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THE ACCOMPLISHMENT OF THE YOUNG NOVELIST:

An historical survey of novels by authors aged twenty-five and under

By

Peter Morris

A THESIS

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ABSTRACT

THE ACCOMPLISHMENT OF THE YOUNG NOVELIST

By

Peter Morris

The accomplishment of novelists twenty-five and under has been maligned and ignored, but rarely taken seriously. Their detractors include older novelists who assume that young novelists lack experience. Such dismissals, however, fail to account for the many great novels written by young authors. These accomplishments are possible because the authors have experienced the loss of innocence recently enough to describe it poignantly. A survey of fifty-four such novels in various periods and languages shows marked similarities in the way they trace the loss of innocence. These stages include: the entertainment of temptation, distrust of the senses, acute self-consciousness, disillusionment and ennui, and a passion for solitude and wandering. Sorrow finally arrests this degenerative cycle by proving ephemeral, thereby demonstrating that the seeds of corruption are internal. Resolution is finally effected by constructing a double self - one half able to function in society, the other half nurturing the ache for wholeness.

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This paper will suggest the possibility of distinguishing trends in the novel which supersede or complement an historical approach. By looking at novels written when the author was under twenty-five, we will see to what extent characteristic features in the works can be illuminated by looking at the origins of the novelist instead of the origins of the novel. This idea that salient features can profitably be isolated from other relevant factors bears in interesting ways upon the theories of Mikhail Bakhtin and Northrop Frye, but it also hearkens back to E. M. Forster's notion that we can think of all novelists congregated around a table in a timeless continuum. As Edmund Wilson suggests in "The Historical Interpretation of Literature", looking at literature by considering a single, discrete element can enable us to see likenesses which would not otherwise be apparent and which often cut deeper than historical or national ones.

Much earlier, the Marquis de Sade articulated the idea of seeing the novel as the result of a universal impulse which transcends historical factors. He scoffed at the notion that the novel originated in Greece, and was somehow transmitted to the Moors, the Spaniards and finally to French troubadours. Instead, Sade argued that "there are customs,

habits and tastes which cannot be transmitted; inherent in all men, they are part of man's make-up at birth."¹ Consequently, he contended that "it was in the countries which first recognized gods that the novel originated; and, to be more specific, in Egypt, the cradle of all divine worship. No sooner did man begin to suspect the existence of immortal beings than he endowed them with both actions and words. Thereafter we find metamorphoses, fables, parables, and novels: in a word, we find works of fiction as soon as fiction seized hold of the minds of men" (Sade,98). Sade elaborated on the importance of looking beyond historical trends for archetypal patterns:

Man is prey to two weaknesses, which derive from his existence and characterize it. Wheresoever on earth he dwells, man feels the need to pray, and to love: and herein lies the basis for all novels. Man has written novels in order to portray beings whom he implored; he has written novels to sing the praises of those whom he loves...But as man has prayed, and as he loved, wheresoever he dwelled on the face of the earth, there were novels, that is, works of fiction, which at times depicted the fanciful objects of his worship, and at times those more concrete objects of his love.

One should therefore refrain from trying to trace the source of this kind of writing back to one nation in preference to another; one should be persuaded by what we have just said that all nations have more or less employed this form, depending upon greater or lesser predilection they have either for love or for superstition. (Sade, 99-100)

As Sade's approach implies, one of the reasons for the staying power which the novel has shown is this potential to regenerate itself with each succeeding generation. This accords with Bakhtin's description of how man's increasing awareness of time and the fluctuations of history have led to the novel usurping the primacy which once belonged to the epic. Whereas the epic was regarded as almost exclusively the preserve of the old, wise writer who was affirming the universality of his people's moment in time, the novel represents an opportunity to express what is new and distinct about the world. It therefore represents a genre uniquely well-suited to young novelists and, as we shall see, their success tends to increase proportionately with the instability of the times in which they write. The years immediately following the French Revolution, World War I, and World War II all produced flourishes of first-rate novels by young writers. Somerset Maugham has written perceptively of his own efforts to write historical fiction while very young and concluded that a young novelist has to be immersed in his or her own age to have any chance of being "of all time"².

It is especially important to reaffirm the achievement possible for young novelists at a time when very few young novelists are receiving

recognition and with many of the great accomplishments of the past forgotten. Indeed, if there is any reason to suspect that the long anticipated "death of the novel" is at hand, it is in the dearth of young novelists currently attracting attention. The discovery that certain elements continually recur in the fiction of young novelists even when there is no question of influence seems to me to be the most important evidence of the novel's ability to retain its relevance and liveliness, and any indication that this characteristic is in decline is grounds for concern. Phil Surguy observed in 1978,

The Thomas Wolfe myth of the unknown genius who roars out of nowhere and electrifies the world with his first novel is, if the ads and stories in glossy magazines are any indication, still alive in many areas. The reality, of course, is much more prosaic... the sad truth is publishers are niggardly when it comes to new fiction and the public is largely indifferent to it. There was a time in the late 1950's and early 1960's (probably inspired by the enormous success of The Catcher in the Rye) when the phrase 'a brilliant first novel' clamoured from paperback covers as frequently as 'a nationwide best seller' does today. Those days are long gone now.³

What is generally true of first novels is more abundantly so when the writer is young, and this tendency has become much more pronounced in the last decade for a number of reasons. Targeting a book at the age

group for which so many livelier products compete must seem a risky business, at best. More recognition of the important contributions young novelists have made to the history of the novel could, however, go a long way to helping to reverse this trend. A look at literary history tells us immediately that the great novelists of the past were not all grey-bearded sages when they wrote their masterpieces.

It is little remembered today how many novelists produced their first novel before their twenty-fifth birthdays, and how many of those who do publish that early create impressive works. Among the many novels of the first order are Mary Shelley's Frankenstein, Stephen Crane's The Red Badge of Courage, Evelyn Waugh's Decline and Fall, F. Scott Fitzgerald's This Side of Paradise, Thomas Mann's Buddenbrooks, Carson McCullers' The Heart Is A Lonely Hunter, Dickens's Pickwick Papers and Oliver Twist, Norman Mailer's The Naked and the Dead, Lermontov's A Hero of Our Time, Olive Schreiner's The Story of An African Farm, Alain-Fournier's Le Grand Meaulnes, and Goethe's The Sorrows of Young Werther. No doubt many readers have read and been impressed with these novels without realizing how young their authors were; conversely, the youth of an

author is often cited to explain away an inferior work, and hence a misleading picture is often created. The impressive nature of this list, to which many other novels could be added, necessitates a modification of the accepted wisdom that comparatively few early novels are anything more than shadows of future work. There is also a rarely recognized but important tradition of works which may not be enduring masterpieces, but live on as documents of what spoke profoundly to the generation from which they arose. The reader is referred to the bibliography at the end of the paper for a more comprehensive list of novels by young hands.

