gaunt was once his patron. In 1360, King Edward III ransomed him after he was captured in the English invasion of France. Sometime around 1366, he married Philippa, one of the Queen's attendants. He went on a number of diplomatic missions while he remained in the royal service, holding a variety of positions. His trips abroad helped him broaden his view of literature. Influenced by French, Latin, and Italian writers, Chaucer became the greatest medieval English poet, comparable with Dante.

Canterbury Tales (坎特伯里故事集, c. 1387-1400)

Although unfinished, *The Canterbury Tales* is Chaucer's longest work, a world-famous masterpiece. The framework of the stories is set up in the *General Prologue*: the narrator has joined 29 others to make the April pilgrimage to Becket's shrine at Canterbury. Their host at the Tabard Inn proposes to go with them and serve as judge in a story-telling contest designed for them to kill time during the journey. Each pilgrim is to tell two stories on the way to Canterbury and another two on the way back. Chaucer, however, wrote only 24 tales: twenty-one told by characters described in the *Prologue*, one by a yeoman (who joins the group after they have already started), and two by the narrator.

Frame stories, in which an overall unifying story-line serves as a framework for a number of other stories contained in it, were common in Chaucer's day. *The Canterbury Tales*, however, is particularly noteworthy for its diverse assembly of narrators, its diverse narrative styles, and its diverse genres involved (from chivalric romance to bawdy fabliau, from folk tale to sermon). Moreover, a vivid drama is seen in the interaction between the characters, and the tales along with the manner of their telling are often particularly well-suited to the personalities of the tellers.

Of the 24 tales, the most often read include: *The Knight's Tale* (a romance about

Palamon and Arcite and their love for Emily), *The Miller's Tale* (a fabliau involving a carpenter, his wife, a parish clerk, and a young scholar), *The Nun's Priest's Tale* (a beast-fable involving Chauntecleer, a cock; Pertelote, a hen; and Don Russel, a fox), *The Pardoner's Tale* (a sermon using the exemplum of three revelers who seek Death), and *The Wife of Bath's Tale* (a folk tale about a knight and a hag, with a long prologue arguing against the virtue of virginity and proving that wives want sovereignty most).

[Further Remarks]

It is certainly incorrect to say that the Middle Ages was truly “dark” as a cultural period in the West. In the area of literature, at least, we can clearly see that the Medieval Period was not at all a barren period laid waste by barbarians, as it still produced a vast bulk of literature, especially folk literature, in a wide variety of types. The works already introduced in this chapter are but a few well-known samples of the medieval production. If more space were available, additional worthy works and genres could be introduced, such as the *Eddas* (the *Elder* or *Poetic Edda* and the *Younger* or *Prose Edda* of Iceland), the *sagas* (e.g. the *Volsunga Saga*, which is the major source of the *Nibelungenlied*), the mystery or miracle plays (e.g. *The Second Shepherd's Play*), the skaldic verse (“love songs”), the *minnesongs* (sung by the minnesingers), the ballads (e.g. “Edward,” which tells a domestic tragedy), more *chansons de geste*, more romances of chivalry and love (e.g. the Celtic *Tristan and Iseult* and the French *Aucassin and Nicolette*), more tales (e.g. the Brythonic or Welsh tales), and some other genres such as goliardic verse, Latin hymns, sacred songs, lullabies, and fabliaux.

It is also incorrect to say that the medieval literature in the West is not realistic literature and that it just depicts religious or chivalric ideals of life. The medieval people of Europe, in fact, led mundane lives much like people of any other period or place. Accordingly, a good deal of their literary production also reflects clearly the realistic or practical aspects of life. It is true, however, that most medieval literature is markedly tinged with the color of Christianity or that of chivalry or those of both. In no other period or place, we may say, is literature so dominated by Christian and chivalric ideals. In St. Augustine and Dante, in so many allegorical/moral works indeed, we see ideals of the divine; in works about Beowulf, Roland, Arthur, and others, and in so many heroic or courtly love works, indeed, we see ideals of the chivalric.

The Greco-Roman Period is basically a period of humanism. Now, as the Medieval Period is dominated by ideals of Christianity and chivalry, is it still a period of humanism? It certainly is, if the word “humanism” is taken in its broadest sense to cover any human interest and activity. However, if it is taken in a narrow sense in which it is in opposition to the word “theism,” the cultural trend of the Medieval Period can be felt to take clearly the side of theism rather than that of humanism. Even in heroic/chivalric works (such as *Beowulf*, for instance), Christianity is added to the originally barbaric and pagan content. Certainly, one can assert that whereas the Hellenic tradition with its hedonism and humanism prevailed in the classical periods, the Hebraic tradition with its asceticism and theism came to prevail in the Medieval Period.

With respect to whether they are predominately humanistic or theistic in nature, Chaucer’s works at first might seem to be anomalous. *Canterbury Tales*, for example, contains moral/religious and hence theistic tales, but also contains comic/satiric and hence humanistic tales. His particular case, however, can perhaps be explained by noticing that Chaucer was a transitional figure. His tales reflect and signal the fact that the Medieval Period was changing into the Renaissance Period, in which humanism is generally said to have revived.

Notes

1. The Germanic peoples, including the Goths, were considered barbarians by the Romans. They are said to have had the characteristics of loving activity and violent action (and thus being belligerent, as illustrated in individual knight-errantry and in the mass knight-errantry of the Crusades) and of respecting women (which made for their courtly love conventions).
2. *Terza rima* is an Italian verse form in chain-rhymed tercets (three-line stanzas). The second line of each stanza rhymes with the first and third lines of the next stanza, thus making an interlocking rhyme-scheme.
3. In medieval literature, a romance is a verse narrative written in a “Romance language” (originally in Old French or Provençal) recounting the marvelous adventures of a chivalric hero. Since the 18th century, a romance has become a piece of prose fiction with adventures more or less removed from common life.
4. The code includes the adoration of a gallant for a lady, the courageous defense of

a knight or courtier of a noblewoman, the praise of the beauty, intelligence, and chastity of an adored woman, the incompatibility of love with marriage, and the lover's acceptance of sufferings for love.

5. *Chansons de geste* (songs of deeds) are medieval French metrical romances celebrating the heroic deeds of historical and legendary knights.
6. The Nibelungs were a race of dwarfs thought to be the children of the mist and the owners of a magic ring and a hoard of gold guarded by a dragon.

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Chapter Five: The Renaissance Period

[Historical Background]

The Renaissance Period of Western history was a midway stage between the Middle Ages and the modern world, dating approximately from the mid-14th century to the mid-17th century, with its first hundred years overlapping with the Medieval Period. During this period, the feudal system characteristic of the Middle Ages was doomed as trade increased and the bourgeoisie arose. During this period, too, the Roman Empire as a controlling power completely ceased to exist,¹ and modern nations such as France, Spain, and England emerged as new powers while Italy became a composite of city-states, republican or despotic. In the 16th century, religious abuses led to the Reformation ignited by Martin Luther. This movement in opposing the authority of the Roman Catholic Church brought about the establishment of Protestantism.

The fall of the feudal system and the emergence of new nations were accompanied by the decline of clericalism and the rise of secularism. The power of the Catholic Church had gradually weakened together with the loss of imperial Roman power. With the revival of trade and secularism, people in the West became more and more individualistic. With their urge to seek out the treasures of the world, they re-asserted the Hellenistic spirit of exploration. As a result, the age became a great age of geographical exploration and discovery. Marco Polo, Diaz, Columbus, da Gama, and Magellan were some of this period's distinguished explorers. As lands were discovered abroad, European countries such as Portugal, Spain, the Dutch Republic, France and England began to colonize throughout the world.

Geographical exploration and discovery were accompanied by exploration and discovery of the physical universe. Galileo, Copernicus, and Kepler were some famous scientists of this period. During this period, at the University of Paris and elsewhere, new theories in and of physics, chemistry, medicine, mathematics and astronomy as well were continuously developed as contributions to later sciences.

The Renaissance Period witnessed not only the revival of secularism and individualism but also the revival of classicism. After rediscovering Aristotle, scholars brought to light many lost treasures of classical writing, and creative artists tried to imitate classical matter and style. In Florence, the Platonic Academy was founded as a Neo-Platonic center to promote Platonism and reconcile it with Christianity. Along with the revival of classical learning, the technology of printing was improved. Although at that time movable type was already known in East Asia,

it was not greatly used there. Gutenberg, it is believed, independently invented movable metal type and a practical printing press, allowing for the mass production and mass dissemination of books.

Italy was the first country to experience Renaissance. Its Renaissance spirit was manifest in all fields, although particularly in science, art and literature, philosophy, and government. It produced such world-famous artists as da Vinci, Michelangelo, and Raphael. It became once again the intellectual and cultural center of the West, exerting its influence worldwide. The Renaissance occurred in England much later than in Italy. After defeating the Spanish Armada in 1588, England became the leading nation of the West in colonizing abroad. In the Renaissance Period, England did not compare to Italy in painting, sculpture and architecture, but in literature, alone, England was superior even to Italy.

[Literary Features]

“Renaissance” is a word from French meaning “rebirth.” The Renaissance literature of Europe expressed, indeed, the rebirth of humanism, which was to restore “the dignity of man.” After the long period of practicing asceticism in the Middle Ages, the Renaissance people came to revolt against the ascetic (and religious) way of life, and came to have a new interest in humans and this world as opposed to God and the other world. Renaissance humanism was first seen, perhaps, in the rebirth of interest in ancient Greek and Roman literature. It was later seen, in fact, in all literary creations of this period. It is quite easy to find aspects of simple and practical human life (with human passions and manners) as themes in Renaissance literature.

Renaissance is also a rebirth of individualism. In Renaissance literature we find emphasis on the pervading desire for individual fulfillment, to develop one’s artistic, physical, and intellectual facets to create the complete man, learned and skillful in many fields. In addition, we find emphasis on the individual as equipped with a questioning spirit, ready to probe into all areas and problems (artistic, moral, religious, and scientific) and to suggest new views and possible solutions. Indeed, an ideal Renaissance person would use every “virtue” (force, skill, or talent in the sense of the Italian word “*virtù*”) of theirs to seek personal fame or glory.

Renaissance writers continued to experiment with new genres and types of

literature as well as imitate classical models. In poetry, the lyric in all forms was still a favorite. However, the sonnet, popularized by Italians (especially Petrarch) came into vogue and influenced many poets, especially English poets, while the French ballade as written by Villon also became fashionable. Long poetry, epical, romantic, or allegorical, had many achievements made in them as well.

Prose tales and romances were still written in abundance in the Renaissance Period. Utopian literature such as that written by More, however, appeared as a new and interesting type. The Spanish “picaresque novel” also came to fascinate readers with its realistic details and satirical touches. Meanwhile, essays such as those written by Montaigne and Bacon became popular as well.

Subsequent to the development of mystery/miracle plays and morality plays in the Medieval Period, drama became more and more secularized in the Renaissance Period. Traditional tragedies and comedies were still written, but, as more “modern” theaters were built for the newly humanistic and individualistic people’s theatrical activities, classical rules for drama were ignored and new types arose naturally. Shakespeare, it is found, seemed to have no respect for “the three unities” and “the decorum of action.”² Ben Jonson was famed for his “comedies of humors” and Beaumont and Fletcher for their “tragicomedies.”³ In Italy, *commedia dell’arte* (comedy of craft) became a popular and influential literary genre.⁴

[Major Authors & Works]

In Italy

Petrarch (Francesco Petrarca, 佩脫拉克, 1304-1374)

Born in Arezzo, Petrarch spent much of his early life in Avignon and studied law in Bologna. He once took holy orders as a means to a livelihood. In 1327, he saw the lady Laura for the first time in a church at Avignon, and from that time onwards till even ten years after her death, he was enamored of her beauty and she was the source of his poetic inspiration. In 1328, Petrarch was befriended by Giacomo Colonna and the Colonna family became his patrons. Petrarch often traveled abroad. In 1341, he returned to Rome for his coronation as poet laureate. In 1374, he died at Argua, with his head lying on an opened book.

Petrarch wrote a great quantity of literature, mostly in Latin and only a small part in Italian. He himself valued his Latin works far above his Italian ones. His literary fame rests on his one volume of Italian poetry, *The Songbook*. He is considered “the first humanist” and “the first modern man” for his love of nature, his meditation on psychological conflicts, and above all his treatment of his love for Laura as expressed in his Italian poetry.

The Songbook (Canzoniere, 1327-1373) is a collection of 367 poems—317 sonnets plus certain numbers of odes, sestinas, ballads, and madrigals as well as an epic—written at various times. The whole work was divided into two parts in the 16th century: *During the Life* and *After the Death of My Lady Laura (In vita and In morte di Madonna Laura)*. It is concerned chiefly with Petrarch’s love for Laura. The Laura poems run the whole gamut of a lover’s passions and emotions, from the highest elation to the deepest despair. The lover complains of the coy mistress but is ennobled by her virtue. Like Dante’s Beatrice, Laura is so idealized as to become a symbol of heavenly love. Laura is more humanized than Beatrice in portrayal, however.

Petrarch’s sonnets were influential in popularizing the content of a melancholy lover in contemplation of Beauty, with his pure, lofty, and undying love for a lady. In addition, they helped to establish the highly influential Italian (or Petrarchan) sonnet form of 14 lines divided into an octave rhyming abba abba and a sestet rhyming cde cde or in some variant pattern.

Boccaccio (薄伽丘, 1313-1375)

Born in Certaldo or perhaps in Paris, Petrarch’s friend Giovanni Boccaccio was the illegitimate son of a wealthy merchant and a French woman. He was once apprenticed to a merchant in Naples and once made to study law. In about 1333, he became acquainted with King Robert of Naples’s daughter, Maria d’Aquino, who became the inspiration of many of Boccaccio’s works. From 1341 to his death, Boccaccio was mainly in Florence, pursuing his chosen career as a man of letters. His prolific output in prose and poetry, in Latin and in the vernacular Italian, soon made his fame. However, he was troubled by poverty in his later years. Today he is ranked with Petrarch as another founder of the Italian Renaissance and considered one of the world’s greatest story-tellers.

The Decameron (Il Decamerone, 十日譚, c. 1348-1353)

Boccaccio wrote eclogues, sonnets, romances, biographies, an epic, and a satire. It is this collection of tales, however, that establishes his universal fame. “Decameron,” meaning “ten-day” in Greek, refers to the frame story: in the year of the Black Death (1348), ten people—seven young ladies and three young men—meet in a Florentine church and decide to escape together from the city to a villa near Fiesole, where they while away ten idle days by telling stories to each other. Each person tells one tale a day, making a total of 100 (ten times ten) tales.

The 100 tales or novellas contain a number of literary types, ranging from anecdotes and fabliaux to folk tales and fairy stories. They have some arranged themes, such as peril and wit, evil fortune and good fortune, patience and perseverance, and happy love and unhappy love. They vary in tone, some sad, some merry, some callous, some boisterous. They are from a legion of sources, with very few original creations. In these tales, however, we feel the author’s broad interests and his frank delight in life. We see in them, too, a good natural display of human types. No wonder that they are sometimes described as the *Human Comedy*, as contrasted with Dante’s *Divine Comedy*.

Compared with Chaucer’s *Canterbury Tales*, *Decameron* lacks the nice characterization of the story-tellers, but it does not lack the basic human interests that lie in the tales. “Federigo’s Falcon,” for instance, is certainly a “human comedy” in which a man’s love for a woman and a mother’s love for her son are intertwined with a bird’s fate in a way to touch every reader’s heart.

Pulci (1432-1484), Boiardo (1441-1494), & Ariosto (1474-1533)

Luigi Pulci, Matteo Maria Boiardo, and Ludovico Ariosto are the three greatest Italian Renaissance writers of romantic epics. Their masterpieces—Pulci’s *The Greater Morgante (Il Morgante Maggiore)*, Boiardo’s *Orlando In Love (Orlando Innamorato)*, and Ariosto’s *Orlando Insane (Orlando Furioso)*—all involve Orlando, Charlemagne’s favorite paladin, as a major character. In Pulci’s epic, however, Morgante (a pagan giant) figures even more importantly than Orlando, and in Boiardo’s and Ariosto’s epics Angelica (the princess for whom Orlando becomes lovesick and eventually goes mad) figures as importantly as the hero.

Machiavelli (馬基維利, 1469-1527)

Born in Florence, Niccolo Machiavelli had a good education and was once an envoy for the Florentine republic. In 1512, when the Medici returned to power in Florence, he lost his political position and retired to his farm at San Casciano. In 1519, he regained his power as a politician with Medicean favor. In 1527, when Florence once more became a republic, he was again driven from power. No doubt his first-hand knowledge of Italian political squabbles and intrigues shaped his political thought.

Like many other Renaissance writers, Machiavelli wrote many things (including comedy, novella, dialogue, and history), but only one work makes his ever-lasting fame: *The Prince (Il Principe, 王者)*, published in 1516. In it Machiavelli poses as a political advisor. He believes in a republican government, but he thinks it even more important to have a powerful and efficient political leader (a prince). He is famous or notorious for asserting clearly that the prince should be as powerful as a lion and as cunning as a fox. Today, many people still regard *The Prince* as a handbook for tyrants and dictators, although many scholars have begun to regard it as a pioneer work of political science.

Castiglione (卡斯提禮用, 1478-1529)

Born in Mantua, Baldassare Castiglione served the Duke of Urbino for a long time. Later, he served Pope Clement VII before he died in Spain as a papal envoy. His experience as a diplomat and a courtier enabled him to write his masterpiece *The Book of the Courtier (Il Libro del Costegiano, 廷臣寶鑑, 1528)* or, as it is more simply known, *The Courtier (Il Cortegiano)*. In it, Castiglione sets forth his conception of the ideal courtier in an imaginary series of dialogues held at the court of the Duke of Urbino. To him, the ideal courtier is “the universal man”: high-minded and broad-minded; academically learned and skilled in almost all fields; gentle, sensitive, and tactful; and capable of Platonic love for the ideal court-lady.

Cellini (1500-1571)

Benvenuto Cellini was a Florentine goldsmith and sculptor in addition to being

the author of one of the world's greatest autobiographies. Though with some exaggeration, Cellini's *Autobiography* tells more or less frankly of his adventures in Italy and France and his relations with others (popes, kings, and fellow artists). It is both a genuine portrait of an individual's personality and a fairly complete picture of Renaissance Italy and France.

Tasso (1544-1595)

Born in Sorrento, Torquato Tasso was educated in several other Italian cities. He finished his great epic *Jerusalem Delivered* (*Gerusalemme Liberata*) in 1575. He considered it to be an epic of Christendom. It was so severely criticized, however, that he became insane. Judged from a modern perspective, the epic is an appealing work not only for its timely topic (the deliverance of Jerusalem in the First Crusade) but also for the three love affairs involved in the story.

In France

Villon (維永, 1431-?)

Born François de Montcorbier, François Villon lost his father early in life and owed his education to a kindly chaplain, whose last name he adopted in gratitude. Brilliant but reckless, Villon spent most of his life in wandering and escaping arrest for a series of brawls and illegal escapades until he totally disappeared in 1463. He is famous for a melancholy and pathetic long poem, the *Grand Testament* (1461), in which he reviews his life as a beggar and thief and derides the vanity of all human life. The poem is interspersed with *ballades* and *rondeaux*. *The Ballad of Dead Ladies* (*Ballade des Dames du temps jadis*) is particularly noteworthy for its refrain ("But where are the snows of yesteryear?"), which laments the transitoriness of love and beauty.

Rabelais (拉伯雷, 1494?-1553)

François Rabelais was born in Chinon in Touraine. He first entered the Franciscan order, and then the Benedictine order, before he left a monk's life to study and practice medicine. As physician to Jean de Bellay (bishop of Paris and later

cardinal), he twice accompanied him to Rome. From 1550-1553, he held two parishes and was known as “the curate of Meudon.” Throughout his life he published various works on medicine, but he is famous worldwide as the author of a robust and outspoken tall tale, *Gargantua and Pantagruel*.

***Gargantua and Pantagruel* (巨人傳, 1532-1564)**

Rabelais wrote five books altogether about two enormous giants, Gargantua (the father) and Pantagruel (the son), each book having a French title. *Gargantua and Pantagruel* is the English title given for the five books. Book I (published later than Book I) recounts the life of Gargantua through the founding of the abbey of Thélème. Book II recounts the life of Pantagruel up to the war against the Dipsodes in Utopia. Book III contains a discussion of whether or not to marry—a problem faced by Panurge, Pantagruel’s servant and companion. It also contains an account of the various efforts made to solve this problem. Book IV relates Pantagruel and his companions’ departure for the Holy Bottle in Cathay and their visit to several islands. Book V concludes the voyage to Cathay.

The works contain indeed “the tallest of tall stories.” The reader is sure to laugh over the description of many laughable incidents such as Gargantua’s entering the world through his mother’s left ear, his stealing the bells of Notre Dame to hang around his mare’s neck, his combing hair from which cannon balls drop like grape seeds, and his mare’s felling the entire forest of Orléans by switching her tail violently. In addition to jokes with mainly entertainment value, the stories of the giants are also full of satiric touches. It is plain that Rabelais makes use of every occasion to attack almost all religious, political, legal, and social institutions and practices of 16th century France, satirizing war and voyage, chivalry and pedantry, as well as women and many human types (including poets, judges, and fortune-tellers).

Montaigne (孟田, 1533-1595).

Born in the Aquitaine region of France, Michel Eyquem de Montaigne had a good and complete education including travel, instruction in languages, and familiarization with music. He studied law and was admired in his own time more as a statesman than as a literary man. He was a magistrate for several years and was twice elected Mayor of Bordeaux. Today, however, the world chiefly remembers him as the author of a massive and influential volume of essays entitled *Essays* (1580,

1588, and 1595), the earliest examples of the personal essay form of literature. In these essays, we can see the author's humanistic personality, skeptical and inquiring, but peace-loving and nature-loving. "Of the Education of Children," "Of Cannibals," "Of Age," "Of Glory," and "Of Vanity" are among the essays of Montaigne's that are often read.

In Spain

The Life of Lazarillo de Tormes (*La vida de Lazarillo de Tormes*, 小拉行狀, 1554)

The full title of this work is *The Life of Lazarillo de Tormes and of His Fortunes and Adversities* (*La vida de Lazarillo de Tormes y de sus fortunas y adversidades*). It was written by an unidentified author and published anonymously and simultaneously in a Spanish city and in Antwerp because of its heretical content. It is the first really important picaresque novel, Lazarillo (little Lazar) being a true "picaro" ("rogue" or "picaroon") whose knavery takes him from one social class to another and implicates him in a series of imbroglios. The wily "little Lazar" serves and lives on various masters: including a blind beggar, a miserly priest, a proud squire, a mendicant friar, and a seller of indulgences. Finally, he settles down as the husband of a canon's mistress. Obviously, the work has a great deal of satire directed against the vices of the clergy. It was extremely popular at its time, however, for its realistic portrayal of criminal life.

Cervantes (塞凡提斯, 1547-1616)

Miguel de Cervantes Saavedra is the greatest figure in Spanish literature and one of the greatest figures in world literature. However, he had a pitiable life. Born in Alcalá, he received only scant formal schooling, his father being an unsuccessful physician. He once served as a soldier in Italy and lost the use of his left hand in a battle. In 1575, when he was sailing back to Spain, he and his brother were captured by pirates. They were then sold into slavery in Algiers. Back in Madrid after he was ransomed in 1580, he sought to survive by writing, but he met with little success. Thereafter, he did a number of different jobs, only to be imprisoned several times for illegal seizures of property and other matters. He probably began writing his masterpiece in prison.

Don Quixote (唐・吉訶德, Part I, 1605; Part II, 1615)

Fully titled *The Ingenious Gentleman Don Quixote of La Mancha* (*El ingenioso hidalgo don Quijote de la Mancha*), this work brought Cervantes instant fame when its first part was published, and gave him courage to devote his last years to writing in Madrid. Today, it is recognized as a world-famous classic, comparable with any renowned masterpiece.

This novel is about a gaunt country gentleman named Alonso Quijano, whose mind is so crazed by reading chivalric romances that he fancies himself to be a knight called upon to redress all the wrongs of the world. He changes his name to Don Quixote de la Mancha and has himself knighted by an innkeeper whose poor inn he mistakes for a castle. He chooses a peasant girl for his lady and renames her Dulcinea del Toboso. Then he sallies forth with his rusty armor and his nag (Rozinante) into the world. After several mishaps (including a beating from some merchants), he returns home. Undaunted, he asks Sancho Panza, an ignorant rustic, to be his squire and sallies forth again into the world. The two have many travels and adventures. During them, Don Quixote with his overexcited imagination always blinds himself to reality, thinking windmills to be giants, flocks of sheep to be armies, and galley-slaves to be oppressed gentlemen. Finally, Don Quixote is bested in a duel by the Knight of the White Moon (in reality a student in disguise). He goes home disillusioned.

Apparently, the novel aims to satirize the exaggerated chivalric romances of Cervantes' time. Critics have subjected it to various interpretations, however. A plausible interpretation is this: Don Quixote and Sancho Panza stand respectively for the visionary idealist and the practical realist, with the whole novel suggesting that in life one should be neither too idealistic nor too practical, as life and every man are dual in character.

Vega (1562-1635), Tirso de Molina (1571-1648), & Calderón de la Barca (1600-1681)

Lope de Vega, Tirso de Molina, and Pedro Calderón de la Barca are the three great Spanish playwrights of the Renaissance Period. They each produced a large number of plays divisible into various types. One particularly famous play among them is Calderón's *Life Is a Dream* (*La vida es sueño*, 人生是夢, 1636?). It is a

comedy in which both the main plot (King Basil of Poland testing his son Segismund to see if he is of royal timber) and the subplot (lady Rosaura seeking her seducer Astolfo in Poland) exemplify the theme that all power and glory may just be a dream, but that even in dreams nothing is lost by trying to do good.

In England

More (1478-1535)

Born in London, Sir Thomas More became a talented and versatile man, being statesman, lawyer, author, and philosopher. As the favorite of King Henry VIII, he held important government positions (Member of Parliament, envoy, and ultimately Lord Chancellor). However, he was tried and finally beheaded for treason, as he refused to accept Henry's announcement that the English King, rather than the Italian Pope, was the supreme head of the Church in England. In his day he was recognized as a leading humanist and opponent of the Protestant Reformation. In 1935 he was canonized as an early martyr. Today he is best remembered as the author of *Utopia*.

Utopia (烏托邦, 1516) is a political romance written in Latin (first translated into English in 1551). Etymologically, "utopia" means "nowhere" in Greek. Utopia is the name More invented for an imaginary island in his fictional work. The work has two books: the first is a dialogue, through which contemporary ills in England (social, political, economic, penal, and moral) are discussed; the second is a narrative, in which Utopia is described as an ideal state where poverty, crime, injustice and other ills do not exist. This work is not the first piece of utopian literature,⁵ but it is perhaps a prototypical one in the West.

Spenser (史賓塞, 1552?-1599)

Edmund Spenser was born in London and educated at Cambridge. He became the first major English poet after Chaucer. He was once received with favor by Queen Elizabeth and granted a royal pension. A Protestant and a Platonist, he regarded poetry as the highest instrument of moral teaching. In his masterpiece, *The Faerie Queene* (*The Fairy Queen*, 仙后, Books 1-III, 1590; IV-VI, 1596), Gloriana (the Fairy Queen) signifies both Glory and Queen Elizabeth, and the knights signify moral virtues (the Red Cross Knight stands for Holiness, Sir Guyon for Temperance,

Britomart for Chastity, Cambel and Triamond for Friendship, Artegall for Justice, and Calidore for Courtesy). Though unfinished,⁶ the work is long enough to be one of the longest poems in the English language. Today, readers may still like it as a great allegorical epic, but in this post Middle Ages, post Renaissance time, it has certainly lost the appeal it once had.

Lyly (1554?-1606)

John Lyly is remembered for his two-part extended novel *Euphues*, a prose romance. In this he initiates the highly artificial (and widely imitated) style of Euphuism (with its excessive uses of devices such as antithesis, alliteration, repetition, and rhetorical question).

Bacon (培根, 1561-1626)

Francis Bacon was a statesman and philosopher besides being a literary man. He was once Lord Chancellor of England. He wished to become a second Aristotle, believing in practical, experimental methods for sciences. In the field of literature, he is recognized as one of the world's greatest essayists, following Montaigne. His *Essays* (first edition, 1597; enlarged edition, 1612) was one of the most popular books in the Renaissance Period. The essays cover a wide range of topics drawn from both public and private life. Each topic is discussed in a clear, unadorned style. "Of Truth," "Of Death," "Of Love" and "Of Friendship" are some of the essays still often selected for reading.

Sidney (席德尼, 1554-1586)

Sir Philip Sidney came from a noble family, had a very good education, and traveled extensively in continental Europe. He took part in a military expedition to the Low Countries and was fatally wounded there. He was one of the most admired of Queen Elizabeth's courtiers, and many regarded him as the perfect example of the Renaissance gentleman. Although he lived only a short life, he left the world enough works to make his literary fame. His sonnet sequence *Astrophel and Stella* created a vogue of sonneteering in England. His pastoral romance *Arcadia* established the genre there. His critical work *An Apology for Poetry* defends poetry

eloquently and sensibly for the world.

Marlowe (馬羅, 1564-1593)

Born at Canterbury, Christopher Marlowe was the son of a shoemaker. He studied at Cambridge on a scholarship and became one of the “University Wits.”⁷ in May 1593, when he was 35, a warrant was issued for his arrest. Before he could clarify the matter, he was mysteriously stabbed to death in a quarrel with a man called Ingram Frizer. Despite his short life, Marlowe is considered the greatest Elizabethan dramatist prior to Shakespeare. *Doctor Faustus* (浮士德博士, first published in 1604) is his most famous play. Its full title is *The Tragical History of the Life and Death of Doctor Faustus*. It is based on the *Faust* legend, in which a learned man sells his soul to the Devil for knowledge and power. In Marlowe’s work, Dr. Faustus strikes a deal with Lucifer: he is to enjoy 24 years of life with the aid of Mephistopheles with all sorts of pleasure, and at the end he is to give his soul over to him as one damned to Hell. The pact is fulfilled. Dr. Faustus has all sorts of pleasure. At the end he desperately feels that it is too late to repent. Within this tragic history, however, there are comic scenes with clownish horseplay.

Jonson (姜生, 1573-1637)

Ben Jonson’s father died one month before his birth and his mother remarried a bricklayer two years later. A friend paid for his study at Westminster School, where his teacher Camden helped him and influenced him a great deal. He was once charged with manslaughter and put in jail, but was released by benefit of clergy. He started his dramatic career by writing comedies, but after the accession of James I in 1603 Jonson wrote mostly masques. Today he is associated with “comedy of humors,” in which he certainly excelled. Among his crowning pieces is *Volpone* or *The Fox*, in which the avaricious Volpone (the fox), aided by his servant Mosca (the fly), pretends a lengthy illness to pique the expectations of a lawyer, Voltore (the vulture), and a miserly old man, Corbaccio (the Raven). As this comedy of humors exemplifies, Jonson is a humanist and moralist, believing in drama as a means of instruction and criticism.

Shakespeare (莎士比亞, 1564-1616)

Not much is known of William Shakespeare's life, although he is the most widely known and influential author in all English literature. But we do know, for sure, that he was born at Stratford-on-Avon, learned Latin at a grammar school, married Anne Hathaway (eight years his senior) at the age of 18, had three children, began his career as a playwright at the age of 21, was once an actor of the Lord Chamberlain's company and a shareholder of the Globe, and died in 1616, the same year of Cervantes' death.

Within his lifetime, Shakespeare composed 37 or 38 plays,⁸ in addition to 154 sonnets, two long poems and assorted other works. His sequence of sonnets was certainly written under the influence of Petrarch, but his sonnets, unlike Petrarch's, are not devoted to the love for a woman. Instead, they take themes such as beauty, mortality, and the passage of time, in addition to love for the Fair Youth or the Dark Lady. "Sonnet 130" even ridicules the conventional comparisons found in Petrarchan sonnets. The Shakespearean (or English) sonnet form is also different from the Petrarchan (or Italian) sonnet. Instead of containing an octave and a sestet, the Shakespearean sonnet consists of three quatrains and a couplet.

Shakespeare's plays are often classified into comedies, tragedies, histories, and romances. His later plays are obviously more mature than his early plays. *Hamlet*, *King Lear*, *Macbeth*, and *Othello* are considered his four great tragedies. Many of his other plays (such as *A Midsummer Night's Dream*, *Romeo and Juliet*, *The Merchant of Venice*, *As You Like It*, and *The Tempest*) are as often read and performed as the great ones. In his plays he created a multitude of lively and impressive characters, besides telling many interesting stories. His plays leave us a great legacy of quotable lines. They establish Shakespeare as "the poet of nature" and as one with "the largest and most comprehensive soul."⁹

Donne (1572-1631)

John Donne was Roman Catholic in his early life, but was converted to Anglicanism in 1614 and became Dean of St. Paul's in 1621. He is considered the greatest of the metaphysical poets.¹⁰ Both his early ironic and erotic verse and his later religious poems are marked by the use of the intellect, rather than the emotion, along with striking imagery, to achieve a "metaphysical" effect. Among his often-read poems are "The Good Morrow," "Go and Catch a Falling Star," "The

Canonization,” “The Flea,” and “Death, Be Not Proud” (which is one of his *Holy Sonnets*).

Milton (密爾頓, 1608-1674)

John Milton was educated at Cambridge University. Originally he held the Anglican faith, but later he became a Puritan in religious and political belief. He was appointed Latin secretary in 1649 by the Puritan government of England, but later, after the Restoration, he was arrested and fined. He became blind in 1652. He wrote prose and poetry which reflect his Puritan ideas. He is one of the best-known and most respected figures in English literature. His poetry is marked by intense moral preoccupation expressed in dignified blank verse with lofty eloquence and dramatic power.

Paradise Lost (失樂園, published 1667)

Written in blank verse, Milton’s tour de force, *Paradise Lost*, is considered the greatest epic in any modern language. It tells the story “Of Man’s first disobedience and the fruit/Of that forbidden tree whose mortal taste/Brought death into the World, and all our woe, /With loss of Eden.” It aims to “justify the ways of God to men.” In retelling the Biblical story, Milton narrated it from the point of view of a reformed Christian humanist believing in the fall of man as a precondition to human life as we know it. Like Faust, Adam and Eve cannot resist the temptation of gaining knowledge beyond the grasp of man. Their fall, however, brings about their union in earthly love amid mutual rancor and misery.

In Other Countries

The Protestant Reformation was catalyzed by three important figures and their writings. In 1517, it is said, the German religious reformer Martin **Luther** (1483-1546) took 95 theses he had written critiquing and questioning certain of the Roman Catholic Church’s practices, and posted them on the door of the castle church of Wittenberg. They were written in Latin but translated into German the following year, and then with the aid of the newly developed printing press, were rapidly disseminated throughout Western and Central Europe. Luther’s theses are regarded as the initial document of the Reformation. In 1536, the French Protestant reformer

John **Calvin** (1509-1564) published in Switzerland his *Institutes of the Christian Religion* (originally in Latin, later translated into French by Calvin himself). It was treated as a reply to attacks on Protestantism and a guide to Scripture, containing the chief principles of Calvinism which tremendously influenced the Puritan religion of England and later America. Luther's theses and Calvin's book are religious treatises, not fictional works. Fictional and religious is *The Praise of Folly* by the Dutch scholar Desiderius **Erasmus** (1466-1536), who, as "Prince of the Humanists," was at first sympathetic to Luther's ideas but later opposed his extremism in the Reformation. *The Praise of Folly* (sometimes translated as *In Praise of Folly* from its original Latin or Latinized Greek title) is a satire, in which the anthropomorphized Folly praises self-deception and madness. It attacks the doctrine and corrupt practices of the Catholic Church.

[Further Remarks]

A bridge between the Middle Ages and modern times, the Renaissance Period indeed ushered Western and Central Europe into a brand-new world. In this period, the West experienced the decline of theism and the revival of humanism, as people restored their questioning and questing spirit, regained their interest in the classical Greco-Roman cultural heritage, and again embraced individualism and secularism. Tracing this trend to the two seminal cultural forces of the West, we may say that the times shifted with the rise and fall of these two forces' relative influence on society: the predominance of Hellenism in ancient times gave way to that of Hebraism in medieval times, which now has given way back again to Hellenism in modern times.

"Humanism" is a word rich in meaning. In a sense, Renaissance humanism recognizes man as potentially both good and evil (with the moral principle of Superego and the pleasure principle of Id in addition to the reality principle of Ego), occupying the middle position in the Great Chain of Being. In the Renaissance Period, Europeans' desires surely seemed to be freed gradually from the repression of medieval thought or Christian dogmatism. This freedom of desires can be seen in the knavery told in a picaresque novel as well as in the love expressed in sonnets and romantic epics; it can also be seen in the tragic quest for power and pleasure of Marlowe's Faustus or Tamburlaine as well as in the tragic fall of Adam and Eve for heavenly knowledge. Yet, the rational and moral aspects of the Europeans' psyche were still there, as seen in the moral essays, satirical works, allegorical epics, utopian literature, and religious treatises. In truth, the two greatest literary figures of this

period, Cervantes and Shakespeare, serve to explain “humanism” best. The former’s *Don Quixote* tells us the necessity of having both the real and the ideal. The latter’s drama gives us a panorama of humanity with both noble and ignoble propensities.

The Renaissance emphasis on humanism does not actually cancel the medieval emphasis on theism. As seen in the works of Machiavelli, Cellini, and Rabelais, not to say of Donne and Milton, the idea of God still existed in Renaissance lives. In fact, many Renaissance men, just like Hamlet and Faust, had “the sense of void,” for all their efforts to fulfill themselves. In feeling that life is like a dream, then, they truly came to realize that nothing is lost by trying to do good. This religious realization reveals the tenure of theism. The revival of humanism in the Renaissance Period, we might say, merely covered the light of theism, instead of annihilating the ray of theistic hope.

Notes

1. Constantinople (the Western Roman Empire) fell to the Ottoman Turks in 1453. The Holy Roman Empire of Charles V (from 1519 till 1556) was busy with foreign wars, being too weak to unify Germany, to say nothing of reuniting the Roman world. It is often jokingly said that the Holy Roman Empire was “neither holy, Roman nor an empire.”
2. The three unities (or the classical unities or the Aristotelian unities) are the three rules for drama: the unity of action (a play should have only one main action or plot), the unity of place (a play should not cover more than one place or the stage should not represent more than one place), and the unity of time (the action in a play should take place over no more than a single day or 24 hours). “Decorum of action” refers to the classical rule that to have appropriateness (decorum), certain events—e.g., cruel events—should be narrated, rather than directly acted out, on stage.
3. A “comedy of humors” is a comedy in which a character or a range of characters is so presented that the character or each of the range of characters has only one overriding or dominating trait (“humor”), e.g., avarice or melancholy. A “tragicomedy” is a play that blends aspects of both tragic and comic plays, especially a serious (potentially tragic) play with a happy ending.
4. *Commedia dell’arte* is the shortened form of “*commedia dell’arte all’improvviso*.” It is a comedy performed by “artisans” (professional actors). During the

performance, the actors have to improvise dialogues.

