

ABSTRACTS

THE SISTERS: A STUDY OF LAWRENCE'S MODE OF FEMALE CHARACTERI-
ZATION

Irene Ribarolli Pereira da
Silva - 1977

The Rainbow and **Women in Love** were conceived as part of a larger novel to be entitled **The Sisters**, in which the lives of the sisters, Ursula and Gudrun, were described.

At a certain point in the writing, Lawrence separated the two novels from their matrix: one portion became **The Rainbow**, a greater part of which highlighted the life of Ursula, whereas Gudrun's story was most thoroughly described in **Women in Love**.

A study of the characterization of the sisters in the two books reveals that Lawrence's view of the woman as phallic - independent, active, powerful - remains unaltered from one book to the other. Yet his attitude towards her changed profoundly: from a benevolent, reverent attitude toward her phallic powers in **The Rainbow**, he begins to attack the same powers in **Women in Love**.

Both his view of the woman and his attitude towards her have more than a thematic import on his work, particularly on his mode of characterization: whether the view is an inside one, as in **The Rainbow**, where Lawrence identifies with his heroine, or an objective one, as in **Women in Love**, where Lawrence judges her, his view of the woman as phallic helps to create round characters. Yet, in his change of attitude towards her will lie the reason for a very drastic change, for when Lawrence portrays the woman who will become man's partner, his wish for a more docile mate brings him to change his portrayal, to show a submissive woman: in forcing her development in this way, the characterization becomes flat.

Lawrence can therefore be considered a good portrayer of female characters when he endows them with phallic attributes and allows them to develop coherently.

THE THEME OF EDUCATION THROUGH CONFLICT IN THE EARLY NOVELS OF
GEORGE ELIOT

Eliane Luz Bayer - 1979

George Eliot passed through several important crises in her lifetime. The first one was when she was strongly influenced by Evangelicalism. Later on she became dissatisfied with the Calvinist dogma of self-renunciation which has as its aim not altruism in itself, but which considers only the prospect of immortality.

Her new scepticism and interest in rationalistic determinism gave rise to another moral crisis, the quarrel with her father, who demanded her attendance at church services. As a compromise, she both pursued her studies of Biblical criticism and also attended church.

The years she worked as an editor at the **Westminster Review** were ones of marked intellectual unrest and she was in touch with the most controversial theories of the modern age. She assimilated evolutionary theories, mainly the belief in the historical evolution of man. Among the philosophers it was Spinoza who helped to give her a more liberal outlook and freed her from the lasting, gloomy Calvinist trend of her personality. In her early writings we see the growing emphasis upon the human side of the Utilitarian philosophy and Feuerbach's religion of humanity, both of which contributed to the development of the doctrine of altruism present in her early novels, which are the main focus of the present thesis.

In **Scenes of Clerical Life** and **Adam Bede**, Eliot shows men as they are in real life, and she combines realism with moralism in the optimistic belief in the moral growth of the individual, while in **The Mill on the Floss**, she deals with conflict and the impossibility of solving it, and shows the tragedy of the individual whose intelligence and sensibility are not enough to conciliate the opposing tendencies of her personality, reason and heart. But the conflict of individual aims and society is not directly the ultimate cause for the protagonist's death, since the novel focuses on psychological and moral conflict at the end.

SCOTT FITZGERALD'S WOMEN - A VIEW OF THE FLAPPER AS A PROJECTION
OF THE AUTHOR'S ANIMA

Marta Elizabete Zanata - 1979

Women always played a significant role in F. Scott Fitzgerald's life as well as in all his literary production. They appear everywhere with recurrent characteristics, and these characteristics form a prototype in literature: the flapper. The present thesis reviews the influence exerted upon Scott by the women who were closest to him in life (mainly his mother and his wife), so that we can explain his feminine self, which reveals "herself" through his heroine. His flapper has a positive and a negative side and, to illustrate that, we analyse his main female characters: Ginevra King in **This Side of Paradise**, Gloria Gilbert in **The Beautiful and Damned**, Daisy Fay in **The Great Gatsby** and Nicole Warren in **Tender is the Night**. All these women can make their lovers happy, but they can make them unhappy too. When we talk about the flapper's good versus bad side, we also emphasize the progressive disillusionment Scott went through, his being pro-flapper in the beginning and anti-flapper at the end of his career.

Scott Fitzgerald wrote about the flapper because he identified himself with this type of woman. Sometimes he felt himself like a flapper, and he could even portray his male characters as flappers.

Scott Fitzgerald was a romantic man with a feminine side which he could not hide; the anima he had inside him was strong and very alive. If we want to understand his relationship with women, outside or inside his fiction, we cannot put Scott's anima aside.

THE MISPLACED URBANITE: A STUDY OF THE URBAN EXPERIENCE OF SAUL
BELLOW'S PROTAGONISTS

Dilvo I. Ristoff - 1980

The city plays an important role in the works of Saul Bellow. Seven of his eight novels (*Dangling Man*, *The Victim*, *The Adventures of Augie March*, *Seize the Day*, *Herzog*, *Mr. Sammler's Planet* and *Humboldt's Gift*) have as their basic setting two of the largest American cities - New York and Chicago.