Some very influential writers have contributed to an unfair perception of young novelists. After admitting in his book on Hawthorne that he had not read Fanshawe, Henry James nonetheless felt empowered to conclude that "it is a proof of how little the world of observation lay open to Hawthorne at this time....He was twenty-four years old, but the 'world', in its social sense had not disclosed itself to him."⁴ That even as influential a critic as James can indulge in a subtle form of marginalizing on the basis of age is indicative of the pervasiveness of the practice. Aldous Huxley writes in his introduction to Raymond Radiguet's Devil in the Flesh:

The young Mozart was not unique; he was only the most marvelous of a small army of marvelous boys. Where music is concerned, infant prodigies are almost the rule. In the world of literature, on the other hand, they remain the rarest exceptions. The fact is curious and requires explanation....Literature....is an art primarily concerned with the relations existing between the inner and the outer world. It makes copies of things which are not in the soul, and a part at least of its substance is borrowed from external reality. This means that good literature cannot be written without first-hand knowledge of that reality, without actual experience of the relations between the soul and the world outside it. Hence the shortage of literary prodigies. Children can hardly be expected to know much about the world or to be deeply experienced in the queer and painful ways of adult living.⁵

This last sentence betrays a fundamental condescension in Huxley's approach, in that he takes "adult living" as the proper subject of literature and implicitly dismisses any value to seeing the world through a youngster's eyes. Of course, on such terms, the contributions of young writers will be of minimal significance. But as this paper will demonstrate, one of the great virtues of the literature of the young writer is its ability to capture a perspective which is at less remove from the essence of the human condition. The title of a recent work by a young novelist, David Leavitt's The Lost Language of Cranes, aptly captures the sense that young writers are pursuing the origins of epistemology.

Many writers, including Hawthorne, Henry James himself, Benjamin Disraeli, John Cheever and Somerset Maugham, have subtly contributed to the tendency to marginalize the work of young writers by looking back on their earliest works with distress at having tried too much, too soon. Of course in some cases the opprobrium is richly deserved, since many early efforts do reflect little more than their author's inexperience. But some of their remarks go much too far, as with the comments of Maugham, Cheever, and Disraeli, which seem almost to disallow the possibility of a young writer of fiction accomplishing anything more than preliminary sketches while waiting for his or her talent to mature.

Maugham gives this account of rereading his first published collection of short stories, Orientations:

It sent so many cold shudders down my spine that I thought I must be going to have another attack of malaria. As a measure of precaution I dosed myself with quinine and arsenic....[the stories] had passages so preposterously unreal that I could hardly believe it possible that I had written them.⁶

Cheever echoes Huxley's belief that young genius is peculiarly rare in the field of literature by offering this contrast with the visual arts:

The parturition of a writer, I think, unlike that of a painter, does not display any interesting alliances to his masters. In the growth of a writer one finds

nothing like the early Jackson Pollock copies of the Sistine Chapel with their interesting cross references to Thomas Hart Benton. A writer can be seen clumsily learning to walk, to tie his necktie, to make love, and to eat his peas off a fork. He appears much alone and determined to instruct himself. Naive, provincial in my case, sometimes drunk, sometimes obtuse, almost always clumsy, even a selected display of one's early work will be a naked history of one's struggle to receive an education in economics and love.⁷

There is some truth in this observation, but I think it is largely attributable to the length of time it takes a writer to make enough of a survey of the field of literature to find such a master. An interesting point which will be developed in the course of this paper is how many of the most successful young novelists have settled upon the same masters, with Dostoyevsky, Goethe, Keats, Byron and Shelley being amongst the writers who have been useful models for several such novelists.

Disraeli spent much of his political career trying to live down the pot-boiling *roman à clef* Vivian Grey, which he had published indiscreetly when he was just twenty-two. In 1853, he brought out a bowdlerized edition of Vivian Grey and wrote ruefully in the preface that:

Books written by boys, which pretend to give a

picture of manners, and to deal in knowledge of human nature, must necessarily be founded on affectation. They can be, at the best, but the results of imagination, acting upon knowledge not acquired by experience. Of such circumstances, exaggeration is a necessary consequence, and false taste accompanies exaggeration. Nor is it necessary to remark that a total want of art must be observed in their pages, for that is a failing incident to all first efforts. When the writers of such books are not again heard of, the works, even if ever noticed, are soon forgotten, and so there is no great harm done. But, when their authors subsequently become eminent, such works often obtain a peculiar interest and are sought for from causes irrespective of their merits. Such productions should be exempt from criticism, and should be looked upon as a kind of literary lusus.⁸

Disraeli's eagerness to dismiss the accomplishments of young authors is peculiarly attributable to the embarrassment attendant on his own early work, but many other writers indulge in similar sentiments. J.D. Salinger, for instance, has expressed the wish that his early short stories be allowed to "die a perfectly natural death"⁹. Susan Hill "prefers to forget her first novels"¹⁰, as does Anne Tyler¹¹. Thomas Keneally has written rather scathingly: "I would like to be able to disown my first two novels, the second of which was the obligatory account of one's childhood - the book then that all novelists think seriously of writing"¹². Perhaps one reason for such attitudes from established

writers is that it seems unflattering to think that a young writer could accomplish anything worthy of comparison with a work by a writer who has years of experience upon which to draw.

Whatever the merits of these particular assessments, it is important to reject the implicit suggestion that the aspiring young novelist should avoid at all costs letting any early efforts get into print where they can later come back to haunt him/her. We must also keep in mind that this suggestion can serve to inhibit young writers who mistakenly assume that the novel is not a genre conducive to them. One consequence of this assumption is that many great novelists stick to writing poetry while they're young, since poetic impulses are perceived to mature earlier. There are, after all, poets like Keats and Rimbaud who have achieved major status on the basis of work done exclusively before their twenty-fifth birthdays. A sense of this dichotomy may have led such unlikely writers as Ernest Hemingway, Kingsley Amis, Paul Scott, Graham Greene, William Golding, Patrick White and William Faulkner to make their first excursions into print with volumes of poetry.