5. Plato's *Republic* antedated More's *Utopia*, for instance, as a work containing utopian elements.
6. The work was originally conceived to have 12 cantos representing 12 knightly virtues, but only six cantos are extant, with six other cantos unfinished or lost..
7. The University Wits were a group of playwrights in the late 16th century England, most of whom were educated at either Cambridge or Oxford, who preceded Shakespeare and helped transform and develop drama in England. In addition to Marlowe, they included Greene, Nashe, Lyly, Lodge, Kyd and Peele.
8. If *The Two Noble Kinsmen* is included among Shakespeare's works, then the number of his plays is 38; otherwise, it is 37. *The Two Noble Kinsmen* is often assumed to be a collaborative work by Shakespeare and John Fletcher.
9. For "the poet of nature," see Samuel Johnson, "Preface to *Shakespeare*." For "the largest and most comprehensive soul," see John Dryden, "An Essay of Dramatic Poesy."
10. The metaphysical poets are those English poets of the early 17th century whose poetry is marked by having highly complex and greatly compressed meanings (most often concerned with religious concepts), being conveyed by unusual syntax, unconventional imagery, and irregular meter, appealing to people's reason and sense rather than impulses and feelings, and representing a reaction to the then vogue of writing love sonnets.

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Chapter Six: The Neoclassical Period

[Historical Background]

In the literary history of the West, the Neoclassical Period refers to the period extending roughly from the last half of the 17th century to almost the end of the 18th century. This period is variously called “the Age of Reason,” “the Enlightenment,” and “the Century of Light” (*Le Siècle des Lumières* in French), because its writers as a whole applied reason to various facets of life and its people were supposedly enlightened in the cultural trend of this period. In England, this period is sometimes described as “the Augustan Age,” compared to the golden age of Roman literature.

During this period, Italy was not yet an established “nation,” as its states had been under the control of foreign powers (Spain, Austria, France and the pope). In contrast, France became the leading nation in Europe, with its great political and military power. The reigns of Henry IV, Louis XIII and Louis XIV (1589-1715) brought France to its apogee of might and splendor, making it even the cultural center of the world. Meanwhile, Spain was economically prostrate and politically impotent, continually torn by foreign wars and internal strife. Germany was at first even worse, as the Thirty Years’ War (1618-1648) had utterly devastated it. Eventually, however, Prussia emerged to dominate over the other more or less independent states in Germany. With the leadership of Frederick II, Prussia (or Germany) was able to withstand the armies of France, Austria, and Russia in the Seven Years’ War (1756-1763).

Russia did not figure importantly as a nation until the 17th century. In 1682, Peter the Great came to the throne. He imported Western civilization (especially that of Germany and France) and sent students abroad to absorb it. His policies were continued under the Empresses Elizabeth and Catherine II. Russia then began to pose as an influential power, though with its oppressive, autocratic rule of the people it could not produce noteworthy literature in this period.

England at that time was another influential power. However, it still had to face insecurity, with wars within and between nations. In 1642-1660, it had the Civil War and the Commonwealth under the Cromwells and, later, under Parliament. In 1688, it had the Glorious Revolution. In 1702-1724, it had the War of the Spanish Succession to join. In 1756-1763, it aided Prussia in fighting the Seven Years’ War. Meanwhile, America began to struggle for independence and England had to fight other powers for colonization abroad. From the Restoration of Charles II in 1660

through James II, Queen Anne, and Anne's descendants till George III, who succeeded his grandfather on the throne in 1760, England truly had no peace.

In 1598, Henry IV of France issued the Edict of Nantes. The decree promised toleration for French Protestants. Consequently, in the ensuing years the religious strife between the Protestants and the Roman Catholics seemed to have lost its acrimony for once. Yet, the Edict was revoked by Louis XIV in 1685, thus causing social disturbances again. Apart from religious strife and political/economic wars, there was in this age the Industrial Revolution, which sped up the rise of the middle classes and the rise of the novel as a modern literary genre. There was also the "Quarrel of the Ancients and the Moderns" ("*Querelle des anciens et des modernes*"), which entailed hot literary disputes on both sides of the English Channel.

This Age of Reason gave rise to not only a number of disputants but also a number of thinkers, who might be generally called either rationalists or empiricists. There was Descartes, with his famous dictum: "I think, therefore I am (exist)" ("*Cogito, ergo sum*"). There was Locke, with his belief that man is born a "blank sheet" ("*tabula rasa*"). There was Berkeley, with his understanding that "To be is to be perceived" ("*Esse est percipi*"). There was Pascal, with his assertion that "Man is but a reed, the weakest thing in nature, but he is a thinking reed." There were also Spinoza with his doctrine of pantheism, Leibnitz with his philosophy of optimism, Hobbes with his system of materialism, and others with other philosophical ideas. Newton, incidentally, was this period's genius, whose scientific discoveries proved the power of reason and somehow strengthened the thinkers' ideas, be they rationalists or empiricists.

Deism and Optimism were two popular beliefs of this period. Deists believe in the existence of a God on purely rational grounds without reliance on revelation or authority. To them the God is like a watchmaker: He created the world and its natural laws, but takes no further part in its functioning. Optimists believe that the existing world is the best possible world despite its defects and contingencies. Ideas of these two doctrines, with opinions pro or con, can be found in neoclassical literature.

[Literary Features]

In the Neoclassical Period, France and England were the only two Western

nations that had noteworthy achievements in literature. Both Italy and Spain had ceased to produce any great literature by the 17th century. Germany was almost literarily barren in this period. Russia and America still had to wait for their authors to come to the fore of world literature.

By nature neoclassicism was to revive the virtues of the Greek and Roman classics. In practice neoclassical writers followed especially Virgil and Horace. While trying to imitate or emulate the classical works, the neoclassicists also reacted against the extravagant fires of the Renaissance. They sought to restrain especially the individualism and the free indulgence in human passions that characterized the Renaissance Period. As a result, they came to value only those virtues which are linkable to the idea of seeing men as “men in society” rather than as individuals and to the idea of living lives in accordance with reason rather than with passion.

Neoclassicism is generally considered to have the following attributes: 1. Extolling reason or rationality, hence also logic, order, law, rules, good sense, good taste, etc. 2. Preferring restraint, moderation, decorum, clarity, and simplicity. 3. Valuing correctness, balance, proportion, symmetry, unity, harmony, and grace. 4. Revering the past masters and distrusting innovation. 5. Emphasizing the general and typical rather than the individual and particular. 6. Stressing morality and urbanity and praising wit. 7. Believing in art rather than nature. 8. Treating human nature as essentially imperfect and recognizing man’s limitation. 9. Viewing men as social beings and trusting authority and conventions. These attributes are sure to be seen in the literary output of this period.

It is significant that only two of the three ancient genres, namely epic and drama, were written with assiduity and good results in this period. The third ancient genre, the lyric, somehow lacked the force to find expression, owing reasonably to the restraint of passions in this age. Even more significant is the fact that the traditional epic had turned into the mock-epic in most cases, where there is neither great hero nor great event to be sung of; there are only trivial subjects with low figures to be satirized in a seemingly grand style. As to drama, it can be found that while tragedies of this period adopt many of the traditional matters and themes, comedies follow principally the models of the Old Comedy rather than those of the New Comedy; thus, they are mainly social comedies instead of farces, aiming chiefly to satirize man’s manners rather than to let out laughter. In fact, while observing the classical rules in writing plays, the neoclassical dramatists all had didactic purposes, especially the purpose of calling for reason or good sense.

Didacticism is found permeating all genres of this period. It is manifest in the mock-epic and the comedy of manners. It is no less manifest in the tragedy, the philosophic tale, and the epigram as well as in maxims, fables, and fairy tales. The epistle as a special 18th century genre is also didactic here and there, and so is the pamphlet paper in the 18th century periodicals like *The Spectator*. The essay and the early novel are often moral-oriented and instructive as well. In fact, many moral essays of this period (e.g., Pope's) belong to the genre of didactic poetry. If didacticism is the main feature of satire, satire then seems to be the umbrella term for all neoclassical literature.

[Major Authors & Works]

In France

Corneille (柯内, 1606-1684)

Born in Rouen, Pierre Corneille was son of a lawyer. He studied law and practiced it for more than 20 years, but he abandoned the bar at last for his interest in the theater. He wrote tragedies, comedies, and tragicomedies, but he is considered mainly as a tragedian. He drew most of his subjects from classical mythology and history, and excelled in the portrayal of tragic protagonists. His tragedies are often psychological studies of heroic men and women caught in the conflict of reason or will with some strong passion. Today, he is remembered chiefly for such plays as *Medée* (a tragedy modeled on Euripides' *Medea*), *Le Menteur* (a comedy of manners), and *El Cid* (actually a tragicomedy, though often grouped into tragedies).

Corneille's *Medea* (*Medée*, 1635), like Euripides' play, relates the bloody story of Medea's vengeance upon the faithless Jason. His *The Liar* (*Le Menteur*, 1643) tells the story of Dorante, the liar, who confuses the name of the lady he is courting with that of another lady and consequently embroils himself in a series of lies that make him finally transfer his affections to the other lady. *The Cid* (*El Cid*, 1636) made Corneille famous, though savagely attacked. Many critics consider that it marks the beginning of modern French drama. Based on Guillén de Castro's treatment, the play concerns the romantic love of Chimène and Rodrigue (Rodrigo, the hero of the great Spanish epic). Like Romeo and Juliet, the two lovers suffer

from a feud between their families. In the course of time, Rodrigue kills Chimène's father to avenge an insult to his own father. A champion is then appointed by the king to fight against Rodrigue for Chimène's sake. The end, however, is unlike that of Shakespeare's play: with his valor Rodrigue wins the battle and the heroine's heart.

Racine (拉信, 1639-1699)

Son of a petty official, Jean Racine was born at La Ferté-Milon, near Soissons. He was orphaned at an early age and left in the care of his Jansenist grandmother. He acquired a good education, however, in the schools of Port-Royal. After studying philosophy at a college in Paris and studying theology in Uzés, he entered the circle of La Fontaine, Molière, and Boileau and began to write plays. He became famous with the production of *Andromaque*. After the production of *Phédre*, he was convinced that drama was an immoral influence. In consequence, he ceased to write plays for a long time and became a royal historiographer. In 1689, however, he was persuaded to resume writing drama. His plays include only one comedy, all the rest being tragedies. Like Corneille's tragedies, his plays adhere to the classical unities and depict characters in spiritual conflicts. Like Corneille, too, he was severely criticized during his lifetime for being unnecessarily realistic in treatment. But he left us some most memorable women characters.

Andromache (*Andromaque*, 1667) and *Phaedra* (*Phédre*, 1667) are Racine's best-known tragedies. The former is based on the Greek legend of Andromache, but differs from it in several plot details; the latter is based on Euripides' *Hippolytus*, but shifts its emphasis from the hero to the heroine.

Andromache treats the conflict between motherly love and the passion of lovers. After the fall of Troy, the Greek Pyrrhus is enamored of Andromache, the widow of Hector, but he is already engaged to Hermione, who loves him betrothed with a consuming passion but is, in turn, beloved by Oreste. Andromache pretends love for Pyrrhus in order to save her son Astyanax. Hermione persuades Oreste to kill Pyrrhus. After Pyrrhus is murdered, Hermione commits suicide and Oreste goes mad.

Phaedra treats the theme of passion along with that of jealousy and remorse. Phaedra loves her stepson Hippolytus at first sight but conceals her passion. During the long absence of her husband (King Theseus), Phaedra is told the false news of

Theseus' death abroad, and is urged to declare her love to Hippolytus, by her nurse Oenone. Hippolytus is horrified and repulsed by his stepmother's declaration of love, as he is already in love with Aricia.¹ When Theseus returns, Oenone with Phaedra's acquiescence convinces the king that his son made advances to his queen during his absence. Theseus thereupon furiously calls on Neptune to destroy his son. To prove his innocence, Hippolytus openly declares his love for Aricia. That makes Phaedra jealous, and she therefore repents only too late. After Hippolytus dies, Phaedra discloses her own guilt and commits suicide.

Moliere (莫里哀, 1622-1673)

Moliere is the pen name and stage-name of Jean Baptiste Poquelin. He was born in Paris. His father was an upholsterer who served the royal household of Louis XIV. He was educated at the Jesuit Collège de Clermont. He renounced his succession to his father's position as a *valet de chambre* and became an actor and co-founder of a theatrical company. The company was unsuccessful at first in Paris. His troupe, therefore, toured the provinces from 1645-1658. After he returned to Paris, he won the favor of the king and married Armande Béjart in 1662. Then he succeeded as a playwright, actor, and producer for 15 years, though he was incessantly attacked by disgruntled clergymen, physicians, courtiers, and rival dramatists. One day in 1673, he fell down on the stage stricken with a hemorrhage while he was playing the title role of his last comedy, *The Imaginary Invalid*. He died a few hours later.

Moliere is sometimes called the father of modern French comedy. He wrote a great number of comedies comparable with Shakespeare's, and they are mostly comedies of manners. Although he was influenced by Plautus and Terence and the Italian *commedia dell'arte*, he drew his material chiefly from his own social experiences. His comedies are noted mainly for his characters, which are created in the way of caricature to satirize human vices and follies. *Tartuffe*, *Le Misanthrope*, and *Le Bourgeois Gentilhomme* are among his often-read plays.

Tartuffe, or the Imposter (Tartuffe, ou l'imposteur, 塔徒夫, 1664) is an exposé of religious hypocrisy. Tartuffe, the imposter, worms his way into the foolish Orgon's household. Orgon and his mother are so deceived by his "religious piety" that Orgon deeds all his property to the hypocrite and intends to marry his daughter to him. Orgon's wife Elmire tricks Tartuffe into trying to seduce her, thus exposing his

hypocrisy. Tartuffe then threatens to evict the family and have Orgon arrested. Finally, the king intervenes at the last moment and the imposter is hauled off to jail.

In *The Misanthrope* (*Le Misanthrope*, 厭世者, 1666), Alceste vows to speak and act with complete honesty, but there is no lady for him to love except Célimène, a sharp-tongued, worldly, vain coquette. After losing a lawsuit, Alceste asks Célimène to go with him in abandoning society. The coquette refuses to give up her gay life. Alceste has to depart alone, disillusioned and depressed as a misanthrope.

The Would-be Gentleman (*Le Bourgeois Gentilhomme*, 中產階級紳士, 1670) is a *comédie-ballet*,¹ written to entertain Louis XIV. In the play, M. Jourdain, a bourgeois, resolves to make himself a gentleman by studying dancing, fencing, philosophy, and the art of speech. To achieve his aim, Jourdain even forbids his daughter to marry any commoner. Cléonte, however, disguises himself as the son of a Grand Turk and dupes the would-be gentleman into granting him the girl's hand.

Boileau (布瓦羅, 1636-1711)

Nicholas Boileau-Despréaux was born the fifteenth child of a clerk. He studied theology and practiced law, but became a man of letters. He wrote satires in imitation of Horace and Juvenal, and wrote a mock-epic like Pope's *The Rape of the Lock*. His chief work is a poem modeled on Horace's *Ars Poetica*, also called *The Art of Poetry* (*Art Poétique*, 1674), in which he formulated the neoclassic principles of literature, urging prudence, moderation, obedience to authority, and above all observance of the great rule of *bon sens* (common sense or good sense). In the poem Boileau argues, among other things, that "everything ought to move in the direction of good sense" and that "expression follows thought ... what is clearly understood is clearly expressed." He also advises writers to "make haste slowly" by polishing the work again and again, and to "study the customs of centuries and countries" as "different climates tend to make for different humors."

La Fontaine (拉豐田, 1621-1695)

Jean de La Fontaine received only a desultory early education. He gave up the pursuit of theology and law like Boileau. He drifted happily from one patron to another and became a prolific writer of comedies, lyrics, elegies, ballads, and tales.

He is remembered primarily for his *Selected Fables, Set in Verse* (*Fables choisies, mises en vers*, 精選寓言詩, 1668), which are derived from ancient and modern sources but written in free verse and stamped with his own ironic view of human life, preaching the virtues of good sense and moderation. Interesting among the fables are “The Jay in the Feathers of the Peacock,” “The Grasshopper and the Ant,” “The Fox and the Crow,” and “The Frog Who Would Be an Ox.”

Perrault (培洛, 1628-1703)

Charles Perrault was a leader in the “Quarrel of the Ancients and the Moderns.” In two works he asserts the superiority of the age of Louis XIV over that of Roman emperor Augustus and the progress made by writers of his own day over those of the past. Today, however, he is known as the collector and publisher of *Mother Goose Tales* (*Les contes de ma mère l'Oye*, 鵝媽媽故事集, 1697). The tales are derived from popular folk stories but written in Perrault’s simple and graceful form. They include the famous stories of Cinderella, the Sleeping Beauty, and Beauty and the Beast.

La Rochefoucauld (拉羅希福寇, 1613-1680)

Duc François de La Rochefoucauld was France’s most noted author of memoirs and maxims. In his memoirs he records his political activities. In his maxims he delineates human nature. His *Maxims* (*Maximes*, 格言錄, 1665) stems from his keen observation of his society and illustrates his view of human conduct: Everything is reducible to the motive of self-interest; men only delude themselves in pretending to virtue or disinterested behavior. Among his salty yet savory maxims are such as: “We all have strength enough to bear the misfortune of others”; “We make our promises according to our hopes, and keep them according to our fears”; “To refuse praise means that you want to be praised twice”; “For most of mankind, gratitude is no more than a secret wish to receive even greater benefits”; “Women in love forgive major indiscretions more easily they do small infidelities.”

Voltaire (伏爾泰, 1694-1778)

Voltaire is the pen name of François Marie Arouet. He is one of the most

famous, influential Frenchmen in the history of thought, taken to be the personification of the Age of Enlightenment. He was born in Paris of a middle-class family and educated at a Jesuit college. He was twice thrown into the Bastille for his writings. Once he fled to England, where he met most of the celebrities of the day. Another time he was invited to Prussia by Frederick the Great, but he could not stay long there as his temperament clashed with the monarch's. He was long known for his enmity to organized religion. When he died, the Church denied him a Christian burial. An abbot, however, brought his body to his own abbey in Champagne. Voltaire wrote plays, polemic letters, philosophical essays, poems, histories, satires, and above all philosophical tales. His most-often read work is a philosophical tale about Candide.

In *Candide, or Optimism* (*Candide, ou L'Optimisme*, 慧第德, 1759), Voltaire satirizes the optimistic creed of Leibniz: "All is for the best in this best of all possible worlds." In the tale, Dr. Pangloss (the name meaning "all-tongue") teaches Candide, his student, the optimistic creed and maintains it through thick and thin despite all evidence to the contrary. Candide travels from Westphalia through Portugal, Spain, to Argentina, Eldorado, etc., and then back to France, England, Venice, and Constantinople. Meanwhile, he experiences an endless series of misfortunes and abuses in both the Old and the New Worlds. The 30 chapters of the tale are absurdly full of improbabilities and impossibilities as well as acts of bad taste and words of false reasoning, illustrating the lack of sense in man and cosmos. After attacking all human vices and follies, the tale ends with the tenet that "we must cultivate our garden."

In England

Dryden (朱艾頓, 1631-1700)

John Dryden was born in a good but impecunious country family. He went to London in his middle 20's and there quickly had his gifts recognized. At first, he had to earn his living by writing plays and doing translations, but he finally became poet laureate of England. He made several radical shifts in his religion and politics. He wrote satirical and didactic works such as *Absalom and Achitophel* and *MacFlecknoe*. He also wrote poems, plays, and literary criticism. He was regarded as the literary dictator of his age. Today, besides the two works just mentioned above, his *All for Love* and *Essay of Dramatic Poesy* are often recommended for

reading.

Absalom and Achitophel (1681) is a political satire written in heroic couplets, using Biblical terminology to attack the Puritans' attempt to exclude the duke of York from the throne of England. In the poem, Achitophel (the earl of Shaftesbury) incites Absalom (the duke of Monmouth, the illegitimate son of Charles II) to rebellion against his father. *MacFlecknoe* (1682) is a mock-epic directed against Thomas Shadwell, who was to succeed Dryden as poet laureate in 1689. In the poem, Shadwell as the son of Flecknoe (an Irish priest writing bad verse) is made the successor in the monarchy of nonsense.

In *All for Love* (1678), Dryden, in strict observance of the classical unities, describes in blank verse the last day on earth of Antony and Cleopatra, simplifying Shakespeare's plot of *Antony and Cleopatra* by making all characters in conflict plainly for love. In *Essay of Dramatic Poesy* (1668), Dryden uses the imaginary conversation among four Englishmen³ in a barge to discuss some topics related to the Dispute of the Ancients and the Moderns (they discuss Greek, French, and English drama, the merits of several dramatists, and the use of blank verse and rhymed verse in plays).

Congreve (1670-1729) & Sheridan (1751-1816)

William Congreve and Richard Brinsley Sheridan are two famous writers of comedies of manners in this period. In *The Way of the World* (《世人俗風》, 1700), Congreve depicts the witty young man-about-town Mirabell's efforts to marry the wealthy Millamant despite her aunt's opposition, together with other love intrigues. It has the famous "bargaining scene," in which Mirabell and Millamant bargain for terms (various rights and responsibilities) of their marriage. In *The School for Scandal* (《醜聞門派》, 1777), Sheridan depicts Charles' love for Maria and their involvement in the malicious gossip of Lady Sneerwell and her friends (the school for scandal). In the famous "screen scene," the seducing, villainous Joseph hides Lady Teazle behind a screen in his room when her old husband Sir Peter is suddenly announced. Thus, when she overhears her husband's talk with Joseph, the villain's hypocrisy is revealed.

Pepys (皮普斯, 1633-1703)

Samuel Pepys was a famous diarist of this period. In his *Diary*, Pepys describes vividly, though in shorthand, some important events of the “year of wonders” (*annus mirabilis*), that is, the year 1666. The events include the Great Plague of London (1665-1666), the Second Dutch War (1665-1667), and the Great Fire of London (1666).

Pope (波普, 1688-1744)

Born into a Catholic family when England was violently anti-Catholic, Alexander Pope was educated largely at home as his health was severely damaged and his body permanently disfigured by a boyhood illness. He made his fame as a skillful writer of poetry in heroic couplets quite early in his life. He joined the Scriblerus Club and had some intimate Club friends, including John Gay and Jonathan Swift. In politics he was a Tory. In literature he is regarded as an outstanding satirist, the dictator of his age, and the epitome of English neoclassicism. His mock-epic *The Rape of the Lock* and his critical work *An Essay on Criticism* are among his best-known masterpieces.

The Rape of the Lock (秀髮劫, 1714) is based on a real incident: Lord Peter cut off a lock of Arabella Fermor’s hair in a frolic moment and incurred a feud between the two families. As a common friend of the two families, Pope wrote the poem to appease the two wrangling sides. In the mock-epic, an elaborate, elevated style of the classical epic is used to treat the trivial incident (e.g., a card game is described as a battle and there is a journey to the Cave of Spleen comparable with that to the underworld). In the end of the story, the heroine, called Belinda, fights a fruitless battle without getting back her ringlet, only to be consoled by the belief that her lock of hair along with her name has been transported to heaven amid the stars.

An Essay on Criticism (論批評, 1711) discusses not only the principles of literary criticism but also those of literary creation.. Like Boileau’s *The Art of Poetry*, the essay abounds in neoclassical doctrines of literary taste and style. The ideas are expressed in well-known couplets such as “Those rules of old discovered, not devised,/ are nature still, but nature methodized”; “A little learning is a dangerous thing;/ Drink deep, or taste not the Pierian Spring”; “True wit is nature to advantage dressed;/ What oft was thought, but never so well expressed”; “True ease in writing comes from art, not chance,/ As those move easiest who have learned to dance”; and

“Good nature and good sense must ever join;/ To err is human, to forgive, divine.”

Swift (史衛夫特, 1667-1745)

Born in Dublin of English parents, Jonathan Swift received his school education in Ireland. He was once an amanuensis of his rich relative Sir William Temple, a distinguished Englishman retired from his political career to Moor Park, where Swift met Esther Johnson, the one he loved dearly, and learned a great deal about politics from the social circle there. In 1710-1714 Swift became the major political writer for the Tories, and in 1713 he was appointed dean of St. Patrick’s Cathedral in Dublin. In 1724 he became an Irish patriot in the person of “M.B. Drapier” and was greatly loved in Ireland. He was constantly harried by fits of dizziness and headache. He finally lost his faculties and was mad in his last few years.

Like his friend Pope, Swift is an outstanding satirist. While Pope excels in verse, Swift is a master of prose. The bitter and savage indignation shown in his satire brought the 19th century notion of a demonic, cynical, misanthropic Swift. He is in actuality a playful writer most skilled in irony and his writings are often full of fancy and fun. This quality is quite evident in such early works of his as *A Tale of a Tub*, *The Battle of Books*, and *Journal to Stella*, and it is no less evident in such later works as *Gulliver’s Travels*, *A Modest Proposal*, and *Verses on the Death of Dr. Swift* if we recognize the tone hidden in the irony.

Gulliver’s Travels (格烈佛遊記, 1726) is undoubtedly Swift’s masterpiece. It has been immensely popular throughout the world, often translated in foreign lands and adapted for various purposes. Its narrator Lemuel Gulliver, a ship’s physician, is actually the “innocent eye” and the mouthpiece of Swift himself.⁴ He makes four voyages: to Lilliput, a land of men very small in stature (only six inches tall); to Brobdingnag, a land of giants; to Laputa, a flying island, and some other exotic lands; and to Houyhnhnmland, a country inhabited by Houyhnhnms (a race of rational and virtuous horses) and Yahoos (a race of filthy, loathsome brutes in the shape of men or apes). This travelogue provides occasions for the author to make fun of fancy and accuse people of abuses of reason as reflected in the social, political, and academic institutions of the real world. Indeed, this book is multifarious in its appeal. It entertains children with its fantastic playfulness, and it entertains adults with its witty, allegorical depiction of politics, with its bitter and yet awakening denunciation of mankind, and with its utopian hope for a land of virtue and reason devoid of

corruption.

A Modest Proposal (一個小建議, 1729) is a pamphlet aimed to overwhelm the Whig economists' theory that people are the real wealth of a nation. In this pamphlet the author proposes that as a way to solve the problem of poverty in Ireland, the poor there should devote themselves to rearing infant children to be killed and sold as food to the Englishmen. This "modest" proposal is made along with a recommendation of recipes for cooking the infants and with the expounding of six advantages of the solution to poverty.

Addison (1672-1719) & Steele (1672-1729)

Joseph Addison and Richard Steele were two contributors in association to two periodicals, *The Tatler* (1709-1711) and *The Spectator* (March 1711-December 1712). Steele started *The Tatler* under the pseudonym of Isaac Bickerstaff with a series of essays and was joined by Swift and Addison. *The Spectator* was purportedly edited by the Spectator Club under the fictional name of Mr. Spectator, and Addison and Steele were both members of the Club. The "daily papers" (each about 2,500 words long) in the two periodicals provide a picture of the contributors' contemporary mores, and they often bear light satirical humor and allegorical criticism, as they were supposed "to enliven morality with wit, and to temper wit with morality."

Johnson (蔣森, 1709-1772)

Known as Dr. Johnson, Samuel Johnson was born in Lichfield, where he was once a schoolmaster and a bookseller for six years. He left his native town for London in 1737 and remained in London for good. At first, he was a regular contributor to *The Gentleman's Magazine*, as he was employed by its founder. In 1749 he published his pessimistic poem *The Vanity of Human Wishes*, but it did not bring him fame. He owed his early renown to the periodical essays he wrote for *The Rambler* and *The Idler*. Later, his philosophic romance *Rasselas* increased his reputation. But it was not until the publication of his *Dictionary of the English Language* that he obtained his great fame and freed himself from the patronage system of his day. From then on he was gradually lionized as "the Great Cham of Literature," not just regarded as a moralist, a lexicographer, and a critic with the well-received *Preface to Shakespeare*. He was therefore entitled to spend his last

years as a conversationist in the society of other great men.⁵ Johnson married a woman 20 years his senior, but he was devoted to her. After her death in 1752, he showed even more his fondness for conversation. In 1762 he received a pension and was thenceforth enabled to write as little as he decently could. His last important work is the *Lives of the Poets* (1779 & 1781).

In *The Vanity of Human Wishes* (人類慾望之空虛). Johnson tells the vanity of such human wishes as those for gold, for title, for wealth, for power, for fame, for victory in war, for longevity, and for physical beauty. The poem is an imitation of Juvenal's *Satire 10*. Its title is in fact Johnson's theme of themes, expressed in all his major writings. In *Rasselas* (1759), for instance, Johnson tells the story of Rasselas, Prince of Abyssinia, who leaves the weary life in the Happy Valley together with his sister and his mentor, Imlac, to seek abroad the thing that can really promise happiness. They go to Cairo and range through all that nature and society have to offer before they return to their Happy Valley. They find nothing that can truly give happiness; they find that everything is vain, even romantic love, marital bliss, imaginative reverie, philosophical speculation, or scientific discovery. This romance is often interpreted as an attack against the 18th century optimism and is often compared with Voltaire's *Candide*.

It is surprising that Johnson could make use of his *Dictionary of the English Language* (1755) when he wanted to achieve his humorous and satirical purposes. In defining words, this lexicographer often chooses to crack jokes or taunt with venom. It is indeed interesting to see "dry" defined by "desiccative" and "network" defined as "anything reticulated or decussated at equal distances with interstices between the intersections." It is even more interesting to see "fishing rod" defined as "a pole with a hook at one end and a fool at the other"; "oats" as "a grain which in England is generally given to horses, but in Scotland supports the people"; "patriotism" as "the last refuge of a scoundrel"; and "willow" as "a tree worn by forlorn lovers." When we read such humorous and satirical definitions, we are sure to doubt that a lexicographer like Johnson is, as he defines, merely "a harmless drudge."

Defoe (狄福, 1660-1731)

Daniel Defoe was an early novelist of England. He is celebrated for his frank and dramatic realism in fiction. He is best known for two novels, *Robinson Crusoe*

(*魯賓遜飄流記*, 1719-1720) and *Moll Flanders* (1722). The former gives an account of Crusoe's life for 24 years on an uninhabited island after his ship is wrecked. Crusoe lives alone until he saves a young native from death. He and Friday (the name he gives the native) then share a variety of adventures until they recapture a mutinous ship and return to England by it. *Moll Flanders* is both a picaresque novel and a piece of criminal literature written in the form of autobiographical memoir. It recounts realistically the title heroine's life from her birth to her death, which is, as the full long title tells us, "a life of continued variety for three score years," during which "besides her childhood, [she] was twelve years a whore, five times a wife, twelve years a thief, eight years a transported felon in Virginia, at last grew rich, lived honest, and died a penitent."

Fielding (費爾汀, 1707-1754)

Henry Fielding was another early novelist of England besides being a dramatist. He parodied Richardson's *Pamela* in writing his *Joseph Andrews*. He is best known for his greatest novel, *Tom Jones* (*湯姆瓊斯*, 1749). In the novel, Squire Allworthy finds an infant and names it Tom Jones. Tom is raised together with young Blifil, the son of Allworthy's sister Bridget. The two boys grow up as rivals for the attentions of Sophia Western. The wicked Blifil repeatedly sets Tom in troubles. After a series of picaresque adventures with dissipated life, Tom finally comes to know that Bridget is his mother. Meanwhile, Blifil's wickedness is exposed and Sophia recognizes Tom's love for her.

[Further Remarks]

In the foregoing chapter, John Donne and John Milton are grouped together with the Renaissance authors because their life spans are closer to the Renaissance Period and they display, for all their Christian conscience, the revival of humanism connected with the Renaissance Period. Now, when we come to the Neoclassical Period, we may find that both Donne and Milton show even closer ties with neoclassical writers. As we know, the metaphysical poetry as written by Donne places value on the intellect or sensible reason rather than on the intuition or emotional passion, while the epic poetry written by Milton places value on the idea of restraint and the recognition of authority rather than the idea of freedom and the pursuit of self-pride. Thus, both Donne and Milton are indeed in-between figures reaching back to the Renaissance

and forth to the Neoclassical.

From the major authors and works introduced in this chapter, we can conclude that the Neoclassical Period is certainly the Age of Reason or the Enlightenment Age, since so much drama (from the plays of Corneille, Racine, and Moliere to those of Dryden, Congreve, and Sheridan), so much poetry (from Dryden's through Pope's to Johnson's), so much fiction (from *Candide* through *Gulliver's Travels* to *Rasselas*) and so much literature of other types (fables, fairy tales, maxims, pamphlet papers, and dictionary entries) are produced to uphold reason and good sense and to instruct people besides delighting them.

Instruction goes two ways: telling people what man or life ought to be, and telling people what man or life is. This makes a realist and that makes a moralist. Many neoclassical writers are moralists, including the dramatists, the essayists, and above all the satirists. Some neoclassical writers, however, may be better called realists instead. They include la Rochefoucauld and Defoe. But it is often hard to distinguish a realist from a moralist. Even la Rochefoucauld and Defoe can be regarded as moralists teaching indirectly what life ought to be or what we ought to do. On the whole, the Neoclassical Period was no doubt a highly moralizing age. The moralizing Zeitgeist was evidently reflected in Johnson's criticism of Shakespeare as a dramatist seeming to write without any moral purpose.⁶

Johnson speaks not only for the moralistic aspect of neoclassicism but also for the neoclassical tendency to value generality over particularity. He has Imlac assert in *Rasselas* that "The business of a poet is to examine not the individual, but the species; to remark general properties and large appearances: he does not number the streaks of the tulip, or describe the different shades in the verdure of the forest." If we use this principle of generality to judge the works of this period, we are sure to find that not only such works as Johnson's *The Vanity of Human Wishes* and Pope's *Essay on Man* but also a host of other works (which have no titles bearing the word "human" or "man") such as la Fontaine's *Fables*, la Rochefoucauld's *Maxims*, Boileau's *The Art of Poetry* and Pope's *An Essay on Criticism* are concerned with certain kinds or types of people rather than individuals. In fact, all satirical works of this period including Moliere's comedies, Voltaire's *Candide*, Congreve's and Sheridan's social comedies, Pope's *The Rape of the Lock* and *The Dunciad*, Swift's *Gulliver's Travels*, and even Dryden's *Absalom and Archithophel* and *MacFlecknoe* are directed towards certain human kinds or types, not individuals. The neoclassical satires, in other words, are truly not lampoons, which aim to attack individuals.

If we examine the forms of the neoclassical works, we will find that typical dramas (tragedies and comedies) of this period are indeed written in imitation of classical dramaturgy (e.g., division of a play into five acts) and in observance of the classical rules such as the three unities, the decorum of action, the purity of genre, and the linking of scenes.⁷ Likewise, typical verses (French or English) of this period are written in observance of certain formal, prosodic rules. Many English satires, for example, are written in heroic couplets, which are iambic pentameter lines rhyming in pairs. The heroic couplet as an English verse form was already used before this period, but it was in this period that it became the common form for satires and reached its highest development.⁸ It often involves technical means used to produce a witty effect, making the sound, the rhythm, and the syntax work together with the diction and the sense.⁹ It displays an artificial style as elaborate and ornamental as the rococo style in architecture.

Notes

1. The character Aricia is Racine's invention. In Euripides' work, Hippolytus loves no women, being wholly devoted to Chastity.
2. Comédie-ballet is a theatrical form popular in 17th century France, originally devised by Moliere for the entertainment of Louis XIV; it consists of comedy with ballet inserted between the acts.
3. The four men are Eugenius (who argues that the moderns excel the ancients), Crites (who defends the ancients), Lisideius (who defends the French playwrights), and Neander (who favors the moderns and respects the ancients).
4. On one hand, Swift seems to look at the world through the eye of the innocent and gullible Gulliver; on the other hand, Swift seems to laugh at and attack the foolish and wicked through the mouth of the narrator.
5. This facet of Johnson's career is vividly depicted in James Boswell's *Life of Samuel Johnson, L.L. D.*
6. In his *Preface to Shakespeare*, Johnson says of Shakespeare, thus: "He sacrifices virtue to convenience, and is so much more careful to please than to instruct, that he seems to write without any moral purpose."
7. The "purity" of genre lies in mixing no comic elements with tragic elements. The linking of scenes (*liaison des scenes*) is the principle whereby two consecutive scenes are to be connected by the continuous presence of a character

at least on the stage, so that the stage is never empty and the unities of time and place can be clearly maintained.

8. English poets from Chaucer onward have used the heroic couplet, but this form is perfected by Pope and it is now associated with the Augustan or neoclassical period that begins with Waller and Dryden.
9. For example, in Pope's *The Rape of the Lock*, there is a couplet like this: "Where wigs with wigs, with sword-knots sword-knots strive, / Beaux banish beaux, and coaches coaches drive." This couplet, with its elaborate syntactic structure, describes vividly the social manners of the time: beaux wearing wigs, carrying swords with sword-knots, and riding on coaches, one "banishing" or "driving away" another in their social circle.

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Chapter Seven: The Romantic Period

[Historical Background]

Following the Neoclassical Period, the Romantic Period of Western literature began in the late 18th century and lasted till the mid-19th century, with the first few decades of the 19th century as its triumphant time. Different nations, however, had different spans for their romanticism. In Britain, for instance, the Romantic Period is often said to span between 1798 (the year when Wordsworth and Coleridge published their *Lyrical Ballads*) and 1832 (the year when the Reform Bill was passed), and the preceding period that had such romantics as Gray, Goldsmith, Crabbe, and Cowper is sometimes referred to as the Pre-Romantic Period. In Germany, the Romantic Period is divided into two sub-periods: one of Early Romantics dating from the late 18th century to the early 19th century, and the other of High Romantics dating from the early to the middle of 19th century. The proto-romantic movement called “Storm and Stress” belongs to the earlier period.¹ In France, the period is seen as a relatively brief and late span in the mid-19th century. In America, it is also seen as a late span, roughly between 1830 and 1865.

During this period, Europe witnessed the Romantic Movement and carried its influence across the Atlantic to the New World. Romanticism was, in fact, not only a literary movement. It was a very wide cultural movement occurring also in many other fields, including art, music, architecture, gardening, religion, philosophy, and politics. We must not forget that this period was also the period of Beethoven in music and the period of Kant in philosophy.

This period was an era of great changes. The “Industrial Revolution” had begun in the mid-18th century. It expedited the change of the old agricultural society into the new industrial and commercial society. Part of this social change is seen in the rise of the middle classes and the massing of laborers in cities, which resulted in what Disraeli later called “the two nations”: the conflicting classes of capital and labor. As the agricultural society was changing into an industrial society, the corrupt aristocracy, with the aid of clergy, still hoped to keep their power and authority over the populace by all repressive measures if necessary, not knowing that the wealthy people generally demand political power proportionate to their wealth and the oppressed people will rise up against any tyranny. In consequence, political revolutions followed the Industrial Revolution.

Not all European countries had political revolutions in this period. Italy was still under the control of foreign powers. Spain had been under the rule of the French House of Bourbon till the 20th century. Germany was still on the way to become a unified nation. However, discontent with the political and economic reality was bred everywhere and rebellion was often seen. In 1848, for instance, there was an open rebellion against absolutist policies in Germany, which led to later legislative reform. The first country in this period to have a large scale political revolution was the United States, not a European country. Under the oppression of Britain, the colonial states had been fighting for independence. They won it in 1783 with the Treaty of Paris. In France, as we know, the Great Revolution (1789-1799) occurred after the American Revolution. It was to replace the Bourbon regime with a republic, but it ended in Napoleon's dictatorship. In England, no radical revolution like the French Revolution was carried out, but the government was forced to pass the first Reform Bill and yield some power to the middle classes. In Russia, a revolt against the autocratic polices and for a constitutional government was subdued, but during the reign of Alexander II (1855-1881), many liberal reforms were finally granted, including emancipation of the serfs in 1861.