But the city is not simply a setting in Bellow's novels. It acts simultaneously as a physical, sociological and psychological context, being therefore capable of interferring directly in the life-dramas of its inhabitants.

The analysis starts with a brief review of pertinent criticism. Next, each of the seven novels is analysed one by one in detail in order to detect the peculiarities of each of them in their treatment of the urban experience of their protagonists.

Bellow's treatment of the city is identified as being essentially similar to the treatment given by the urban sociologist Louis Wirth, in that both see urban experience more as a loss than as a gain.

The Romantic approach to the metropolitan milieu makes the Bellowian protagonists highly vulnerable to the urban way of life. They are inextricably attached to the past in all senses and are, therefore, incapable, and consciously unwilling, to enjoy the benefits of the megalopolitan system.

Furthermore, the level of efficacy of Bellow's protagonists in the urban environment is sensibly reduced because they lack the protective immunity of authentic urbanites, as described by urban sociologists and philosophers. It is this lack of immunity which makes their behaviour incompatible with the city ways and makes them prefer the country. It is a general rule that Bellow's protagonists leave the city either actually or mentally. Even if they happen to stay, they never show any sympathy for the city. In this sense, Saul Bellow corroborates the anti-urban tradition of American intellectuals.

EDGAR ALLAN POE: THE NON-SCIENTIFIC SCIENTIST

Sonia Maria Gomes Ferreira - 1978

A study of the period 1830-1850, leads us to conclude that Poe's scientific stories were deeply influenced by the scientific developments of his time. This period was, in the United States, an era of invention and innovation in all branches of science. Poe's fascination with science can be traced throughout his life, although he sometimes showed himself an opponent of industrialism and of certain scientific procedures.

Poe wrote many tales in which he deals with exact or practical applied sciences; tales related to physics, chemistry, geography, astronomy, zoology, botany and scientific inventions. He also treated pseudo-scientific subjects such as alchemy and phrenology. Nevertheless, Poe apparently did not go deep in his studies of these subjects. Exact and pseudo-sciences served mainly as a source of inspiration for him. He often extracted strange ideas from scientific phenomena to make up fantastic tales.

Poe's ratiocination stories indicate the bent of his mind that was logical, analytic and scientific. At the same time they delineate the other side of his intelligence which was poetical and intuitive. Like his detective Dupin, Poe was half scientist, half poet. His stories do not present a truly scientific character because Poe let the poetic and imaginative level of his mind work on his fiction. Here lies the reason why one may call him a "non-scientific scientist". He does seem to have had a certain scientific understanding, but his sometimes erring-science is indicative that his knowledge was not profound.

Poe's greatest preoccupation, however, was with more philosophical and speculative matters. Mesmerism and magnetism helped him solve his spiritual anxieties. In his stories these subjects allowed him to transcend earthly ties and reach immortality. Poe's inquiries in exact and pseudo-sciences may be said to have been motivated by his quest for absolute knowledge. By going beyond exact facts he wanted to understand the mystery

of the universe. With science he expected to reach something more important. He sought to go so far as to understand the first principles and primal beings of the universe—the mystery of existence. For Poe, science was also a way to penetrate the ultimate secret of God.

AWAKENING FROM THE NIGHTMARE A STUDY OF THE DEMOCRATIC HERO IN
JAMES JOYCE'S ULYSSES

José Célio da Silva - 1978

Ulysses deals with the wanderings of Leopold Bloom and Stephen Dedalus in Dublin on the sixteenth of June, 1904. For about twenty hours those characters follow a track very similar to that of Odysseus on his ten-year search for his homeland after the Trojan War was over. All of the chapters of **Ulysses** are named after episodes of **The Odyssey** and most of its characters have their counterparts in Homer's book. Joyce's characters and their actions are, however, very distinct from those of **The Odyssey**. While Homer's characters are powerful leaders who can always rely on their followers and on the assistance of the gods, Bloom and Stephen, Joyce's central characters, avoid any kind of leadership and do not have anyone to turn to. Odysseus and Telemachus are strongly supported heroes. Bloom and Stephen are solitary heroes.

Joyce deals with **The Odyssey** on two levels. On a surface level there can be found direct parallels between his and Homer's works and on a deeper level he inverts **The Odyssey**. Soon after the publication of **Ulysses**, Joyce provided a schema for his work where it became clear that **The Odyssey** had been his basic source of inspiration. Nevertheless, he left it for his readers to decide how he had used that material.

The present study is based on the belief that Joyce was an inspired scribbler who could marvelously transform and enrich existing material. He did that with his brother Stanislaus and with his friend Frank Budgen, and that gave rise to the suspicion that he might be doing the same with Homer.

This work acknowledges the existence of direct parallels between Joyce's and Homer's works, but its major attention is directed to the inversions of **The Odyssey** in **Ulysses** and their significance. They are so frequent and so well-distributed they lead to the final conclusion that **Ulysses** deserves being looked at not according to the amount it resembles **The Odyssey**, but to the extent it contrasts with it, for **Ulysses** is not a modern version of that heroic work, but a new and different odyssey, a human one.