Fortunately, however, enough writers have ignored such warnings

to create the impressive list of novels already cited. In discussing the works of older writers, Laurel Porter and Laurence M. Porter have observed, "Each season of human life has its own genres: the outstanding self-portraits of old people are memoirs"¹³, and this paper will suggest that the young also have a genre of their own. Although many of the works to be considered herein have received individual acclaim, there has been little or no attempt made to appreciate the existence of a family resemblance among the themes, insights and plots in the most successful works by young novelists. John Fowles has very perceptively written that Alain-Fournier's Le Grand Meaulnes "belongs to...a category of fiction that has no name, but exists.

Unfortunately, the most accurate description would be the novel of adolescence -- I say 'unfortunately' because in our time the adolescent has come to be regarded as either a deteriorated child or an insufficient adult, and to speak of a serious novel of adolescence seems almost a contradiction in terms."¹⁴ Though I do not propose to name this genre, this paper will make clear that the fiction of young writers is a very well-defined and delineated domain whose rules are consistent. The periods and countries which seem particularly prone to producing

good young novelists are the ones whose are particularly amenable to explorations by young authors. As has been mentioned, young novelists are particularly prone to flourishing in the wake of major wars and revolutions which destroy social stability and put a premium on the ability to adjust.

The suggestions of Huxley, James and Disraeli that experience of the social world is what the young novelist most lacks reminds us of Dr. Johnson's description the two requirements which are essential for the modern novelist. These were "learning which is to be gained from books" and "experience which...must arise from general converse and accurate observation of the living world"¹⁵. Since these are both areas in which the very young novelist will automatically be at a disadvantage, the implicit condescension towards young writers in Johnson's description of Congreve is not surprising: "Among all the efforts of early genius which literary history records, I doubt whether any one can be produced that more surpasses the common limits of nature than the plays of Congreve"¹⁶. Since these "common limits of nature" hold back the young novelist, we will accordingly look for the ways in which young novelists are able to emulate V. S. Naipaul's

description of Conrad's art: "He couldn't risk much; he couldn't exceed his knowledge. A writer's disadvantage, when the work is done, can appear as advantage"¹⁷. John Updike alludes to the same problem and potential solutions: "Often in art less is more, and one must depart to arrive. In the first novel, the author fumbles, trying to pick himself up by too many handles, and growing more handles in the process; in the second, he takes a short but decisive side-step, becomes less himself, and with this achieved...penetrates to the heart of his *raison d'ecrire*"¹⁸.

As this paper will indicate, young novelists most effectively turn their disadvantage into advantage by describing the loss of innocence which is of course more immediate to them than to their older colleagues. Somerset Maugham aptly describes the peculiar advantages which a young writer does possess: "In the first twenty-five years of his life the youth has gathered a multitude of impressions; if he has the novelist's instinct he will probably have felt them more vividly than he will ever feel anything again; and the persons he has known, he will have known with an intimacy that in the turmoil and the hurry of after life he will never achieve again"¹⁹. The immediacy of the conflict between natural instincts and socialization make this a fertile ground

for young novelists in a way that novels of manners or ones with social settings cannot be. Neither does this theme's suitability to young writers limit its significance, for it is a universal theme which is intimately linked to what Yeats saw as the fundamental challenge artists face -- that of trying to overcome "the slow dying of men's hearts that we call the progress of the world, and lay their hands upon men's heart-strings again, without becoming the garment of religion as in old times."²⁰

John Fowles' eloquent description of Alain-Fournier's art in his introduction to Le Grand Meaulnes suggests a role for the young novelist similar to the one posited by Maugham:

What he nailed down is the one really acute perception of the young, which is the awareness of loss as a function of passing time. It is at that age that we first know we shall never do everything we dream, that tears are in the nature of things. It is above all when we first grasp the black paradox at the heart of the human condition: that the satisfaction of the desire is also the death of the desire. We may rationalize or anesthetize this tragic insight as we grow older, we may understand it better; but we never feel it as sharply and directly.²¹

This one really acute perception is what much of the achievement of young novelists is built upon, and the success which they have in

capturing the acuity of this sense while it is at its most poignant enables their novels to overcome all their disadvantages.

In addition to the significance of so many young novelists choosing this theme, there are striking similarities in their treatments of this theme. The similarities are the more noteworthy because of the variety of periods and nationalities represented by the authors of the works from which I draw examples: Incognita (1692) by William Congreve (b. 1670), The Man of Feeling (1771) by Henry Mackenzie (b. 1745), The Sorrows of Young Werther (1774) by Johannes Wolfgang von Goethe (b. 1749), Evelina (1778) by Fanny Burney (b. 1752), Vathek (1782) by William Beckford (b. 1760), the novellas "Mirza", "Adelaide and Theodore" and "Pauline" (all 1786) by Madame de Stael (b. 1766), The Castles of Athlin and Dunbayne (1789) by Ann Radcliffe (b. 1764), The Monk (1796) by Matthew Lewis (b. 1775), Atala and Rene (1801, but started earlier) by Francois-Rene de Chateaubriand (b. 1768), Zastrozzi and St. Irvyne (both 1810) by Percy Bysshe Shelley (b. 1792), Frankenstein (1816) by Mary Shelley (b. 1797), Vivian Grey (1826) by Benjamin Disraeli (b. 1804), Fanshawe (1828) by Nathaniel Hawthorne (b. 1804), "The Terrible Vengeance" (1830) by Nikolai Gogol (b. 1809), A

Hero of Our Time (1840) by Mikhail Lermontov (b. 1814), The Double (1846) by Fyodor Dostoyevsky (b. 1821), Dodo (1893) by E. F. Benson (b.1867), Maggie: A Girl of the Streets (1893) by Stephen Crane (b. 1871), Liza of Lambeth (1897) by W. Somerset Maugham (b.1874), My Brilliant Career (1901) by Miles Franklin (b. 1879), Where Angels Fear to Tread (1905) by E. M. Forster (b. 1879), "Description of a Struggle" (1905) by Franz Kafka (b. 1883), Young Torless (1906) by Robert Musil (b. 1880), Le Grand Meaulnes (1913) by Henri Alain-Fournier (b. 1886), One Man's Initiation:1917 (1920) by John Dos Passos (b. 1896), Devil In the Flesh (1922) by Raymond Radiguet (b. 1903), Blindness (1926) by Henry Green (b. 1905), Dusty Answer (1927) by Rosamond Lehmann (b. 1901), The Man Within (1929) by Graham Greene (b. 1905), Afternoon Men (1931) by Anthony Powell (b.1905), The Black Book (1938) by Lawrence Durrell (b. 1912), L'Etranger (1942, but written earlier) by Albert Camus (b. 1913), The Heart Is A Lonely Hunter (1940) and Reflections in a Golden Eye (1941) by Carson McCullers (b. 1917), Other Voices. Other Rooms (1948) by Truman Capote (b. 1924), The Beautiful Visit (1950) by Elizabeth Jane Howard (b. 1923), Poussier sur la ville (Dust Over the City) (1952) by Andre Langevin (b.1927), Bonjour, Tristesse (1953) by