The Industrial Revolution was brought about partly by such inventions as the steam engine (in 1765 by Watt) and the spinning jenny (in 1767 by Hargreaves). The political revolutions were brought about and defended partly by such works as Rousseau's *The Social Contract* (1762) and Paine's *The Rights of Man* (1791-1792). In the former work, the organization of government is thought of as a form of the social contract that citizens with their natural and equal rights can freely enter into. In the latter, revolution is regarded as permissible if man's natural rights are interfered with by the government. Indeed, liberty, equality, and fraternity were the ideas that fanned the fire of political revolutions. The idea of liberty, especially, was also stressed in the field of economics. In *The Wealth of Nations* (1776), for instance, Adam Smith outlines a *laissez-faire* ("let do" or "let alone") system of economics.

Political rights were fought for not only by men but also by women. Mary Wollstonecraft wrote in 1790 *A Vindication of the Rights of Men* as a defense of the French Revolution. Two years later, she wrote *A Vindication of the Rights of Woman* as a founding classic of the feminist movement. At this time of change and turbulence, an appeal for a complete democracy to give all people political freedom and equal rights was thus made.

[Literary Features]

The Romantic Movement can be viewed as a cultural revolution. It aimed to overthrow the throne of neoclassicism, as it reacted against neoclassicism in almost all aspects. Instead of revering the past masters and trusting authority and conventions, romanticism respects the present geniuses, values individual talents, and seeks innovations. Instead of seeing man as depraved in nature and deserving to have their passions restrained by reason or good sense, romanticism regards man as essentially good in nature, encourages the use of the instinct, and favors spontaneity and sincerity in expressing feelings or emotions. Instead of treating men as members of Society and expecting decorum, urbanity, and morality in their actions, romanticism considers men as beings in Nature and hopes for harmony and finds correspondence between man and nature. For many romantics, a big city is not a place with salons for graceful speech and manners, but an abyss of crime. For them nature is to be worshipped as a benevolent influence rather than as a wild object to be feared. They in fact appreciate untamed disorderly scenery, exalt the primitive, and tend towards pantheism and animism. Their primitivism leads them to the idea of “the Noble Savage” and makes them believe in childhood as the origin of soul and imagination, place the common country people over the “civilized” aristocrats, yearn for the remote in time (the medieval), and prefer the natural to the artificial.

In revolting against neoclassicism, romanticism tends not only towards primitivism of all sorts but also towards individualism in many ways. It often uses autobiographical material for writing. It emphasizes the uniqueness of the individual. It lets one’s own imagination wander into the realm of the extraordinary, the Gothic, and the supernatural, resulting in mysticism or even transcendentalism. It encourages personal expression of one’s emotions or feelings, or one’s sentiment or passion. It tries to show one’s own genius or soul as well as one’s originality, spontaneity, or sincerity. And it craves for personal freedom from all social restraints, for national freedom from the control of foreign powers, and even for man’s liberation from the finite time and space of the cosmos. Very often the sentimental individual drops into a melancholy mood and gets preoccupied with the morbid theme of death and decay along with the theme of mutability vs. immortality.

Relying on imagination rather than wit, the romantics adhere to an organic, rather than mechanic, theory of literary creation. They let the soul or imagination create an innate “organic form,” which “shapes, as it develops, itself from within,” rather than a “mechanic form,” for which “on any given material we impress a

predetermined form ... as when to a mass of wet clay we give whatever shape we wish it to retain when hardened.”² As a result, romantic works certainly often seem to stem from the “spontaneous overflow of powerful feelings,”³ and seem to be loose and open in form, natural in style, and free in method. However, they are often fragmentary and incomplete, too.

Poetry is the first chief genre of romantic literature, as it lends itself most easily to the expression of the soul and the feelings. Instead of the traditional epic poetry, however, romantic poetry is mostly lyric poetry (including love lyric, reflective lyric, nature lyric, lyric of morbid melancholy and other sub-genres), which sometimes combines with other elements to become an ode or a dirge, a ballad or a folk song, a vision or a conversation piece,⁴ or even a (supernatural) narrative poem. Strange to say, drama is somewhat negligible as a genre in this period. Certainly, many romantics have tried to write drama and have produced plays, but most of their plays are either unactable or inadequate as dramatic works. In fiction, however, the romantics have achievements in the sentimental novel, the historical novel, and the Gothic novel, together with fairy tales and romances. In prose, they have written familiar essays, confessions, autobiographies, and letters which can claim fame.

The romantics free themselves from traditional matter as well as from traditional form. Instead of writing about princely figures, they write about children, idiots, rustic people, borderers, wanderers, lonely men, and social outcasts. They extol the man of feeling, instead of the man of sense; the Noble Savage or the natural man instead of the witty, courtly and learned personage. They are occasionally fascinated with the fatal woman, the metaphysical quester, the supernatural beings, or the historical/mythological figures. They often treat things of the great external nature: birds, beasts, flowers, plants; moon, star, cloud, wind; river, lake, sea, fountain, waterfall; rock, hill, vale, landscape. They also like to do non-traditional themes: seasons, evening, night, dawn; voyage, adventure, quest, tour; aspiration, dream, vision; soul, death, decay, immortality; marriage, apocalypse, etc. In wishing for eternity, however, they usually see mutability and welcome revolution.

In this period when people looked forward to a complete democracy, there appeared female romantic writers such as Mme. De Staël in France and Jane Austen and Mary Shelley in England. This early appearance of women writers certainly contributed to the later development of feminism.

[Major Authors & Works]

In Britain

Blake (布雷克, 1757-1827)

Born the son of a haberdasher, William Blake received little formal school education. He was apprenticed to an engraver at the age of 14. From boyhood on he experienced God directly and had his mythical visions. He became a visionary poet besides being an engraver, painter, and mystic. Many of his literary works were illustrated with copperplate engravings and water colors. He is best known for his *Songs of Innocence and Experience* and a series of prophetic books including *Vala*, or *The Four Zoas*.

Songs of Innocence (幼稚之歌, 1789) and *Songs of Experience* (老練之歌, 1794) are two groups of poems combined together and subtitled “Showing the Two Contrary States of the Human Soul.” To Blake, naïve innocence and sophisticated experience are two opposing states of the human soul. The first state must necessarily pass through and assimilate the second state and, with the aid of visionary imagination, can arrive at the third state of “organized innocence,” which, as a “marriage of heaven and hell,”⁵ transcends the other two states much like a dialectic synthesis. Based on this idea, individual poems of the two groups are set one against another: “The Lamb” against “The Tiger,” “Infant Joy” against “Infant Sorrow,” “The Blossom” against “The Sick Rose,” and “The Divine Image” against “The Human Abstract,” for example. Occasionally the same subject is treated in both groups (e.g., “The Chimney Sweeper”). “London,” one of the Songs of Experience, exemplifies the romantic idea of equating a metropolis to guilt, as it is described as a city full of “marks of weakness” and “marks of woe.”

With *Vala*, or *The Four Zoas* (left unfinished in 1807) and other prophetic books, Blake has built a mythology of his own. In his mythological system, man’s fall is a fall not away from God but into division, in the course of which the all inclusive Universal Man in Eden is first broken up into exiled parts called “the Four Mighty Ones” or the Four Zoas (Urthona, Urizen, Luvah, and Tharmas), who then divide again sexually into male Specters and female Emanations. The Universal Man in Eden is said to be in a permanent, unfallen state of being while the Four Zoas, after the fall, stay in three successively lower states in the fallen world called Beulah, Generation, and Ulro respectively. For one to leave the fallen world of change and

return to the unfallen world of permanent perfection is for one's exiled parts of selfhood to come back to the original, undivided Universal Man.

Burns (柏恩斯, 1759-1796)

Born the son of a cottar, Robert Burns was a farm laborer himself, but became the greatest Scottish poet that created a literary sensation in 1786 with the publication of his early poems. He is best known for his lyrics, written in the Scottish vernacular, on nature, peasant life, love, drink, friendship, patriotism, and bawdry. Many of his lyrics are set to music and some of them have become universally famous songs (e.g., "Sweet Afton," "A Red, Red Rose," and "Auld Lang Syne"). He extends his sympathy from men of all types to non-human beings (see, for instance, "To a Mouse" and "To a Louse"). Nevertheless, he can be very satirical and comical at the same time (see the dramatic monologue "Holy Willie's Prayer" and the mock-heroic *Tam o' Shanter*).

Wordsworth (渥滋華斯, 1770-1850)

Born at Cockermouth, Cumberland in the Lake District, William Wordsworth lost his parents when he was still young, but he had formal education at Hawkshead before he went to St. John's College at Cambridge. In the Lake District the young Wordsworth found his best companion in Nature as well as in his sister Dorothy. Under the influence of Rousseau and Godwin, he sympathized with the French Revolution so greatly that he went to France to witness it. He returned to London, however, completely disillusioned, and "yielded up moral questions in despair," as he says in *The Prelude*. At this time of moral crisis, Wordsworth went back to the Lake District, determined to become a recluse poet. He met Coleridge in 1795. Thereafter, their friendship made them collaborate in writing and publishing *The Lyrical Ballads*. In the meantime, Wordsworth settled down to compose his magnum opus, *The Recluse*. He did not finish the great work, but worked out *The Prelude* to it. He was appointed poet laureate in 1843. In his old days, he became conservative in politics and orthodox in religion.

The Lyrical Ballads (抒情歌謠, 1798) is a volume of poems consisting of mostly "lyrical ballads" (emotionally appealing narratives) and a few other poems including "Tintern Abbey," a conversation piece written in blank verse. A second

edition of this volume appeared in 1800 with a preface, which is now regarded as the manifesto of English romanticism. To this volume Coleridge's principal contribution is *The Ancient Mariner*, which demonstrates his effort to make the supernatural seem interestingly natural through the "willing suspension of disbelief."⁶ Opposite to Coleridge's poems, Wordsworth's contributions are poems to make the natural feel interestingly like the supernatural by "giving the charm of novelty to things of every day" with "the modifying colors of imagination." Wordsworth's poems, in fact, mingle strong feelings with deep thoughts, besides being imaginative, although they are merely about "incidents and situations from common life" and written in "a selection of language really used by men," as the Preface to the volume states. The common people dealt with in the poems include Simon Lee (an old huntsman), Michael (an old shepherd), Lucy Gray (an obedient child), a female vagrant, an idiot boy, a convict, a mad mother, an old man travelling, and many others; the common things include such as the thorn, the dungeon, the last of the flock, the waterfall and the eglantine, nutting, and the complaint of a forsaken Indian woman. In some of the poems there are famous statements embodying Wordsworth's romantic truths. In "Expostulation and Reply," for instance, we are told that we can feed our receiving mind in "a wise passiveness" since we cannot choose but see, hear, and feel. In "The Tables Turned," we are asked to "let Nature be your teacher" and warned that "we murder to dissect."

Wordsworth's truths are found in poems other than the "lyrical ballads," of course. In "My Heart Leaps Up," we read "The child is father of the Man." In the "Intimations of Immortality" ode, we further read "Our birth is but a sleep and a forgetting ... the Soul... hath had elsewhere its setting" because our visionary glory will die away with "the Man" and "fade into the light of common day." In "I Wandered Lonely as a Cloud," we are told that memory of any impressive scene (such as that of a host of golden daffodils fluttering and dancing beside the lake) will flash upon our inward eye and become "the bliss of solitude."

Wordsworth's autobiographical poem and true magnum opus, *The Prelude* (序言, 1798-1850), has three extant versions, showing its long process of composition and revision. It is subtitled "Growth of a Poet's Mind." It is a poem of epic length displaying "nature worship" and abounding in Wordsworthian truths, besides telling us, as does "Tintern Abbey," the growth of the poet's mind, that is his imagination, under the benevolent influence of Nature. It is in fact an extended conversation piece addressed to Coleridge, who thought it to be a "prophetic lay more than historic."⁷

Coleridge (柯立基, 1772-1834)

Samuel Taylor Coleridge was the precocious and dreamy son of a clergyman in Devonshire. He received school education at Christ's Hospital in London, where he met his lifelong friend Charles Lamb. In 1791 he attended Jesus College, Cambridge, but later left it without taking a degree. He met Robert Southey at Oxford in 1794, then attempted an unrealized plan (called "pantisocracy") with him, and then married Sarah Fricker (sister of Southey's wife) in 1795. In 1797 his friendship with Wordsworth stimulated his finest achievements in poetry, including *The Ancient Mariner*, "Kubla Khan," and the first part of *Christabel*. Later, he had a study tour to Germany and a tour to Malta for health. His ailment made him an opium addict. He is remembered today as a perceptive critic (the author of *Biographia Literaria* and a lecturer on Shakespeare) and a poet good at writing "conversation poems" as well as poems of mystery and demonism.

Coleridge's *The Rime of the Ancient Mariner* (老海員之歌, 1798) is the best-known of his poems of mystery and demonism. This poem is about an old seaman (the ancient mariner) and a curse on him. As part of his periodic penance, he repeats to a wedding guest the story of how he heartlessly shot an albatross in the Antarctic regions, the ship was then sent into uncharted waters (where the crew found "Water, water, everywhere/ Nor any drop to drink"), and then his fate was decided by a game of dice played between Death and Life-in-Death in a ghostly vessel seen, and finally the ship sailed back after he witnessed a series of unthinkable happenings.

Coleridge's "**Dejection: An Ode**" is a conversation piece addressed to Sara Hutchinson (sister of Wordsworth's wife Mary). The poet deplores in it the loss of his "shaping spirit of Imagination" along with the loss of joy. Coleridge's *Biographia Literaria* (文學生涯, 1817) contains critical essays discussing, among other topics, the distinction between fancy and imagination.

Byron (拜倫, 1788-1824)

Called Lord Byron for a barony he inherited, George Gordon Byron was the son of a profligate father, who died when he was only three years old. He was educated at Harrow and at Trinity College, Cambridge. Though limped from a club foot,

Byron was much admired by women, and his life was often colored with legends of wildness and debauchery. He made friends with Leigh Hunt and Shelley, and saw hostility in some Scotch reviewers and the poet Southey. He often wandered abroad, to Switzerland, Italy, and other places. He found himself famous overnight for his *Childe Harold's Pilgrimage*, but he was found dead in Greece, whose independence he fought for. His life, along with his works (especially *Manfred* and *Don Juan*), created the “Byronic hero,” a defiant, melancholy young man weary of social life and enwrapped by some mysterious, unforgivable sin.

In Byron's travelogue *Childe Harold's Pilgrimage* (1812-1818), the narrator Childe Harold (identifiable with Byron himself) turns a tourist's meticulous record of scenes and sights into an interesting rendition of dramatic and passionate experience, fully revealing himself as a romantic Man of Feeling. In his dramatic poem *Manfred* (孟非德, 1817), Byron presents Count Manfred as a defiant loner hounded by remorse for a certain transgression (perhaps incest with his sister Astarte), living wholly without human sympathies among the Alps, and rejecting (unlike Faust) the offer of a pact with the spirit of Darkness.

Byron's masterpiece *Don Juan* (唐就安, 1819-1824) is a very long poem but unfinished (with 16,000 lines in 16 cantos). It is an epic satire, in which Byron creates a hero different from the legendary Spanish rake by making him an amiable, well-intentioned guy guilty, if ever, not of active lechery but of passive compliance, pursued by rather than pursuing women. This Byronic Juan's adventures begin in Spain, through a Greek island, Constantinople, and Russia, and end in England, involving Donna Inez (his tutress), Haidée (a pirate's daughter), the Sultana Gulbeyas, Dudu (a harem girl), the Empress Catherine, Lady Adeline Amundeville, the Duchess of Fitz-Fulke, and Aurora Raby (a plain, prim, and dull young lady). The narrator of this story is zestfully satirical. His tone (no other than Byron's) serves to unify the narration and make a seemingly immoral and yet truly moral story, satirizing wealth, power, chastity, society, diplomats, poets, and other objects.

Shelley (雪萊, 1792-1822)

The son of a country squire, Percy Bysshe Shelley took his school education at Eton and at Oxford. In 1811, after he was expelled from Oxford for his atheistic thought written in a pamphlet, Shelley went to London, there felt sympathy for Harriet Westbrook (a tavern-keeper's daughter claiming to have been persecuted),

then eloped with her to Edinburgh, and then married her. Later, back in London, Shelley became a disciple of William Godwin (a radical social philosopher) and also the lover of his daughter, Mary Wollstonecraft Godwin. In 1814 he eloped with Mary to the Continent and married her in 1816 after Harriet committed suicide. After 1818, the new family lived in Italy, where Shelley did his best work amid his restless existence, bringing forth his masterpiece, *Prometheus Unbound*, his insightful criticism, *A Defense of Poetry*, and his well-known shorter lyrics (including “The Cloud,” “To a Skylark,” and “Ode to the West Wind”) in addition to other works. In 1822, Shelley died from a boat accident in a storm at the Bay of Lerici, leaving his last work (*The Triumph of Life*) unfinished.

Besides being a heretic and nonconformist, Shelley is a Platonic idealist, wishing for the perfect and eternal in the ordinary world of change and mortality, evil and suffering. His idea that “Nought may endure but Mutability”⁸ is vividly expressed in “Ozymandias” and “The Cloud.” His belief in the unseen power is expressed in “Mont Blanc,” “Hymn to Intellectual Beauty” and “To a Skylark.” His love of freedom and his hope for a revolutionary force to rid the world of strictures and sufferings are strongly expressed in the famous lyric “**Ode to the West Wind**” (西風頌, 1820) and the lyrical drama *Prometheus Unbound* (1820). In his view, the force of revolution is indeed a “Destroyer and Preserver” like the west wind. When we “fall upon the thorns of life,” “chained and bowed” by “a heavy weight of hours,” we would certainly like to be lifted up as a dead leaf, a swift cloud, or a wave by a power like the west wind. To be sure, we would all be glad to hear “If Winter comes, can Spring be far behind?” We would also be happy to see Prometheus unbound, Jupiter overthrown, and eternal bliss secured when the Car of the Hour arrives and Demogorgon (the Primal Power of the world and the spirit of Necessity) descends.

In *A Defense of Poetry* Shelley says that “Poets are the unacknowledged legislators of the World.” He also says that “Poetry is the record of the best and happiest moments of the happiest and best minds.” What Shelley has “legislated” are not laws but truths; what he has recorded are the happiest moments because they are the most felicitous in invention if not the most joyous in feeling. In many of his poems, the poet is indeed like “a nightingale, who sits in darkness and sings to cheer its own solitude with sweet sounds,” entrancing nonetheless his readers.

Keats (濟慈, 1795-1821)

The first son of a livery-stable keeper, John Keats, like Wordsworth, lost both his parents when still young. He had some school education at Enfield. At the age of 15 he was apprenticed to an apothecary-surgeon. In 1815 he entered a London hospital as a medical student, but he soon gave up medicine and devoted himself to poetry. He got acquainted with Leigh Hunt (the influential editor of the *Examiner*) in 1816, and through him he met Shelley and Wordsworth later. The year 1819 was Keats's *annus mirabilis*, in which he wrote almost all his greatest poems. By the fall of that year, however, tuberculosis had made him unable to do anything more than revise his poems. In September 1820, he went to Italy for health (after refusing an invitation from Shelley to stay for the winter at Shelley's villa in Italy). He died in Rome the following February.

Despite his short life, Keats has great achievements in poetry. His poems (especially such odes as **"Ode to a Nightingale," "Ode on a Grecian Urn," "Ode on Melancholy,"** and **"To Autumn"**) are often praised for their sensuousness in combining all the senses (visual, auditory, gustatory, tactile, kinetic, and organic) to make a total imagery of life intensely lived and felt. Linked to his sensuous imagery is his recurrent theme: the inextricable contrarities of life. Melancholy is said to "dwell with Beauty"; *La Belle Dame* (the beautiful lady) is described as *sans merci* (without pity); a tragedy like *King Lear* is compared to a "bitter-sweet fruit"; a nightingale's melodious singing is found to have the effect of making the heart ache and paining the sense with "a drowsy numbness." In **"The Eve of St. Agnes,"** dream or vision coexists with reality, love with hate, and cold weather with warm sympathy.

Some of Keats's letters are valuable for the critical opinions he gives therein. In a letter to Benjamin Bailey, he asserts that "What the imagination seizes as Beauty must be truth." In one to George and Thomas Keats, he mentions Shakespeare's "Negative Capability," that is, the impersonal or objective quality found "when man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact & reason." In another to John Taylor, he says that "Poetry should surprise by a fine excess and not by Singularity," and that "if Poetry comes not as naturally as the leaves to a tree it had better not come at all." And in a letter to Richard Woodhouse, he uses the term "egotistical sublime" to refer to the Wordsworthian character.

Scott (司喀特, 1771-1832)

Born the son of a lawyer in Edinburgh, Sir Walter Scott developed early a passion for the ballad minstrelsy of his land and published some works of ballads or lays depicting medieval Scottish life imaginatively. When overshadowed by Byron in the field of metrical tales, Scott turned to writing novels. He wrote a great number of historical novels or romances, beginning with *Waverley* (1814), which established him as the foremost romantic novelist of his day.

Ivanhoe (愛凡厚, 1819) is considered the most enthralling of Scott's historical novels. Its story is set in England after the Norman Conquest. The titular hero, Wilfred, knight of Ivanhoe, is disinherited by his father, Cedric the Saxon, for loving Lady Rowena, Cedric's ward. Taking a shield with the word "Disinherited" written on it, he attends a tournament and vanquishes five knights. He rescues Rebecca, a money-lending Jew's daughter, from the stake. Later, Ivanhoe, Rowena, Rebecca, and the Jew are set upon, captured, and imprisoned in a castle by Sir Brian de Bois-Guilbert (a Norman Knight Templar) and two other Norman knights. Richard the Lion-hearted (in the guise of the Black Knight) and Robin Hood (assuming the name of Locksley) together with his outlaws come to rescue them from the castle set on fire. The story ends with Ivanhoe killing Sir Brian, getting reconciled with his father, and marrying Rowena.

Austen (奧斯汀, 1775-1817)

Jane Austen was the seventh child of a country parson. She once had an attachment to a clergyman, but he died before they could become engaged. She never married, and her life was passed almost entirely within her family circle. Although she had no contact with the literary circle, she was able to write novels with materials she gathered from her narrow world. In her novels there are often husband-hunting mothers and daughters connected with clergymen and landowners in addition to snobs and fools of various kinds. Marriage and property are recognizably her constant themes. She treats these mundane themes with such dexterity, however, that she is often regarded as Britain's greatest woman novelist, who knows the complexity and subtlety of human nature, has satirical or comical wit, and is capable of exquisite moral discrimination. Her often-read novels include *Sense and Sensibility*, *Pride and Prejudice*, and *Emma*.

In *Sense and Sensibility* (理性與感性, 1811), two sisters, Elinor and Marianne

Dashwood, represent “sense” and “sensibility” respectively in facing the same situation of being deserted by a young man from whom she expects an offer of matrimony. In *Pride and Prejudice* (傲慢與偏見, 1813), Elizabeth Bennet is prejudiced against her future suitor, Darcy, because of his arrogant pride and his interference with his friend Bingley’s courtship of her elder sister Jane. In *Emma* (璦瑪姑娘, 1816), the rich, clever, charming, and willful Emma Woodhouse plays with other people’s affairs, influences her protégée, Harriet Smith, to aspire to Mr. Elton (a young clergyman) instead of Robert Martin (a young farmer), and finally finds herself in love with her brother-in-law Knightley, whom Harriet has bestowed her affections.

Walpole (1717-1797)

Horace Walpole was a novelist and historian. His Gothic novel, *The Castle of Otranto* (古堡驚魂, 1764), is considered the first of that genre in English. In the novel, Manfred, the usurper prince of Otranto, inhabits the Castle and rules the realm till he confesses his usurpation and yields the Castle to the true heir to Otranto. In the course of time, supernatural events have happened: a portrait steps forth from its panel, a gigantic helmet waving its plumes crashes down in the courtyard, a statue drips blood from its nose, a skeleton in the rags of a hermit appears and talks, and Alfonso’s ghost grows too large for the Castle, tears it down, rises from the ruin, and proclaims Theodore the true heir to Otranto.

Shelley, Mary Wollstonecraft (1797-1851)

She was daughter of William Godwin and Mary Wollstonecraft, and second wife of Percy Bysshe Shelley. Her *Frankenstein, or the Modern Prometheus* (1818) is a Gothic romance, in which Frankenstein, a young student, animates a soulless monster, which turns to evil and destroys its creator as a dreadful retribution. Today, the originally nameless monster is often erroneously called Frankenstein.

Lamb (蘭姆, 1775-1834)

Charles Lamb adopted the pen name Elia, wrote two series of essays entitled *Essays of Elia* (伊利亞隨筆) for *The London Magazine* from 1820 to 1823 and from

1824 to 1825, and published them as books in 1823 and 1833 respectively. Belonging to the so-called personal or familiar essay which originates from Montaigne's *Essais*, Lamb's essays are particularly noted for their humor, whimsy, and faint overtones of pathos. Two of his especially outstanding single essays are: "A Dissertation on Roast Pig" and "Dream Children: a Reverie."

In Germany

Goethe (歌德, 1749-1832)

Johann Wolfgang von Goethe was born at Frankfurt-am-Main, the son of an austere lawyer father and a cheery, imaginative mother. He went to school first in Frankfurt and later in Leipzig. He studied law at the University of Strassburg and there he met Herder, who took him into the Storm and Stress movement. He practiced both law and writing in Frankfurt. In 1774 his *The Sorrows of Young Werther* caused a great sensation in Europe. In 1775 he was invited by the Duke of Saxe-Weimar to visit Weimar, where he later held various positions under the Duke and stayed till his death except for a visit to Italy in 1786, when he was distressed by a hopeless passion for a married woman, Charlotte von Stein. In 1788, Goethe made a pretty but uneducated girl, Christiane Vulpius, his mistress and housekeeper. She bore him a son and Goethe married her in 1806. When in Italy (1786-1788), Goethe was noticeably influenced by the classical view of art. It was the beginning of the so-called "Weimar classicism."⁹ In 1788, Goethe met Schiller and they later became intimate friends inspiring each other. Meanwhile, Goethe was also in contact with the brothers Schlegel, the founding figures of German romanticism. As a result, Goethe's literary development ran in a full circle: he repudiated his earlier romantic emotionalism in his classical period but tended back towards it as time went on before he became classical again in his last years.

Goethe had incredibly various interests and accomplishments. He mastered Italian, French, English, Greek, Latin, and Hebrew; he was a lawyer and a state-administrator; he knew philosophy, music, and alchemy and worked at sculpture and painting; he discovered the inter-maxillary bone in man and was a scientific forerunner in anatomy, botany, chemistry, mineralogy, and archeology. In the realm of literature, he had impressive achievements in drama and poetry. He was also a good novelist, autobiographer, letter-writer, translator of famous works, and literary critic. Undoubtedly, he is the greatest German writer and one of the world's greatest

literary figures, taking rank with Homer, Virgil, Dante, Shakespeare, and Cervantes.

Goethe's *The Sorrows of Young Werther* (*Die Leiden des jungen Werthers*, 少年維特的煩惱, 1774) is a sentimental epistolary novel modeled on Rousseau's *New Heloise* and based on Goethe's love for Charlotte Buff and on the suicide of his friend Karl Jerusalem. It tells how the daydreaming young Werther meets Lotte at a social gathering, feels an overwhelming passion for her, finds her already engaged to someone, suffers from sorrows, and finally commits suicide after learning that she is married. It is said that this work created a violent "Werther fever" in Europe: many young men dressed in Werther's costume languished like Werther in the throes of unrequited love and even followed Werther to commit suicide in despair.

Goethe's masterpiece, *Faust, a Tragedy* (*Faust, eine Tragödie*, 浮士德), is really his lifelong work. He began writing it in his youth, completed the first part of it in 1808, and finished the whole work (in two parts) only a few months before his death in 1832. This work is based on the legendary story of a German necromancer named Georg Faust or Johannes Faustus. It is a long dramatic poem rather than a drama, intended to be read rather than acted. It is written in various verse forms and parts of it are in prose. Unlike Marlowe's *Dr. Faustus*, Goethe's *Faust* involves two wagers, one between God and Mephistopheles and the other between Mephistopheles and Faust, instead of a single pact between Faustus and Mephistopheles. In heaven the Lord wagers on Faust's eventual return to good (God) despite the devil's lure of him into evil; on earth Mephistopheles wagers on Faust's eventual satisfaction with what the devil can help him have. In Part I of the "tragedy," then, after some failures to satisfy Faust, Mephistopheles helps rejuvenate Faust, who then seduces a young girl named Gretchen. She bears him a child, but she panics and drowns it in a pond. She is then put in a dungeon, awaiting execution. This first part ends with Gretchen refusing to flee with Faust and with voices proclaiming her saved when she dies. In Part II, Faust and Mephistopheles go to the court of the German emperor and there they are asked to call up Helen of Troy. At the sight of Helen, Faust yearns for her but she vanishes at his touch. So Mephistopheles brings Faust to Greece and helps him win Helen, who then bears him a child, Euphorion. But Helen cannot stay long; she again vanishes. After aiding the emperor in battle, Faust finally settles down to the governing of a land, where he justifies his existence with the aid of Mephistopheles by reclaiming land from the sea so as to found an ideal society. Now that Faust is satisfied with the present condition of his life, Mephistopheles claims to have his soul, but a choir of angels comes to take his soul to heaven instead. Mephistopheles has won his wager on earth but lost his wager in heaven: Faust does

eventually return to good. The “tragedy” is in fact a “comedy.” It is often pointed out that the first part of *Faust* is strikingly romantic while the second part is more classical in content. It is indeed true that Part I deals mostly with “the small world” of personal feeling and experience, while Part II deals mostly with “the great world” of history, politics, and culture. Anyway, Goethe’s *Faust* as a whole demonstrates the romantic idea of man’s progressing towards perfection in the finite world of imperfection.

Schiller (席勒, 1759-1805)

Born in Württemberg, Johann Christoph Friedrich von Schiller had an unhappy childhood. He attended a military school, studied law and medicine, and was once an army surgeon. For many years he lived poverty-stricken in Leipzig, Dresden, Weimar and other places till Goethe secured for him a professorship at the University of Jena in 1789. Five years later he was paid to edit *The Hours* (*Die Horen*), a monthly magazine devoted to aesthetic topics. From then on he had an intimate friendship with Goethe. Schiller wrote dramas, lyrics, ballads, a history of the Thirty Years’ War, and several essays in aesthetics. In his works a recurrent theme is found: the love for liberty. *William Tell* (*Wilhelm Tell*, 1804) is his best-known work. It is an epical drama telling the familiar story of how Tell struggled against the tyrant Gessler and managed to liberate Switzerland from Austria.

Heine (海涅, 1797-1856)

Born of Jewish parents in Dusseldorf, Heinrich Heine depended on his rich banker uncle Salomon for his early business and education. He studied law in 1819 and got a degree from the University of Gottingen in 1825 (the same year when he was baptized in the Christian faith). He spent six years traveling in Germany, Italy, and England. He earned his literary fame by publishing *Travel in the Harz* (1826) and *Book of Songs* (1827). But he became unpopular in Germany for his attacks on various individuals and on several governments there. He subsequently left Germany for France in 1831 and stayed in Paris mainly as a journalist and critic till his death. He suffered agonizingly from a malady of the spine in his last years. He is most famous as a lyric poet. Many of his lyrics have been set to music and become famous songs.

Many of Heine's lyrics are found in his early *Book of Songs* (*Buch der Lieder*). His lyrics are often derived from his personal experience. They adopt simple diction and simple metrical patterns to express various moods or emotions: from gaiety, humor, and passion to sorrow, regret, and pain. They suggest romantic themes: unrequited love, fondness of nature, desire for the unattainable, the fatal woman, the contrarities of life, sympathy with the poor or oppressed, discontent with the present, etc. Among his often-read poems are: "A Spruce Is Standing Lonely," "A Young Man Loves a Maiden," "The Loreley," "When I Look into Thine Eyes," "The Silesian Weavers," "The Asra," "Babylonian Sorrows," "The Migratory Rats," and "Morphine."

Hoffmann, Ernst Theodor Amadeus (霍夫曼, 1776-1822)

Hoffmann is known for his fantastic tales, in which the fantastic world is woven closely into the real world. *The Fantasy-Pieces* (*Fantasiestücke*, 1814-1815) and *The Night-Pieces* (*Nachtstücke*, 1817) are his two collections of such tales. "The Golden Pot" and "A New Year's Eve Adventure" are among his often-read pieces.

Grimm (格林)

Jacob Ludwig Carl Grimm (1785-1863) and his brother Wilhelm Carl (1786-1859) are famous for their collection of folk-tales titled *Children's and Household Tales* (*Kinder-und Haus-märchen*, 1812), which is better known as *Grimm's Fairy Tales* (格林童話), in which is the world-famous "Snow White" (白雪公主).

In France

Rousseau (盧梭, 1712-1778)

Born the son of a watchmaker in Geneva, Jean Jacques Rousseau was a typical romantic though his life span fell mostly in the Neoclassical Period. His mother died at his birth, and he was reared by his father during his first ten years. Once he stopped school and was apprenticed first to a notary and then to an engraver. At the age of 16, he set out on a life of wandering to Turin, where he converted his faith from

Protestantism to Catholicism (which he abjured later in 1754 when he returned to Geneva). He left Turin in 1731 and spent most of the next ten years in Savoy with his benefactress Mme de Warens. In 1741 he went to Paris and got associated with contributors to the *Encyclopédie*.¹⁰ Thereafter he worked as a tutor in Lyons and as a music-copyist and secretary in Paris and Venice. In 1745 he began his liaison with a half-literate servant girl, Therese Le Vasseur, by whom Rousseau claimed to have five children, all of whom he sent to an orphan asylum. In 1750 Rousseau became famous overnight for publishing his *Discourse on the Sciences and the Arts*. The last half of his life was spent in writing and quarreling with one patron of his after another while fleeing from place to place to escape real or imaginary persecution. In 1758-1762, most of his major works were written, including *Julie, or the New Eloise* (1761), *The Social Contract* (1762), and *Emile* (1762). Finally, after an escape to Switzerland and England for being banished from France (because of his religious view expressed in *Emile*), Rousseau returned to Paris and lived a life of poverty and near solitude. Rousseau is celebrated as the father of French Romanticism. As can be seen in his *Confessions* and other works, he is indeed a great romantic, fond of nature, rebellious against the established social and political order, full of imagination, and quite sensitive as well as emotive.

Emile (愛彌兒, 1762) is a didactic novel containing Rousseau's theories about education and religion. In it Emile is reared as a "child of nature" almost without any restraint. It has a notable influence on pedagogical theory in France and abroad, as it emphasizes character formation, learning by experience and observation, physical exercise, hard work, the training of judgment, and the mastery of useful trades. Book IV of this novel contains Rousseau's "sentimental deism," as it expresses his belief in emotion (not reason) and in the existence of the divine spirit in all nature.

In *The Confessions* (懺悔錄, written 1766-1770, published 1781-1788), Rousseau tells the first 53 years of his life "frankly and sincerely." It is regarded by many as the greatest confessional literature ever written, although many suspect that it is an autobiography written primarily not to tell truths but to justify his ways of life. In telling about himself "frankly," Rousseau says that he has omitted nothing bad and interpolated nothing good, and he says confidently, "If I am not better, at least I am different." He even declares that no one dares to say, "I was better than that man." Indeed, Rousseau does not confess to God in a tone of repentance as St. Augustine does. Like St. Augustine, however, he truly relates what was wicked as well as what was laudable about himself. In addition to telling his fondness of nature, his

invention of a new musical notation, and his success as a thinker and writer, for instance, he reveals his sensual satisfaction in receiving spankings, his passion for being overpowered by women (especially by Mme de Warens), his act as a liar and a petty thief, his sending his five children to a foundling hospital, and his quarrels with Voltaire, Diderot, Hume, and others.

Chateaubriand (沙妥布里昂, 1768-1848)

Born in Brittany of a noble family, François René de Chateaubriand received a good education, traveled a lot, and had a good deal of political life (he served in positions including minister of the interior, foreign minister, and ambassador to England, Italy, and Germany under Napoleon and France's subsequent kings). In 1791 he visited the United States, where he probably acquired the background material for *Atala* and *René*. As a forerunner of the Romantic Movement, Chateaubriand is characterized by a love of wild nature and a melancholy psyche immersed in impassioned emotion. Today he is remembered as the author of *The Genius of Christianity*, which contains the two novels mentioned above. In *René* (1802), which is a sequel to *Atala* (1801), the title character gives an account of his life experience, especially his intimate relationship with his sister Amelia. He discovers his sister's incestuous passion for him and consequently his own for her. As a resolution to the difficult situation, Amelia enters a convent while René flees to the wilds of Louisiana. Amelia dies in practice of virtue while René lives among the Indians and finds mentors in a blind Indian (Chactas) and a missionary (Father Souël), who make him confess his past. In this confessional narrative, the reader can feel the melancholy René's (actually Chateaubriand's) primitivism in extolling exotic countries and primitive tribes.

Hugo (雨果, 1802-1885)

Victor Marie Hugo was the son of a general in the army of Napoleon. As a child he was carried to Italy and Spain and received little formal education. But he became enamored of literature in his early teens. He wrote a tragedy at the age of 14, edited a newspaper at 17, and published a volume of poetry at 20. Like Chateaubriand, he played an active part in political life. At first he was a conservative royalist, but later he became a liberal democrat. He once fled France and lived as an exile for 18 years in the Channel Islands. He was recognized,

however, as leader of the Romantic Movement in France. He spent his last 15 years in Paris as a literary celebrity. As a romantic par excellence, Hugo excels in poetry, fiction, and drama. His poetry is noted for its musical quality, reflective and somewhat melancholy mood, and experimental rhythm and language. His novels express a humanitarian concern about problems and sufferings of the common people. His plays (e.g., *Hernani*) show his liberation from the rigid classical rules of dramaturgy. His **Preface to *Cromwell*** (1827) is regarded as a manifesto of romantic drama. It declares his preference for natural laws and his independence from social regulations.

“Et nox facta est” (“And There Was Night”) is part of Hugo’s unfinished epic *The End of Satan*. In that poem Hugo empathetically takes the rebel’s side (like Milton) in imagining Satan, with his creative word like God’s Word, experiencing the horror of defying God in his process of falling into the dark abyss, only to prove his effort vain to prevent the last star from expiration by blowing on it.

Hugo’s *The Hunchback of Notre Dame* (*Notre Dame de Paris*, 鐘樓怪人, 1831) is a famous novel set in medieval France and focused on the life of the great Parisian cathedral, Notre Dame. The story revolves around Esmeralda (a gypsy dancer), who falls in love with Captain Phoebus after he rescues her from being kidnapped by Frollo (the villainous, hypocritical archdeacon of Notre Dame), volunteers to take Gringoire (a stupid, poverty-stricken poet) as her husband in order to save him from a thieves’ den, and mounts the scaffold and gives a flask of water to Quasimodo (the ugly hunchback bell-ringer of Notre Dame) after he is severely flogged and becomes terribly thirsty. Esmeralda is later condemned falsely as a witch, but she refuses to be helped by Frollo and become his. Then she is saved and hidden in the cathedral by Quasimodo. When the mob of Paris and the king’s guards come to seek for the sorceress, Esmeralda is taken away and hidden in a madwoman’s cell, where she is found and dragged away for execution. Finally, on seeing Esmeralda hanged, Quasimodo thrusts Frollo over the wall of a tower in the cathedral and disappears.

