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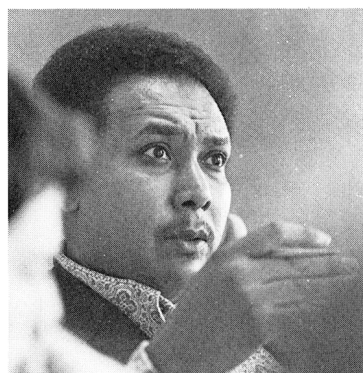
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January 1978

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Repression and Sublimation of Nature in *Wuthering Heights*.

MARGARET HOMANS 9

Abstract. Although most of *Wuthering Heights* takes place indoors, readers sense that nature is a major element in the novel. Nature is present in figurative language, which accounts for the impression of realism, but why does Brontë choose an indirect mode of presentation over a direct one? The figurative uses of nature form a highly abstract symbolic system, distinct from "real" nature, while "real" nature is unrepresentable. Psychoanalytic theory may account for this discrepancy, if the text is treated as if it were a psyche. Nature, or the destructive reality it represents, is so threatening that it must be repressed, while the figurative use of nature is a sublimation, redirecting the dangerous force into a safe and constructive channel. Analysis of the heroine, Cathy, helps to confirm this reading. Similar forces are at work in her psyche, but unlike the author she cannot sublimate and succumbs to nature's power. (MH)

"The Parish Boy's Progress": The Evolving Form of *Oliver Twist*. WILLIAM T. LANKFORD 20

Abstract. Dickens progressively transforms the controlling conventions of *Oliver Twist* during the course of the novel to explore deeply rooted moral tensions involving innocence, evil, and the law. The opening satire degenerates into moralistic melodrama as Oliver changes from a typical parish boy to "the principle of Good." But this sentimental Providentialism breaks down at the country funeral, and in the city the narrative form evolves to discover a more complex and humane morality. Although the plot remains occupied with the triumph of good, the symbolic pattern of the action suggests a hidden resemblance between Oliver and the thieves. The point of view moves toward closer identification with the harried, but increasingly humanized, criminals. The life of the novel resists repression even as the ending enforces the law. "The Parish Boy's Progress" ends at the gallows, but Fagin takes Oliver's place there. (WTL)

Tradition and Monstrosity in *El obsceno pájaro de la noche*.

JOHN CAVIGLIA 33

Abstract. In its obscure complexities, *El obsceno pájaro de la noche* conceals the tale of the *Bildung* of an author, which passes through four stages. In the first, the protagonist attempts to find his identity in society, symbolized by the mask. In the second, he turns to his own psychological resources, only to find chaos and monstrosity. In the third, like the figure of the old woman in the novel, he abandons his own individuality for hearsay and the commonplace. Finally, he ends in a solipsistic isolation represented by a nonce symbol, the Imbunche—a creature that has had all its orifices sewn shut by witches. This novel proposes that the author, who has become identified with language, has lost touch both with his inner self and with his ambience. (JC)

Wordsworth's Lucy Poems in Psychobiographical Context.

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Abstract. The Lucy poems were evoked by stress in Wordsworth's relationships with Dorothy and Coleridge. Four were written in Germany, where Wordsworth was forced to separate from Coleridge because of the added expense of keeping Dorothy. Wordsworth's resulting hostility toward Dorothy mixes with his love

as he fantasizes her death and then mourns her loss in the Lucy poems. But his relationship with Coleridge darkened as well after Coleridge stated a preference for living near Thomas Poole rather than Wordsworth when the poets met at Göttingen following their winter-long separation. "I Travelled among Unknown Men," written in England two years later, reveals, however, that Wordsworth overcame his ambivalence toward Dorothy and his excessive dependency upon Coleridge; his declaration of love for England becomes an indirect refusal to venture abroad with Coleridge again. Through the development of the Lucy cycle, Wordsworth discovered that place is the foundation of love and relationship. (REM)

Stevens' Fusky Alphabet.

PHILIP FURIA AND MARTIN ROTH 66

Abstract. Wallace Stevens uses the alphabet as a code to validate the philosophical concerns of his poetry. The alphabet is "murderous" if it represents a sacred and sterile process that assumes a final dispensation as "heavenly script"; the alphabet is "fusky" if it represents an artistic act that continually mediates between the emptiness of things and the imagination to create poetic heavens on earth. Stevens often works with an abbreviated alphabet (ABC, XYZ, etc.) where the letters are "characters" who represent certain relations between the imagination and reality. An understanding of this code informs certain poems where letters play an explicit and major role, such as "An Ordinary Evening in New Haven," "So-and-So Reclining on Her Couch," "Connoisseur of Chaos," and "The Comedian as the Letter C." The alphabetical code also informs much of Stevens' other work and accounts for many of the apparent difficulties of his poetry—the curious vocabulary, the fantastic characters, and the exotic topography of his poetic universe. (PF and MR)

The *Second Shepherds' Play*: A Reconsideration.

MAYNARD MACK, JR. 78

Abstract. Unlike some other plays of the Wakefield cycle, the *Second Shepherds' Play* reveals a subtle exploitation of dramatic techniques to minimize the distance between secular and sacred experience. Introduction of the shepherds one at a time; Mak's play-acting, magic spell, dream prophecy, and sheep stealing; the parallel between Mak and the Angel are all arranged to give the audience a sense in theatrical terms of the meaning of the shift through the farce-drama from the opening lyrics of static despair to a new mode of celebration. Although symbolically presented as the devil or Antichrist, Mak functions *dramatically* as the bridge to the birth of Jesus. (MM, Jr)

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Shakespeare's Myth of Venus and Adonis.

S. CLARK HULSE 95

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Mallarmé's Symbolist Eclogue: The "Faune" as Pastoral.

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Abstract. The sexual comedy of "L'Après-Midi d'un faune" reflects the sophisticated French taste of its times. As an "églogue," however, Mallarmé's poem has roots in the classical pastoral tradition. Various structural elements show that Mallarmé was consciously working within the boundaries of an established genre, and even suggest that he was at times involved in the direct imitation of classical models. Classical parallels are explored in order to discover how Mallarmé used and transformed traditional pastoral themes and material. A close examination of some of the extraordinarily ambiguous poetic language of Mallarmé's eclogue reveals that the "Faune" can be read as a complex ironic version of pastoral, in which the poet embroiders on the theme of the analogy between writing poetry and making love. (SFW)

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