Francoise Sagan (b. 1935), The Trap (1955) by Dan Jacobson (b. 1929), The Mystic Masseur (1957) by V. S. Naipaul (b.1932), Goodbye, Columbus (1959) by Philip Roth (b. 1933), Harriet Said (written in 1959, but not published until 1974) by Beryl Bainbridge (b. 1934), New Face in the Mirror (1959) by Yael Dayan (b. 1939), Mad Shadows(1959) and Tete Blanche (1960) by Marie-Claire Blais (b. 1939), By the North Gate (1963) by Joyce Carol Oates (b. 1939), The Millstone (1964) by Margaret Drabble (b. 1939), If Morning Ever Comes (1964) by Anne Tyler (b.1941), The Wanderers (1974) by Richard Price (b. 1949), Pride of the Bimbos (1975) by John Sayles (b. 1950), Judith (1978) by Aritha van Herk (b.1954) and The Mysteries of Pittsburgh (1988) by Michael Chabon (b. 1965).²²

These writers represent a variety of nationalities: Naipaul is originally Trinidadian; Dayan is an Israeli; Jacobson is South African; Gogol, Lermontov and Dostoyevsky are Russian; de Stael, Chateaubriand, Alain-Fournier, Radiguet, Camus and Sagan are French; Kafka and Goethe are German; Mishima is Japanese; Musil is Austrian; Langevin, Blais and van Herk are Canadian; Franklin is Australian; Crane, McCullers, Dos Passos, Capote, Hawthorne, Roth, Oates, Tyler, Price, Sayles and Chabon are American, and the remainder are British. While there are many other novels by young

writers which are as good or better than many of these, these works have been chosen because they all adhere to a basic pattern which enables their authors to turn the disadvantages of inexperience into an advantage. The remainder of this paper will demonstrate the existence of this pattern and comment on its significance.

For while these works are set with great specificity in their authors' own time period, they simultaneously are retracing the archetypal story of man's fall. They characteristically feature an innocent who is becoming conscious of temptation for the first time. The sources of temptation vary, but a constant is that the simple act of entertaining temptation precludes a return to the pre-lapsarian state. Consciously or not, the characters have broken their bonds and eaten of the tree of knowledge. This break is depicted symbolically by a cataclysmic event, such as a forced eviction from an idyllic home. The order of the stages which follow the realization that the break is irrevocable is not always the same, but all the stages are essential components in the process which follows the loss of innocence. The elegy written by the narrator of Percy Shelley's St. Irvyne could apply to any of the characters:

Ah! poor unsuspecting innocence! and is that fair
flower about to perish in the blasts of dereliction

and unkindness? Demon indeed must be he who could gaze on those mildly-beaming eyes, on that perfect form, the emblem of sensibility, and yet plunge the spotless mind of which it was an index, into a sea of repentance and unavailing sorrow. (SI,172)

But paradoxically it is the same events which are being lamented here which give a voice to the young novelist. The novel, being rooted in experience, becomes possible only after this ultimate experience has occurred.

A full appreciation of what has been lost dawns gradually as the naive empiricism of the characters erodes. The senses, which had once afforded so much pleasure, now bring only fresh testimony to the fallen condition. Another component of the process is settling upon a word which describes the state of one who has discovered that the world is a lesser place than one had taken it to be. As we shall see, the word "wretch" and its various forms frequently assume this important function. Dust is also a commonly used metaphor for the atrophy which has taken hold of the soul. Weighted down by the burden of the post-lapsarian landscape, the individual sinks into a slough of disillusionment and ennui. Guilt takes hold and wracks the character with feelings of inadequacy and self-consciousness. At the same time

as their curiosity about the appearance of the opposite sex is emerging, they become acutely self-conscious about their own appearance. Eventually the young person responds to all these developments by becoming numb to all emotions or by succumbing to a nascent misanthropy.

One approach which characters take at this point is to focus on a quandary between reconciliation and exile from the world in hopes that this will effect a resolution. Instead, it leads to an obsession with wandering and a morbid predilection for solitude which are unsuccessful ways of trying to recapture the irretrievable state of innocence. Like Adam and Eve exiled from the garden, they engage in a hopeless search for what they have lost. These methods fail to achieve resolution because they attempt to attribute the fall to external causes, while ignoring the duplicity which has begun to characterize the individual's own actions. They continue to deny their own willfulness.

It is one of the consequences of the fall of humankind which finally breaks this cycle of deterioration and dissipation. The natural sequence of sin bringing death and suffering into the world creates sorrow,

which in turn finally necessitates the recognition of the internal seeds of corruption. The ability to mourn the death and suffering inherent in original sin seems at first to confirm the superiority of the internal self to the external world. When sorrow itself proves ephemeral, however, there is no longer the illusion that one can retreat from the corrupt world into some inner sanctum.

Having finally recognized that the imperfections of society are but a manifestation of internal flaws, the individual can at last effect a resolution. As we shall see, the process which accomplishes this resolution is intimately connected with the technique of the writer. This process entails a recognition of a fundamental duality or duplicity in man's nature, and an understanding that acknowledgement of this dynamic enables us to surmount it. These novels are full of stunted reflections of the author, because only by recognizing the incubus left behind when the loss of innocence is accepted can the mature writer emerge. Thus, a prerequisite for the young writer would appear to be some form of recognition of the double and the development of a strategy for depicting it, such as John Keats' idea of Negative Capability. The seventeen-year-old Radiguet understood this perfectly when he

wrote, "Age is nothing. It is Rimbaud's work and not the age at which he wrote it that astounds me. All great poets have written at seventeen. The greatest are those who succeed in making one forget it"²³. It is not, then, simply the case that age is nothing, but that the young author who has successfully integrated the process described here can make it appear as nothing, thereby turning disadvantage to advantage.