The Miserable Ones (*Les Misérables*, 悲慘世界, 1862) is Hugo’s another famous novel. It is centered on the convict Jean Valjean. Originally an honest peasant, Jean is now released after 19 years in prison (he was originally sentenced to a term of five years because he stole a loaf of bread to feed his sister’s starving family, but the sentence was increased because of his attempts to escape). He has become a hardened criminal until he meets the Bishop of Digne, who befriends him, gives him

silver candlesticks and lets him go instead of sending him to the police after he is found guilty again for stealing the Bishop's silverware. The Bishop's benignity causes the ex-convict to begin life anew. Later, he becomes Father Madeleine, a successful industrialist and mayor of a town in northern France, befriends a miserable woman of the streets (Fantine) and rescues her illegitimate daughter Cosette from a rogue (Thénardier). Finally, after a complicated series of happenings involving Javert (an inspector of police), who suspects Madeleine's identity and repeatedly tries to capture the ex-convict and send him back to jail, Jean bequeaths the Bishop's silver candlesticks to Cosette and dies knowing that his life is worthy of the Bishop's faith.

In Russia

Pushkin (普希金, 1799-1837)

Called "The Byron of Russia," Aleksandr Sergeyevich Pushkin was born in Moscow of an ancient noble family. On his mother's side, he was a great-great-grandson of an Abyssinian negro, who was a favorite servant of Peter the Great. As a child, he was instructed by French tutors. In 1817 he graduated from a lyceum near Moscow and then obtained a sinecure in the Foreign Office in St. Petersburg. In 1820 the Czar transferred him to a position in southern Russia. In 1824 he was dismissed from public service and ordered to retire to the Province of Pskov. In 1826 he was restored to favor. Subsequently he returned to the capital and married a frivolous young girl, Natalya Goncharova, who plunged him ever deeper in debt. In January 1837, rumors of his wife's intimacy with her brother-in-law led to a duel, in which he was fatally wounded.

Pushkin wrote poetry, drama, novels, and short stories. He is reputed as the greatest Russian poet. His greatest work is a novel in verse, *Eugene Onegin* (*Evgeni Onegin*, 1831). The titular character is a Byronic hero, bored with the social life in St. Petersburg. After the death of his father, Eugene retires to nature and visits his country estate, where he makes friends with Lenski. Lenski then introduces him to his fiancée Olga Larin and Olga's elder sister Tatyana. Tatyana falls in love immediately with Eugene and naively offers herself to him. But the gloomy Eugene snubs her politely, saying that he can only make her miserable. At Olga's name-day ball, Eugene purposely dances with Olga and that arouses the jealousy of Lenski. Lenski then challenges Eugene to a pistol duel and is killed. After the unhappy event, Eugene leaves the village, Olga marries someone else, and

Tatyana moves with her mother to Moscow after understanding Eugene's melancholy character through reading his volumes of Byron in Eugene's empty house. Several years later, Tatyana becomes the prominent wife of a prince in Moscow. Eugene comes to Moscow, calls upon her, and confesses his love for her. Tatyana admits that she still loves him, but she refuses him on the ground that she owes her duty to her husband.

In America

Irving (爾文, 1783-1859)

Washington Irving is the author of *The Sketch Book of Geoffrey Crayon, Gent.* (1819, 1820), which contains whimsically comic tales and sketches of the early Dutch colonial life in upper New York. The book is said to mark the beginning of the short story in America. In it, **“Rip Van Winkle”** (“李伯大夢”) and **“The Legend of Sleepy Hollow”** (“睡谷故事”) are two popular tales. In the former tale, henpecked Rip wanders into the Catskill mountains, meets a dwarf, drinks from a keg of the dwarf, falls asleep, and wakes 20 years later to find his termagant wife dead and the portrait of King George replaced by that of George Washington. In the latter tale, Ichabod Crane, the local schoolmaster at Sleepy Hollow (now Tarrytown), courts Katrina Van Tassel. His rival, Brom Bones, masquerades as a headless horseman and scares him out of town.

Cooper (庫柏, 1789-1851)

James Fenimore Cooper is the author of a series of five novels of the American frontier titled *The Leatherstocking Tales* (皮襪故事). The series follows the career of Natty Bumppo from his youth (*The Deerslayer*, 1841) through the height of his manhood (*The Last of the Mohicans*, 1826 and *The Pathfinder*, 1840) and his old age (*The Pioneers*, 1823) to his death (*The Prairie*, 1827). In the novels, Natty Bumppo is variously known as “the Deerslayer,” “Hawkeye,” “the Pathfinder,” “Leatherstocking,” and “the Trapper,” among other names. But throughout his career the protagonist is a brave and honorable frontiersman, and a lifelong friend of Chingachgook (a Mohican chief) and his son Uncas.

Melville (梅爾維爾, 1879-1891)

Born in New York City of a once prominent Scottish family, Herman Melville was raised in a financially difficult situation. After the death of his father in 1832, he tried several jobs, including going to sea, to help his family. Once he deserted his ship and fell in with the cannibalistic Typees. Finally he was taken home by a U.S. warship in 1844. In 1846 he published *Typee* at the behest of his friends and it was a success. In 1847 he married Elizabeth Shaw and began his settled life as a writer in New York City. In 1851 he completed his masterpiece *Moby Dick*. But writing novels was not enough to support his family. Once he wrote stories for magazines. In 1850 he moved to a farm in Massachusetts and became Hawthorne's friend there. After making some more voyages abroad, he returned to New York in 1857. From 1866 to 1885, he worked as a customs inspector in New York and wrote hardly anything of value.

Full of symbolism, Melville's *Moby Dick, or The White Whale* (莫比敵 或白鯨記) found few readers in his day, but it is recognized today as a great epic of the sea and as one of the world's greatest novels. It tells a whaling story, in which Moby Dick, the great white whale, is pursued by Ahab (the monomaniacal captain of a whaler, the *Pequod*), who, having lost one leg in an encounter with the whale, disregards his first mate Starbuck's opposition, searches insanely for the great mammal into the seven seas, and gets killed in the final encounter with it. To Captain Ahab Moby Dick stands for evil. In actuality, the great whale stands easily for the mysterious, awe-inspiring, and all-pervading power of nature, as unthinkable and all-inclusive as the while color, which is discussed in Chapter 42 of the novel. Captain Ahab's self-destruction in antagonizing and trying to kill the whale may reflect Melville's view that human civilization will only bring ruin to mankind if it tries to conquer Nature in a hostile manner.

Whitman (惠特曼, 1819-1892)

Born on Long Island into a humble family with mixed Dutch and English ancestry, Walt[er] Whitman once worked variously as an errand boy, a schoolteacher, an editor of a weekly paper, a founder of his own paper (the *Freeman*), a carpenter and contractor, and a government clerk. Incredibly, however, he struggled all the way to be a writer. He produced poems, essays, and a novel. He published his first edition of *Leaves of Grass* in 1855. This collection of poems had been revised many

times already, but it was continuously revised and augmented till his death. By the time the seventh edition appeared (1881), it had become obvious that the work grew with the ever-expanding America and the poet had won acclaim home and abroad, despite some official protest against asserted indecency.

The first edition of *Leaves of Grass* (草葉集) contains only 12 untitled poems. The third edition, however, has 132 poems, including the longest and most famous one later entitled “Song of Myself” and two other famous poems, “Out of the Cradle Endlessly Rocking” and “Drum Taps.” The fourth edition has “When Lilacs Last in the Door Yard Bloomed” and “O Captain, My Captain!” and other poems added to the collection. In the Preface to the first edition, Whitman says, “The United States themselves are essentially the greatest poem.” As another manifesto of the Romantic Movement, the Preface states the democratic belief in the common people and emphasizes the importance of free self-expression. In the poems, Whitman is certainly commensurate with the people and incarnates the spirit and geography of the States, while celebrating among other things the brotherhood of man, the equality of male and female, and the oneness of man with all things in the universe, or while singing in memory of President Lincoln. His verse surely violates all classic traditions in form and content. Yet, it often has its organic form, its stirring rhythm, and its nice imagery coupled with its democratic ideas and moving tones.

Poe (坡, 1809-1849)

Born in Boston of theatrical parents, Edgar Allan Poe was orphaned early in life and taken into the home of John Allan, a rich merchant of Richmon. From 1815 to 1820, Poe received a good education in England when the Allans lived there. During the next decade, Poe became more and more estranged from John Allan. He entered the University of Virginia in 1826 but was removed from there as he gambled and drank through the first year. He then served in the army for two years and then went to West Point, from which he was dismissed in one year for accumulation of demerits. Poe had published poems in 1827 and 1831. In 1833 he won a story contest, and with that reputation he gained the position of editor of *The Southern Literary Messenger* in Richmon, which he left later for *Burton's Gentleman's Magazine* in Philadelphia. In 1836, Poe married his 13-year-old cousin, Virginia Clemm, who died 11 years later and to whom he addressed the famous “**Annabel Lee.**” In 1840, he issued his *Tales of the Grotesque and Arabesque*, which contains “The Fall of the House of Usher” and “Berenice.” Poe came to New York in 1845 and worked for

the *Evening Mirror*, to which he contributed the famous poem, “The Raven.” He was so well-reputed for the poem that he became co-editor and then proprietor of *The Broadway Journal*. After Virginia died, Poe continued to write several important works, including the poem “**Ulalume**” and the critical essay “The Philosophy of Composition.” In 1849 he died after a series of drinking bouts.

Poe considered himself primarily as a poet, but his tales of horror and ratiocination have become even more popular than his poems. In “**The Raven**” (“大鴉,” 1845) the speaker is startled by the tapping of a raven at his chamber door when he is lost in melancholy memories of his dead love. The raven then enters, perches on the bust of Pallas Athena, and answers every question of the tormented lover with the unchanging “Nevermore.” This poem becomes the subject of his “**The Philosophy of Composition**,” in which he stresses “the totality, or unity, of effect” and “the limit of [being able to finish reading it at] a single sitting” for the length of any poem as well as the choice of beauty for the province and of melancholy for the tone of the poem. Poe’s often-read tales include “**Ligeia**,” “**A Descent into the Maström**,” “**The Pit and the Pendulum**,” “**The Purloined Letter**,” and “**The Cask of Amontillado**,” in addition to “**The Fall of the House of Usher**.”

Emerson (愛默生, 1803-1882)

Born in Boston the son of a Unitarian minister, Ralph Waldo Emerson was raised by his mother and an aunt after his father’s death. After his study at Harvard, he entered the ministry and was appointed to the Second Unitarian Church of Boston. In 1829 he married Ellen Tucker, who died two years later. In 1832 he resigned his pastorate because he could not conscientiously administer the Lord’s Supper. After that, he visited Europe, met Carlyle, Wordsworth, and Coleridge, and through them was influenced by German idealism, a source of his transcendental thought. On his return to Boston, he did some preaching and then turned more and more to lyceum lecturing, which furnished the basis for his later essays such as “**Self-Reliance**” and “**The Over-Soul**.” In 1835 Emerson remarried and settled in Concord, which became the center of his activity and made him intimate with Thoreau and others, who shared in the movement of Transcendentalism. In 1836 he published *Nature*, his first book and the fundamental document of his philosophy. In 1837 his transcendental ideas were applied to cultural and national problems in his oration, *The American Scholar*. In the next year, with his “**Divinity School Address**,” he attacked formal religion and upheld intuition as the only way to comprehend reality.

In 1840 he and others published the transcendental journal, *The Dial*. In the following few years, his two series of *Essays* appeared and established his reputation throughout America and abroad. During 1847-8, he renewed his friendship with Carlyle. Later he published poems and more prose works before he slipped into his serene senility.

As a theorist of Transcendentalism, Emerson expresses his ideas principally in the lectures and essays as mentioned above. In his view, everything in the world is a microcosm containing within itself the laws and meaning of existence originated from the Over-Soul of God. Hence, everybody's soul is capable of fulfilling its divine potentialities by coming into contact with the truth, beauty, and goodness embodied in nature. To transcend is to believe in the doctrine of self-reliance and individualism, to disregard external authority and depend on personal intuition and impulses, and ultimately to step over the tangible, physical world of nature into the moral, spiritual world of the Divine or Over-Soul.

Thoreau (梭羅, 1817-1862)

Henry David Thoreau was born in Concord. He traveled a good deal in Concord for his natural education in addition to ordinary schooling. He graduated from Harvard in 1837. Like many members of the Transcendental Club, he fell under the sway of Emerson. Like Emerson, he did not join the transcendental cooperative project at Brook Farm. He built himself a cabin, instead, at Walden Pond, Concord, and lived there from July 4, 1845 to September 6, 1847, to “front only the essential facts of life.” Later, he gave a narrative account of this period of his life in his famous prose work, *Walden, or Life in the Woods* (湖濱散記, 1854). If Emerson is a theorist of Transcendentalism, Thoreau is a practitioner. Thoreau's mind is as clear as the lake water. In his 18 crystal-clear essays of *Walden*, he tells us how he reduced his physical needs to a minimum in the woods in order to free himself for observation, study, and thought of nature, and reminds us that one needs to “simplify, simplify” and withdraw oneself from organized society or the complexities of civilization in order to become as free, wise and happy as the loon playing in the pond.

Hawthorne (霍桑, 1804-1864)

Born the son of a sea captain at Salem, Mass., Nathaniel Hawthorne was descended from a prominent Puritan family. His ancestors, the Hathornes (as they spelled it), participated in the 17th-century Salem witch trials. Hawthorne was educated at Bowdoin College, where he knew Franklin Pierce, who appointed Hawthorne consul at Liverpool and Manchester after he was elected President of the States. After his graduation from Bowdoin, Hawthorne lived 12 years in his mother's house in Salem, writing sketches and short stories, which were collected in his first important book *Twice-Told Tales*. After this Salem period, Hawthorne worked as surveyor of the Customs House in Boston, joined in the transcendental experiment at Brook Farm, married Sophia Peabody, and went to live at Emerson's Old Manse in Concord before he moved back to Salem to work again as customs house surveyor. In 1849 he began to write his masterpiece, *The Scarlet Letter*, which brought him fame and profit. Later, he wrote *The House of the Seven Gables* (1851) among other works before his departure for Europe (1853). After his return from Europe, Hawthorne continued to write till his death, though only sporadically.

Sin or guilt is Hawthorne's recurrent theme. In such short stories of his as **"Young Goodman Brown"** (1835), **"The Minister's Black Veil"** (1836), and **"Ethan Brand"** (1851), the universality of sin is suggested and the nature of sin is explored. In *The House of the Seven Gables*, what is revealed is the unpardonable sin of violating another's soul. In *The Scarlet Letter* (紅字, 1850), Hawthorne traces the effect of one particular sin on the lives of four people. Hester Prynne is condemned by a court of stern Puritan judges to wear the scarlet embroidered letter "A" on the breast of her gown and expose herself on the scaffold for public watching, as punishment for her adultery with someone whose name she refuses to reveal. Roger Chillingworth (actually Hester's physician husband Prynne) arrives in Boston to see her on the pillory and seek revenge. He soon suspects correctly Arthur Dimmesdale, the respected young minister of the community, and proceeds to torment him. Arthur tries in every way possible to help Hester but dare not confess his sin. Chillingworth succeeds in frustrating the escape of Hester, Arthur, and their child Pearl (the capricious, wayward, little girl coming from the sin of adultery). Eventually, Arthur mounts the pillory with Hester and Pearl, admits his guilt to the watching people, and dies in Hester's arms. In the same year, Chillingworth dies from lack of the object for vengeance. After that, Hester lives on virtuously but still wears as before the scarlet emblem on her breast. The "A," however, seems to stand now for "Angel," rather than for "Adulteress."

[Further Remarks]

No single author or work displays all the characteristics labeled “romantic.” Each author or work introduced in this chapter is “romantic” mainly in a certain particular sense. Wordsworth, for instance, is romantic mainly for his worship of nature while Whitman is romantic mainly for his democratic passion for liberty and equality. While Shelley’s *Prometheus Unbound* features the power of love against the tyrannical authorities, Goethe’s *Faust* represents man’s insatiable desire and innate goodness.

The Romantic Movement can be regarded as a democratic movement in literature. Romantic poets (e.g., Burns, Wordsworth, and Heine) often choose to use common words to speak about common people and common things. Romantic novelists (e.g., Hugo and Cooper) often extend their sympathy to the miserable ones and the primitive people. In folk tales, folk songs, ballads, familiar essays, and conversation pieces, we hear the common people’s common voices.

Romantic literature is indeed literature of the heart (sensibility), rather than of the head (sense). Romantic protagonists such as Werther and René feel with the heart rather than think with the head. Elizabeth Bennet is prejudiced against Darcy with her feeling of pride in Darcy, not with her thinking of profit in anything. Romantic literature is indeed literature of the imagination as well, rather than literature of the wit. Blake’s imagination becomes his vision for penetrating the world of innocence and experience. Imagination leads Coleridge and Hoffmann to the realm of the supernatural, and leads Irving and Poe to the realm of the whimsical. Scott’s imagination runs into the historical past, whereas Walpole’s imagination runs into the Gothic elements.

So much romantic literature is truly autobiographical. Rousseau speaks about himself in his *Confessions*, a record of Thoreau’s life in the woods is made in *Walden*, and *The Prelude* is about the growth of Wordsworth’s mind. We can find Byron in *Childe Harold*, *Manfred*, and *Don Juan*. Werther and Faust are part of Goethe, and René is like René Chateaubriand in some respects. Shelley’s idealism and free spirit, Keats’s sense of the contrariety of life, Heine’s agony, Melville’s sea experience, and Hawthorne’s guilty conscience have all entered their works respectively.

There are several types of romantic heroes. Manfred, Don Juan, and Eugene Onegin belong to the Byronic hero that is weary of social life. Prometheus belongs

to the Satannic hero that revolts against the authorities. In addition to these two types, there is the Faustian hero that seeks to have infinite power. There is also the Werther type, to which René belongs, that is controlled by passion and feeling. And there is the Natty Bumppo type that is a man of the woods or a man in nature.

No matter whether they are imaginary heroes or real authors, romantics are humanists as they love man and nature and reflect on the relationship between man and nature, although they try to escape from society or civilization and look upon a big city as the abyss of crime. It follows, therefore, that romantic literature is literature of humanism, not of theism. It is more Hellenic than Hebraic although it sometimes shows traces of Christianity through its transcendental tendency.

Notes

1. The German “Storm and Stress” (“*Sturm und Drang*,” meaning literally “Storm and Drive”) was a movement in literature and music. It took place in 1760s-1780s. It preferred inspiration to reason and it influenced Goethe, Schiller, and Herder among others.
2. This theory is expounded in Coleridge’s lecture, *Shakespeare’s Judgment Equal to His Genius*, which was first published in 1836 and may have been delivered in 1808.
3. In his Preface to the second edition of *The Lyrical Ballads*, Wordsworth defines poetry as “the spontaneous overflow of powerful feelings” and says that “it takes its origin from emotion recollected in tranquility.”
4. A conversation piece is a form of poem with a relaxed and fairly informal style and tone. It often involves a conversation between the poet/speaker and a person absent or unable to speak then and there, thus resulting in a conversational monologue. Its tone may be “chatty,” but its subject matter is often serious.
5. Blake wrote his important prose work *The Marriage of Heaven and Hell* in the early 1790s. In the work, he writes: “Without Contraries is no progression. Attraction and repulsion, reason and energy, love and hate, are necessary to human experience.”
6. This and the following point are the “two cardinal points of poetry” explicated in the 14th chapter of Coleridge’s *Biographia Literaria*.
7. See Coleridge’s “To William Wordsworth,” which was composed on the night

after Wordsworth recited part of *The Prelude* to him in 1807.

8. This is the last line of his short poem “Mutability.”
9. The Weimar classicism was a literary movement in Germany, usually dated from Goethe’s return from Italy to Weimar (1788) till Schiller’s death (1805). The movement developed a new poetic humanism involving Goethe, Schiller, Humboldt and the brothers Schlegel. It sought harmony in essential humanity, which is not a rationalistic harmony but an emotional and organic harmony.
10. This refers to a French encyclopedia edited by Diderot and others. Among the contributors to the encyclopedia were such *philosophes* as Condillac, Montesquieu, and Rousseau, in addition to Diderot.

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Chapter Eight: The Period of Realism and Naturalism

[Historical Background]

As a movement following and reacting against romanticism, realism along with naturalism was active in Europe in the period between the middle and the end of the 19th century, a period coinciding with the Victorian Age in England (1837-1901). In America, however, the period was extended to the first few decades of the 20th century. During this period, France went through the Second Republic and the Second Empire, with Louis Napoleon (Napoleon III or “Napoleon the Little”) leading his country into the Crimean War (1854-1856), the Italian struggle for unification (1859-1860), and the Mexican War ((1863-1867) and ending his own regime with the Franco-Prussian War (1870-1871). During this period, too, Bismark used the victory of his country in the Franco-Prussian War to complete German unification and helped William I establish the German Empire and seize the French provinces of Alsace and Lorraine. In 1861, the Kingdom of Italy was proclaimed. During the Franco-Prussian War, Victor Emmanuel marched on Rome, defeated the pope’s French forces, and unified Italy. In Russia, there had been a sharp cleavage between the conservative Slavophiles and the liberal Westernists. The reign of Nicholas (1825-1855) was quite despotic, and that of Alexander II (1855-1881) had liberal reforms, including emancipation of the serfs in 1861. Alexander III gave Russia a relatively calm reign. However, widespread discontent was found and clamor for socialistic revolution was heard in Russian society towards the end of the century. During this period except for some years of interregnum, Spain was still under the reign of the French House of Bourbon. From 1814 to 1905, Sweden was in union with Norway under monarchic government. In 1861 the Civil War broke out in America and it lasted till 1865. After a period of reconstruction and growth, the U.S. was able to defeat Spain in the Spanish-American War (1898) and emerge as a world power.

During this period, the West witnessed not only great political changes but also great social and economic changes. The Industrial Revolution which had begun in England spread over the Continent and across the Atlantic, transforming Western living conditions radically. As railroads and steamships made transportation much easier than before, many Western countries saw rapid urbanization along with growth in population and advances in medicine and hygiene. As the middle classes with their increasing accumulation of wealth became stronger and stronger in political power, the aristocracy declined noticeably. Meanwhile, the industrial laborers began to be felt as a political power as well, and the struggle between the capitalists and the

laboring classes also began to appear. Later in this period, as economic crisis came with mass unemployment, jingoism arose in many countries.

The social and economic changes were accompanied by shifts in scientific and philosophical outlook. Darwin's theories of evolution, it is recognized, had a devastating impact on the religious faith of the Western world. Comte's positivism promoted the application of scientific methods (observation and experimentation) to the study of society while Taine's determinism promoted the consideration of hereditary and environmental factors in history and literature. Bentham and Mill's utilitarianism promoted the idea of taking "utility" or "the happiness of man" as the one and only measure of right and wrong, and the idea brought about great reactions to it. Finally, Marx and Engels' dialectical materialism and economic determinism drove the world towards communist socialism. All these new thoughts regarding nature and society helped, no doubt, push literature to the realistic or naturalistic tendency that concurred with the invention of photography (in 1839).

[Literary Features]

Realism is theoretically a movement to portray life with fidelity or to represent reality truthfully. In practice, it often depicts subjects as they appear in everyday life, without embellishment or interpretation, and without personal bias. Naturalism is a belief in every existing thing as a part of nature and thus as explainable by natural and material causes. In practice, naturalism is no other than realism, as both want to observe and analyze "a slice of life" objectively, and both work on the assumption of material determinism, stress the influences of heredity and environment, accept the all-inclusiveness of the subject matter, and take special interest in the contemporary, everyday life that is observable, pragmatic, normal, and considered "real." In reacting against romanticism, realism and naturalism both try to avoid writing on the historical, the remote, the imaginary, the fantastic, the idyllic, the idealistic, the unsullied, etc. More than realism, however, naturalism is preoccupied with "ugliness": it becomes "sordid realism," as it sees mostly the seamy side of life and seeks particularly to present the criminal, the fallen, and the down-and-out as seen in the slums and other places where poverty, disease, crime, sex, etc., mark the usual existence.

Realism or naturalism as practiced in the 19th century found its best expression in the novel and the drama. Since fiction and drama are usually written in prose rather

than in verse, it is apparent that prose triumphed over poetry in this period. Although there were good poets (e.g., Tennyson and Emily Dickinson) who produced poems with truthful feelings of life and there were important essayists (e.g., Arnold and Carlyle) who expressed topical criticism of the society, this period was chiefly a period of realistic/naturalistic fiction and drama written in prose. It produced many of the world's greatest novelists and some great dramatists and short-story writers, who perceived a person's fate as the product of environmental and hereditary forces. In their works, however, chance also plays an important role at times in shaping one's fate. Therefore, it is sometimes said that in realistic or naturalistic works, Heredity plus Environment plus Chance equals Fate ($H + E + C = F$).

In fact, realism has two types and develops in two ways. Social realism emphasizes the accuracy of providing external detail. It makes strenuous efforts to clarify the social, environmental factors that influence the life depicted. This school of realism develops towards the social consciousness of Marxism. In contrast, psychological realism focuses on depicting the complexity of the inner workings of the mind. It develops towards the "stream of consciousness" technique used later to depict a protagonist's psychology. Dickens, Tolstoy, and Steinbeck, for instance, belong to the first type of realism; George Eliot, Dostoevsky, and Henry James belong to the second type.

Following the steps of the women writers in the Romantic Period, there in this period also appeared some important female novelists such as George Sand in France and the Brontë sisters and George Eliot in England. Besides, there was a great poetess, Emily Dickinson, in America. In these women writers' works, very often realism is tinged with romanticism.

[Major Authors and Works]

In France

Stendhal (司當達爾, 1783-1842)

Stendhal is the pen name of Marie Henri Beyle, who was born in Grenoble, where he had an unhappy childhood. As a great admirer of Napoleon Bonaparte, he served in Napoleon's army and participated in several campaigns of the Napoleonic wars. He lived in Italy from 1814 to 1821 and served as French consul from 1830 to

1841. As a critic, he was noted for quoting, “A novel is a mirror walking along the road.”¹ As a novelist, nevertheless, he was in fact partly romantic and partly realistic. His most famous novel, *The Red and the Black* (*Le Rouge et le Noir*, 紅與黑, 1830) is about a villainous opportunist, Julien Sorel, who, in order to advance himself in power and glory, exchanges his red military garb for the black cloak of a priest after the Bourbon restoration, carries on schemed love affairs with two women, and finally comes to a scandalous, tragic end on the scaffold.

Balzac (巴爾札克, 1799-1850)

Honoré de Balzac was born into a middle-class family at Tours. He attended the Sorbonne and there acquired his passionate interest in literature. He was often in debt but his financial condition was somewhat improved by the substantial revenues his books brought him. He was astoundingly prolific. He wrote over 90 novels and tales and called the whole body of his work *The Human Comedy* (*La Comédie Humaine*), which contains more than 2,000 characters depicted with accuracy and massive detail. Considered “the father of modern realism,” Balzac is actually both romantic and realistic like Stendhal. Juxtaposed with his objective method of treatment are the romantic qualities of melodramatic plots and violent passions in scenes of private, provincial, Parisian, country, political, and military life. Among his best-known novels are *Eugénie Grandet* (1833) and *Father Goriot* (*Le Père Goriot*, 高老爹, 1834). In the former, Félix Grandet destroys with his greed and tyranny the romance of his daughter Eugénie with her cousin Charles and condemns her to a joyless, futile existence. In the latter, Goriot has a consuming passion for his two ungrateful daughters, who are ashamed of their father’s bourgeois manners after they are married to wealthy men, but expect their father to extricate them from financial difficulties. Readers of this novel are most impressed with the last scene in which the two daughters only send empty coaches to the funeral of Goriot, who, after sacrificing his last silver plate and depriving himself of everything (including his self-respect) for his daughters, dies of apoplexy.

Flaubert (福羅貝爾, 1821-1880)

Born the son of a chief surgeon in Rouen, Normandy, Gustave Flaubert was beset by ill health. His personal misfortune made him live a solitary life of rigid discipline. He devoted himself to literature quite early in his life, although his father wished him

to become a lawyer. He wrote assiduously and his labor of writing was supposed to have aggravated his afflicting malady. In 1846 he moved to Croisset, a town just outside of Rouen on the Seine, where he settled down for the rest of his life, except for some years during which he traveled extensively in Greece, Syria, and Egypt, and made an occasional trip to Tunisia. He died suddenly of a stroke of apoplexy without finishing his last novel.

Flaubert wrote both novels and short stories. Like the works of Stendhal and Balzac, Flaubert's works are tinged with romanticism despite their realistic treatment. They often express lyricism and vivid imaginings in passionate passages. Today, however, he is regarded as one of the greatest literary artists of the 19th century chiefly because of his realistic or naturalistic characteristics. His works are indeed marked by exactness and accuracy of observation plus extreme impersonality and objectivity. His precise portrayal of object and event is accompanied by good selection of detail and chiseled perfection of style. It is said that he would labor hour after hour, seeking *le mot juste* (the "just" word), over the rhythm or music of a particular sentence. His virtuosity in composition is certainly commensurate with the subtlety of his character portrayal and the accuracy of his environmental description.

Flaubert's masterpiece, *Madame Bovary* (包伐利夫人, 1856) is considered the showpiece of French realism. It depicts the life and fate of Emma (daughter of a farmer, M. Rouault), who marries Charles Bovary (a provincial doctor), finds her dreams of romantic love unfulfilled, commits adultery first with Rodolphe (a wicked seducer) and then with Léon (a young lawyer), piles up enormous debts, and finally takes her own life in desperation. In this novel, we find a whole spectrum of social types (including a pharmacist, a notary, a tax collector, a priest, a woman innkeeper, and a landowner in addition to the doctor and the farmer), along with the setting (Tostes, Yonville-L'Abbaye, and Rouen), truthfully and objectively described with minute detail. Moreover, we find the romantic heroine's fate and the fate of her stupid husband understandably determined by their hereditary characters and social circumstances.

Dumas, Alexandre, père (大仲馬, 1802-1870)

Dumas, père, was a novelist and dramatist. He is best-known for his adventure novel, *The Count of Monte Cristo* (*Le Comte de Monte Cristo*, 基督山恩仇記, 1844), in which the hero, Edmond Dantès, is condemned to life imprisonment through

a false political charge, dramatically escapes to the island of Monte Cristo, unearths a treasure there, becomes a powerful and mysterious figure, and finally revenges himself on all who have wronged him.

Dumas, Alexandre, fils (小仲馬, 1824-1895)

Dumas, fils, was the natural son of Dumas, père. He was a popular dramatist during the Second Empire of France. He wrote realistic works on moral and social problems. He is particularly noted for depicting the intrigues and scandals of the upper social classes. His most successful play is *The Lady of the Camelias* (*La Dame aux Camélias*, 茶花女, 1852), which is erroneously known as *Camille* in America (through a translator's error). It was adapted from the novel with the same title published earlier (1847). In the play the heroine, Marguerite Gauthier, is a beautiful courtesan in Paris. She scorns the wealthy Count de Varville, escapes to the country with her penniless lover Armand Duval, and then, at the request of Armand's father, returns to Paris and her frivolous life. She gives Armand the impression that she has tired of their life together, although she truly loves him and suffers greatly after their separation. Eventually, Armand comes to see Marguerite dying (of consumption) on her deathbed but still wearing on her breast the flowers he once gave her.

Maupassant (莫泊桑, 1850-1893)

Guy de Maupassant was born in Normandy of a plain family. He once served in the Franco-Prussian War. In 1873 he became a faithful disciple of Flaubert. He wrote several novels and nearly 300 short stories. Dissipation and incessant hard work ruined his good health. He was almost insane before he died of general paralysis.

Maupassant is remembered particularly as a realistic short-story writer that, like his master Flaubert, believes in *le mot juste*. His stories fall within several groups, respectively about Normandy, the Franco-Prussian War, bourgeois life in Paris, high society in Paris, and other subject matters. They are often pessimistic and morbid, with the naturalistic tendency of favoring the seamy side of life. His best-known short story is “The Necklace” (“La Parure,” “項鍊”), in which Madame Loisel (wife of a poor government clerk) borrows from her friend a jewel necklace for a ball,

loses it at the party, replaces it with a similar one bought at a high price, works laboriously for ten years to repay the money, and thus ruins her health and appearance, only to discover that the borrowed jewels were paste!

Zola (左拉, 1840-1902)

Considered the founder and leader of French naturalism, Emile Zola was born in Paris of poor parents and raised in Aix-en-Provence. He came to Paris at the age of 18. After working as a clerk in a publishing house, he became a journalist. In 1865 he published his first novel and thenceforth devoted his life to literature. In 1871 he began his 22-year experiment of writing a 20-volume corpus entitled *Les Rougon-Macquart*. In 1880 he published *The Experimental Novel (Le Roman Expérimental)*, in which he explained his naturalistic method. For many years, in fact, he used his fiction, along with his theories of fiction, to advance his idea of social reform for a kind of Christian socialism.

For Zola, the novelist is like the scientist performing an experiment: he is independent of moral conventions, he writes from careful observation and documentation, and he focuses on the forces of heredity and environment. In *The Rougon-Macquart* (1871-1893), he uses his naturalistic method, with scientific precision and scrupulous attention to detail, to give an account of the Rougon-Macquart family. Besides being the “case-history” of a family, this series of fiction provides in fact a general picture of France during the Second Empire. However, this collection of naturalistic novels is not interesting enough for reading.

Zola's successful novel is *Thérèse Raquin* (1867). It is “an analytical labor on two living bodies like that of a surgeon on corpses.”² It tells the story of a young woman, Thérèse Raquin, who is unhappily married to her first cousin Camille, and so enters into a sordid, passionate affair with her husband's friend Laurent, who is an artist. Later, with the help of Laurent, Thérèse drowns Camille during a boat trip. Thereafter, the two secret lovers are haunted by the image of Camille's death. Finally, they find life intolerable to them and commit suicide together.

In England

Dickens (狄更斯, 1812-1870)

The first literary giant of Victorian England and the most popular and perhaps the greatest of English novelists, Charles Dickens was born in Landport, a division of Portsea. Like the children in many of his novels, he had a difficult and unhappy childhood. Even at the age of ten he was sent to work in a blacking factory, spending his Sundays with his family in Marshalsea Prison, where his father was confined for debt. This Dickens, however, worked hard enough (as an office boy, a county reporter, a reporter in Parliament, a writer and editor for magazines, etc.) to establish his fame at thirty and make himself a distinguished, popular figure at forty. He once tried to become an actor, but met with failure. He began his literary career with humorous, satiric caricatures (in *Sketches by Boz* and *The Pickwick Papers*). Then with *Oliver Twist* (孤雛淚, 1838) he began to indict the society of his time and place, adopting social wrong as a motive in fiction. *A Christmas Carol* (聖誕頌歌) brought him sensational success in 1843. Within his lifetime, he produced more than 30 volumes of fiction. In addition to *Oliver Twist* and *A Christmas Carol*, his oeuvre contains such famous novels as *Hard Times* (艱硬的時代, 1845), by which he attacks the industrialism in England; *David Copperfield* (塊肉餘生錄, 1849-1850), which is his autobiographical work and his favorite; *Bleak House* (荒涼宅第, 1852), by which he attacks the delays and archaic absurdities of the courts; *A Tale of Two Cities* (雙城記, 1859), which has a touching story of love set in the background of the French Revolution; and *Great Expectations* (大期望, 1860-1861), which is regarded by many as his greatest novel. Many of Dickens's works were at first serialized in magazines. In his middle life, he began to give semi-dramatic public readings from his works. He twice visited the U.S. He died in England before finishing his last novel, *The Mystery of Edwin Drood*.

Besides being a strong humanitarian attacking social wrongs unflinchingly, Dickens is, like Shakespeare, a great creator of characters. In addition to the humorous figures with which "the Pickwick Club" is crowded,³ Dickens has created many characters that can touch the reader with not only humor but also humanism (e.g., the optimistic Micawber in *David Copperfield*, who is forever "waiting for something to turn up"). He has also created a number of characters that excite not laughter but loathing and horror, such as Fagin and Sykes in *Oliver Twist*, Quilp in *The Old Curiosity Shop*, and Mme. Defarge in *A Tale of Two Cities*. Most noticeably, he has created a great number of victims of society, usually children, such as Oliver in *Oliver Twist*, Florence in *Dombey and Son*, Jo in *Bleak House*, and Louisa in *Hard Times*.⁴

Brontë, Charlotte (夏樂特·布蘭蒂, 1816-1855), & **Emily** (艾蜜莉·布蘭蒂 1818-1848)

Charlotte Brontë and her sisters Emily and Anne grew up in an unhappy family under unfavorable life conditions, but they became three noted novelists, inventing scenes and characters which seemingly counterbalance the dreary reality around them. In Charlotte's *Jane Eyre* (簡愛, 1847), the heroine is hired as a governess, loved by her moody master Edward Rochester, arranged to marry him, but kept from the bliss on the very day of the projected marriage because of the sudden revelation that Rochester has an insane wife, whose existence is long kept secret.

In Emily Brontë's *Wuthering Heights* (咆哮山莊, 1847), the protagonist, Heathcliff, is originally a waif on the streets of London. He is brought to Wuthering Heights (a place suggesting turbulent weather) by Mr. Earnshaw to be raised with his own children, Catherine and Hindley. At first, Catherine forms a passionate attachment to Heathcliff while her brother hates him. Later, Heathcliff feels that he is spurned by his childhood love, as he overhears Catherine let fall a remark that it would degrade her to marry him. From then on, he is obsessed with a desire for revenge. Years later, after stealing off Wuthering Heights, he returns with wealth and power to have his revenge on Catherine and her husband, Edgar Linton. One of the things he does spitefully is to force Catherine's daughter to marry his sickly son, whom he intentionally names "Linton." The novel ends with Heathcliff's demonic revenge harming greatly the life of two generations.

Thackeray (薩克萊, 1811-1863)

An Anglo-Indian born in Calcutta of a wealthy merchant family, William Makepeace Thackeray came to England at the age of six upon the death of his father. He studied law at Cambridge and spent three years in Paris trying to be a painter. He married Isabella Shave in 1836 and then returned to England, resolved to be a writer. Thackeray wrote sketches and satires for magazines at first. He owed his success to the publication of *The Book of Snobs* and *Vanity Fair* in 1848. He continued to write novels, Christmas books, and essays, and delivered lectures in Britain and America. He strongly opposed himself to Dickens' practices of seeking the sentimental kind of literary effects and of regarding the novel as an instrument for social criticism. Shortly before his death, however, he was reconciled with Dickens.

Thackeray's best-known work is *Vanity Fair, a Novel without a Hero* (浮華世界, 1848). As its title actually suggests, it is a novel without any heroic man.⁵ Nevertheless, it has two heroines, Becky Sharp and Amelia Sedley, who are in marked contrast to each other. The clever, designing Becky is determined to get on in the world. She takes advantage of her friend Amelia's amiable character. At first, she plays her cards to win Amelia's stupid brother, Jos (Joseph), for wealth. Failing that, she secretly marries Sir Pitt Crawley's son, Rawdon, and ingratiates herself with Rawdon's wealthy aunt, Miss Crawley, while working as governess to two young girls at Queen's Crawley. Later, while Amelia is married to George Osborne and experiences a series of unhappy events, Becky Sharp continues to use her crafty coquetry and sharp scheming in Brussels, Paris, London, and Germany to "beck and sharp" (beckon and swindle) one man after another, including the rich old Lord Steyne. Finally, she comes into a large sum of money from the insurance policy which the now-rich Jos took out in her name before he died suddenly. Then, she spends the rest of her life on the continent, assuming the role of the virtuous philanthropist.

George Eliot (喬治·艾略特, 1819-1880)

George Eliot is the pen name of Mary Ann Evans. She was born in Warwickshire of an Evangelical family. She severed herself, however, from her father's religion. She worked for a time as assistant editor of the *Westminster Review*, associated with a group of rationalists in London, became a friend of Herbert Spencer, and entered into an irregular union with G. H. Lewes, which lasted until his death in 1878. She wrote short stories at first. She published her first full-length novel, *Adam Bede*, in 1859. *The Mill on the Floss* and *Silas Marner* then followed. Her finest novel, *Middlemarch*, came after her trip to Florence, where she did research in the Italian Renaissance.

George Eliot was more than an observer of life; she was also a psychologist piercing behind the shows of things and a moralist interpreting the world in terms of morality. In *Adam Bede* (亞當畢德), the title hero is a highly principled carpenter. He tries to wed and save the pretty but superficial girl he loves, namely Hetty Sorrel. Hetty, however, is seduced and then deserted by a young squire, Arthur Donnithorne. Later, she is found guilty of infanticide and transported for life. In *The Mill on the Floss* (福洛斯河的磨坊, 1860), Maggie Tulliver and her brother Tom grow up

together at Dorlcote Mill. They are of opposite temperaments, but they have a strong bond between them. Tom objects to Maggie's love with Philip Wakem because Philip's father has ruined their father in business. Later, Tom rails at Maggie's suspected love with Stephen Guest, the fiancé of her cousin Lucy Deane, because Lucy's father has promised to buy back the mill for Tom. Eventually, only death unites Maggie and Tom again: they are drowned together in a great flood of the Floss.

In *Silas Marner, or the Weaver of Raveloe* (織工馬南傳, 1861), the title character is wrongly accused of a theft, comes to live in a small village (Raveloe), loses a pile of gold he has accumulated, and finds by chance a baby girl whom no one claims. Through his love for Eppie (the girl he finds and raises), Silas is brought back into a wholesome, normal life despite the past deplorable happenings. At last, after 16 years, Silas's lost gold is found and Eppie is recognized as the offspring of Godfrey Cass. Godfrey asks Eppie to come and live with him, but she chooses to stay with Silas. In *Middlemarch: A Study of Provincial Life* (密城風情, 1871-1872), the main plot is about Dorothea Brooke. She and her younger sister Celia live with their bachelor uncle at a village near the town of Middlemarch, where typical provincial life is lived. Dorothea chooses to marry an aging scholar, Mr. Casaubon. She gets acquainted with Casaubon's second cousin, Will Ladislaw. She becomes disillusioned with her husband's character before long. Then, Casaubon suddenly dies. The codicil to his will leaves Dorothea all of his property, but it has the strange proviso that she will forfeit the property if she marries Ladislaw. Ladislaw tries to avoid gossips and defend his honor in Middlemarch. Finally, Dorothea decides to give up Casaubon's fortune for Ladislaw's affection. She marries him despite the protests of her family and friends.

Hardy (哈代, 1840-1928)

Born in Dorsetshire, the region he later called "Wessex" in his novels, Thomas Hardy at first trained and practiced as an architect. Later, however, he devoted himself to a full-time literary career after writing poetry and fiction for several years without achieving any success. He wrote a great number of poems and novels. His poems include lyrics (e.g. the pensive "The Darkling Thrush"), ballads (e.g. the ironically humorous "The Ruined Maid"), and an epic about Napoleon in dramatic form, *The Dynasts*. His famous novels include *The Return of the Native*, *The Mayor of Casterbridge*, *Tess of the D'Urbervilles*, and *Jude the Obscure*.

Unlike Meredith, in whose view man is all-important, Hardy depicted a world in which man is of the smallest significance. Shaped by the 19th-century materialistic and deterministic theories, he saw man as subject to uncontrollable forces and destined to be continually thwarted and defeated by physical and social environment. Hence, with him the setting is an essential element in the development of the story, chance plays a crucial role in his fiction, and law in his universe is no other than fatalism.

In *The Return of the Native* (鄉人返鄉, 1878), Clym Yeobright returns from Paris to Egdon Heath, his native land. He opens a school there and marries Eustacia Vye. Eustacia wishes him to take her away from the impoverished and insipid country back to the multifarious life of Paris. Clym, however, decides to stay. His mother, Mrs. Yeobright, comes to visit his cottage. He chances to be out and Eustacia chances to be entertaining her former lover, Wildeve, inside. Eustacia does not answer the door. Mrs. Yeobright goes back and is found dying from an adder's bite on the heath. Eustacia is blamed and subsequently falls into a pond at a midnight rendezvous with Wildeve, who has promised to take her away. In trying to rescue Eustacia, Wildeve gets drowned together with her. They cannot get away from their native land.

In *Tess of the D'Urbervilles* (黛絲姑娘, 1891), Tess is the oldest daughter of the dissipated Jack Durbeyfield, who tries to relate his poverty-stricken family to the wealthy D'Urbervilles. She is sent to take service with Mrs. D'Urberville and is subsequently forced into sexual relations with her irresponsible son, Alec. Tess becomes pregnant and secretly gives birth to a child that dies before long. Tess then hires herself out as a dairy-maid on a farm, where she is loved by a rector's son, Angel Clare. After repeated courting, Angel persuades Tess to marry him although she thinks herself unworthy of the marriage. Before the wedding, Tess slips a letter under Angel's door to tell him about her past, but Angel does not find it. On the wedding night, the couple confesses their sinful past to each other and the result is: Angel cannot forgive Tess, and so he leaves her and escapes to Brazil. Some time later, Tess reluctantly accepts Alec's entreaty to return to him while Angel becomes repentant and returns. Angel finds Tess with Alec and prepares to leave her once again. Tess stabs Alec to death and hides out with Angel for a time before she is arrested and sentenced to death.

Tennyson (但尼生, 1809-1892)

Commonly called Lord Tennyson, Alfred Tennyson was born in a conservative clergyman's family in Lincolnshire and was educated at Cambridge. He was appointed Poet Laureate in 1850. He is now regarded as the representative poet of the Victorian Age in England, as his poetry reflects the sensibility of his time as well as the moral and intellectual values of his society. He wrote both long and short poems expressing concern about the encroaching science in the domain of religious faith. His long poems include *Locksley Hall* (1842), in which the hero is disgusted by the mercenary corruption of the age; *Maud* (1855), a dramatic monologue about a young man's love for Maud, the daughter of a man who has ruined him; *The Princess* (1866), a long narrative about "the new woman"; *Idylls of the King* (1859-1885), a series of poems in ten books interpreting the Arthurian legend and focused on the blemishing sin of adultery; and *In Memoriam* (1833-1850), which is an elegy in memory of his friend Arthur Hallam, a reflection upon man's relation to God and to nature, and an attempt to grapple with the intellectual and religious problems of the Victorian Age such as the rise of materialism and skepticism and the decline of faith.

Today, many readers dislike Tennyson for his sentimentality in treatment and insipid shallowness in thought as seen particularly in his long poems. They like him, however, for his metrical skill, distinguished imagery, and occasional sound effect as found especially in his short poems—for example, **"The Eagle," "Break, Break, Break," "The Lotus-Eaters," "Ulysses," "The Splendor Falls," "Tears, Idle Tears,"** and **"Crossing the Bar."**⁶

Browning (布朗寧, 1812-1889)

A poet to dispute with Tennyson the first place among Victorian poets, Robert Browning was the son of a bank clerk in London. He owed his early poetic interest to a volume of Shelley. He was long unsuccessful as a poet and was known in his day as "Mrs. Browning's husband" because his poetess wife Elizabeth Barrett Browning enjoyed a much higher regard and much more popularity than he did. Today, however, Browning is much more famous than his wife. He is particularly noted for employing the form of "dramatic monologue" to write his poems. In that form Browning skillfully shows his great psychological insight into characters and motivations, as seen in "Porphyria's Lover," "Soliloquy in a Spanish Cloister," "Fra Lippo Lippi," "Andrea Del Sarto" and the most famous **"My Last Duchess,"** in

which the duke of Ferrara reveals to a marriage agent, by indicating a portrait of his “last duchess,” that he arranged for her murder because, in liking other people and other things equally, she did not properly appreciate the honor of being his duchess.

Arnold (阿諾德, 1822-1888)

Born at Laleham the son of Thomas Arnold (the famous headmaster of Rugby), Matthew Arnold became a renowned poet and critic who faced the age of change and transition with doubt and stoicism. He went to Oxford as a student at the time when the university was being stirred with the Oxford Movement.⁷ He was inspector of schools for a long time in the English system of education and he held the professorship of poetry at Oxford for ten years. In his mature years, his poetry expressed the plight of the Victorian caught “between two worlds, one dead,/ The other powerless to be born.”⁸ His famous poems include *The Scholar Gipsy* (1853), which is based on the legend of an Oxford student who wandered off to learn the gypsy traditions; *Stanzas from the Grande Chartreuse* (1855), in which the loss of faith in the modern world is mourned; *Thyrsis* (1866), which ranks with the finest of English elegies such as Milton’s *Lycidas*, Shelley’s *Adonais*, and Tennyson’s *In Memoriam*; and his most often-read poem, “**Dover Beach**” (“多佛海灘,” 1867), in which the “Sea of Faith” is said to be ebbing away from the “naked shingles of the world.”

Many of Arnold’s lectures delivered when he was Professor of Poetry became part of his essays collected in *Essays in Criticism* (First Series, 1865; Second Series, 1888), *Culture and Anarchy* (1869), and *Literature and Dogma* (1873). He attacked “Philistinism” in almost all his prose writing, seeing the narrow-mindedness and self-satisfaction of the British middle class and regarding literature as the thing to shape and sustain culture. He argued for the “touchstone theory,” that is, the use of “lines and expressions of the great masters ... as a touchstone to other poetry.” He believed in balance between the “fire and strength, strictness of conscience,” of Hebraism and the “sweetness and light, spontaneity of consciousness,” of Hellenism. And he defined the task of the critic as “a disinterested endeavor to learn and propagate the best that is known and thought in the world.”⁹

In Ireland

Shaw (蕭 [伯納], 1856-1950)

Born in Dublin, [George] Bernard Shaw grew up wild in a family with “the father drunk and the mother undomestic.” He became interested in literature, music, and the graphic arts only. He once worked as an office boy for a Dublin estate agent. For nine years after 1876, he was an incorrigible and unemployable man in London society, earning by his pen barely enough to support himself. From 1879 to 1883 he wrote fiction, but none of his five novels was a success. In 1884 William Archer urged him to write modern, purposeful dramas as Ibsen had done, and through Archer he became a music critic in London. In 1898 he brought forth a collection of plays (*Plays Pleasant and Unpleasant*), which include *Arms and the Man*, *Candida*, and *Mrs. Warren’s Profession*. Gradually, then, Shaw became an international figure with worldwide fame for his plays written before, during, and shortly after World War I. His best plays include *Man and Superman*, *Major Barbara*, and *Pygmalion*. He received the Nobel Prize for literature in 1925 and lived to the age of 94.

Like Ibsen’s, Shaw’s plays are often related to social problems. His *Arms and the Man* (1894) is a satirical play set in Bulgaria. It attacks romantic attitudes about war. Its title is taken from the first line of Virgil’s *Aeneid*: “I sing of arms and the man.” *Candida* (1903) is about marriage. It was influenced by Ibsen’s *A Doll’s House*. Unlike Nora in Ibsen’s play, however, *Candida* chooses to remain with her husband despite the love of another for her. *Mrs. Warren’s Profession* (1898) is about “profession.” Mrs. Warren keeps her secret (of being a prostitute in profession) from her 22-year-old daughter Vivie, who rejects her mother after she learns that her mother not only was but still is a madam. *Man and Superman* (1903) is a comedy about the difference between man and superman. In the play John Tanner the man is pursued by Ann Whitefield the woman; he is not the superman that can suppress his own will in detecting and following the will of the universe. *Major Barbara* (1905) is about Barbara Undershaft, a major in the Salvation Army, who resents her father’s being the millionaire owner of an armament company, but finally comes to realize that it needs wealth to do good and that poverty, not sin, breeds crime. *Pygmalion* (1913) is about Professor Henry Higgins (the equivalent to the legendary sculptor Pygmalion), a phonetician, who turns Eliza Doolittle, a Cockney flower girl, into an elegant woman. The play was filmed into a very successful musical comedy, *My Fair Lady*, in 1956.

In Russia

Gogol (果戈里, 1802-1852)

Born in Poltava, Ukraine, Nikolai Vasilyevich Gogol became mainly a novelist and short-story writer. He once worked as a government clerk in St. Petersburg and once wandered abroad in Europe for 12 years. In 1831 he met Pushkin, who was impressed with some of his somewhat fantastic tales about nature and people in Ukraine. In 1836 he published his funny satirical comedy of mistaken identity, *The Inspector General*. He completed his great novel, *Dead Souls*, in Rome and published it together with his most famous short story, *The Overcoat*, in a four-volume edition of his works. He planned to write a second part of the novel but gave up the plan by burning some of the manuscripts shortly before his death.

Dead Souls (**Myortvye Dushi**, 死魂, 1842) is about a swindler named Chichikov. He buys from landowners the “dead souls,” that is, the serfs that are still considered alive although they have died since the last census was taken. He uses the “dead souls” to acquire profit in the transaction of real estate. What is most interesting in the novel is the realistic description of how he visits and interacts with the landowners. *The Overcoat* (*Shinel*, 大衣,¹⁰ 1842) is about a miserable old government clerk, Akaky Akakyevich in St. Petersburg. He economizes a long time for a new tailor-made overcoat, which is robbed of him when he returns from an evening party wearing it. He is advised to seek the aid of a general, but he is brushed off by the pompous official. He dies broken-hearted and his ghost is said to haunt the city from then on, seeking to rob the authorities of their coats in chilly nights.

Turgenev (屠格涅夫, 1818-1883)

Born in south-central Russia, Ivan Sergeyevich Turgenev attended universities in St. Petersburg and Berlin. He had wanted to be a philosopher but he found he could only devote his life to literature. He and Dostoevsky were once among the young writers gathered around the critic Belinsky. In 1843 he fell in unrequited love with Madame Pauline Viardot-Garcia, a singer and the wife of a French writer. His fame as a writer was established by *A Sportsman's Sketches*, a series of short stories published in 1847-1851, in which he showed his sympathy for the peasants. He was often beset by critics and other writers. The publication of his major novel, *Fathers and Sons*, outraged not only conservatives but also radicals, and he was induced to

leave Russia, only to return for short visits to his native land during the last 20 years of his life. He died in France with Pauline at his bedside.

Fathers and Sons or *Fathers and Children* (*Ottsy i deti*, 父與子, 1862) is about the conflicts and differences existing between two generations in Russia during the 1860's: the older aristocratic generation and the new democratic generation. The central character is a nihilist and clever biologist called Bazarov. He believes in political anarchy and regards science as the savior of mankind. He and his friend Arkady are at first seemingly rivals for the hand of a young widow, Madame Odintzov, though Arkady proves to be actually in love with her sister Katya. Both friends find adversaries in their fathers, but the strongest adversary of Bazarov is Arkady's uncle, Pavel Kirsanov, who finds Bazarov kissing Fenichka (mistress of Arkady's father) and challenges him to a duel. Finally, Bazarov dies accidentally from being infected by a patient's typhus, ironically as a victim of science.

Dostoevsky (朵斯妥也夫斯基, 1821-1881)

Born the son of a physician in Moscow, Fyodor Dostoevsky attended the Military Engineering School in St. Petersburg, where he found his interest in literature and decided not to pursue the career of a military engineer. His first novel, *Poor Folk*, was highly praised by Belinsky, but several successors to it were failures in Belinsky's estimation. He had long suffered from adverse criticism and his literary feud with Turgenev was a lifetime preoccupation. Equally lifelong was his suffering from epileptic attacks, which were supposed to begin in 1839, when his father was murdered by serfs. In 1849, he was arrested for joining the socialist activity of the Petrashevsky Circle. He was subsequently convicted and sentenced to death. Standing before the firing squad, however, he was spared at the very last moment. His death sentence was commuted to exile and imprisonment in Siberia. He was then sent to stay four years in a Siberian labor camp. After that, he was obliged to serve a four-year term in the army. In 1857 he married a widow, and in 1859 he left the army and returned to European Russia. He made some trips abroad, once accompanied by Polina, who was for him the model of "the infernal woman." He became addicted to gambling in Germany. When editing *Epoch* in 1864, he contributed *Notes from Underground*, his first mature work. Afterwards, grief occupied him, for both his wife and his brother Mikhail died. In 1866 he published his masterpiece *Crime and Punishment* along with a short novel, *The Gambler*. In 1867 he married Anna, his one-time stenographer. They then traveled for some

years in western Europe before they returned to Russia in 1871. Dostoevsky's last ten years were relatively his prosperous years, during which he published *The Brothers Karamazov* and delivered an honored speech at the Pushkin celebration in Moscow. He died in St. Petersburg in 1881 and since then his reputation has grown steadily. Today, he is recognized as one of the world's supreme masters of the realistic novel particularly for his acute, psychological perceptions in characterization (along with his philosophical profundity linked to religiosity), which in many scholars' (including Freud's) view derive from his own real-life experience.

Dostoevsky's major novels are five. In *Notes from Underground* (*Zapiski iz podpol'ya*, 地下手札, 1864), the underground man, i.e., the narrator, explicates, laughs at, and defends his philosophical ideas concerning man's perverted nature in a monologue, and then recounts his adventures (which lead to his affair with a call girl, Liza) to illustrate his ideas already propounded in the monologue. In *The Idiot* (白痴, 1868), the epileptic Prince Myshkin is nicknamed "the idiot," but he is actually a childlike and saintly gentleman. His magnanimity leads him to a tragic ending. In *The Possessed* (著魔者, 1871-1872), Stavrogin interacts with "the possessed ones," who are the affected nihilist revolutionaries.

In *Crime and Punishment* (*Prestupleniye i nakazaniye*, 罪與罰, 1866), the poor student Raskolnikov murders for money an old woman pawnbroker and her sister and believes himself justified because practically he needs the money to raise himself and help his family and perhaps to do good to mankind, and because theoretically he thinks he can become an "extraordinary superman" like Napoleon by transgressing the law. This self-justification, however, fails to convince himself; his conscience tells himself that all his motives are false. As he suffers terrible remorse, he turns for sympathy to a young prostitute, Sonya, who urges him to confess his crime to the police inspector that has long suspected him and waited just for his arrest. Finally, Raskolnikov is sentenced to seven years of imprisonment in Siberia, and the devoted Sonya follows him to his prison, helping him redeem his crime with punishment and achieve peace of mind.

In Dostoevsky's best work, *The Brothers Karamazov* (*Brat'ya Karamazovy*, 卡家兄弟, 1879-1880), the main plot revolves about Fyodor Karamazov, a depraved father, and his four sons: the passionate, impulsive Dmitri; the brilliant, rationalistic Ivan; the upright, priestly Alyosha; and the imbecile, epileptic bastard Smerdyakov. A series of action leads to the death of the father. It is Smerdyakov that kills Fyodor, and he kills him perhaps because he has the impression that Ivan has transmitted the

secret wish for their father's death. The crime of the murder, however, falls on Dmitri, who once quarreled with his father over a local siren (Grushenka) and threatened to kill him. Unable to defend himself because even his betrothed (Katerina) also speaks unfavorably of him, Dmitri is convicted and sent to Siberia. In the end, Ivan goes insane and Smerdyakov hangs himself. It is said that this great novel has four levels of meaning: literal, religious, social, and ethical. What works most impressively, however, is the psychological probing into the main characters, especially Ivan.

Tolstoy (托爾斯泰, 1828-1910)

Born the son of Count Nikolai on their family estate in the south of Moscow, Count Leo (Lev) Tolstoy lost both his parents before he was ten. He studied Oriental languages at the University of Kazan but left it without taking a degree. He once ran his family estate and tried to improve the condition of his peasants. In 1851 he went to the Caucasus and enlisted in the army. In 1854 he participated in the defense of Sevastopol during the Crimean War. Later, he made three trips to Germany, England, Italy, and Switzerland. In 1862 he married Sophya Behrs. In 1901 he was excommunicated from the Russian Orthodox Church for his own spiritual transformation, which led him to reject the divinity of Jesus, to denounce the Church, to discard all dogma and ritual, and to stress merely the moral and ethical side of Christianity. During his last few years, he was estranged from his wife and all of his children except his youngest daughter. In November 1910, he died at Astapovo when he was on his way to a monastery.

Tolstoy wrote novels, short stories, plays, polemical tracts, theological treatises and other types of work in addition to his autobiographical trilogy (*Childhood*, *Boyhood*, and *Youth*). He is remembered, however, mainly as a novelist and a moral philosopher. His writings often smack of his love-for-all-mankind didacticism, as they express his belief in passive resistance to evil and in living simple, primitive life of physical labor as well as his condemnation of capitalism, private property, and even civilization. Today, he and Dostoevsky are often put side by side, regarded as the two most influential writers that have made the Russian realistic novel as remarkable as classical Greek tragedy and Elizabethan drama. His best-known works are *War and Peace* and *Anna Karenina*. An often-read story of his is *The Death of Ivan Ilyich*.

Tolstoy's first great novel, *War and Peace* (*Voina i mir*, 戰爭與和平, 1864-1869), is a very long novel with the time of Napoleon's invasion into Russia as its background and with over 500 characters rendered therein to represent every social level (from the emperor to the peasant). With chapters depicting battles and dealing with the author's philosophy of history which alternate with chapters describing personal lives, this novel is indeed a long story of war and peace, in which individual stories of several main characters, especially those of Natasha, Prince Andrey and Pierre, are woven into the historical event. The stories are all growth stories in the developing history of the world as a whole. The characters grow from youthful ignorance towards mature understanding. While Natasha grows from a girl excited at her first ball—through a lady loved, betrothed, and seduced—to a loving wife and mother, Prince Andrey grows to know the meaning of life through losing Natasha at first for going to war and losing his own life at last for being gravely wounded at a battle; Pierre grows to find enjoyable peace in living a simple life as Natasha's husband with simple wisdom learned from a peasant through the turbulent currents of war during which he once attempts to assassinate Napoleon and is once captured in trying to rescue a Russian woman from being molested by French soldiers.

Tolstoy's second great novel, *Anna Karenina* (安娜·卡列尼娜, 1873-1876), is a tragic story about the title heroine. Anna is the wife of Karenin, a political figure who cares for public reputation above family life. After marrying Karenin and having a child by him, Anna meets a handsome young officer, Count Vronsky, and falls in love with him. She wishes to be divorced, but her husband does not grant her the wish. She commits adultery with Vronsky, elopes with him, and has a child by him, but her husband still refuses to go through the process of divorce. Anna becomes more and more demanding towards Vronsky, who then deserts her. Eventually, Anna closes her desperate life by throwing herself in front of an approaching train. Contrasted with Anna's complicated story of love and life with two men is the much simpler story of love and life that is Kitty's with Levin, which is told as the subplot of the novel.

Tolstoy's novella, *The Death of Ivan Ilyich* (*Smert' Ivana Ilyicha*, 伊凡之死, 1886), depicts meticulously not only the death of Ivan Ilyich but also the life that leads to the death. Ivan is like most ordinary men. He finishes school, gets a job, marries, has children, leads routine family and social life, gets promoted (to the position of examining magistrate), moves to a bigger house, declines in health, falls ill, seeks treatment, despairs of any chance to recover, suffers great pain, and dies. Meanwhile, no one seems to have any sympathy with him except his servant boy.

His wife only blames him for this and for that, and his friends only wait for him to die and leave them a vacancy. Finally, however, Ivan accepts this life and death.

Chekhov (契可夫, 1860-1904)

Born the son of a merchant and the grandson of an ex-serf at Taganrog in the south of Russia, Anton Chekhov studied medicine at the University of Moscow but he forsook the medical profession and became a famous playwright and short-story writer. He wrote sketches, stories, and jokes in his university days, and continued to write short stories or novelettes till his last years. He had suffered from tuberculosis since his twenties and was forced in 1898 to move for health to the milder climate of Yalta in the Crimea, where he often met with Gorky and Tolstoy and turned his focus of creativity to drama. In 1901 he married Olga Knipper, an actress of the Moscow Arts Theatre. He died at a health resort in Germany.

Chekhov's comic and satirical stories are not as mature as his later pathetic stories. In his drama, in fact, life's pathos is often tinged with humorous touches and a lyrical atmosphere. His plot may seem plot-less and his dialogues may seem discontinuous, but such dramaturgical traits along with his use of off-stage (background) noise and suggestive symbols make his socially realistic drama even more significant.

One of Chekhov's famous stories is **Ward No. 6** (1892), in which the mind of Dr. Ragin, the head of a mental hospital, is gradually disintegrated and because of his eccentric behavior he is finally thrown into the loathsome cell where he has maltreated the patients. Chekhov's famous plays are four. In *The Sea Gull* (海鷗, 1896), Nina (a girl hoping to become an actress) compares her fate to that of a sea gull killed by Trepliov (an unsuccessful writer who loves her) at a moment of whimsical despair. In *Uncle Vanya* (凡亞舅舅, 1899), Ivan (Uncle Vanya) feels cheated by his scholarly brother-in-law in his devotion to managing the scholar's estate and is shamed by the scholar's young second wife in loving her but getting no return from her. In *The Three Sisters* (三姊妹, 1901), the three Prozorov sisters, Olga, Masha, and Irina, lead a dull existence in a small garrison town, hoping to move some day to Moscow through their connection with the regiment, but after the regiment moves away from the town the three sisters' dreams are still unfulfilled.

The Cherry Orchard (*Vishnovyi sad*, 櫻桃園, 1904) is Chekhov's penetrating

and significant study of the changing social milieu in Russia at the end of the 19th century. In the play, Madame Ranevskaya, a landowner, is deep in debt and knows that her family (with a number of dependents and parasites) is about to face bankruptcy. The family's ex-serf, Lopahin, who is now a rich businessman, tells them the way out: cutting down the cheery trees of the vast orchard and dividing the land into lots for building villas. Madame Ranevskaya, however, will not listen. The family keeps squandering what they have till they are really dead broke and the famous cherry orchard is bought by Lopahin. The off-stage thud-thud sounds, heard at the end of the play, of axes cutting the cherry trees symbolize the end of the decaying class composed of aristocrats and landowners (who can appreciate beauty and art but cannot act and work for worldly profit) and the rise of the middle class (who knows how to accumulate wealth but fails somehow to respect "culture").

Gorky (高爾基, 1868-1936)

Maxim Gorky is the pseudonym of Aleksey Maximovich Pyeshkov, "Gorky or Gorki" being the Russian word for "the bitter one." He was born at Nizhni Novgorod, orphaned at a very early age, and forced to go into the world when still very young. He was a shoemaker's apprentice, a draftsman, a dishwasher, a bakery worker, a porter, a fruit-seller, and a lawyer's clerk—and a tramper—before he was a writer. He once attempted to commit suicide when he was down and out. After he wrote for the proletariat and succeeded as a writer (as the author of *Twenty Six Men and a Girl*), he joined the Social-Democratic Party and helped advance the Marxist revolution. He was three times arrested for his political involvement and once vetoed by the government his honorary title as a member of the Russian Academy of Sciences. He continued to raise funds in America for the Bolshevik activities but his sympathy with the Bolsheviks abated somewhat when he saw the threat of unbridled violence to society and culture. He took practical steps to help the writers and bridge the old and the new Russian culture. His realistic pictures of the lower-class life reached their peak of grimness and piquancy in the forceful drama *The Lower Depths*. He issued an autobiographical trilogy and developed his literary doctrine of social realism.

The Lower Depths (*Na dne*, 低到深處, 1902) is Gorky's best-known dramatic work. The story is set in a cave-like cellar, which is Kostilyoff's cheap boardinghouse that provides bunks for a number of "dregs of society" as its lodgers including a young thief (Vaska), a locksmith and his wife (Anna), a street-walker, a

decrepit former nobleman (the Baron), a card-shark, and an alcoholic (the Actor). In the lodging, things of “the lower depths” go on routinely with the dirty room uncleaned and the noise and disturbance of complaining or bickering lodgers unlesened. Occasionally a policeman comes to check up on the lodging but that is to no avail. Once a tramp (Luka) breaks in, stays a long while, and becomes a welcome advisor and liar there. The biggest event comes with Vaska’s love affair with the landlord’s wife (Vassilisa). He grows tired of her and becomes interested in her sister Natasha. Vassilisa says that she is willing to give Vaska 300 rubles and let him marry Natasha if he kills her violently suspicious husband. In a scuffle arising from Vassilisa’s jealousy, Vaska does kill Kostilyoff. Vassilisa then accuses Vaska of the crime and Natasha implicates both of them. Two other events occur in the lodging: Anna dies of consumption and the Actor hangs himself.

In Germany

Hauptmann (郝普特曼, 1862-1946)

At first, Gerhart Hauptmann wanted to be a sculptor. Later, however, he turned to writing and became a reputed playwright. He was influenced by Ibsen. His plays are essentially realistic or naturalistic in style and content. His finest play is *The Weavers* (*Die Weber*, 1892). It is written entirely in dialect, with the economic plight of the Silesian weavers as its subject matter.¹¹ The plot centers on a suppressed revolt of the weavers. In the play, Old Baumert lets his pet dog be killed for food amid the weavers’ woes of hunger, disease, and death. Old Hilse, who is against rioters, is fatally wounded by a chance bullet amid the marching song led by Jaeger (a returned soldier) and Becker (a maltreated weaver).

In Scandinavia

Ibsen (易卜生, 1828-1906)

Born at Skien, Norway, the son of a merchant, Henrik Ibsen was at first apprenticed to an apothecary after his father went bankrupt in 1836, but he soon found his interest in the theater. He wrote his first drama in 1848-1849. In 1851 he was

appointed manager and official playwright of the National Theater at Bergen, which he left in 1857 to become director of the Norske Theater in Christiania (today's Oslo). In 1858 he married Susannah Thoresen. In 1862 the theater at Christiania was closed for financial difficulties. Ibsen subsequently used a travel grant to visit Paris and Rome and live a life of self-imposed exile on the European Continent—primarily in Dresden, Munich, and Rome. He returned to Norway in 1891 and settled in Christiania, where he lived till his death.

Called the father of modern drama, Ibsen wrote drama in verse and in prose. His plays belong to various types, but his great renown is chiefly associated with the so-called “problem plays,” by which he presented the current social or individual problems of his day for the audience to debate. Such plays are realistic in nature; they embed psychological conflicts within social problems. In using the skill of realism, they also use symbolic objects (sometimes even appearing in the titles) and “cue words” (recurring in the plays) to suggest the characters or themes. His major plays include *Brand* (1866), *Peer Gynt* (1867), *The Pillars of Society* (1877), *A Doll's House* (1879), *Ghosts* (1881), *The Wild Duck* (1877), *Rosemersholm* (1886), *Hedda Gabler* (1890), and *When We Dead Awaken* (1899).

A Doll's House (*Et Dukkehjem*, 娃娃之家) is about the status of a domestic wife. Nora Helmer feels that her husband Torvald still does not appreciate her sacrifice for him after he knows she has been threatened with revelation of her forgery which she has committed to get money for the recovery of his health. She feels she is forever her husband's plaything like a doll. In the end she leaves their home to cease being an amiable nitwit. *Ghosts* (*Gjengangere*, 群鬼) touches on “social disease” and attacks social conventions. As Oswald goes insane from hereditary syphilis, it seems that the dead conventions and beliefs of society have come, like ghosts, to molest his mother and the people involved, calling for the sense of duty and morality. *The Wild Duck* (*Vildanden*, 野雁) is about illusion vs. reality. Gregers Werle in the play is like the clever hunting dog that seeks out the hidden wounded wild duck which has been shot down. He seeks out and tells his boyhood friend Hjalmar Ekdal the truth that Hjalmar's loving and beloved daughter Hedvig is not his own but the natural daughter of old Werle. When, upon recognizing the truth, Hjalmar flies into a pet and rejects Hedvig, Hedvig puts a bullet through her breast. What is learned too late is the truth that life often needs some lies (illusions) to go on happily.

Hedda Gabler (黑達・蓋不樂) presents the problem of “family prestige.”

The deceased General Gabler's daughter Hedda dare not stoop to marry Lövborg, a talented but dissipated schoolmate she loves. She is now married to a boring pedant, Tesman, because of his promising position as a professor. While unhappy with the marriage, Hedda wishes to have the power at least to control others' fate. She becomes jealous of another schoolmate, Thea, who (just because of her lack of family prestige) has had the courage to elope with Lövborg and the ability to inspire him and pull him out of the mire of dissipation. When Lövborg is on the way to success and may compete favorably with Tesman for the professorship, Hedda secretly burns the lost manuscript of Lövborg's great book to be published and lends him a pistol, suggesting that he shoot himself bravely with it when he is desperate for the lost manuscript. Lövborg does not kill himself with the revolver, however; he is accidentally shot in a brawl. Fearing revelation of the scandal that she has lent Lövborg a revolver for suicide and suspecting Thea's future influence on her husband, Hedda finally shoots herself dead with the other remaining revolver of the pair that her father has left her and she has been playing with. In the play, Thea's abundance of hair (symbolizing fertility) is contrasted with Hedda's lack of hair (symbolizing barrenness). Hedda's playing with two guns suggests her playing with two men, Tesman and Lövborg. Family prestige, as well as her outward beauty, only leads her to destruction of others and herself.

Strindberg (史特林堡, 1849-1912)

Born into a poor family in Stockholm as the son of a servant woman, August Strindberg studied at a Swedish university (Uppsala) and worked as tutor, journalist, and librarian before he had his first literary success in 1879 with *The Red Room*, a realistic and satirical novel. In his life Strindberg showed his talents not only as a writer but also as a painter, a photographer, and an amateur chemist. He is chiefly remembered as a playwright, however. His career as a dramatist can be divided into two phases: the phase of realism/ naturalism in the 1880's and the phase of expressionism/ surrealism in the later years. He was three times married with professional women: twice with actresses and once with a journalist. His realistic or naturalistic plays are often centered on the struggle between the two sexes. In 1896 Strindberg suffered a psychological crisis and almost went mad. Such a mental state, however, seemingly inspired him to write "dream plays." Not well received in his own country, Strindberg spent much of his life in Switzerland, Germany, Austria, Denmark, and France. He left the world a great variety of works: chiefly plays, others including poems, fairy tales, prose sketches, short stories, novels, and

autobiographic writings.

Strindberg's best-known expressionistic/ surrealistic (chamber) play is *The Ghost Sonata* (1907). His best-known realistic play is *Miss Julie* (朱莉小姐, 1888), which is a long one-act play designated by the author as a naturalistic tragedy. It is concerned with sexual antagonism and class conflict. In the play Miss Julie is the daughter of a count, whose wife was a "feminist" according to the present-day terminology. Miss Julie has been brought up by her mother to act like a boy and get the better of men if not to scorn or hate them. In consequence, her fiancé breaks his engagement with her because she has forced him to jump over a horsewhip at her command. Afterwards, in her loneliness when her father is out, Miss Julie acts like a "mad" animal. She joins in a servant's party, flirts with a valet, Jean, and seduces him into a sexual relationship. Fearing her father's anger and forced conversely by Jean's male domination after the sexual act, Miss Julie is persuaded by Jean to try eloping with him to Italy. When leaving, Miss Julie wants to carry with her a bird cage in which is her beloved greenfinch. But Jean cuts the bird dead, and Miss Julie, seeing her father returning home, kills herself with the razor that has cut the bird.

In America

Dickinson (狄瑾生, 1830-1886)

Born in Amherst, Massachusetts, Emily Dickinson was the daughter of a stern Calvinist, Edward Dickinson, who was lawyer and treasurer of Amherst College and once a Congressman. Emily received a genteel education and lived a secluded, Puritanical life, dressing only in white and rarely meeting guests. She once fell in love with a married minister, but she stayed celibate all her life. Her time was passed mainly in writing poetry and letters. She wrote nearly 2,000 poems, but only two of them were published in her lifetime. She asked that everything she had written be burned at her death. Fortunately, however, her family did not follow her instruction.

Emily Dickinson's poems are uniformly short and usually in four-line stanzas, with unconventional and impromptu phrasing, written in a terse style smacking of aphorism. It is hard to say whether they are "realistic" or not, but they do truly reflect her own ideas and inner feelings. Her poetry reveals that for her, as for Emerson, spirit manifests itself in nature. Her poetry reveals, too, that she is a

romantic lover of freedom and believer in sincere outpouring of one's heart. Her often-read poems include "Success is counted sweetest," "I taste a liquor never brewed," "The soul selects her own society," **"A bird came down the walk," "I heard a fly buzz when I died," "I like to see it lap the miles," "Because I could not stop for death," "A narrow fellow in the grass,"** "There is no frigate like a book," and "My life closed twice before its close."

Mark Twain (馬克吐溫, 1835-1901)

Mark Twain is the pen name of Samuel Langhorne Clemens. Born at Florida, Mo., Twain ended his formal schooling early and worked in his youth as a printer. In 1857 he became a Mississippi river boat pilot. He learned the technique of lecturing while trying his luck in the mining camps in Nevada. He became a famous lecturer and was invited to give lectures in Europe as well as in his own country. Throughout his life, however, Twain was mostly a newspaperman and a fiction writer. He established his fame as a humorist and storyteller with the publication of *The Celebrated Jumping Frog of Calaveras County* in 1865. As a novelist, he was admired principally for the works about Tom Sawyer and Huck Finn. In his last years, he became a bitter satirist, pessimistic and disillusioned about the human race.

Twain is generally recognized as a master of exaggeration. His irreverent exaggeration, nevertheless, is often mingled with dead pan seriousness. The use of colloquial speech adds "local color" to his realistic treatment of the settings, customs, and manners of the Midwest or the raw West. His work consists of pieces of pure humor, sketches, lectures, travel narratives, short stories, historical romances, and autobiographical fiction. *A Connecticut Yankee in King Arthur's Court* (1889) is a well-known satire veiled as historical romance. *The Adventures of Tom Sawyer* (湯姆歷險記, 1876) and *The Adventures of Huckleberry Finn* (頑童歷險記, 1884) are his two glorious achievements in the form of autobiographical fiction, which blend mature nostalgic memories into stories of boys and blend a romantic atmosphere with a realistic treatment of nature and character.

In *Tom Sawyer*, the shrewd and adventurous Tom goes with Huck Finn (his self-reliant, parentless friend) to a cemetery under a full moon in order to cure warts with a dead cat. They witness a murder committed by Injun Joe and run away with fear to hide on Jackson's Island, where they spend several pleasant days of smoking and swearing. They are supposed dead. When they return, they are in time to hear

their funeral eulogies. They even become heroes of the town because, by revealing the true murderer, they save Muff Potter (who is wrongly accused of the murder) from the trial. Later, Tom and Becky Thatcher (his sweetheart) get lost in a cave and find the murderer hiding there. After Joe is found dead, Tom and Huck return to the cave and find the treasure Joe has buried.

In *Huckleberry Finn*, Huck runs away from his drunken, brutal father and meets Jim (a runaway slave) on Jackson's Island. They float together down the Mississippi on a raft. They occasionally stop at the banks. Once they witness a feud between the Grangerfords and the Shepherdsons. Once they take aboard two swindlers who pretend to be an English duke and a French king, but Huck exposes them as fake uncles to three sisters. Later, Jim is turned in to Mrs. Phelps as a runaway slave. Mrs. Phelps happens to be Tom Sawyer's Aunt Sally. Huck and Tom are then reunited. They concoct a plot to aid Jim to escape. After Jim's owner Mrs. Watson dies and leaves him free, Aunt Sally wants to adopt Huck, but Huck decides to run away again to avoid being "sivilized."