The theme of childhood illusions being lost is enhanced in many of these works by the use of an individual whose innocence has been preserved for an exaggerated length of time. This enhancement serves to compact the period in which all illusions are destroyed and therefore heighten the effects of a process which normally takes place much more gradually. The monster in Frankenstein is a new creation who is confronted all at once with the realization of the imperfection of human nature and of his own nature. He is able to read Paradise Lost with a sense of its immediacy and receives a genuine shock from the fall which no less innocent creature could. The narrator of Confessions of a Mask hopes to find in Omi "the pattern of that forgotten perfection which the rest of us have lost in some far distant past" (CM,63) because Omi's sensual appreciation of his body contrasts so distinctly with the

narrator's painful self-consciousness about his body. In The Monk, Ambrosio has been left at the abbey-door as an infant and "is now thirty years old, every hour of which period has been passed in study, total seclusion from the world, and mortification of the flesh" and consequently, he "knows not in what consists the difference of Men and Women" (M,17). His sister Antonia proclaims a like innocence and is, as her aunt says, "totally ignorant of the world. She has been brought up in an old Castle in Murcia; with no other society than her Mother's." (M,12). Her awareness of sexuality remains so minimal that she can still speculate that Ambrosio might "have been born in the Abbey" (M,251).

Such secluded settings serve notice of the ground to be covered in the works which follow. Many of Joyce Carol Oates' early stories take place in Eden County, including "The Census Taker", which takes place in the county's "remote foothills" (BNG,21). In The Castles of Athlin and Dunbayne, Matilda raises Osbert and Mary in the castle of Athlin on the north-east coast of Scotland, "an edifice built on the summit of a rock whose base was in the sea" (CAD,1) to which she has withdrawn to "devote herself to the education of her children" (CAD,3). Similarly,

the atmosphere of Harley College in Fanshawe is described as a haven of innocence, located as it is in the "farthest extremity of a narrow vale, which, winding through a long extent of hill-country, is well nigh as inaccessible, except at one point, as the Happy Valley of Abyssinia" (Fa,4). Under the "mild and gentle rule" (Fa,5) of the significantly named Dr. Melmoth, the institution runs such that, "though youth is never without its follies, they have seldom been more harmless than they were here. The students, indeed, ignorant of their own bliss, sometimes wished to hasten the time of their entrance on the business of life; but they found, in after years, that many of their happiest remembrances...referred to the seat of their early studies" (Fa,5-6).

Ellen Langton is introduced to this pastoral setting having "much of the gaiety and simple happiness, because of the innocence, of a child" although "her years approached womanhood" (Fa,10). Fanshawe too "had hitherto deemed himself unconnected with the world, unconcerned in its feelings, and uninfluenced by it in any of his pursuits" (Fa,18). A similarly walled-off region of the Carpathian Mountains is the setting for the initial fratricide in Gogol's story "The Terrible Vengeance":

Far from the Ukraine, beyond Poland and the

populous city of Lemberg, there rises range upon range of immense mountains. Mountain after mountain, they encompass the earth to the right and to the left, as if with chains of stone, and box it up with a wall of rock to protect it from encroachment by the wild and turbulent sea...The eye is quite powerless to survey them, and on some of their summits no human foot has ever trod.
(TV,48)

Young Torless's boarding school is in a "remote and inhospitable outlandish district" (YT,3) and "in the previous century had developed out of a religious foundation and had since remained where it was, doubtless in order to safeguard the young generation, in its years of awakening, from the corrupting influences of a large city" (YT,3). The opening sentence of Other Voices, Other Rooms announces that "a traveler must make his way to Noon City by the best means he can, for there are no buses or trains heading in that direction" (OVOR,5).

Bruggabrong, Sybylla Melvyn's childhood home in My Brilliant Career, "in its sheltered nook amid the Timlinbilly Ranges" is "a very out-of-the-way place" (MBC,3). While there, none of life's unpleasantries seem to cling to her: "My brothers and sisters contracted mumps, measles, scarlatina, and whooping-cough. I rolled in the bed with them yet came off scot-free" (MBC,4). Although Maggie, in Maggie: A

Girl of the Streets has "blossomed in a mud puddle", "None of the dirt of Rum Alley seemed to be in her veins" (MGS,16). In The Trap, van Schoor's decision to buy his own farm in a remote area brings him a "delight he had never known before, because now he was alone, and it was his instructions alone that were altering the surface of the farm -- he felt as though he was working with the earth itself, alone. And this isolation, even his wife could not touch" (T,45). Private Williams, in Reflections in a Golden Eye, spent most of his spare time in the isolated "woods surrounding the post. The reservation, fifteen miles square, was wild unspoiled country" (RGE,3). The "lost domain" in Le Grand Meaulnes is a place which, at least in Meaulnes' eyes, affords eternal sanctuary for youthful innocence. These characters begin in the sort of harmony with nature which Schiller attributes to the naive poet, but all them are forced to leave their idyllic surroundings.

Marie-Claire Blais has shown a particular felicity for depicting the state of innocence. Isabelle-Marie's idiot brother Patrice, the "Beautiful Beast" of Mad Shadow's original title La Belle Bete, would "take refuge in the forest and, in his innocent despair, he often threw himself fully clothed into the lake" (MS,48). Isabelle-Marie's blind boyfriend

Michael is "wild and passionate, blessed with the same burning joys as a child" because "his blindness cloistered his existence" (MS,63). Until this veil is lifted, he shares with Isabelle-Marie an idyllic life:

They were eighteen. A wealth of physical well-being was theirs to squander, as everything is squandered at their age, even passion and genius. They were innocent; they were virgins. They enjoyed an intimate camaraderie which sanctioned everything but spared them the wounds of the flesh, unlike others who live before they have discovered the magic of life. (MS,49)

Even the consummation of their relationship does not threaten their state of innocence:

They rediscovered each other again and again in childish innocence and did not believe that they could ever be separated. As they awakened to the excitement of desire, they promised and gave everything to one another, eyes, arms, loins, everything. (MS,78)

As in the scene in Frankenstein where the monster attempts to claim for himself a place in society by presenting himself to the blind man only to be banished forever by the seeing children, Isabelle-Marie's bliss is shattered when Michael regains his sight and sees that she has deceived him about her appearance. Djuna Barnes' early short story "Papricka Johnson" also recounts a story in which an ugly woman tricks a blind man into marrying her, only to have the ruse uncovered when surgery restores the man's sight. As these scenarios

illustrate, the temptation to put off having to accept one's appearance is very great but ultimately one will be discovered. These sight-restoring operations unmask the women who have been sheltered by blindness, in much the same way that the writing of Confessions of a Mask unmask its narrator.