Howells (郝爾斯, 1837-1920)

Born in Ohio, William Dean Howells had little schooling but became a popular novelist and influential critic in America. He was once the American consul in Venice. In 1871 he was the editor of *The Atlantic Monthly*. Mark Twain was his firm friend and Henry James was his admirer. His literary reputation made him called the dean of American letters and made him president of the American Academy of Arts and Letters. He preached the realistic creed in his critical essays, which were published with the title of *Criticism and Fiction* (1891). He is often quoted as saying that realism is "nothing more or less than the truthful treatment of material."¹² He wrote poems and tales in addition to 25 novels. Today, he is best remembered as the author of two realistic novels, *A Modern Instance* (1882) and *The Rise of Silas Lapham* (1885).

A Modern Instance provides a modern instance of unhappy marriage. In the novel, Marcia (a passionate but possessive girl) marries Bartley (a shrewd young journalist) against her father's wishes. Bartley disintegrates morally after the marriage. He deserts Marcia and their child. He fails to procure a divorce in a law court and is later shot in a brawl. Marcia becomes morally free to marry his former lover, who has debated the morality of marrying a divorced woman.

In *The Rise of Silas Lapham*, the title character is a self-made and self-reliant man. His “rise” is at first in wealth and at last in morality. The Laphams move to dwell among the genteel society of Boston after Silas, the father, prospers in a paint business. They try to improve their manners and hope to be well-received by the Brahmin society. Their dealings with the Coreys, however, are awkward and they are often troubled with blunders. Irene (the younger Lapham daughter) mistakenly thinks that Tom Corey loves her while in actuality he is in love with her older sister Penelope. At a dinner party, Silas’ tipsy talk reveals his crude upbringing. Nevertheless, Silas remains honest when later his family meets financial troubles. Facing ruin in business, he chooses not to cheat some Englishmen by selling them his valueless mills. In the end, Silas goes into bankruptcy but Tom marries Penelope.

James (詹姆斯, 1843-1916)

Born into a wealthy and intellectual family in New York, Henry James was the son of a Swedenborgian philosopher and theologian (Henry James, Sr.) and the brother of a psychologist (William James). He spent his youth first in New York and then in Europe off and on. He entered Harvard Law School in 1862 but stayed there only a year. He was encouraged by William Dean Howells to pursue his literary career. In 1868 he went to settle first in London and then in Paris. The charm of Europe—especially that of England, France, and Italy—made him decide in 1875 to reside permanently abroad. In 1915 he became a British subject.

In the 1890’s James was once engaged in writing plays. Throughout his life, however, he was primarily a writer of novels and short stories. His cross-Atlantic experience facilitated the establishment of his major theme: the international confrontation of American and European civilizations. Under such a theme, the confrontation was for him one between innocence and experience, in which innocence might cause evil in experience. Today, James is regarded as one of the world’s greatest masters of psychological realism. A realistic narrative of his is often limited to the “point of view,” that is, the perception and experience, of a certain character in the work. So, character portrayal is more important than plot development in his fiction. Added to this technique is his elaborate, elegant style, which is even more obvious in his later works: every thought or image is so modified further and further that a sentence seems to be a work by itself. James’s ideas of writing fiction are collected in *The Art of the Novel* (1934). His representative novels include *The*

Portrait of a Lady (1881), *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904). Two often-read novelettes of his are *Daisy Miller* (1878) and *The Turn of the Screw* (1898). “The Beast in the Jungle” (1903) is one of his famous short stories.

In *The Turn of the Screw* (上緊神經¹³), a governess takes charge of two lovely but precocious children, Miles and Flora. She fancies that she is in love with her employer. According to her narration, her two young charges are under the evil influence of an ex-steward’s ghost and an ex-governess’s. For that reason she comes into conflict with them, resulting in the alienation of Flora and the death of Miles. It is not known whether the governess has told the truth or has concocted her story with her disordered mind.

The Portrait of a Lady (一位女士的畫像) is considered James’s finest novel and one of the world’s finest novels. Isabel Archer, the heroine in it, is a romantic lady from New England. She has inherited a large fortune. She refuses two ardent suitors, an Englishman and an American. She then chooses to marry Gilbert Osmond, an impoverished dilettante living in retirement in Italy with a daughter, Pansy, whose mother’s identity is not known. Isabel loves Osmond’s exquisite tastes and sensibilities. As time goes on, however, she feels that Osmond’s fine sensibilities are but the expression of his arrogant, egocentric personality. Worse still, it comes to light for her that Madam Merle, who has brought Isabel and Osmond together, is Osmond’s mistress and Pansy’s mother. The revealed truth, however, does not instantly sever Isabel’s relation to Osmond. After mourning her cousin Ralph’s death in England, she decides to go back to Italy and put her house in order.

Anderson (安德生, 1876-1941)

Born in Ohio, Sherwood Anderson worked at various trades before he met Theodore Dreiser and other Midwestern writers associated with the Chicago literary renaissance and formed his naturalist bias of determinism, seeing social misfits as victims of the existing society. He became a famous short-story writer for his third book, *Winesburg, Ohio* (小城故事, 1902), which is a collection of 23 stories—mostly stories of sterility and thwarted happiness—set in the fictional town of Winesburg, Ohio and connected by a young reporter, George Willard. Among the stories, “Hands” is one about a teacher, whose innocent fondness for caressing living things leads to his being driven from the town for the allegedly “immoral” act of touching

one of his students.

Dreiser (德瑞熱, 1871-1945)

Born in Indiana, Theodore Dreiser knew poverty from an early age. He was a newspaperman before he became a fiction writer. It was not until 1910 that he decided to devote himself to a career of creative writing. Today, he is regarded as one of the great exponents of American naturalism. However, his first, and for many his finest, naturalistic novel, *Sister Carrie* (嘉麗妹妹, 1900), was at first withdrawn from publication for its frankness in treatment. He had to wait a long time for his great success and popularity until the publication of his *An American Tragedy* (1925) at the height of the naturalistic movement in America.

Sister Carrie (Carrie Meeber) is originally an innocent country girl coming to stay with her married sister and to find work in Chicago. She becomes a fallen woman as she uses her charm to gain opportunities for herself and leaves one lover to join another just for the sake of worldly success. When she succeeds at last as an actress in New York, his second lover becomes a destitute bum and commits suicide. *An American tragedy* happens to Clyde, who seduces Roberta (a factory employee) but loves Sondra (an aristocratic, glamorous girl). When Roberta is pregnant and demands that Clyde marry her, Clyde plans to murder her. He takes Roberta rowing on a lake and when the boat accidentally overturns, he swims away without trying to rescue her. He is subsequently accused of murder, tried, convicted, and executed.

Steinbeck (史坦貝克, 1902-1968)

Born in California, John Steinbeck became a famous novelist and short-story writer with proletarian sympathies. He was awarded a Pulitzer Prize in 1940 and the Nobel Prize for literature in 1962. Though his life span fell behind the period of realism, his writings are truly realistic and naturalistic in nature. His best-known novel and Pulitzer Prize winner, *The Grapes of Wrath* (憤怒的葡萄, 1939), is highly moving and successful as a proletarian novel. It tells about the hardships of the Joad family (13 in all, of three generations) as “Okies” leaving their Dust Bowl region in Oklahoma at the time of the great economic depression (the 1930’s) and moving with a friend (Jim Casy) to California to work as fruit-pickers. As they are at the mercy of the hard times and ill-treated by government officials, bankers, and landlords, they

become metaphorically “grapes of wrath.” They do not pick grapes in fact; they are tramped out like the vintage for wine, with all their wrath.

[Further Remarks]

There has been realism of all sorts since the year dot. It is realistic to tell with fully externalized description how Odysseus is recognized through the washing of his scarred foot. It is also realistic to suggest a sublime idea by relating only the relevant part of a story about Cain and Abel. All literature since Homer and the Bible, we may say, is never other than realistic literature since what is considered ideal or unreal—the outcome of the pure intellect or the pure imagination—is as much a part of our humanity as what is conceived to be genuine and real—the object of sensation or perception. With this understanding, nevertheless, we must admit that it was not until the Period of Realism and Naturalism—when realistic and/or naturalistic treatment of material became a movement or vogue—that writers sought consciously to write realistically or naturalistically by adopting a scientific approach and an experimental method to treat “a slice of life” truthfully or faithfully.

Representative works mentioned in this chapter are indeed realistic or naturalistic in one way or another. Some, as we have said, may tend more toward social realism while others may tend more toward psychological realism. For instance, in “The Necklace” and “The Overcoat,” in *Hard Times* and *War and Peace*, and in *The Weavers* and *The Grapes of Wrath*, we certainly can feel that material things, historical backgrounds, and social/ economic circumstances are, to the life depicted, more significant as affecting factors than individual psyche. On the other hand, in such works as *The Mill on the Floss*, *Tess of the D’Urbervilles*, *The Brothers Karamazov*, *Sister Carrie*, and *The Portrait of a Lady*, we may feel that the characters’ psychology is of primary consequence. With this understanding, however, we also feel that the division of realism into social and psychological is not all practical. In many cases it is really difficult to judge which outweighs the other, social realism or psychological realism. Can we say, for instance, that Marguerite’s mind outweighs her social milieu in *The Lady of the Camellias* or vice versa? How about Nora’s or Miss Julie’s mind and her society? And how about the psychology of the boys, Tom and Huck, and their seemingly semi-real world?

Certainly, realism or naturalism is best expressed in fiction and drama. This period witnessed, indeed, the flourishing of modern fiction (in the forms of novel,

novella, novelette, and short story) and modern drama (tragic or comic or both) written in prose. The famous fictional and dramatic works mentioned and introduced in this chapter are but a small part of the entire output of fiction and drama describable as modern realistic/ naturalistic writings. In contrast, poetry certainly seemed to decline in this period. Furthermore, it is certainly difficult in most cases to decide whether a poet or a poem of this period can be labeled realistic or not. Is Arnold or his “Dover Beach” realistic? Is Tennyson or his *In Memoriam* realistic? Is Browning or his “My Last Duchess”? Is Emily Dickinson or her “Because I could not stop for death”?

A literary movement comes and goes like a fashion. It comes in due time as a new trend and it goes also in due time as a trend old and sold. A literary movement flourishes and fades, too, like a fad. It flourishes as a dominant trend for a time and then fades as a trend dormant, not dead. In the history of Western literature, realism or naturalism, as we have seen in this chapter, did come as a new dominant trend to replace the old sold movement of romanticism, which faded to become a dormant, though not dead, trend in the 19th century. Now, what came as another new and flourishing literary trend to replace realism or naturalism? This question cannot be answered easily, as we shall see in the next chapter.

Notes

1. This realistic statement is actually a quote by the narrator (which serves as a narrative intervention) in *The Red and the Black* (II, 19), supposedly from Saint-Réal (the Holy Real).
2. This is stated in the Preface to the novel on page vii of the second French edition. The “two living bodies” refer to Thérèse Raquin and Laurent in the novel.
3. Dickens invented “the Pickwick Club” in the serialized novel entitled *The Posthumous Papers of the Pickwick Club*, which was originally intended to accompany the illustrations of the popular caricaturist Seymour. Among the well-known characters of *The Pickwick Papers* are Samuel Pickwick (founder and chairman of the Club), Mrs. Bardell, Serjeant Buzfuz, Mr. & Mrs. Leo Hunter, Augustus Snodgrass, Samuel Weller, and Nathaniel Winkle.
4. The children suffer from want or ignorance. Oliver in hunger says, “I want some more,” with an empty bowl in hand, and is later exploited by thieves and pickpockets. Florence says, “He don’t want me,” because she knows that her

utilitarian father is wholly wrapped up in the son. Jo repeatedly says, “I don’t know nothink,” because he has really got no chance to know anything. Louisa asked her father (Gradgrind), “What have you done?” after she is ruined by the factual but harmful mode of schooling.

5. It is certainly not quite correct to say that the novel has no “hero” (main male character), but all the main male characters in the novel certainly lack heroic qualities.
6. “The Splendor Falls” and “Tears, Idle Tears” are among the songs to be sung as interludes in *The Princess*. “Crossing the Bar” is not Tennyson’s last poem, but the poet requested that it appear as the final poem in all collections of his work.
7. The Oxford Movement was a movement for religious revival in the Church of England, originating at Oxford around 1833 under the leadership of E. B. Pusey, John Henry Newman, and John Keble. It sought to bring back much of the ritual and ornaments that had been neglected or dispensed with.
8. The two lines are from *Stanzas from the Grande Chartreuse*, ll. 85-86. The stanza reads: “Wandering between two worlds, one dead,/ The other powerless to be born,/ With nowhere yet to rest my head,/ Like these, on earth I wait forlorn./ Their faith, my tears, the world deride—/ I come to shed them at their side.”
9. The quoted lines in this passage are respectively from *The Study of Poetry*, Chapter V of *Culture and Anarchy*, and *The Function of Criticism at the Present Time*, which served as an introduction to the 1865 volume of Arnold’s *Essays in Criticism*.
10. Another English translation for the title is *The Cloak*. The Chinese title for it used to be 皮夾克 (meaning “leather jacket”), which is not quite accurate.
11. Referred to here is the Silesian weavers’ uprising of 1844, not that of 1793. The 1844 uprising was caused by the dual exploitation of the weavers by the capitalists and the landlords.
12. See Howells’s *Criticism and Fiction*.
13. The novelette has been given the Chinese title of 碧廬冤孽, which is not an accurate rendition of the English title, besides limiting the interpretation of the work to taking the governess’ narrative as a true story.

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Chapter Nine: The Period of Modernism

[Historical Background]

In the West, especially in European countries, while realism and naturalism triumphed in the latter half of the 19th century, toward the end of the same century reaction to this triumphant literary movement had begun to appear in the movement of symbolism. When the world had entered the 20th century (which is sometimes called a “century of isms” or a century of “vanguardism”), a great variety of new or “avant-garde” literary schools or movements seemed to follow the movement of symbolism and come all together to show, each in its own way, their reactions to, or differences from, the realistic or naturalistic way of writing, which for many writers had become repulsively old and traditional. During the first half of the 20th century, there arose, at least, such schools or movements as imagism, expressionism, futurism, Dadaism, surrealism, existentialism, and modernism in its narrow sense. Modernism in its narrow sense refers mainly to a group of Anglo-American writers who are considered imagists or found to have used the “stream-of-consciousness” technique in writing. Modernism in its broad sense is an umbrella term embracing all the “modern” schools or movements as mentioned above, including even symbolism. It is clear, therefore, that in the history of Western literature the Period of Modernism extended from the last few decades of the 19th century to the middle of the 20th century if it is set apart from a Period of Postmodernism.¹

During this Period of Modernism, Europe had a great number of nations (including Britain, France, Spain, Portugal, Italy, Holland, Belgium, Germany, Austria, Denmark, and Russia) which, joined by the United States, became imperialist powers invading and exploiting Africa, Asia, and Polynesia. Imperialism naturally gave rise to counter-imperialism, particularly in the colonized lands. Among the imperialist nations there had been conflicts and even fatal rivalries all the time for political domination, economic profit, world prestige, or historical reasons. The horrible result was two World Wars: the First (1914-1918) was actually a European war with the Central Powers (Germany, Austria-Hungary, Turkey, and Bulgaria) fighting against the Allies (Great Britain, France, Russia, Italy, and the U.S.), and the Second (1939-1945) became truly a global war with the Axis powers (Germany, Italy, and Japan) fighting against the Allies (Great Britain, France, the U.S.S.R., China, and the U.S.). After the Second World War, the world entered a long period of cold war between the communist countries (led by the U.S.S.R.) and the free, democratic countries (led by the U.S.), with Germany, China, Korea, and Vietnam each split into two parts belonging respectively to the two opposing blocs.

By the close of 19th century, the geographical frontiers of modern civilization had practically vanished, as international transportation and communication became much

easier and faster than before. The Industrial Revolution never ceased in actuality. New inventions kept coming into this world as science and technology developed further and further. After the discovery of the telescope and the microscope in the 17th century and the common use of the steamship and the railway in the 19th century, by the beginning of the 20th century the world had invented the telegraph, the telephone, the electric light, the wireless (radio communication), the automobile, the airplane, and the submarine. The radio, in fact, became a household necessity during the 1920's, and television during the 1940's. In 1945 the awful power of the atomic bomb was first demonstrated in Hiroshima. Through the 1950's and 1960's, less than 100 years after the death of Faraday (in 1867), electronic and automatic devices along with computing machines burgeoned one after another. At this time the world was already a speedy world as far as transportation and communication were concerned. While the world was sped up by new devices of transportation and communication, more people could live longer at the same time, as the advance of medical science brought new medical devices and new ways of treatment along with new drugs, on which we need not elaborate here.

The impact of science and technology was felt directly in the physical world. In the intellectual and spiritual world, what was felt most directly during this Period of Modernism was the impact of revolutionary ideas. The idea of Gestalt psychology (which emphasizes the seeking of meaning in organized wholes rather than in separate pieces), Lévi-Strauss's anthropological idea (which sees human society as a system of "codes" or world views), Freud's psychoanalytical idea (which sees the human psyche as made up of the id, the ego, and the superego, divided into the conscious self and the unconscious self and engaged in "free association"), Jung's psychological idea (which sees humanity as sharing a "collective unconscious," a buried level of "archetypes" or mythical master patterns), Bergson's philosophical idea (which views reality as a fluid, living force apprehensible only by consciousness), Husserl's phenomenological idea (which regards all consciousness as consciousness of something by someone and emphasizes the analysis of "phenomena" or things as they appear, rather than things in themselves), the existentialist idea of Heidegger and others (which sees no pre-existing truths and finds only the "absurd" condition of human beings), Einstein's physical idea of relativity (which regards reality as a four-dimensional continuum of "space-time" with no absolute difference), and above all Marx's sociological idea (which views economic forces as the fundamental factor shaping human history and society and divides the society into three classes: the aristocrats, the bourgeoisie, and the proletariat)—all these revolutionary ideas have plainly influenced writers of this period.

[Literary Features]

The first impressive literary feature of this period is, of course, the great number of literary schools or movements that rose up against the practice of realism or naturalism. In this period there were still realistic or naturalistic writers, to be sure (in America, as we have mentioned in the last chapter, naturalism came to its peak in the early 20th century), and readers of traditional works were certainly much more than readers of modernist works (which were created by intellectuals and meant primarily for intellectual readers). Nevertheless, it is really a striking fact that this period witnessed the burgeoning of many a literary school or movement.

A second great literary feature of this period is the connection of literature with thought. As the literary works were created under the influence of such revolutionary ideas as mentioned above, most literature of this period can be called “literature of ideas,” especially when the works obviously express the truth of psychology, psychoanalysis, anthropology, philosophy, phenomenology, existentialism, relativism, or sociology involved.

A third literary feature of this period is the close relationship between a modernist school of literature and a modernist school of art. As we know, the label, for instance, of symbolism, expressionism, futurism, Dadaism, or surrealism is a common label for both literature and art, and a modernist school of writing often shared certain ideas with the modernist school of painting that used the common label, while interaction and mutual influence between the writer and the painter were inevitable.

A fourth literary feature is the connection of the works with the two World Wars. All literary works reflect, directly or indirectly, the world that has produced them. In no other period in the history of mankind, however, was humanity so shocked and shaken by the destructive power of war as in this 20th-century period. Dadaism is generally known to be the by-product of the First World War. Existentialist writings can be recognized as works created after the wars to reflect on the meaning of life. And there were surely “war poets” (e.g. Siegfried Sassoon and Wilfred Owen), who wrote anti-war poems.

A fifth feature is the writers’ consciousness of using a particular form, method,

style, skill, or technique to write their works. To the symbolists, imagists, expressionists, futurists, Dadaists, surrealists, or existentialists as well as the modernists who used the stream-of-consciousness technique, what mattered was not only the content but also the expression of the work. To express a particular idea, each modernist would adopt a particular form, method, style, skill, or technique peculiar and pertinent to his/her school of writing. So, in the process of writing a modernist work, the writer would be particularly conscious of his/her way of expressing the content.

The last feature that ought to be mentioned here is the difficulty of a modernist work, be it a poem, a play, or a piece of fiction. Since a modernist work was written consciously in a particular way to express a particular idea (usually highly intellectual), it stands to reason that the work would be rather difficult to understand or appreciate, particularly for those who know neither what school the writer belonged to nor what special idea the writer wished to convey, and are unfamiliar with the peculiar form, method, style, skill, or technique used.

[Major Authors and Works]

Symbolism

Symbolism was a movement primarily in literature, especially in poetry, but also in other arts. It began in France in the latter part of the 19th century as a movement against realism and naturalism. It was influenced by Schopenhauer's pessimistic aesthetics (which views art as a contemplative refuge from sufferings of the world of Will-to-life) and Swedenborg's theory of correspondences (which sees correspondences between the natural (physical) and the spiritual (divine) worlds. Its central tenet is "to clothe the idea in perceptible form" (as suggested by Jean Moreas in his *Manifesto of Symbolism*) and its central method is to evoke hidden meanings by way of verbal suggestion. It uses concrete images as symbols to express an emotion or an abstract idea, to represent an ideal world, or to suggest another plane of reality. It regards the poet as a kind of seer or *voyant* who is able to see through and beyond the real (physical) world to the world of ideal forms and essences. In practice, it often shows "synesthesia" (fusion of sensations) in phrases and achieves "pure poetry" through word relationships. A poem of symbolism often has musical quality and image clusters for logical and psychological associations, and its best form is free verse (*vers libres*) or "prose poem."²

Baudelaire (波德萊, 1821-1867)

Charles Pierre Baudelaire was the first important French symbolist. As one of the “decadents,”³ he led a debauched, eccentric, and violent life and ended in a painful and tragic death. He introduced the works of Poe to Europe and was deeply influenced by the American decadent. In his life he published only a single volume of poetry, *The Flowers of Evil* (*Les Fleurs de Mal*, 惡之華, 1857), which shows his seeking of beauty or good in the grotesque, the morbid, and the perverse, and reveals his susceptibility to all painful emotions and sensations. “**Spleen LXXVIII**” is a representative poem of the volume. In it the emotion or idea of “spleen” is suggested by a cluster of images: Old Pluvius (rain-god) pouring sodden gloom on corpses and pouring life’s tedium on foggy suburbs, a cat with her mangy body seeking a litter on cold stones, a poor old poet’s soul whining in rain-spouts, a smoking wet log singing in falsetto to the wheezing clock, and two cards (the Queen of spades and the Jack of hearts) speaking of their dead loves and their lost past.

Mallarmé (1842-1898), Verlaine (1844-1896), and Rimbaud (1854-1891)

Stéphane Mallarmé was one of the leaders of the French symbolists. He was influenced by Poe and Baudelaire, and he was connected with Paul Verlaine, another French symbolist. While Verlaine’s poetry is difficult for its subtlety and musical suggestiveness, Mallarmé’s poetry is often too obscure to understand, as it employs condensed figures, elliptical phrases, and unorthodox syntax. Arthur Rimbaud was the third French symbolist often associated with Mallarmé and Verlaine. Rimbaud’s poetry is marked by distorted sense and syntax placed in a realm of vision or hallucination like surrealist poetry, thus highly suggestive but also hard to understand.

Yeats (葉慈, 1865-1939)

Influence of the French movement of symbolism can be found in the Irish poet William Butler Yeats. Yeats was the leader of the Irish Renaissance, the crucial figure in founding the Abbey Theater in Dublin, and the Nobel Prize winner for literature in 1923. His life was dedicated to art (chiefly poetry and drama), Irish

nationalism, and occult studies. His poetry had several stages of development: from the early stage of romantic yearning in “the Celtic twilight” through the later stage with metaphysical and epigrammatic characteristics of style and the mature stage of combining realism with symbolism and mysticism to the last stage with serenely controlled yet startlingly wild display of passion and thought. His often-read poems include **“The Lake Isle of Innisfree,” “The Wild Swans at Coole,” “The Second Coming,” “A Prayer for My Daughter,” “Sailing to Byzantium,” “Leda and the Swan,”** and **“A Dialogue of Self and Soul.”**

Imagism

As a reaction against Victorian morality and the stultified style of Georgian verse (especially in view of the form and the diction), the movement of imagism was primarily an early 20th-century American movement in poetry, influenced by Bergson’s aesthetics and by the practice of the Japanese *haiku* and the Chinese ideographic poetry. It was pushed mainly by Ezra **Pound** (龐德, 1885-1972) first and by Amy **Lowell** (羅爾, 1874-1925) later. Carl **Sandburg** (1878-1967), William Carlos **Williams** (1883-1963) and **H.D.** (Hilda Doolittle, 1886-1961) were important adherents to this movement. Imagism emphasizes precise presentation of the individual image and proposes avoiding clichés, adopting the form of free verse, producing the cadence of “the musical phrase,” and suggesting rather than stating the theme. Pound’s **“In a Station of the Metro,”** H.D.’s **“Oread,”** and Williams’ **“The Red Wheelbarrow”** are among the famous imagist poems.

Expressionism

Like impressionism, expressionism was an early 20th-century movement in art and literature and a movement reacting against the objectivity and verisimilitude aimed at by realism and naturalism. It sought to present a subjective view of something, just like impressionism. However, unlike impressionism (which took down a moment’s subjective impression of something actually observed in the external world), expressionism looked inward for images and expressed purely internal, visionary experience in which things were distorted and even became nightmarish. Expressionism found use in poetry and fiction, but it was in drama that expressionism proved most successful. In an expressionist drama, everything not directly contributive to the idea to be expressed is curtailed: plot details are

compressed, characters become types without fully developed personalities, and scenes are sketched or distorted for suggesting the idea and often connected by ideas, not by the continuity of action.

Kafka (卡夫卡, 1883-1924)

Born a German-Czech in Prague, Franz Kafka was a Bohemian writer of Jewish descent. He wrote all his works in German. He has been described, not incorrectly, as an allegorist or a symbolist writer. Still, he is best grouped with the expressionists, as his works often blend clarity (with precise, lucid description of detail) with unreality (made up of grotesque, nightmarish occurrences). In order to express an allegorical or symbolic idea stemming from his inward vision, Kafka would distort reality into a dream-like entity. *The Metamorphosis (Die Verwandlung, 變形記, 1915)* is a good example. In the novel, Gregor Samsa, the hero, awakes one morning to find himself transformed into an insect, much like a huge cockroach. This metamorphosis is then followed by a series of its effects on himself, his job, and his family life till his death. The details of interaction between himself and his family members and others are rendered meticulously and plausibly. The impossibility of the transformation, however, has made the work nightmarish throughout.

O'Neill (歐尼爾, 1888-1953)

Born the son of an actor and an actress in New York, Eugene O'Neill became the greatest American dramatist. He won the Nobel Prize in 1936. He was influenced by the symbolist and expressionist Strindberg as well as by German expressionism and the ideas of Freud and Nietzsche. He experimented with content and technique, using myth, psychology, and religion in his social understanding and in mixing naturalism with symbolism and expressionism. Two well-known plays of his, *The Emperor Jones* (1920) and *The Hairy Ape* (毛毛猿, 1922), are overtly expressionistic in technique. In the former, the tom-toms beat steadily and ever-loudly as the tyrannical, self-styled emperor, Brutus Jones (originally a porter), escapes from his natives, rushes through the jungle, experiences hallucinations, and dies from the shot of a silver bullet or, rather, from his (and all mankind's) aboriginal fears, which arise from sinful acts. In this play the idea of retrogression is fully expressed.

If the idea of retrogression is expressed in *The Emperor Jones*, the idea of progression or civilization is reflected upon in *The Hairy Ape*. In the play, Yank—the black hairy-chested and long-armed stoker of an ocean liner who resembles a hairy ape—is in contrast with Mildred, the slender, delicate daughter of the proprietor of the ocean liner, who in her white dress is like a white apparition. After they see each other on the ship, they fall in hate with each other. Yank, who originally has the sense of “belonging” in the ship, now leaves the ship and goes to New York to have his revenge on “yer bloody clarrs consciousness” but is arrested and imprisoned for his riotous acts. Finally, after he is released from the prison, he goes to the zoo, yanks open a cage, hugs a gorilla therein, and has his body crushed by the gorilla. Physical strength does not “belong” to this world of civilization.

Dadaism and Surrealism

Dadaism was a literary and artistic movement organized in Zurich by Tristan Tzara (1896-1963, a Romanian and French avant-garde writer) and others in 1916. It was a nihilistic movement negating all traditional values of philosophy and the arts, as it protested against the insane destruction of life and civilization during World War I. “Dada” is a French baby-talk word for “hobbyhorse.” The Dadaists used the nonsensical word to suggest their practice: replacing logical reason and harmonious beauty with deliberate insanity and discordant chaos. The movement was for a while joined by the anti-artist Marcel Duchamp and the writers André Breton, Paul Eluard, and others. It began to wane in the 1920’s.

Surrealism was the movement that supplanted Dadaism. It was founded in 1924 with Breton’s *Manifesto of Surrealism*, which appropriated the term “surrealism” coined earlier by Guillaume Apollinaire. Instead of being merely a protest with texts of nonsense, the movement sought meaning in the subconscious thought and feeling. To express the subconscious mind (often in incoherent language and unfettered imagery), the surrealists would experiment with “automatic writing,” sometimes under hypnosis. Besides the French leader Breton (1896-1966), the surrealist writers included, among others, Louis Aragon, Paul Eluard, and Philippe Soupault in France and David Gascoyne and Hugh Davies in England. Like the works of the Dadaists, the surrealists’ poetry or prose is often too difficult to grasp its internal sense. Its influence, however, can be seen in such writers of the absurd as Samuel Beckett and Eugene Ionesco.

Existentialism

Existentialism was a philosophical movement that rose to prominence in the 1940's, especially in France after World War II. The central ideas of this movement can be found in not only philosophical but also literary writings. The Danish philosopher Kierkegaard is considered the initiator of this movement. Three German philosophers—namely, Nietzsche, Heidegger, and Jaspers—are often associated with it. The major existentialist writers include Sartre, Camus, Ionesco and Hemingway. Other writers such as Dostoevsky, Kafka, Simone de Beauvoir, and Stephen Crane have also been mentioned as existentialists.

The central tenets of existentialism are: 1. Existence precedes essence. For an existentialist, everybody exists before he/she has any essence that can be said of him/her. 2. Existence is absurd. It is absurd because no certain and no exact essence (meaning or purpose) can be fixed on one's (or mankind's) existence, just like a surd in mathematics (e.g. $\sqrt{2}$ or $\sqrt{3}$), which is an irrational number since it is incapable of being expressed in a rational (exact and absolute) number. 3. Essence is the result of free choice. Everybody is free to set up his/her essence by choosing to do what he/she wants to do in the course of his/her existence.

According to Kierkegaard, this world is a world without any preexisting truths, values, or general laws. For him, truth is nothing but inner commitment; it is equal to faith; therefore, "subjectivity is truth, and truth is subjectivity." Facing this world, faithful people often make choices between esthetic and ethical ways of life. God is but the mythic, eternal reality for faith. To believe in God needs "leap to faith" or "leap of faith." A believer is a knight of faith.

According to Nietzsche, God is dead; man is therefore given sufficient freedom to create a human morality, even to become a superman. According to Heidegger, existence is *dasein* (being there or being thrown into the world). Such existence or being is finite and transient in time. It therefore brings man *angst* (anxiety). Man suffers from anxiety because man cannot accept "being for death" (i.e., nothingness for life). To fight against nothingness, one needs active participation in life and needs to establish one's unique essence. According to Jaspers, man often makes "world theories" as human responses to the absurd world. Man may seek scientific truth in nature, existential truth in human communication, or metaphysical truth in "the one being" (i.e., the Absolute or God).

Sartre (沙特, 1905-1980)

Born and educated in Paris, Jean-Paul Sartre became the world's most famous existentialist writer. He was influenced by Husserl and Heidegger. He was awarded the Nobel Prize for literature in 1964. In his treatise, *Being and Nothingness* (1943), Sartre postulated the idea that for man existence precedes essence and the idea that being (being-in-itself) is objective, but existence (being-for-itself) has a subjective quality.

In Sartre's play, *The Flies* (1943), we see that Orestes kills Aegisthus to teach his people to be free and responsible and the result of this action is: he has to take with him the crowd of repulsive flies which symbolize the consequential troubles. In his novel, *Nausea* (《惡心》, 1938), we see that Roquentin records as a historian the process of his "nausea" (a feeling of great disgust) which arises from knowing that people along with things cannot help existing while no absolute reason can be given for existence. At the end, Roquentin chooses to write a good book as a way to escape from the nauseous existence.

In Sartre's most often-read one-act play, *No Exit* (*Huis Clos*, 沒有出口, 1944), one man and two women—Garcin, Inez, and Estelle—find themselves already dead and kept in a bare room without any exit, which is no other than Hell. They torture each other there forever with their mutual understanding (of each person's character and ignoble past) and helplessness, unable to create any future. This play pessimistically shows that life is really absurd, as it is full of meaningless repetitions. Two famous utterances in the play are: "Hell is other people" and "Well, well, let's get on with it."

Camus (卡繆, 1913-1960)

Born in Algiers, Albert Camus remained in French North Africa up to 1941, the year when France was occupied by Germans. He worked as a journalist and a writer, and he was a leader of the Resistance movement against the German occupation of France. He was awarded the Nobel Prize for literature in 1957. Like Sartre, his close associate, Camus presented in his writings the feeling of the absurd and the plight of man's irrational existence. Somewhat different from Sartre, however,

Camus placed more emphasis on the possibility of man's using individual freedom to create human dignity and one's personal essence.

In *The Stranger* (*L'Etranger*, 異郷人, 1942), Meursault is tried for killing an Arab, but he refuses to tell the conventional social white lies demanded of him. Judging from the fact that he did not mourn for his mother's death, he is considered relentlessly cruel and given a death sentence. While awaiting execution in prison, he rejects a clergyman's preaching. He dies in feeling that he is "the stranger" in his world. The novel tells the existentialist truth that "you are your life." In *The Myth of Sisyphus* (an essay, 1942), the mythical Sisyphus becomes Camus's hero of the absurd. He rolls the rock up to the heights everyday, only to have it roll down again each time. The absurd repetition of an act in knowing its futility is an instance of perseverance, an essence to add dignity to existence.

In the novel, *The Plague* (*La Peste*, 瘟疫, 1947), Doctor Rieux stays eight months at Oran (an Algerian port) for the bubonic plague that quarantines the city and forces the people to make character-revealing decisions. The doctor brings hope and even joy by staying there, but after the calamity he finds that everything seems to "begin again from zero." Life's absurd repetition is a from-zero-to-zero repetition, but one's struggle in it is worth while. In the short story, "The Guest" ("L'Hôte," "客人," 1957), Daru (a schoolmaster) is asked to send an Arab (who committed murder) to a town for trial. He wishes to help the Arab flee, but the Arab chooses to go for the fatal trial. The Arab's noble choice creates his good essence, which the white men seldom attribute to the Arabs.

Hemingway (海明威, 1899-1961)

Born and raised in Oak Park, Illinois, Ernest Hemingway became a world-famous American novelist and short-story writer. He worked as a correspondent in addition to pursuing his career as a fiction writer. He won the Nobel Prize in literature in 1954. He is noted for his simple, terse style of writing, in which superb dialogue and dramatic understatement are often found. As regards his content, he is often (erroneously) associated with violence. His works do display the naturalistic tendency, but they actually advocate only natural action, denying perversions of bodily desires and disbelieving in robust masculinity or brute force. Pain, violence, sex, hunting, and death are certainly his recurrent themes, but his actual delight is in the unspoken rituals of life. Most importantly, he is a great

exponent of the nihilistic and yet positive aspect of existentialism.

In *The Sun Also Rises* (太陽又升起,⁴ 1926), Jake Barnes tells the story of “the lost generation,” i.e., the American expatriates in Europe after World War I, including Brett Ashley, Michael Campbell, Bill Gorton, and Robert Cohn. The story ends with the characters disillusioned and aware that life has no fixed point to direct action while things just return to the original as “the sun also rises.” In *A Farewell to Arms* (再見軍侶,⁵ 1929), Frederic Henry (an American lieutenant serving in an ambulance unit in Italy during World War I) falls in love with Catherine Barkley (an English nurse). They escape together to Switzerland, only to have a tragic end (Catherine dies in childbirth). The story shows that they choose to devote themselves to war first and to love next, and they twice say farewell to “arms”: first to arms including armor; next to arms for amour. The end is nothing, but the process is dear.

In *For Whom the Bell Tolls* (鐘聲為誰響,⁶ 1940), Robert Jordan (an idealistic American professor) chooses to fight with the Spanish Loyalists against the Fascists in the Spanish Civil War. He fulfills his task of blowing up a bridge of strategic importance but is wounded and left to die on the hillside losing his love Maria. Despite the futile end, Jordan shows his fortitude and has his success as a demolition expert. In *The Old Man and the Sea* (老人與海, a novelette, 1952), an old Cuban fisherman, after 84 days without a catch, hooks a gigantic marlin but gains nothing reaching home, as the sharks have devoured all but the head of the big fish. Still, the old man will go out again to the sea. Like the rock-rolling Sisyphus, the fisherman has to prove his existence and create his essence (of fortitude) by doing repeatedly what he can do.

Theater of the Absurd

Theater of the Absurd was a movement in the theater that emerged after World War II. It emphasized the existentialist idea of the absurd but followed the techniques of expressionism and surrealism. Beckett, Ionesco, Genet, Pinter, and Albee were the prominent playwrights of this movement.

Beckett (貝克特, 1906-1989)

Samuel Beckett was an Irish-born French novelist and dramatist and a close friend of James Joyce. He settled for good in Paris in 1937, occasionally worked as

teacher and translator, but mostly engaged in writing. He wrote generally in French and then sometimes translated his French into English. He received the Nobel Prize in literature in 1969. Today, he is honored primarily for his literature of the absurd. *Waiting for Godot* (*En Attendant Godot*, 等待果陀, 1952) and *Endgame* (*Fin de partie*, 殘局, 1957) are his two masterpieces for the theater of the absurd. Both present, as his usual practice, a pessimistic and yet comic allegory of man's condition in this absurd world. In the former play (called a tragicomedy in two acts), two tramps, Vladimir (Didi) and Estragon (Gogo), are forever waiting for the imagined Godot to come, but the expected Godot never appears and nothing really important ever happens to them, although they quarrel and contemplate suicide, separation, and departure. Meanwhile, Pozzo (a rich man) and his servant Lucky twice pass by the waiting tramps. The first time the master drives the much-thinking servant as if he were a dog; the second time the now dumb Lucky leads the now blind Pozzo on the road.

In *Endgame*, a one-act play, Hamm (a bed-bound blind autocrat) interacts with his servant Clov and his parents Nagg and Nell, both of whom are confined to garbage cans. In the disintegrating world, Hamm learns from Clov of the disappearance of objects and the deaths of people, while he dictates to him for this and for that, even repeatedly ordering him to shut up his parents in the cans. The scene suggests, indeed, the endgame, the last stage of a chess game in which there is no sense in trying to do anything further. The four characters' names suggest the repeated common action of a hammer striking nails, since Clov suggests *clou* (meaning "nail") in old French, Nagg suggests *nägel* (also "nail") in German, and Nell suggests *nello* (again "nail") in Italian. No exact meaning of life can be found in such a world, just as Clov can never put Hamm's chair-bed exactly at the center of the room.

Ionesco (依歐內斯科, 1909-1994)

Eugene Ionesco was a Romanian French dramatist. He used the logic of nightmares to present his absurd plays comically and depict man's solitude and insignificance in the world. In *The Chairs* (*Les Chaises*, 椅子, 1951), an old lighthouse keeper and his wife rush about desperately to seat on chairs a great multitude of guests that come to hear his final words of wisdom before his death. In *The Rhinoceros* (犀牛, 1959), the inhabitants of a small town are transformed into rhinoceroses. Only Bérenger, the central character, does not succumb to this mass metamorphosis. He tries not to be influenced by others' words and speeches. At

the end, however, he feels totally alone and panics.

Relativism

As a philosophical belief claiming that nothing is absolute or every truth/value is relative to circumstances, relativism did not emerge as a great philosophical movement as did existentialism. Nevertheless, it can be seen as a corollary of the existentialist idea that for man there is no preexisting essence. In literature, Pirandello and Gide can be regarded as its best exponents.

Pirandello (彼蘭德羅, 1867-1936)

Born on a country estate near Sicily, Luigi Pirandello was in Rome before he went to study at the University of Bonn in Germany. He taught at a girls' high school after he returned to Rome. He wrote both drama and fiction, in which he explored the many faces of reality. He was awarded the Nobel Prize for literature in 1934.

Pirandello is regarded as a relativist because his characters are invariably confronted with several problematic “truths” or “realities” which require personal interpretations. In *Right You Are If You Think So* (*Così è, se vi pare*, 1916), the gossips in the play (and readers of the play) cannot decide which statement concerning the identity of Signor Ponza's wife is “true” (the statement from Ponza or that from Signora Frola) since both Ponza and Frola might be insane and the wife just says, “Right you are if you think so.” In *Six Characters in Search of an Author* (*Sei Personaggi in cerca d'Autore*, 六角色找尋一作者, 1921), a family of five come to a troupe of actors ready for a rehearsal. They claim that they are fictional characters for a play and demand that the Director put them into the play. The harassed Director at last agrees to listen to their story and find an author for them. The five members of the family and Madame Pace (who is involved in the story) then produce various fragments of the plot. As soon as the actors begin to make a play of the plot, however, the six “characters” demur at the detail presented; for them their “truth” is distorted in every way as soon as it is presented. The result is: no one really knows what the truth exactly is.

Gide (紀德, 1869-1951)

Born in Paris of a Protestant, bourgeois family, André Gide became an influential writer and editor in France. He was awarded the Nobel Prize in 1947 for his varied contributions to literature. He certainly did not believe that there is any one absolute truth or value, and he carried his relativism even into the realm of style. In his masterpiece, *The Counterfeiters* (*Les Faux-Jonnayeurs*, 偽造者, 1926), Edouard (a novelist) keeps a journal of events in order to write a novel on the theme of reality. What he knows as well as what the other characters in the novel experience is the fact that the world is full of counterfeiters, who either conform hypocritically to convention or deceive themselves. The truth reached in the novel is: the counterfeit and the genuine are often hard to tell apart.

Stream of Consciousness

As a term, “stream of consciousness” is a metaphor by which the human mind is compared to a stream that flows. The mind’s consciousness includes not only sensory perceptions and conscious thought but also unconscious, free (involuntary) associations and memories. The content of such a stream-like flow is thus controlled not so much by a fixed external logic or chronological order as by an internal or psychological flux that shifts in thinking and changes with new stimuli.

In writing, a stream of consciousness can be the writer’s subject matter, with one or more passages to show the mind’s (chaotic) thinking and/or memory of a certain person at a certain time. In practice, it is a narrative mode or writing technique, using fragmentary sentences and fractured syntax—together with unorthodox punctuation, unusual capitalization, or other extraordinary devices including total lack of punctuation and heavy use of dashes, ellipses, italics, boldface type, etc.—to suggest the mental process. The stream-of-consciousness mode of narration can extend the third-person narrator’s omniscience to include the most hidden recesses of his/her mind, and make the first-person narrator’s narration no other than an interior monologue. In both cases, repeated occurrences of distinct or private images, symbols, motifs, themes, and other verbal details become significant parts of the narrator’s perspective (point of view) and important traits or traces of the narrator’s character.

The stream-of-consciousness technique is a major characteristic of modernism in

its narrow sense. It has been used mostly by fiction writers and occasionally by poets. Such novelists as Marcel Proust, James Joyce, Virginia Woolf, and William Faulkner, and such poets as T. S. Eliot, E. E. Cummings, and John Berryman, have used this technique impressively.

Proust (普魯斯特, 1871-1922)

Son of a prominent Parisian physician and a cultured, beautiful Jewess, Marcel Proust was born in Auteuil and schooled in Paris. He was a hypochondriac and remained a partial invalid throughout his life. His interest was in philosophy and he was deeply influenced by Bergson. He made his way into higher circles of life and met the social elite of Paris. His life in Paris and his experience in visiting other places became the raw material which he altered, twisted, and transformed into the plot details of his life work, *Remembrance of Things Past*, which he had conceived and begun writing by 1908 and speedily revised and greatly expanded during World War I. However, he could not see the last three books of his life effort published, before he died in 1922 of asthma complicated by pneumonia.

Proust is a forerunner of the stream-of-consciousness technique. His method is not so radical as Joyce's. For his stylistic subtlety he just lets memories and free associations appear on pages to form seemingly endless ramifications so that the narrator (called Marcel, identifiable in some ways with Proust himself) can dwell on his themes (love, homosexuality, snobbism, deceit, jealousy, suffering, art, etc.). *Remembrance of Things Past* (往事回憶, 1913-1927) is an integrated novel sequence. It consists of seven separately-published novels (or parts) filling 16 volumes in the original French. Its French title, *À la Recherche du Temps perdu* (meaning literally "in search of lost times"), better defines the nature of the work, and so the English title *In Search of Lost Time* (追尋消失時光) is now more often adopted. From the work we know that for Proust (and for most of us indeed) true satisfaction is to be found not at the time of actual experience but at the time of its anticipation or recollection. Consummation of passion, for instance, is often not so pleasant as the savor anticipated or recollected of it. Recollection is even more rewarding than anticipation, as permanence or stability is then already achieved by thought or memory in the mind while the phenomenal world keeps changing as a flux. Recollection is therefore a valuable way to search for meaning in lost times. A famous example in the work is the episode of the *madeleine* in the first novel, *The Swann's Way*. In that episode, the narrator tells how he feels an inexplicable pleasure

in tasting the small cake (*madeleine*) dipped in tea, and how through a chain of associations he finally comes to realize that this pleasant sensation comes subconsciously from his early childhood experience in Combray, where his Aunt Léonie used to give him the same cake dipped in tea. The episode shows that memory with its emotional values is often connected to apparently trivial physical sensations, and that in involuntary memory often lies the clue, or the key, to a certain feeling at the present time.

Joyce (焦易斯, 1882-1941)

Born in Dublin, James Joyce was the son of a civil servant and a devout Irishwoman. Educated at a succession of Jesuit schools, he mastered several languages and became well versed in Western literature and Catholic and scholastic doctrines. He turned rebellious, however, against his family background, against Catholicism, and against Irish nationalism. In 1902 he left Dublin to live as an exile in Paris and other European cities. In 1904 he met Nora Barnacle and they became practically man and wife, though not formally married until many years later. Throughout his life Joyce had financial difficulties and real troubles. His works were often denounced as obscure and obscene. He often found no publishers for his works. And his books were often banned, pirated, and misunderstood. In his later years, his poor eyesight deteriorated almost to the point of blindness. Today, however, he is regarded as one of the world's greatest geniuses that have had significant technical innovations. His extensive use of the interior monologue and his unique language with neologism, allusion, and symbolism have marked him as a distinguished modernist and postmodernist writer.

There are clearly three stages in Joyce's literary development: the first realistic stage that produced *The Dubliners*, the second modernist stage that produced *Ulysses*, and the postmodernist stage that produced *Finnegans Wake*. ***The Dubliners*** (都柏林人, 1914) is a collection of short stories depicting the mean and petty life of Dublin, including the often-read "Araby," "Clay" and "The Dead." ***A Portrait of the Artist as a Young Man*** (1916) is a highly autobiographical novel, in which Stephen Dedalus grows with his self-awareness as an artist and decides finally to leave Dublin for Paris, cutting the ties of his family, nation, and religion. In this realistic novel, the modernist stream-of-consciousness technique is already used.

The stream-of-consciousness technique is used most impressively in *Ulysses* (游

里西斯, 1922). This novel is a prose parody of the odyssey of Ulysses (Odysseus). Instead of one hero's many years' wandering abroad, it is a non-heroic hero's (Leopold Bloom's) one-day outward wandering in Dublin and inward wanderings in mind, together with the anti-heroine Molly Bloom (corresponding to Penelope) and the spiritual son Stephen Dedalus (corresponding to Telemachus). The day was an ordinary day, 16 June 1904 (the day Joyce met his future wife). It was also a prosaic day, compared with the exciting days in the epic. The work is a "pattern novel" with three parts divided into 3+12+3 chapters, each chapter written in a different style and parallel to an incident of the *Odyssey*. The content suggests that modern people (like such Dubliners as Leopold, Molly, and Stephen) are living in a state of estrangement, paralysis, and disintegration, where solitude is piled on alienation, silence is the inward sound, and thought is the painkiller for the agonizing throes. The final section of the novel is Molly's soliloquy in a half-asleep state. It is one uninterrupted long interior monologue printed without any punctuation marks on more than 40 pages. It begins and ends with "yes" and it is a passionate affirmation of life. Still, the tedium is unbearable. The obscurity, with obscenity, is intolerable. But that is modern life!

Woolf, Virginia (維吉尼雅·吳爾夫, 1882-1941)

An exact contemporary of Joyce, Virginia Woolf was the daughter of the scholar Sir Leslie Stephen and the wife of Leonard Woolf. She was reared in an atmosphere of culture and learning with enough space for her reading (in her father's extensive library) and chance for her meeting authors and celebrities, despite her feminist viewpoint that women generally lack space (literal and figural) to become a writer (see her *A Room of One's Own*). In fact, she and her sister Vanessa founded "the Bloomsbury group," which included E. M. Forster, Lytton Strachey, John Keynes, Bertrand Russell, and the Sitwells, and they were occasionally joined by Katherine Mansfield and T. S. Eliot. They even founded the Hogarth Press, which introduced Freud's works to English readers. In 1941 she was so depressed by the war and so worried about her nervous breakdown that she took her own life by drowning.

Mrs. Woolf is undoubtedly a leading exponent of the stream-of-consciousness technique. Her technique is so skilled that her works are noted for stylistic delicacy and sensitivity with psychological penetration. *Mrs. Dalloway* (1925) is her most significant novel, comparable with Joyce's *Ulysses*. It follows certain Londoners (chiefly Mrs. Clarissa Dalloway, Peter Walsh, and Septimus Warren Smith) through a

typical day (in June 1919) of their lives. Clarissa prepares for a party, of which she is to be hostess. Peter (her former rejected lover) arrives as a visitor from India. Meanwhile, at his own lodging Septimus, having gone mad and forced by a boorish doctor, throws himself out of the window and gets killed. Connected to the few external actions are a lot of the characters' interior monologues and free associations that make seemingly a disorganized mass of impressions. But they serve to illustrate the author's concern with time, its passage, and its impact on the modern lonely people, who endeavor to find meaning in life and tear away the veil of convention.

To the Lighthouse (1927) is Mrs. Woolf's another famous novel written with the stream-of-consciousness technique. It has three sections, called "The Window," "Time Passes," and "The Lighthouse," respectively. The first section describes a day (an afternoon) at Professor Ramsay's summer residence by the sea, where Mrs. Ramsay and her family are holding a house party and have arranged to take a boat trip to the lighthouse the next morning. The 6-year-old James is the family's son most eager to take the trip. Lily Briscoe is the painter-guest trying to finish painting a landscape. The weather turns stormy. Professor Ramsay predicts that it will not permit the expedition. James hates his father for this prediction. Then, "time passes." During the passage of ten years, the paper peels from the walls of the summer house, the books mildew, Mrs. Ramsay dies in her sleep, and James grows up. The third section describes the morning (after those ten years) when James and his sister Camilla, along with Professor Ramsay, make the long-postponed expedition to the lighthouse. The Professor praises James for good steering of the boat and James loses his long resentment at his father. Meanwhile, Briscoe perceives and gives the exact stroke to complete her painting. The description in the novel is repeatedly cut in by the characters' streams of thought or memory, especially Mrs. Ramsay's interior monologues and free associations in the first section.

Faulkner (福克納, 1897-1962)

Born in New Albany, Mississippi, William Faulkner received some rudimentary formal education, served in the Canadian Air Force during the First World War, worked at a series of odd jobs, and settled in New Orleans for a time before he became a literary man. During the 1930's, he worked for the movies intermittently but passed most of his life in Oxford, Mississippi as a writer. He wrote novels and short stories and first gained his reputation as a novelist with *Sartoris* (1929), in which he created Yoknapatawpha County, the fictional setting for most of his

subsequent works. He was awarded the Nobel Prize in 1949.

Like many other 20th-century writers, Faulkner depicts the alienation and solitude that beset the modern man. But he is a regionalist. With his imaginary “Yoknapatawpha County” he explores the decline of the South, pinpointing its moral disintegration along with its economic desiccation. Under his pen there are rebellious, nymphomaniacal, aristocratic girls or half-witted, easily-exploitable, country girls, plus rebellious, reckless, proud young sons or daredevil town slickers, involved in erotic pleasure and cruelty and dipped in the melancholy burden of the Southern past—a naturalistic content, no doubt. In style, however, Faulkner is far from a naturalist. He is notably a modernist making extensive use of the stream-of-consciousness technique and an experimentalist often abandoning conventional grammar and syntax for his desired aesthetic effects.

Faulkner’s masterpiece, *The Sound and the Fury* (此聲斯氣 or 痴人狂囈, 1929) is divided into four sections, each related through the mind of a separate character. The first section is a typical stream of consciousness, with Benjy, the idiotic youngest brother of the Compson family, as the narrator. The second section is an interior monologue of Quentin, the eldest brother, who was sent to study at Harvard but committed suicide in his obsession with the world’s moral decay and his sister Caddy’s loss of chastity. The third section is like a dramatic monologue of Jason, the second brother, who reveals himself as a covetous, self-centered man. The fourth section is a common narrative of an unidentified narrator. It in some way helps clarify the entire story and the relationship between the Compsons and the Gibsons, who served the Compsons. The title of the novel is taken from Macbeth’s soliloquy, but the novel is certainly not an idiot’s tale full of merely sound and fury, signifying nothing. It is suggested that while Benjy is truly the idiot, Quentin is a walking shadow and Jason is a poor player that struts and frets his hour upon the stage. The novel leaves us the vivid impression of the Southern decline and decay in material and moral circumstances.

Eliot (艾略特, 1888-1965)

Born of a family with distinguished ancestry in St. Louis, Missouri, T[homas] S[tearns] Eliot became one of the world’s major poets in the 20th century, besides being a dramatist and an influential critic. He was educated at Harvard, the Sorbonne, and Oxford. He lived in England from 1914 and became a British subject

in 1927. He was influenced and encouraged by Ezra Pound. In the late 1920's he was converted to the Anglican Church.

Eliot is a traditionalist and classicist in theory. In his critical essay, *Tradition and the Individual Talent*, he propounds the doctrine that every poet is indebted to the tradition of the past and poetry should achieve impersonality by transmuting private feelings into general truths. In his poetry there is indeed a lot of the traditional past related to myths and ancient religions, resulting in obscure and difficult literary allusions. On the other hand, however, Eliot is an iconoclast in technique. He wrote in the imagist style of free verse, favors symbolism, uses myths or primordial images (archetypes) as suggested in the work of Carl Jung, Sir James Fraser, and Jessie Weston, and adopts the stream-of-consciousness technique.

In *"The Love Song of J. Alfred Prufrock"* (1917), the narrator, Prufrock, voices his mind in a series of apparently discontinuous fragments of scenes and words, which reveal the abyss of his soul, suggesting a modern man longing yet weary, ineffectual and regretful, embarrassed, frustrated and emasculated in his awareness of decay and mortality. The "love song" represents the urban zeitgeist of the 20th century.

In *The Waste Land* (荒原, 1922), the stream of consciousness is mostly that of an unidentified narrator and partly (toward line 227) that of Tiresias. The stream is cut into five sections (titled "The Burial of the Dead," "A Game of Chess," "The Fire Sermon," "Death by Water," and "What the Thunder Said," respectively), but it is threaded with the theme of death and resurrection, suggesting that modern civilization is like a "waste land" waiting in its drought condition hopelessly and hopefully for the return of fertility. Within the five separate sections, there are a medley of (foreign) languages and images and a wealth of literary, religious, and historical references, which serve to contrast sublimity with banality, universals with particulars, and past with present. Like Joyce's *Ulysses*, the poem brings into relief the spiritual stagnation of the present world by alluding to the rich myths of the past. Like *Ulysses*, too, the poem is difficult to read, as it is meant for learned readers.

[Further Remarks]

If modernism is to "make new" in form or content, symbolism, imagism, expressionism, and the stream-of-consciousness technique try to make new literature primarily in form; existentialism and relativism try to make new literature primarily in

content; and Dadaism, surrealism, and the theater of the absurd try to make new literature in both form and content. Aside from these new movements or schools of writing, there are of course other new ways of producing literature in this Modernist Period. In the realm of fiction, for instance, Thomas **Mann** (German, 1875-1955) is new, at least, in that his work employs contrasts and antitheses extensively while connecting Southern Europe with artistic creativity, hedonism, passion, violence, sickness, and death. D. H. **Lawrence** (English, 1885-1930) is new as “the novelist of Freudianism” who labors “to make the sex relation valid and precious, instead of shameful.” And Joseph **Conrad** (Polish-English, 1857-1924) is new for his use of “the oblique point of view” in narration, letting the story be seen through the eyes of several persons or told by a narrating raconteur, with the aid of letters and reports. In the realm of poetry, Robert **Frost** (American, 1874-1963) is new in seemingly combining the “conversation piece” with the dramatic monologue into a sort of “conversational monologue” in order to create his rural poems that have the structure and function of beginning in delight and ending in wisdom.⁷ A. E. **Housman** (English, 1859-1936) makes new poetry by abandoning conventional poetic intricacy, sparing the use of adjectives and adverbs, and creating a sort of starkness that expresses the poetic feeling directly. And E. E. **Cummings** (American, 1894-1962) is new and strange with his experiments in typography, giving his verse an odd appearance on the page by breaking lines up, capitalizing key words, utilizing punctuation for special effect, etc. In the realm of drama, the Marxist Bertolt **Brecht** (German, 1898-1956) is new first with his expressionistic plays and then with his plays—including *Mother Courage and Her Children* (1939)—written in the style of the “epic theater.”⁸

To try to be new or innovative is to be bold in making experiments. It is also to be rebellious against the past and revolutionary for the future. This innovative, experimental, rebellious, and revolutionary spirit is the romantic spirit. This spirit results in diversity, in having so many circles or cenacles and so many schools or movements existing simultaneously. Diversity in turn brings loneliness, solitude, or alienation, however. When a romantic in the early 19th century felt lonely in society, he could resort to nature and find solace in nature. When a modernist feels lonely a hundred years later, what can he do? After the Industrial Revolution, nature has lost its beauty and its appeal. After the theory of evolution, God is already declared to be dead. After the movement of naturalism, a 20th-century modernist can only find a void or a state of absurdity in this world, and he can only resort to his own subjectivity, can only turn inward and set his stream of consciousness going.

The only solace for today may be: not all modern people are modernists. Still there are humanists (Irving Babbitt and Paul Elmer More among others) who, preferring discipline to freedom, speak for classical restraint and conservative values, although they have to claim “new humanism” for their doctrine. In fact, in this world of warring states and warring –isms, there are also liberal humanists like E. M. **Forster** (1879-1970), who deplore the moral and emotional deficiencies of the middle-class life and believe in the “connection” of different races and classes with one another. If Hellenism is dominating, Hebraism is still living. If, according to Nietzsche, the tension between the Apollonian (representing light, clarity, and form) and the Dionysiac (representing drunkenness, ecstasy, and madness) gives birth to a true (Greek) tragedy, the modern and modernist “tragedy of literature” is truly a still-existing tension between the rational, Apollonian principle and the willful enthusiasm of the Dionysiac principle.

Notes

1. It has been an issue for debate whether or not a demarcating line can be drawn with significance between modernism and postmodernism. The author of this book favors the possibility, as there is a separate chapter on postmodernism in this book.
2. A prose poem is printed as prose but it contains the elements of poetry, having for instance alliteration, assonance, rhyme, carefully designed rhythms, figures of speech, and recurrent images.
3. The “decadents” refer to certain writers of the post-romantic 19th century in France (e.g. Baudelaire, Mallarmé, Verlaine, and Rimbaud) and in England (e.g. Oscar Wilde). They had perverse and morbid tastes and unconventional and often sensational social behavior. They believed in “art for art sake.”
4. The popular Chinese title is “妾似朝陽又照君,” but it is not a faithful translation of the original English title.
5. The popular Chinese title is “戰地春夢,” but it is not a faithful translation of the original English title.
6. The popular Chinese title is “戰地鐘聲,” but it is not a faithful translation of the original English title.
7. For detailed discussion of this topic, see “From Delight to Wisdom: Frost’s Poetic Theory or Poetic Structure,” in Alexander C. H. Tung, *Critical Inquiry: Some Winds on Works* (Taipei: Showwe Co., 2009), pp. 135-152.

8. The epic theater deliberately avoids suspense of the plot and uses all devices to avoid the audience's empathy in watching the play, hoping to keep the audience emotionally detached so as to regard the play intellectually.

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Chapter Ten: The Period of Postmodernism

[Historical Background]

The Period of Postmodernism is our contemporary age. The postmodern world is the world after the Second World War or after the middle of the 20th century. Within this period, the Cold War between the Western Bloc (led by the USA with NATO among its allies) and the Eastern Bloc (led by the USSR with the Warsaw Pact) continued to affect the two blocs and the Third World till 1991, when the USSR was dissolved. Within this period, too, there was the Korean War (1950-1953) and the Vietnam War (1959-1975), along with other political and military conflicts in other parts of the world, especially in the Middle East. Amid war and peace, many colonized countries became independent, and the world entered the post-colonial period. In 1990 Germany achieved its reunification. In the last few decades, the East (especially China) has gradually joined the West in importance on this world's political stage.

In this postmodern world, the global population grows steadily every decade and globalization becomes more and more salient, as international transportation and communication are more and more facilitated and expedited. Today, the world has reached the stage of "late capitalism," which is a kind of multinational and informational capitalism. Mankind has entered the "consumer society," in which "consumerism" arises with all sorts of ready-made products for sale in supermarkets, department stores or malls/arcades and with the increase of "service industries." In such a "consumer society," too many things become "waste and garbage" every day and too many things are made to be perishable and purchased to be thrown away. Consequently, fearing the over-exploitation of our natural resources and the uncontrollable contamination of our environment, people have begun to have ecological ideas, seeking to "recycle" whatever is recyclable.

We are now in "the Atomic Age" and "the Space Age." We are also in "the Information Age," which is "the Computer Age" or "the Digital Age." In fact, we are in an era in which the development of science and technology has brought about so many inventions that we are saturated with new merchandise of all sorts. Amid the diversity of commodities, artificial copies and simulations of things are made and sold to such an extent that the virtual seems to have replaced the real in/for our life.¹ Amid the diversity of opinions, then, we find that grand, universal narratives ("*grands récits*") are replaced with small, local narratives ("*petits récits*") everywhere in all circles of life or fields of knowledge.²

This postmodern world is no doubt a multifarious world, in which inter-disciplinary studies are encouraged and innovations are achieved by blending,

mixing, and hybridizing already-existing things. In such a world, man wanders in a sea of heterogeneous entities, only to rest before a TV set or a computer (also ipad/iphone) which provides another sea of heterogeneous entities. In such a world, people are fed up with pretensions of “great works.” Now they therefore go after “cheap things” that have no “depth” and provide only temporary pleasures instead of eternal truths. It seems that the furtherance of democracy results not only in trying to bring equality between the two genders and among different classes or races, but also in trying to level people’s taste.

Poststructuralism is an essential thought of the postmodern world. It is a thought that recognizes no certainty or determinacy in anything subject to human structuring. It is a deconstructionist thought that attacks all sorts of “logocentrism” (belief in an extra-systemic, stable presence or logos as the center of meaning) and sees only “différance” (meaning forever “deferred” through an endless chain of signifiers that “differ” from each other) in any system of thought.³ This thought echoes, and also creates, the postmodern vision of a de-centered or even acentric world that is fragmenting all the time.

[Literary Features]

The term “postmodernism” refers not only to an aesthetic style, a critical practice, and a cultural situation, but also to an economic condition and a political attitude, among other things. It is true that not all postmodern literature is postmodernist literature; a great part of literature produced in this postmodern world may still be called romantic, realistic, naturalistic, or just modernistic. Nevertheless, a good part of postmodern literature certainly displays such characteristics of postmodernism as described below.

First, many postmodernist works, literary or non-literary, are the results of getting certain (parts of) works re-motivated, rewritten, reframed, or recuperated, just like the reusing or recycling of things already used. Therefore, they often involve appropriation, displacement, quotation, and intertextuality. They are sometimes just like Marcel Duchamp’s famous “readymade” (mounting an upside-down bicycle wheel to a kitchen stool to produce his piece of art).

Second, in reusing a work, the postmodernist is often consciously parodying it, that is, consciously imitating it (especially its characteristic style or famous content)

mostly for fun. Thus, a postmodernist work is often playful in tone, though the playfulness may sometimes border on *jouissance*, which is in fact a kind of pain or suffering.

Third, no matter whether it is a parody for fun or not, a postmodernist creation is more often than not an attempt to return to mass culture and to popular taste. It is usually not intended to be a difficult work like Joyce's *Ulysses*, which can be read by the cultured elite only. It is supposed to be "consumed" easily by the general public, although it still needs knowledge to appreciate parodic or remotivated works.

Fourth, intentionally parodic or not, a postmodernist work often shows hybridity in combining genres, structures, styles, or tones, and shows heterogeneity in putting a great variety of things together, which are from various sources and of different levels.

Fifth, in making a hybrid or heterogeneous work, the postmodernist often employs the device of bricolage, collage, montage, or pastiche.

Sixth, a postmodernist work is often a piece of meta-literature. It is often self-reflexive, using fiction, for instance, to talk about fiction and become a piece of metafiction.

Seventh, a postmodernist work often contains the post-structuralist thought of indeterminacy (in meaning or in something else). It is often a "writerly text" open to various interpretations.

Finally, it should be added that a postmodernist work often has sympathy for feminism, the minorities, and the colonized people, wishing idealistically for a total democratization of the whole world.

[Major Authors and Works]

Nabokov (拿播可夫, 1899-1977)

Vladimir Nabokov was a Russian-American novelist. His most famous novel *Lolita* (1955) is about the obsession and sexual involvement of Humbert Humbert (an

aged literature professor) with a 12-year-old girl, Dolores Haze, whom Humbert as her stepfather nicknames “Lolita” privately. The story is told by Humbert himself, but he is an unreliable narrator. He once refers to himself as a maniac and suggests that his involvement with Lolita is the parody of incest. The novel is postmodernistic at least in that it is highly parodic and it abounds in literary pastiches, allusions, and prototypes. It has a chapter that parodies Joyce’s stream of consciousness. Humbert’s first love, Annabel Leigh, is named after Poe’s “Annabel Lee” and some lines of Poe’s are reused verbatim by the literature professor, who naturally makes extensive references to a great deal of classical and modern literature.

Borges (薄黑斯, 1899-1986)

Jorge Luis Borges was an Argentine short-story writer. His “**The Garden of Forking Paths**” (“*El Jardín de senderos que se bifurcan*”, “叉路園”) is the title story of his 1941 collection of short stories, which was republished in its entirety as Part I of his *Fictions (Ficciones)* in 1944. The story blends literary fantasy into a historical fact. The historical fact is: during World War I the British attack against the Serre-Montauban line was once postponed. The literary fantasy is a detective story about a fictional spy, Dr. Yu Tsun, who sends his intelligence to the Germans by murdering a sinologist named Albert, thus supposedly causing the bombing of the city of Albert and the postponement of the British attack. Within this detective story is another story told by the sinologist about Yu’s ancestor Ts’ui Pên, who was supposed to have retired for the sake of writing a novel and building a labyrinth, but whose unfinished novel, according to Albert, is the labyrinth, that is, “the garden of forking paths” in time, not in space. This short story of Borges’s suggests, playfully, the new-historicism idea that history, like literature, is a textualized narrative, and it is no more reliable than literature. As metafiction, it also tells us, truthfully, the postmodern fact that one can write a hypertext, as found in digital media, which is a “garden of forking paths” in time as it allows the reader to choose the “paths” of plot development at any time in the process of reading.

Lessing, Doris (朵莉絲·雷興, 1919-)

Doris Lessing was born Doris May Tayler of British parents in Persia (now Iran) and grew up in Rhodesia (now Zimbabwe). She is famous for her concern about racial injustice and women’s pursuit of individual freedom in establishing their

identities. She is also famous for her “inner-space fiction” and the Sufi theme in her fiction. She received the 2007 Nobel Prize in literature. Her novel *The Grass Is Singing* (1950) created a sensation when first published. In it the tragic decline of Mary and Dick Turner’s fortunes symbolizes the destiny of the whole white presence in Africa. Her most famous novel *The Golden Notebook* (1962) is about Anna Wulf, who tries to build up a unified identity of herself by collecting and integrating her multiple selves. In it an overlapping series of notebooks in different colors (black, red, yellow, and blue) represents the protagonist’s different versions of her experience, from which she is to write the “Golden Notebook” with “all of me in one book.” This novel is regarded as a feminist work although the author does not like to be pigeonholed as a feminist writer.

Vonnegut (馮內果, 1922-2007)

Kurt Vonnegut was an American novelist. He is noted for his blending of reality with fiction and mixing satire with gallows humor. His *Slaughterhouse-Five* (1969) is a hybrid work, combining a semi-autobiographic, satirical novel about World War II with a piece of science fiction (containing journeys through time of a soldier named Billy Pilgrim, who travels randomly in time and is once abducted by aliens from another planet). In exploring the themes of fate and free will, the novel uses several techniques characteristic of postmodernism. It is meta-fictional in that its first chapter is the preface of an apologizing author who appears later as a character (a prisoner of war) in the novel, while it ends with the narrator’s discussion of the beginning and the end of the novel. In structure the novel is a disjointed, discontinuous, non-linear narrative unstuck in time. In addition, the novel has an abundance of references to real or fictional works, and it has a sort of playfulness in its serious concern.

Calvino (卡爾維諾, 1923-1985)

Italo Calvino was an Italian writer of novels and short stories. His novel, *If on a Winter’s Night a Traveler* (*Se una notte d’inverno un viaggiatore*, 1979), is a piece of metafiction. It is about a reader who tries to read a book called *If on a winter night a traveler*, but has difficulty going on reading it for various reasons. The novel is also a hybrid: combining narrative passages (the odd-numbered chapters “narrated” in the second person “you”) with excerption passages (the even-numbered chapters

with excerpted first chapters from ten different novels). In the narrative passages, the reader “you” as well as the art and nature of reading is touched on, and various events happening to the reader are described. In the excerption passages, heterogeneity is seen in the genre, subject matter, and style of the different novels selected. The organization of this novel is rather playful, of course.

Fowles (傅敦爾斯, 1926-2005)

John Fowles was an English novelist. His famous work, *The French Lieutenant's Woman* (1969), is a period novel in which the protagonist, Sarah Woodruff (known as “Tragedy”), is the Woman of the title, who is abandoned by a French lieutenant named “Vagueness.” The novel is tinged with postmodernism, as it offers three different endings for the novel while questioning the role of the author and recognizing the difficulty of controlling the characters.

Barth (巴斯, 1930-)

John Barth is an American novelist and short-story writer. His collection of short stories entitled *Lost in the Funhouse* (1968)—with such widely-anthologized stories as “Night-Sea Journey,” “Lost in the Funhouse,” “Title,” and “Life Story”—and his novel *Chimera* (1972) are both highly metafictional. The title “Chimera” suggests hybridity, and the novel is indeed composed of three novellas, *Dunyazadiad*, *Perseid*, and *Bellerophoniad*, in which the author reuses the mythical figures of Dunyazad, Perseus, and Bellerophon.

Derrida (德希達, 1930-2004)

Jacques Derrida was a French thinker, born in French Algeria. He became a well-known deconstructionist or post-structuralist. His *Glas* (1974) is a work combining a reading of Hegel's works with a reading of Jean Genet's autobiographic work. The book is printed in two columns (the Hegel column and the Genet column) on the pages in different type sizes, each column woven with quotations of all kinds. It is playful, but it invites reflection on the problem of literary genre and the nature of writing.

Achebe (阿切北, 1930-2013)

Chinua Achebe was a Nigerian novelist. He is best remembered for his first novel, *Things Fall Apart* (東西掉落散離, 1958), which has become the archetype of modern African fiction written in English. The novel depicts realistically the life of Okonkwo and his clan people in Umuofia and some other related fictional villages in Nigeria. In it we see the rise and fall of Okonkwo as a tribal hero along with the decline and fall of the African peoples' tribal culture when the white colonizers bring to the colonies new religion, new education, and many other new things together with their invading political and military power. Just as Yeats has suggested in his "The Second Coming," we find, in the novel's description of the native African culture, "things fall apart ... mere anarchy is loosed ... the ceremony of innocence is drowned," and we are reminded that we are in a postmodern world, where "the center cannot hold" since things are falling apart.

Morrison, Toni (妥尼·莫里森, 1931-)

Born Chloe Ardelia Wofford, Toni Morrison is an American novelist and a Nobel Prize laureate (1993). Her famous novels include *The Bluest Eye* (1970) and *Beloved* (1987). *The Bluest Eye* is about a quiet, young black girl, Pecola, who desires to be white with blue eyes. She is continually reminded of her "ugly" looks and often molested for her low family background. She is twice raped by her father, becomes pregnant, and gives premature birth to her child, who dies soon. In this novel, Morrison notably deals with the controversial issues of racism, child molestation, and incest. In *Beloved*, Sethe is a slave mother. She kills her eldest daughter in Ohio when a posse comes to send her and her children back to Sweet Home, the plantation in Kentucky from which she fled. Years later in Cincinnati, a woman called "Beloved" haunts Sethe's house and a series of happenings ensues. When the novel ends, neither the characters in the novel nor the reader can be certain whether "Beloved" is the ghost of Sethe's dead daughter or an escaped girl from Deer Creek. Nevertheless, we are sure that Morrison's concern now is with the psychological impact of the slavery system and the mother-daughter relationships.

Pynchon (品瓊, 1937-)

Thomas Pynchon is a novelist of the U.S.A. His novel *V.* (1963) is a notable example of postmodernist work. It is a hybrid and a parody of two literary types, combining a pseudo-Bohemian life story with a pseudo-detective story: one about the life of a discharged U.S. navy sailor, Benny Profane; the other about the quest of a British traveler, Herbert Stencil, to identify and locate the mysterious “V.” left unraveled by his spy/diplomat father. The novel ends in indeterminacy, with Stencil still not knowing what and where “V.” is, although various references have been made to it. Pynchon’s novella *The Crying of Lot 49* (1966) is also a notable postmodernist work. It is about Oedipa Maas’s entanglement in a long conflict between two mail distribution companies: one of them, Thurn and Taxis, actually existed in history, but the other, the Trystero, is the author’s invention. The novel is a parody of historical investigation and commercial detective effort. It is a hybrid of reality and fiction. It also ends in indeterminacy, with Oedipa still uncertain whether the Trystero ever exists or not. The reader of the book is left to see the suspicious (and maybe hallucinating) Oedipa waiting at an auction to hear “Lot 49” (the 49th auction item) “cried” by the auctioneer, as the item contains a set of rare postage stamps that might have value for Oedipa’s further investigation.

[Further Remarks]

Not all literature produced in the postmodern time is manifestly postmodernistic. The Russian novelist Alexander **Solzhenitsyn** (1918-2008), for instance, continues the realistic tradition of Tolstoy and Dostoevsky and assumes the role of moral conscience in his anti-communist works (e.g., *The Gulag Archipelago* and *One Day in the Life of Ivan Denisovich*). Doris Lessing, Toni Morrison, and Chinua Achebe are associated with postmodernism chiefly for their (pro-feminist, anti-racist and postcolonial) content not for their technique. In fact, a postmodernist writer (e.g., John Barth) often begins his literary career as a realistic writer.

While it is true that not all literature produced in the postmodern world is postmodernist literature, it is also true that not all postmodernist literature is produced in the postmodern period. Laurence Sterne’s *Tristram Shandy*, for example, is an 18th-century work, but it is recognized to have the postmodernist characteristics of playfulness, self-reflexiveness, and appropriation. Gustave Flaubert’s *Dictionary of Received Ideas*, for another example, is a work of the Period of Realism, but it is postmodernist in that it is a composite of citations (of “received ideas”) involving satiric appropriation.

It is certainly not so easy to discriminate postmodernism from modernism. The Colombian writer Gabriel Garcia **Marquez** (1927-) is noted for his postmodernist “magic realism” as shown in his *One Hundred Years of Solitude*. The mixture of fantasy with realism, however, is already seen in the modernist writer Kafka, who is considered postmodernistic as well by some critics for the same mixture of dreamlike and everyday reality.

Just as there is no purely romantic or realistic author, so there is no purely modernistic or postmodernistic author, even if modernism can be clearly differentiated from postmodernism. James **Joyce**, for instance, is called a modernist for his *Ulysses*, but he is also called a postmodernist for his *Finnegans Wake* (1939), in which there is a welter of bizarre language with puns, portmanteaus, malapropisms, foreign words (ancient and modern), and slang, and there is an abundance of allusions (literary, historical, and philosophical), snatches of liturgy, echoes of popular songs, newspaper headlines, advertising slogans, names of all sorts (including hundreds of river names), titles of books and magazines, and many other references that make a heterogeneous whole to reflect the plurality and multivocality of the postmodern world.

If to revolt against the traditional and conventional and strive for innovation or originality is the romantic spirit, then postmodernism has this romantic spirit, no less than modernism. In many cases it can even be regarded as this romantic spirit gone to an extreme. In Alain **Robbe-Grillet**’s “new novel” (*nouveau roman*), for instance, we find actually a type of “anti-novel,” which along with “anti-play” and “anti-poetry” is so radically revolutionary as to destroy the foundation of the original literary genre.

It is suggested in Richard Kearney’s *The Wake of Imagination* (1988) that the history of Western culture can be divided into three big periods: the Premodern (i.e., biblical, classical and medieval times) times, the Modern times, and the Postmodern times. They are said to be theocentric, anthropocentric, and ex-centric, respectively. In those times, the artist is respectively construed primarily as a craftsman, an innovator, and a bricoleur, practicing with mimetic/ representational, productive/ creative, and parodic/ self-reflexive imagination much like the mirror, the lamp, and a labyrinth of looking-glasses, respectively. This rough division is not without sense, and the postmodernist period is indeed a period in which the author feels too “belated” to invent but has so many models to parody and so much space for self-reflexion. This postmodern world, we may add, is the world of Id, where the

moral principle of Superego and the practical principle of Ego are superseded by the pleasure principle of libido, and “lost in the funhouse” or “the garden of forking paths.”