Sybylla Melvyn, in My Brilliant Career, describes the discovery that she is ugly and that people will judge her based on this in terms which are reminiscent of the ones used by the monster:

As a tiny child I was filled with dreams of the great things I was to do when grown up. My ambition was as boundless as the mighty bush in which I have always lived. As I grew it dawned upon me that I was a girl - the makings of a woman! Only a girl!...Familiarity made me used to this yoke; I recovered from the disappointment of being a girl, and was reconciled to that part of my fate. In fact, I found that being a girl was quite pleasant until a hideous truth dawned upon me - I was ugly! That truth has embittered my whole existence. (MBC,40)

Similar emphasis on the importance of the use one can make of the senses occur in Henry Green's Blindness, where the narrator has been deprived of his sight by a freak accident and in The Heart Is A Lonely Hunter, where everyone assumes that the deaf-mute Singer has affinities with them because "in his face there was something gentle

and Jewish, the knowledge of one who belongs to a race that is oppressed" (HLH,114). In Gogol's "The Terrible Vengeance", only the blind bandore-player can make sense of the story's horrifying and seemingly arbitrary violence. These examples of course build upon the classical tradition of the blind bard as a figure of exceptional insight, but show its usage by these authors to be linked more directly to the fall from grace.

In Tete Blanche, three days after the title figure has asked, "Does God know of all crimes?...if He knows of all the crimes in the world, He can't be innocent" (TB,57), he begins to revel in his own nakedness and is struck by a glimpse of the lace of Emilie's petticoat, which makes him realize "that I don't really know about the things girls wear" (TB,57). The consciousness of nakedness is symptomatic of the loss of innocence, just as it is in the book of Genesis. Sexual attraction ceases to be simple and natural, but instead becomes one more forum for this acute self-consciousness.

Like Blais, Carson McCullers uses nudity as an emblem of the condition of innocence in The Heart Is A Lonely Hunter, but it leads more precipitately to a fall. Mick Kelly and her neighbor Harry Minowitz have biked to a secluded swimming hole. On the way, Mick

tempts Harry into the "sin" of drinking a beer, which conspicuously intoxicates him. After a couple of hours, when "there didn't seem to be anything new to do" (HLH,233), Mick asks "Have you ever swam naked?" and when Harry responds, "I-I don't think so", she says "something she didn't mean to say 'I would if you would. I dare you to.'" Soon they stand naked before each other and Harry exclaims, "Listen here. I think you're so pretty, Mick. I never did think so before. I don't mean I thought you were very ugly - I just mean that -" (HLH,234). Soon after this, the inevitable occurs. McCullers' presentation of the scene emphasizes that it is Harry who acts self-consciously and thus it is he alone who apparently bears the burden of sin. His consciousness of sin is so great that he must leave the community, whereas Mick seems comparatively untouched by the event. Likewise, in Reflections in a Golden Eye, seeing the naked Leonora Penderton destroys the innocent life which Private Williams had hitherto led. There remains in him ever after a "deep reflection of the sight he had seen that night" (RGE,28) which leads him into a series of actions which even he doesn't seem to understand.

A scene very similar to the one in The Heart Is A Lonely Hunter

occurs in Other Voices, Other Rooms between Joel Knox and the tomboyish Idabel Thompkins (who, incidentally, is based on Harper Lee, the author of To Kill A Mockingbird and Truman Capote's closest childhood companion). After an unrewarding fishing expedition, during which Joel tries to tease Idabel by telling her that her twin sister Florabel is pretty, Idabel proposes that they bathe. When Joel reacts self-consciously, Idabel spits out "what you've got in your britches is no news to me, and no concern of mine: hell, I've fooled around with nobody but boys since first grade. I never think like I'm a girl; you've got to remember that, or we can't never be friends" (OVOR,74). Joel complies with this declaration, which "For all its bravado, she made...with a special and compelling innocence" (OVOR,74).

As they bathe, Joel is able to partially allay his self-consciousness by thinking back to his baptism, seven years earlier. But nonetheless, his shoulders contract "self-consciously" when she jokes that he "looks like a plucked chicken...so skinny and white" (OVOR,74). In spite of "Idabel's quite genuine lack of interest in his nakedness, [Joel] could not make so casual an adjustment to the situation as she seemed to expect". In contrast to her indifference, Joel notes that "she seemed

mostly legs, like a crane...freckles, dappling her rather delicate shoulders, gave her a curiously wistful look...her breasts had commenced to swell, and there was about her hips a mild suggestion of approaching width". (OVOR,74-5)

As she shampoos his hair, she rinses it out while telling him "bawdy" jokes which neither one of them seems to understand; this is a second baptism for Joel, into the adult world for which he is approaching physical readiness but is nowhere near emotional preparedness. As they sit in the sun to dry, Joel lies by claiming that he never cries. Idabel in turn confesses that she does sometimes cry, but asks Joel not to tell anyone. Although Idabel seems on the surface to be the initiator, in fact it is she who is struggling desperately against the forces to which Joel is succumbing.

Just as nakedness lacks suggestiveness for Idabel, so too does she shun lying. In response to her request of secrecy, Joel "wanted to touch her, to put his arms around her, for this seemed suddenly the only means of expressing all he felt. Pressing closer, he reached and, with breathtaking delicacy, kissed her cheek" (OVOR,75). The seemingly innocuous gesture is a very threatening one to Idabel, just as the

apparently innocent kiss Harry Beecham attempts to bestow on Sybylla in My Brilliant Career seems so menacing to her that she instinctively lashes him with a riding-whip. Idabel's reaction is to grab his hair and start to pull, and they wrestle until he cuts himself by rolling over her dark glasses. Even though she cannot hope to retain her innocence forever, Idabel will not relinquish it without a struggle. Later, in Randolph's account of how Joel's father came to be paralyzed, there is a parallel to Idabel in the character of Dolores, who "was like a child...liked to sit naked in the sun...and wash her hair...no less than three times a day" (OVOR,80).

Scenes in which peeping Toms are initiated into the beauties of the female form are thus an important way of symbolizing the loss of innocence. When Joel Knox in Other Voices, Other Rooms is bored, he plays "a kind of peeping-tom game members of the Secret Nine had fooled around with when there was absolutely nothing to do" (OVOR,39) and witnesses "a young girl waltzing stark naked to victrola music" (OVOR,39). In Goodbye, Columbus, Neil Klugman reflects on "how many years had passed since I'd stood beneath that marquee, lying about the year of my birth so as to see Hedy Lamarr swim naked in Ecstasy" (GC,22). In The Monk, Ambrosio uses Matilda's enchanted

mirror to spy on Antonia as she undresses in the privacy of her closet and his passion is aroused beyond control. In Le Grand Meaulnes, the boys of Sainte-Agathe hold as their ideal of beauty a girl named Jeanne, "who could be seen in the nuns' garden through the keyhole" (LGM,39). In Harriet Said, the nameless narrator and Harriet mark a new stage in their corruption when they spy on Mr. and Mrs. Biggs making love. This event's connection to the Biblical fall is made explicit by the lie Harriet tells to explain what they were doing there: "We felt like an apple so we went into the garden" (HS,85). It is important to note that in all of these cases the narrator is a witness rather than the one revealed. These instances of voyeurism contribute to a psychologically acute depiction of the artistic consciousness – that the painful self-consciousness about one's own body arises simultaneously with profound curiosity about those of others. Implicit in this paradox is the first dawning of awareness of a fundamental split or duality in human nature.

Most eighteenth-century texts could not be as frank about describing the sexual dimensions of this awakening, but they succeed in implying its existence. Evelina has also led a "sequestered" life at Berry-Hill

under Mr. Villars' vigilant eye, who acknowledges,

She is quite a little rustic, and knows nothing of the world; and tho' her education has been the best I could bestow in this retired place... yet I shall not be surprised if you should discover in her a thousand deficiencies of which I have never dreamt. (E,19)

Likewise, Harley in The Man of Feeling is "a child in the drama of the world" (MF,10) for whom London comes as no less of a shock than it does to Evelina. Werther's state at the beginning of The Sorrows of Young Werther is less one of primordial innocence, but his consciousness is most clearly defined in his perceptions that "those people are happiest who live for the moment, like children dragging their dolls around with them" (YW,29) and that,

nothing is dearer to me than children. As I watch them and see in everything they do the seed of all virtue and strength they will one day need, when I recognize future steadfastness and firmness in their present obstinacy, good humor and the ability to pass lightly over the perils on this earth in their mischief, everything so unspoiled, everything still whole -- then I want to repeat the Golden Rule of the teacher of mankind: 'Unless ye become as one of these.' (YW,43)

These ideas reflect the burgeoning new belief that childhood was a special condition, and that attaining adulthood was part loss as well as part gain. Stimulated largely by Rousseau's Emile, the innocence of the

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child began to be treated with a reverence which it has not entirely lost. As Rupert Christiansen notes, in the wake of Emile, "People began to think of childhood as a special condition to be cherished and to see children as having qualities of personality which as adults they had lost...Children's sweet little remarks were recorded in diaries and letters, and their sweet little acts of natural innocence tearfully recorded"²⁴. While it is beyond the realm of this paper to explore the development of this philosophy, its importance to the emergence of a body of young writers should not be underestimated.

Since these states of innocence have persisted for abnormally long periods of time, there is enhanced friction when, in the terms of the opening of The Man of Feeling, the "rust about every man at the beginning" (MF,3) starts to rub off. The same metaphor is used in the first paragraph of Incognita, where youth is defined as the period "before the rust of age had debilitated and obscur'd the splendour of the original" (I,245). This effect of greater trials according to degree of innocence is confirmed in Agnes's prophetic denunciation of Ambrosio in The Monk: "where is the merit of your boasted virtue? What temptations have you vanquished? Coward! you have fled from it, not opposed seduction. But the day of trial will arrive!" (M,49).

Lorenzo introduces the idea that Ambrosio's trial will be augmented precisely because of the advanced age at which he still retains a childlike naivete by explaining to Antonia that:

a Man who has passed the whole of his life within the walls of a Convent, cannot have found the opportunity to be guilty, even were he possessed of the inclination. But now, when, obliged by the duties of his situation, He must enter occasionally into the world, and be thrown into the way of temptation, it is now that it behoves him to show the brilliance of his virtue. The trial is dangerous; he is just at that period of life when the passions are most vigorous, unbridled, and despotic; His established reputation will mark him out to Seduction as an illustrious Victim; Novelty will give additional charms to the allurements of pleasure; and even the Talents with which Nature has endowed him will contribute to his ruin, by facilitating the means of obtaining his object. (M,21)

This concept probably owes something to the idea which was so important to Milton: "I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed, that never sallies out and sees her adversary...we bring not innocence into the world, we bring impurity much rather: that which purifies us is trial and trial is by what is contrary. That virtue therefore which is but a youngling in the contemplation of evil, and knows not the utmost that vice promises to her followers, and rejects it, is but a blank virtue, not a pure; her

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whiteness is but an excremental whiteness"²⁵. The embodiment of this idea in The Monk, and in several other novels is that the unusually prolonged period of innocence and the suddenness of the confrontation with temptation serve to accentuate the universal process of discovering that "all's not gold that glisters" (MF,44). The sudden awakening of the passions makes the individual the more prone to violent mood changes because, as Mirza says, "Passionate souls know nothing but extremes" (Mirza,90).

The myriad of forms in which temptation can come implicitly reveals a great deal about what the state of innocence was like. The association of curiosity with temptation suggests implies that innocence is characterized by an unconditional faith in the senses. Curiosity is the impulse to question their data; thus Verezzi, in Zastrozzi, is an innocent as long as it is "impossible" for him "to doubt the evidence of his own senses" (Z,11). This also gives an indication of why characters deprived of one of their senses play important roles in many of these novels. While temptation is aligned with the discovery of sexuality in The Monk, this discovery is explicitly linked to curiosity at several points. The word "curiosity" occurs at least twenty-eight

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times in the novel, and is specifically used in the descriptions of the awakenings of both Antonia and Ambrosio. In Incognita, Leonora's love for Hippolito is attributed to "curiosity" (I,271 & 272), as is Aurelian's for Incognita (I,262). In turn the writer and the reader are implicated in the process when the narrator later asks "if the reader have the curiosity to know" (I,287) what will transpire next. When Zastrozzi is in the next room with Matilda, Verezzi is moved by "a curiosity, unaccountable even to himself, [which] propelled him to seek Matilda" (Z,34). Vathek is "of all men...the most curious" (V,128) and possesses "the insolent curiosity of penetrating the secrets of heaven" (V,130). Nouronihar is led on by her "curiosity" (V,193) until "the solitude of her situation was new, the silence of the night awful, and every object inspired sensations which till then she had never felt" (V,194). In the anti-climactic moral to Vathek, the narrator decrees that eternal wandering "shall be the chastisement of that blind curiosity which would transgress those bounds the wisdom of the Creator has presented to human knowledge" (V,243).