In his *The Death of Literature* (1990), Alvin Kernan reflects on our progress from oral culture through written and printed culture till today’s electronic culture, sees the unavoidable “plagiarism” of our time in “repetition, reportage, quotation, paraphrase, exposition and other ways of reproducing previously existing material,” and finds that “reading books is ceasing to be the primary way of knowing something in our society.” In a time when “readers [of books] turn into viewers [of the screen or display],” the death of word-based literature certainly seems inevitable. Yet, the death of the old is the birth of the new. After the death of printed literature, the hypertext is born, with man’s imagination or creativity still there, ready to give the world a much newer form of “literature” in our new media, which may be beyond the postmodernist imagination right now if we view it some time later.

Notes

1. For discussion of “the loss of the real” in the image-creating postmodern condition, see Jean Baudrillard’s *Simulations*.
2. For discussion about “*grands recits*” and “*petits recits*,” see Jean-Francois Lyotard’s *The Postmodern Condition*.
3. The French philosopher Jacques Derrida is the main exponent of the deconstructionist thought. See his *Of Grammatology* (1977), *Writing and Difference* (1978), *Dissemination* (1981), and *Positions* (1981).

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Pronunciation Guide to Proper Names

Below is a pronunciation guide, with the K K phonetic symbols, to the important proper names used in this book.

Achebe [ə'tʃeɪbe]	Arcadians [ɑr'keɪdɪənz]
Achilles [ə'kɪlɪz]	Arcite ['ɑrsaɪt]
Achitophel [ə'kɪtəfəl]	Ardelia [ɑr'dɪliə]
Adeline ['ædəlɪn]	Arezzo [ɑ'retso]
Adonais [ˌædə'neɪs]	Argua ['ɑrguə]
Aegisthus [i'dʒɪsθəs]	Aricia [ə'rɪsjə]
Aeneas [i'niəs]	Ariosto [æri'ɔsto]
Aeneid ['ɪniɪd]	Aristocles [ə'rɪstəklɪz]
Aeolians [i'ɒliənz]	Aristophanes [ˌæris'tɒfənɪz]
Aeschylus ['ɛskɪləs]	Aristotle [ˌæris'tɒtl]
Agamemnon [ˌæɡə'mɛmənən]	Arkady ['ɑrkədi]
Ahab ['ehæb]	Armand [ɑr'mɑŋ]
Aix-en-Provence [eksɑŋ-prɔ'vɑŋs]	Armande [ɑr'mɑŋd]
Akakyevich [ə'kækjɛvɪtʃɪ]	Arnold ['ɑrnɒld]
Alcalá [ɑlkə'lɑ]	Arouet [ɑr'we]
Alceste [æl'sɛst]	Arpinum [ɑr'paɪnəm]
Aleksey [əljɪk'se]	Artegal ['ɑrtɪɡəl]
Alfonso [ɑl'fɒnsɒ]	Arthur ['ɑrθə]
Algiers [æl'dʒɪrɜ]	Asra ['æzrə]
Alighieri [ˌɑlɪɡ'jɛri]	Astolfo [æ'stɒlfɒ]
Alonso [ɑ'lɒnsɒ]	Astrophel ['æstrəfəl]
Alyosha [ə'ljɒʃə]	Astyanax [əs'taɪənæks ; æs-]
Ambrose ['æmbroz]	Atala [ətə'lɑ]
Amontillado [ɑmontɪ'lado ; -jado]	Athena [ə'θɪnə]
Amphitryon [æm'fɪtrɪən]	Atreus ['ɛtrɪəs]
Amundeville [ə'mʌndəvɪl]	Aucassin [ɔkə'sæɪŋ]
Andrey ['ændrɪ ; ɑn'dre]	Aude [ɔd]
Andromache [æn'drɒməki ; -'drɔ-]	Augustine [ɔ'ɡʌstɪn]
Angelica [en'dʒɛlɪkə]	Augustus [ɔ'ɡʌstəs]
Anne [æn]	Aurelius [ɔ'rɪljəs]
Antigone [æn'tɪɡəni]	Aurora [ɔ'rɒrə]
Anton ['æntən]	Avignon [ə'vɪnjən]
Aphrodite [ˌæfrə'daɪti]	Avon ['ævən ; 'ɒvən]
Apollinaire [ɑpɒlɪ'nɛr]	Baily ['beɪli]
Apuleius [ˌæpjʊ'liəs]	Baldassare [ˌbaldə'sære]
Aquitaine [ˌækwi'teɪn]	Balzac ['bælzæk]
Arabella [ˌærə'bɛlə]	Baptiste [bɑ'tɪst]
Aragon [ˌærəɡən ; ɑrə'ɡɒŋ]	Barca ['bɑrkə]

Barth [bɑrθ]
 Basil [ˈbæzəl]
 Baudelaire [bɒdˈleə]
 Baumert [ˈbɔmət]
 Bazarov [bəˈzɑrəf]
 Beatrice [ˈbiətris]
 Beaumont [ˈbɔmənt]
 Beauvoir [bovˈwɑr]
 Beckett [ˈbɛkɪt]
 Bede [bid]
 Béjart [beˈʒɑ]
 Belinda [bəˈlɪndə ; bɪ-]
 Belinsky [bjɪˈljɪnskəɪ]
 Bellay [beˈle]
 Bellerophon [bəˈleɪrəfən]
 Benjy [ˈbɛndʒɪ]
 Bennet [ˈbɛnɪt]
 Benvenuto [benveˈnuto]
 Beowulf [ˈbeowulf]
 Bérenger [ˈberændʒə]
 Berenice [bəˈreɪnɪs]
 Bergson [ˈbɜːɡsən ; bɜːɡˈsɔŋ]
 Berkeley [ˈbɑrkli ; ˈbɜː-]
 Berryman [ˈberɪmən]
 Bertolt [ˈbɛrtɔlt]
 Beulah [ˈbjulə]
 Beyle [bel]
 Bildad [ˈbɪldæd]
 Bivar [bɪˈvɑr]
 Blifil [ˈblɪfɪl]
 Bloomsbury [ˈblumzberi]
 Boccaccio [bəˈkɑtʃo ; bəˈkætʃo]
 Boethius [boˈiθiəs]
 Boiardo [boˈjɑrdo]
 Boileau [bwaˈlo ; ˈboɪlo]
 Bois-Guilbert [ˌbwaɡɪlˈbɛr]
 Bologna [bəˈlɒnjə]
 Borges [ˈbɔhes]

Bourbon [ˈbuəbən]
 Bovary [ˈbovəri]
 Bowdoin [ˈbɒdən]
 Boz [bɔz ; bɔz]
 Brecht [brɛht]
 Breton [ˈbrɛtən ; brɛˈtɔŋ]
 Brinsley [ˈbrɪnzli]
 Briscoe [ˈbrɪsko]
 Britomart [ˈbrɪtəmərt]
 Brobdingnag [ˈbrɒbdɪŋnæg ; brɒb-]
 Brontë [ˈbrɒntɪ ; ˈbrən-]
 Browning [ˈbraʊnɪŋ]
 Bruin [ˈbruɪn]
 Brunhild [ˈbrunhɪld]
 Brythonic [brɪˈθɒnɪk]
 Bumpo [ˈbʌmpo]
 Burgundian [bəˈɡʌndɪən]
 Bysshe [bɪʃ]
 Caesar [ˈsizə]
 Calderón [kəldeˈrɒn]
 Calidore [ˈkælɪdɔr]
 Calvin [ˈkælvɪn]
 Calvino [kəlˈvɪno]
 Calypso [kəˈlɪpsɔ]
 Cambel [ˈkæmbəl]
 Camden [ˈkæmdən]
 Camille [kəˈmɪl]
 Camus [kəˈmjʊ]
 Candida [ˈkændɪdə]
 Candide [kənˈdɪd]
 Carrie [ˈkæri]
 Carthage [ˈkɑrθɪdʒ]
 Casaubon [kəˈsəbən]
 Casciano [ˌkasiˈano]
 Castiglione [ˌkɑstriˈljɔne]
 Castro [ˈkastro ; ˈkæ-]
 Cedric [ˈsɛdrɪk ; ˈsɪdrɪk]
 Célimène [selɪˈmɛn]

Cellini [tʃɛˈlini]
 Celt [kɛlt]
 Certaldo [tʃɛrˈtaldo]
 Cervantes [səˈvæntɪz ; sɛrˈvantes]
 Chactas [ˈʃæktəs]
 Chaerea [ˈkiəriə]
 Chalcis [ˈkælsɪs]
 Chanticleer [ˈʃæntɪklɪər]
 Charlemagne [ʃɑləˈmen]
 Charybdis [kəˈrɪbdɪs]
 Chateaubriand [ʃɑtobriˈɑŋ]
 Chaucer [ˈʃɔsər]
 Chauntecleer [ˈʃɔntɪklɪər]
 Chekhov [ˈʃɛkəv]
 Chichikov [ˈʃɪtʃɪkəv]
 Chillingworth [ˈʃɪlɪŋwəθ]
 Chimène [ʃiˈmɛn]
 Chimera [kiˈmɪrə]
 Chingachgook [ˈʃɪŋgætʃguk]
 Chinon [ʃiˈnɔŋ]
 Chinua [ˈʃɪnjuə]
 Chloe [ˈklɔɪ]
 Christiane [krɪstiˈɑnə]
 Christoph [ˈkrɪstɔf]
 Cicero [ˈsɪsəro]
 Cid [sɪd; sɪd]
 Circe [ˈsɜːsi]
 Cleisthenes [ˈklaɪsθɪnɪz]
 Clemm [klem]
 Cléonte [kleˈɔŋt]
 Clermont [ˈklɛrmɔnt]
 Clym [klɪm]
 Cockermouth [ˈkɒkəməθ ; ˈkɔ-]
 Coleridge [ˈkɒlɪdʒ]
 Colonna [koˈlɒnə]
 Condillac [ˈkɒndɪjak]
 Congreve [ˈkɒŋgrɪv]
 Conrad [ˈkɒnræd ; ˈkɔ-]

Cooper [ˈkʊpər]
 Copernicus [kɒˈpɜːnɪkəs]
 Corbaccio [kɒrˈbætʃo]
 Corduba [ˈkɔrdʒubə]
 Corey [ˈkɔɪ]
 Corneille [kɒrˈneɪ ; -ˈneɪ]
 Cosette [kɒˈzɛt]
 Coster [ˈkɒstər]
 Creon [ˈkriɔn]
 Cristo [ˈkrɪsto]
 Crites [ˈkraɪtɪz ; ˈkraɪts]
 Croisset [kroˈzɛ]
 Cromwell [ˈkrɒmwəl ; -wəl]
 Crusoe [ˈkrusə]
 Cummings [ˈkʌmɪŋz]
 Cyrus [ˈsaɪrəs]
 d'Aquino [dɑˈkwɪno]
 D'Urberville [ˈdɜːbəvɪl]
 da Gama [dɑˈɡamə]
 da Vinci [dɑˈvɪntʃɪ]
 Dalloway [ˈdæləweɪ]
 Dante [ˈdæntɪ ; ˈdante]
 Dantès [dɑŋˈtɛs]
 Darcy [ˈdɑːrsɪ]
 Daru [dɑˈrju]
 Dashwood [ˈdæʃwud]
 de Lorris [də ˈlɔːrɪs]
 de Meung [də mjuːŋ]
 Decameron [diˈkæməɾən]
 Defarge [dɛˈfɑːʒ]
 Defoe [diˈfo ; də-]
 Delian [ˈdɪljən]
 Delos [ˈdɪləs]
 Democritus [diˈmɒkrɪtəs]
 Demogorgon [dɪməˈɡɔːrɡən ; dɛ-]
 Demosthenes [diˈmɒsθɪnɪz]
 Derrida [ˈdɛrɪdə]
 Descartes [deˈkɑːrt]

Desiderius [ˌdesɪˈdɪrɪəs]	Epidamnus [ˌepɪˈdæmnəs]
Diaz [ˈdiːəs]	Eppie [ˈɛpɪ]
Dickens [ˈdɪkənz]	Erasmus [ɪˈræzməs]
Dickinson [ˈdɪkɪnsən]	Eris [ˈɛrɪs]
Diderot [dɪdəˈro ; ˈdɪ-]	Esmeralda [ɛzməˈrældə]
Digne [dɪnj]	Estelle [ɛsˈtɛl]
Dimmesdale [ˈdɪmzdeɪl]	Ethan [ˈiθən]
Dionysian [daɪəˈnɪʃən]	Etzel [ˈɛtsəl]
Dionysus [daɪəˈnaɪsəs]	Eugene [juˈdʒen ; ˈjudʒɪn]
Dipsodes [ˈdɪpsodz]	Eugénie [əʒeˈni]
Dircaean [ˈdɜːsiən]	Eugenius [juˈdʒɪniəs]
Disraeli [dɪzˈreɪli]	Euphorion [juˈfɔːrɪən]
Donne [dʌn ; dɒn]	Euripides [juˈrɪpɪdɪz]
Donnithorne [ˈdɒnɪθɔːn ; ˈdɔ-]	Eurydice [juˈrɪdɪsi]
Dorante [dɔˈrɑːnt]	Eustacia [juˈsteɪʃə]
Dorians [ˈdɔːriənz]	Eyquem [ɛˈkɛm]
Dostoevsky [ˌdɒstɔːˈjɛfski]	Eyre [ɛr]
Drapier [ˈdrepɪə]	Fagin [ˈfegɪn]
Dreiser [ˈdraɪzə ; -sə]	Fantine [ˈfæntɪn ; fɑːntɪn]
Dryden [ˈdraɪdən]	Faulkner [ˈfɔːlknə]
Dudu [ˈdudu]	Faust [faʊst]
Dulcinea [dʊlsiˈneɪə]	Faustus [ˈfɔːstəs]
Dumas [ˈdjʊmɑ]	Federigo [fedɛˈrɪgo]
Dunyazad [ˈdʊnjəzæd]	Félix [feˈlɪks]
Duval [ˈd(j)ʊvəl ; djuˈvəl]	Fenichka [fɪˈnɪtʃkɑ]
Earnshaw [ˈɜːnʃɔ]	Fenimore [ˈfɛnɪmɔː]
Edouard [ˈɛduɑːrt]	Fermor [ˈfɜːmɔː]
Egdon [ˈɛgdən]	FertéMilon [fɛˈrteˈmɪlɔn]
Ekdal [ˈɛkdəl]	Fiesole [fiˈezəli]
Elia [ˈɪliə ; -ljə]	Finnegans [ˈfɪnɪɡənz]
Elinor [ˈɛlɪnɔː]	Fitz-Fulke [ˈfɪtsfʊlk]
Eliot [ˈɛljət]	Flaubert [floˈbɛr]
Eliphaz [ˈɛlɪfæz]	Fletcher [ˈflɛtʃə]
Elmire [ˈɛlmɪr]	Floss [flɒs]
Eluard [eljuˈɑːr]	Fowles [faʊlz]
Emerson [ˈɛmərəsən]	Fra [frɑ]
Enneads [ˈɛnɪədz]	François [frɑŋˈswɑ]
Ephesus [ˈɛfɪsəs]	Frankenstein [ˈfrænkənstaɪn]

Franz	[franz]	Gregor	[ˈgrɛgə]
Freud	[frɔɪd]	Grendel	[ˈgrɛndl]
Friedrich	[ˈfrɪdrɪk ; -drɪh]	Grenoble	[grəˈnoblə]
Frizer	[ˈfraɪzə]	Gretchen	[ˈgrɛtʃɪn]
Frollo	[ˈfrɒlɒ]	Grimm	[grɪm]
Fyodor	[ˈfjɒdə]	Gringoire	[græŋˈɡwɔː]
Gabler	[ˈɡablə]	Grushenka	[grʊˈʃɛnkə]
Gaelic	[ˈɡelɪk]	Guelfs	[ɡwɛlfs]
Galileo	[ˌɡælɪˈleo]	Guillaume	[ɡiˈjom]
Ganelon	[ˈɡænələn]	Guillén	[ɡiˈljen]
Garcin	[ɡarˈsæn]	Guinevere	[ˈɡwɪnɪvɪə]
Gargantua	[ɡarˈɡæntʃuə]	Gulbeyas	[ɡʌlˈbeɪjæz]
Gascoyne	[ˈɡæskɔɪn]	Gulliver	[ˈɡʌlɪvə]
Gaul	[ɡɔl]	Gunther	[ˈɡʌnθə]
Gauthier	[ˈɡoθiɛ]	Gustave	[ɡjʊsˈtɑv]
Geats	[ɡɪts]	Gutenberg	[ˈɡʊtənbəʊg]
Geoffrey	[ˈdʒɛfrɪ]	Guy	[ɡi ; ɡaɪ]
Georg	[ɡiˈɔrg]	Guyon	[ɡjʊɪˈjʊŋ ; ˈɡaɪən]
Gerhart	[ˈɡɛrhart]	Gynt	[dʒɪnt ; dʒaɪnt]
Gessler	[ˈɡɛslə]	Hades	[ˈhedɪz]
Ghibellines	[ˈɡɪbɪlɪnz; ˈɡɪbɪlaɪnz]	Haemon	[ˈhimən]
Giacomo	[dʒɔˈkomo]	Hagen	[ˈheɡən]
Gibson	[ˈɡɪbsən]	Haidée	[haɪˈdi]
Gide	[ʒɪd]	Hallam	[ˈhæləm]
Giovanni	[dʒoˈvani]	Hardy	[ˈhɑrdɪ]
Giraudous	[ʒɪroˈdu]	Hargreaves	[ˈhɔgrɪvz]
Glauce	[ˈɡlɔsɪ]	Hathaway	[ˈhæθəweɪ]
Gloriana	[ˌɡlɔrɪˈɑnə]	Hauptmann	[ˈhaʊptmən]
Gnatho	[ˈneθo]	Hawkshead	[ˈhɔkʃed]
Godot	[ɡoˈdɒ]	Heathcliff	[ˈhiθklɪf]
Goethe	[ˈɡətə ; ˈɡetɪ]	Hedda	[ˈhedə]
Gogol	[ˈɡogəl ; ˈɡɔɡəl]	Hedvig	[ˈhedvɪɡ]
Goncharova	[ɡɒtʃəˈroʊvə]	Heidegger	[ˈhaɪdeɡə]
Goriot	[ɡɔrɪˈo ; ˈɡɔrɪət]	Heine	[ˈhaɪnə]
Gorky	[ˈɡɔrkɪ]	Heinrich	[ˈhaɪnrɪk]
Goth	[ɡɒθ]	Helmer	[ˈhɛlmə]
Grandet	[ɡrɑŋˈde]	Heloise	[ˈheloɪz]
Gregers	[ˈgrɛgəz]	Hemingway	[ˈhɛmɪŋweɪ]

Henrik [ˈhɛnrɪk]
 Heorot [ˈheorot]
 Hera [ˈhɪrə]
 Herder [ˈhɛrdə]
 Hermione [həˈmaɪəni]
 Hernani [ɛənaˈni]
 Herodotus [hɛˈrɒdətəs]
 Hesiod [ˈhiːɪd]
 Hester [ˈhɛstə]
 Hilse [hɪls]
 Hindley [ˈhɪndli]
 Hippolytus [hɪˈpɒlɪtəs]
 Hjalmar [ˈhjɒlmə]
 Hobbes [hɒbz ; hɒbz]
 Hoffmann [ˈhɒfman]
 Honoré [ɔnəˈre]
 Horace [ˈhɒrɪs]
 Housman [ˈhaʊsmən]
 Houyhnhnm [ˈhuɪ(h)nəm]
 Howells [ˈhaʊəlz]
 Hrothgar [ˈhrɒθgar]
 Hugo [ˈhjuːɡo]
 Husserl [ˈhʊsəl ; ˈhʌ-]
 Hutchinson [ˈhʌtʃɪnsən]
 Hygelac [ˈhaɪdʒɪlæk]
 Ibsen [ˈɪbsən]
 Ichabod [ˈɪkəbɒd]
 Iliad [ˈɪliəd]
 Ilium [ˈɪliəm]
 Ilyich [ɪˈljɪtʃ]
 Imlac [ˈɪmlæk]
 Inez [ˈɪnez ; ɪˈnez]
 Ingram [ˈɪŋɡrəm]
 Injun [ˈɪndʒən]
 Innisfree [ˌɪnɪsˈfri]
 Ion [ˈaɪən]
 Ionesco [jɒˈnesko]
 Ionians [aɪˈɒniənz]

Irina [aɪˈrɪnə]
 Irving [ˈɜːvɪŋ]
 Isengrim [ˈaɪzəŋɡrɪm]
 Iseult [iˈzʊlt]
 Italo [ˈɪtalo]
 Ivanhoe [ˈaɪvənho]
 Jacques [ʒak ; ˈdʒekwɪz]
 Jansen [ˈdʒænsən; ˈjɑnsən]
 Jaspers [ˈjɑspərs]
 Javert [ʒəˈvɛr]
 Jean [ʒɑŋ; dʒɪn]
 Jocasta [dʒoˈkæstə]
 Johann [ˈjohɑn ; joˈhɑn]
 Johannes [joˈhænnɪs]
 Jonson [ˈdʒɒnsən]
 Jorge [ˈhɔhe]
 Jos [dʒɔs]
 Jourdain [ʒʊrˈdæn ; ʒʊrden]
 Joyce [ˈdʒɔɪs]
 Julien [ˈdʒʊliən]
 Jung [jʊŋ]
 Jutes [dʒʊts]
 Juvenal [ˈdʒʊvɪnəl]
 Kafka [ˈkɑfkə]
 Karamazov [ˌkərəˈmɑzəv]
 Karenin [kəˈreɪnɪn]
 Karenina [kəˈreɪnɪnə]
 Katerina [kətɛˈrɪnə]
 Katrina [kəˈtrɪnə]
 Katya [ˈkɑtɪə]
 Kearney [ˈkɜːni]
 Kepler [ˈkeɪplə]
 Keynes [ˈkenz]
 Kierkegaard [ˈkɪəkəɡɑd]
 Kostilyoff [kɒsˈtɪljəf]
 Kriemhild [ˈkrɪmhɪld]
 Kurt [kɜːt ; kurt]
 La Fontaine [ləˈfɒnten ; ləˈfɒnten]

Ladislaw ['lædɪslɔ]
 Laius ['leəs]
 Lapham ['læphəm]
 Laputa [lə'pjʊtə]
 Larin ['lɔrɪn]
 Latinus [lə'taɪnəs; 'lætɪnəs]
 Latium ['leʃəm]
 Lavinia [lə'vɪniə]
 Lawrence ['lɔrəns]
 Lazarillo [ləsə'rɪljə]
 Leibnitz ['laɪpnɪts]
 Lemuel ['lemjəl]
 Lenski ['lɛnski]
 Leo ['liə]
 Léon [le'ɔŋ; 'leɔn]
 Léonie [leɔ'ni; 'liəni]
 Leopold ['liɔpɔld; 'leɔpɔld]
 Lericci [lerɪtʃi; -si]
 Lévi-Strauss [ləvi'straʊs]
 Ligeia [laɪ'dʒiə]
 Lippi ['lɪpi]
 Lippo ['lɪpə]
 Lisideius [laɪzi'diʒəs]
 Locke [lɒk; lək]
 Loisel ['lɔʊsəl]
 Lolita [lə'lɪtə]
 Longinus [lɒn'dʒaɪnəs]
 Lopahin ['lɔpəhɪn]
 Lope ['lope]
 Loreley ['lɔrələɪ]
 Lövborg [lɔ:vɔrg]
 Lowell ['loəl]
 Lucifer ['l(j)ʊsɪfə]
 Lucilius [lʊ'sɪliəs]
 Lucius ['ljʊsɪəs]
 Lucretius [ljʊ'kriʃəs]
 Ludovico [ludo'viko]
 Ludwig ['lʊdwɪg]

Luigi [lu'ɪdʒɪ]
 Luther [l(j)ʊθə; 'lʊtə]
 Luvah ['luvə]
 Lyceum [laɪ'siəm]
 Lycidas ['lɪsɪdəs]
 Lyly ['lɪli]
 Lysistrata [laɪ'sɪstrətə]
 Maas [mɑs]
 Macedon ['mæsɪdən]
 MacFlecknoe [mæk'flekno; mə-]
 Machiavelli [ˌmækiə'veli]
 Madeleine ['mædəlɪn; mɑd'leɪn]
 Maecenas [mi'sɪnəs]
 Maeström ['melstrɒm]
 Magellan [mæ'ɡelən]
 Mallarmé [mælər'me]
 Mancha ['mɑntʃə]
 Manfred ['mænfrɪd; -frɛd]
 Mantua ['mæntʃʊə]
 Marcus ['mɑrkəs]
 Marguerite [mɑrgə'reɪt]
 Marianne [ˌmæri'æn; -ænə; -æŋ]
 Marie ['mɑri; mɑ'ri]
 Marlowe ['mɑrlə]
 Marner ['mɑrnər]
 Márquez ['mɑrkɛs]
 Marsile ['mɑrsəl]
 Martial ['mɑrʃəl]
 Masha [ˈmɑʃə]
 Matteo [mɑ'teo]
 Maupassant [mopɑ'sɑŋ]
 Maximovich [mæk'sɪmɒvɪtʃ]
 Medea [mi'diə]
 Medici ['medɪtʃi]
 Megaris ['megərɪs]
 Melville ['mɛlvɪl]
 Menaechmi [mi'nɛkmaɪ]
 Menaechmus [mi'nɛkməs]

Menander [mɪ'nændə]
 Mephistopheles [ˌmɛfɪs'tɒfɪlɪz]
 Merlin [ˈmɜːlɪn]
 Meudon [mɔːju'dɒŋ]
 Meursault [mɜː'soʊ]
 Micawber [mɪ'kɒbə]
 Michelangelo [maɪkə'læŋɡələ]
 Miguel [mɪ'ɡel]
 Millamant [ˈmɪləmænt]
 Milton [ˈmɪltən]
 Mirabell [ˈmɪrəbəl]
 Moabite [ˈmoəbaɪt]
 Moby [ˈmɒbi]
 Moliere [məljɪ'ɛr ; məliɛr]
 Molina [mə'liːnə]
 Montaigne [mɒn'teɪn]
 Montcorbier [ˌmɒŋkɔr'bje]
 Monte [ˈmɒntɪ ; ˈmɒn-]
 Montesquieu [mɒntɛs'kju]
 Morgante [ˈmɔrgənt]
 Morrison [ˈmɔrɪsən ; ˈmɔ-]
 Mosca [ˈmoskə]
 Mycenaean [maɪ'siːniən]
 Myshkin [ˈmɪʃkɪn]
 Nabokov [nə'bɒkəf]
 Nantes [nænts]
 Naomi [ˈneomi]
 Natalya [nə'tɒljə]
 Natasha [nə'tʌʃə]
 Natty [ˈnæti]
 Neander [ni'ændə]
 Neptune [ˈneptʃun]
 Nibelung [ˈnɪbəlʊŋ]
 Niccolo [ni'kolo]
 Nicolette [ˈnikələt]
 O'Neil [o'nil]
 Octavius [ɒk'teɪvjəs]
 Odintzov [ˈodintzəf]

Odoacer [ˌɒdo'esə]
 Odyssey [ˈɒdɪsi]
 Oedipa [ˈɪdɪpə]
 Oedipus [ˈɪdɪpəs]
 Oenone [i'noni]
 Ogygia [o'dʒɪdʒɪə]
 Okonkwo [ˌɒkɒŋkwɔ]
 Olga [ˈɒlgə]
 Onegin [ɔ'negɪn ; ʌ'njegɪn]
 Oread [ˈɔrɪəd]
 Oreste [o'reste]
 Oresteia [ɒrɛs'tiə]
 Orestes [ɔr'estɪz]
 Orgon [ɔr'ɡɒŋ]
 Osmond [ˈɔzmənd ; ˈɔz-]
 Ovid [ˈɒvɪd ; ˈvɪd]
 Owen [ˈoɪn ; ˈəʊn]
 Ozymandias [ˌɔzɪ'mændjəs]
 Paine [pen]
 Palamon [ˈpæləmən]
 Pamphila [pæm'fɪlə]
 Pangloss [ˈpæŋɡləs]
 Pantagruel [ˈpæntəɡruəl]
 Panurge [pæ'nɜːdʒ]
 Panza [ˈpɒnsə]
 Pascal [pas'kæl ; ˈpæskəl]
 Patroclus [pə'trɒkləs]
 Pecola [ˈpekələ]
 Peleus [ˈpiljəs]
 Peloponnesian [ˌpeləpə'nɪʃən]
 Peloponnesus [ˌpeləpə'nɪsəs]
 Penelope [pi'neləpi]
 Pepys [ˈpɪps]
 Pequod [ˈpɪkwɒd ; -əd]
 Pericles [ˈperɪklɪz]
 Perrault [ˈperɔ ; pɛ'ro]
 Perseus [ˈpɜːsjəs]
 Pertelote [ˈpɜːtələtə]

Petrarch	[ˈpɪtrɑrk]	Quasimodo	[kwesiˈmodo]
Petrashevsky	[pɛtrəˈʃɛfskɪ]	Quentin	[ˈkwɛntɪn]
Petronius	[pɪˈtrɒniəs]	Quijano	[kwɪˈhano]
Phaedra	[ˈfɪdrə]	Quilp	[kwɪlp]
Phaedria	[ˈfɪdriə]	Quixote	[kɪˈhote ; ˈkwɪsəti]
Philippa	[fɪˈlɪpə]	Rabelais	[ræbˈle]
Philippi	[ˈfɪlɪpaɪ]	Raby	[ˈrebi]
Pierian	[paɪˈɪriən ; paɪˈɛ-]	Racine	[rəˈsin]
Pierre	[piˈɛr]	Ragin	[ˈrædʒɪn]
Piers	[piɪz]	Ramsay	[ˈræmzi]
Pindar	[ˈpɪndə]	Ranevskaya	[ˌrænɪɛfˈskɑjɑ]
Pirandello	[piɪrənˈdɛlo]	Raphael	[ˈræfeəl ; ˈræfiəl]
Piso	[ˈpaɪso]	Raquin	[ˈrɑkin]
Plato	[ˈplɛto]	Raskolnikov	[rəsˈkɒlnɪkəf]
Plautus	[plɒtəs]	Rasselas	[ˈræsələs ; -ləs]
Plotinus	[plɒˈtaɪnəs]	Raveloe	[ˈrævɪlo]
Plutarch	[ˈplʊtɑrk]	Rawdon	[ˈrɒdən]
Polina	[pɒˈliːnə]	Renart	[ˈrenɑrt]
Polynices	[ˌpɒliˈnaɪsɪz]	René	[rəˈne]
Polyphemus	[ˌpɒliˈfɪməs]	Reynard	[ˈrenəd]
Poquelin	[pɒkˈlæŋ]	Richmon	[ˈrɪtʃmən]
Porphyría	[pɔrˈfɪriə]	Rieux	[ˈriu]
Portinari	[portɪˈnɑri]	Rimbaud	[ræŋˈbo]
Priam	[ˈpraɪəm]	Robbe-Grillet	[rɒb-grɪˈɛ]
Prometheus	[prəˈmiθjʊs]	Rochefoucauld	[rɒʃfuˈkɔ]
Proust	[prʊst]	Rodolphe	[roˈdɒlf]
Prozorov	[ˈprɒzərəf]	Rodrigo	[roˈdrɪgo]
Prufrock	[ˈprʊfrɒk ; -frɒk]	Rodrigue	[roˈdrɪgə]
Prynne	[prɪn]	Roncesvalles	[ˈrɒnsəˌvælz]
Pskov	[pskɒf]	Roquentin	[rɒkwɒŋˈtæŋ]
Ptolemy	[ˈtɒləmi]	Rosaura	[roˈsɔɪrɑ]
Pulci	[ˈpʊltʃi]	Rosemersholm	[ˈrɒzməʃɒm]
Punic	[ˈpjʊnɪk]	Rouen	[ˈruən]
Pushkin	[ˈpuʃkɪn]	Rougon-Macquart	[ruɡɒŋ-mɑˈkɑr]
Pyeshkov	[ˈpaɪʃkəf]	Rousseau	[ruˈso]
Pynchon	[ˈpɪntʃən]	Rowena	[roˈɪnə ; roˈwɪnə]
Pyrgopolynices	[ˌpɜɡɒpɒliˈnaɪsɪz]	Rozinante	[roziˈnante]
Pyrrhus	[ˈpiɪrəs]	Russel	[ˈrʌsəl]

Russell	[ˈrʌsəl]	Sorel	[səˈreɪl]
Ruy	[ˈruɪ]	Sorrel	[ˈsɔrəl ; ˈsɔ-]
Saavedra	[sɑɑˈvedrə]	Sorrento	[səˈrento]
Samsa	[ˈsæmzə]	Souël	[ˈs(j)uəl]
Sancho	[ˈsɑntʃo]	Soupault	[suˈpo]
Sandburg	[ˈsændbɜːɡ]	Southey	[ˈsʌði ; ˈsauði]
Sappho	[ˈsɑfo]	Spinoza	[spiˈnozə]
Saragossa	[ˌsærəˈɡɑsə]	Staël	[stɑl ; stɑːl]
Sarsina	[ˈsɑrsinə]	Stagira	[stəˈdʒaɪrə]
Sarto	[ˈsɑrto]	Stavrogin	[ˈstɑfroɡɪn]
Sartre	[ˈsɑrtər]	Steinbeck	[ˈstaɪnbæk]
Sassoon	[səˈsun]	Stella	[ˈstɛlə]
Satyricon	[səˈtɪrɪkən]	Stendhal	[ˈstɛndəl]
Saxe-Weimar	[sæks ˈwaɪmər]	Sterne	[stɜːn]
Schiller	[ˈʃɪlər]	Steyne	[stɪn]
Schlegel	[ˈʃlegəl]	Stratford	[ˈstrætʃəd]
Schopenhauer	[ˈʃɒpənhaʊər]	Strepsiades	[ˈstrepsɪədɪz]
Scriblerus	[skrɪbˈlɪrəs]	Strindberg	[ˈstrɪndbɜːɡ]
Sedley	[ˈsedli]	Sulmo	[ˈsulmo]
Segismund	[ˈseɡɪsmʊnd]	Swedenborg	[ˈswɪdənbɜːɡ]
Seneca	[ˈsenɪkə]	Sykes	[saɪks]
Septimus	[ˈseptɪməs]	Sylla	[ˈsɪlə]
Sergeyevich	[sɛəˈɡjeɪvɪtʃɪ]	Syracuse	[ˈsɪrəkjuːz]
Sethe	[sið ; ˈzetə]	Tacitus	[ˈtæsɪtəs]
Shadwell	[ˈʃædwəl ; -wəl]	Tamburlaine	[ˈtæmbəleɪn]
Shakespeare	[ˈʃekspɪər]	Tartuffe	[tɑːt(j)ʊf]
Shandy	[ˈʃændɪ]	Tasso	[ˈtaso]
Sheridan	[ˈʃerɪdən]	Tatyana	[təˈtʃɑnɑ]
Siegfried	[ˈsigfrɪd]	Teazle	[ˈtizəl]
Silas	[ˈsaɪləs]	Tennyson	[ˈtenɪsən]
Sisyphus	[ˈsɪsɪfəs]	Terence	[ˈterəns]
Sitwell	[ˈsɪtwəl]	Tesman	[ˈtesmən]
Smerdyakov	[ˈsmɜːdjəkɒf]	Thackeray	[ˈθækəri]
Sneerwell	[ˈsniːrwəl]	Thais	[θes]
Socrates	[ˈsɒkrətɪz]	Tharmas	[ˈθɑrməs]
Soissons	[swɑˈsɔɪ]	Thea	[ˈθiə]
Solzhenitsyn	[ˌsɒlzəˈnɪtsɪn]	Thélème	[ˈθiːləm]
Sophocles	[ˈsɒfəklɪz]	Thénardier	[θɪnəˈdaɪər]

Theocritus	[θi'akritəs]	Valjean	[vəl'ʒɑŋ]
Theodore	[θiədɔr]	Vandal	[vændəl]
Theophrastus	[θiə'fræstəs]	Vanessa	[və'nɛsə]
Thérèse	[tɛ'rez]	Vanya	[vɑnjɑ]
Theseus	[θisus]	Varville	[vɑrvɪl]
Thetis	[θɛtɪs]	Vasilyevich	[və'sɪlɪəvɪtʃɪ]
Thoreau	[θoro]	Vaska	[vaskə]
Thraso	[θreso]	Vasseur	[və'sjuʃə]
Thucydides	[θu'sɪdɪdɪz]	Vassilisa	[vɑsɪ'lɑɪzə]
Thyrsis	[θɜ'sɪs]	Vega	[veɡɑ]
Tibert	[tɪbət]	Venusia	[vɪn'juʃɪə]
Tiresias	[taɪ'rɪʃəs ; -rɪsɪəs]	Verlaine	[vɛə'len]
Tirso	[tɪrso]	Villon	[vɪ'jɔŋ]
Toboso	[to'boso]	Virgil	[vɜ'dʒəl]
Tolstoy	[tɒlstɔɪ]	Vivar	[vɪvɑr]
Toni	[tɒni]	Vivie	[vɪvi]
Tormes	[tɔrmes]	Volpone	[vɒl'pɒni]
Torquato	[tɔr'kwato]	Voltaire	[vɒl'tɛə]
Torvald	[tɔrvəld]	Voltore	[vɒl'tɔrə]
Tostes	[tɒstɪs]	Vonnegut	[vɒnɪgət ; vɒ-]
Touraine	[tu'ren]	Vronsky	[vrɒnskɪ]
Tours	[tuːz]	Vulpus	[vʊlpʊs]
Trepliov	[trɛpljɒf]	Vye	[vaɪ]
Triamond	[traɪəmɒnd]	Wakem	[wekəm]
Tristan	[trɪstən]	Walden	[wɒldən]
Tristram	[trɪstrəm]	Waldo	[wɒldo]
Tulliver	[tʌlɪvə]	Walpole	[wɒlpɒl]
Turgenev	[tɜ'gʒɛnjɛv ; -njɛf]	Warens	[wɔrɛnz]
Turnus	[tɜ'nəs]	Warren	[wɔrən ; wɔ-]
Tzara	[tsɑrɑ]	Watt	[wɒt ; wɒt]
Ulalume	[ʃʌlə'lume]	Weimar	[waɪmɑr]
Ulro	[ʊlro]	Werle	[wɜ:l]
Umuofia	[ɪumɪu'fɪə]	Werther	[vɛrtə ; wɛr-]
Urbino	[ʊr'bɪno]	Whitman	[hwɪtmən]
Urizen	[ʃɜɪzən]	Wildeve	[waɪldɪv]
Urthona	[ɜ'θɒnə]	Wilhelm	[wɪl'hɛləm ; wɪ-]
Uzés	[ju'zɛs]	Winesburg	[waɪnzɜ:g]
Vala	[vɒlə]	Wittenberg	[wɪtɛnbɜ:g ; wɪ-]

Wofford ['wɒfəd ; 'wɔ-]
Wolfgang ['vɒlfgaŋ]
Wollstonecraft ['wʊlstənkrɑft]
Woodruff ['wʊdrʌf]
Woolf [wʊlf]
Wordsworth ['wɜːdzwəθ]
Burns [bɜːnz]
Wulf [wʊlf]
Württemberg ['wɜːtəmbərg]
Wuthering ['wʌθərɪŋ]
Yeats [jets]
Yeobright ['jɒbraɪt]
Yoknapatawpha ['jɒknæpə'tɒfə]
Yonville-L'Abbaye [ˌjɒnvɪl-lə'beɪ]
Ysengrin [ɪ'sɛŋgrɪn]
Zeus [ziːs]
Zoas ['zoʊs]
Zola ['zɒlə ; zɒ'lə]
Zophar ['zɒfər]