Curiosity proves to be a process which feeds upon itself and expands which each new discovery, as the narrator of Poe's early story "MS. in a

Bottle" concludes at the end of his narrative: "To conceive the horror of my sensations is, I presume, utterly impossible; yet a curiosity to penetrate the mysteries of these awful regions, predominates over my despair, and will reconcile me to the most hideous aspect of death"²⁶.

The narrator of Confessions of a Mask discovers as an adolescent the "burning curiosity that would be my faithful traveling companion"

(CM,108), a curiosity which "resembled the hopeless yearnings of a bedridden invalid for the outside world and was also somehow

inextricably tangled up with a belief in the possibility of the

impossible" (CM,115). When put in charge of a recruit camp in New

Face in the Mirror, Ariel Ron begins to notice "two completely new

qualities" within herself – "one was patience, the other a curious

interest in others, instead of only in myself" (NFM,102). Private

Williams, in Reflections in a Golden Eye, standing over the head of

Leonora Penderton, has "an expression of intense curiosity" (RGE,58).

As with Vathek, in Frankenstein, temptation emanates from Victor

Frankenstein's desire to learn "the secrets of heaven and earth" (F,37).

Mary Shelley's father, William Godwin, wrote that "Curiosity is one of the strongest impulses of the human heart. To curiosity it is peculiarly

incident to grow and expand upon itself under difficulties and

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opposition. The greater are the obstacles to its being gratified, the more it seems to swell, and labour to burst the mounds that confine it"²⁷.

The title figure in Godwin's masterpiece Caleb Williams gives an account of himself which could as easily have come from Victor Frankenstein: "The spring of action which, perhaps more than any other, characterized the whole train of my life, was curiosity...I was desirous of tracing the variety of effects which might be produced from given causes...I could not rest until I had acquainted myself with solutions that had been invented for the phenomena of the universe"²⁸.

Lust provides the means by which temptation is introduced in many of these novels. Frequently, as in The Heart is a Lonely Hunter, its importance to the characters seems to derive in part from the feeling that "there didn't seem to be anything new to do". In Devil In the Flesh, the absence of the whole generation of French men who have gone off as soldiers rushes the narrator into the assumption of adult roles for which he is utterly unprepared. In a sense, he is almost a victim of a body which is more ready for adult experiences than are his emotions, and he tries to compensate for this inadequacy by glutting

himself with sexual pleasure. Similarly, in The Monk, Ambrosio finds that the pursuit of pleasure with Matilda leads not to satisfaction but an endless longing for new and different forms in which pleasure seems increasingly irrelevant. David Lodge writes of Martin Amis's first novel The Rachel Papers, published when Amis was twenty-four,

the narrator, a jaded roue of twenty, looked back with appalled fascination at his younger self, a creature compelled by his insatiable flesh to pursue sexual satisfaction far beyond the limit of pleasure. The novel was remarkable for its description of foreplay and copulation in which the language of pleasure was exchanged for the language of painful labour, and in which anxiety, embarrassment and boredom swamped any feelings of satisfaction or tenderness.²⁹

Sexual hunger, then, can cease to be a natural urge in the works of these writers and become symptomatic of the wretched condition of one whose innocence cannot be retrieved.

For whatever the mode of temptation, once it has been entertained there is no retreat to innocence. As the narrator of The Castles of Athlin and Dunbayne writes:

When first we enter on the theatre of the world and begin to notice the objects that surround us, young imagination heightens every scene, and the warm heart expands to all around it. The happy benevolence of our feelings prompts us to believe that every body is good, and excites our wonder

why every body is not happy. We are fired with indignation at the recital of an act of injustice, and at the unfeeling vices of which we are told. At a tale of distress our tears flow a full tribute of pity. At a deed of virtue our heart unfolds, our soul aspires; we bless the action, and feel ourselves the doer. As we advance in life, imagination is compelled to relinquish a part of her sweet delirium; we are led reluctantly to truth through the paths of experience; and the objects of our fond attention are viewed with a severer eye. Here an altered scene appears; frowns where late were smiles; deep shades where late was sunshine: mean passions, or disgusting apathy, stain the features of the principal figures. We turn indignant from a prospect so miserable, and court again the sweet illusions of our early days; but ah! they are fled for ever! (CAD,4-5)

In The Millstone, Rosamund looks back at how pregnancy has changed her and observes:

When I was young, I used to be so good-natured. I used to see the best in everyone, to excuse all faults, to put all malice and shortcoming down to environment: in short, to take all blame upon myself. But for the child, I might have gone on like that forever and, who knows, I might have been the better and nicer for it in the kindness of my innocence. I repeat; not being blind, I saw faults but I excused them. Now I felt less and less like finding excuses. (Mi,68)

After her daughter is born, Rosamund is thrilled to rediscover in

Octavia the attribute which she herself has lost: "She had forgiven me

for our day of separation, I could see, and such generosity I found

amazing, for I am not generous. Fair, but not generous." (Mi,113).

Just as the monster in Frankenstein hides himself where he can observe the happy family life without disrupting it, so Meaulnes shelters himself when he first happens upon the "lost domain", fearing that his appearance will frighten away the children. Once he has left it, he never is able to satisfy his longing to return there, since even finding the coordinates does not allow him to recapture the spirit of the place. What he can never regain is the epiphanal feeling he has on first entering the lost domain: "an extraordinary contentment, a perfect and almost intoxicating serenity, a feeling of certainty that he had reached his goal and that from now on he could look forward to nothing but happiness" (LGM,50). A similar dynamic operates in Dusty Answer, in which the mystical world which Judith Earle discovers next door is subject to being punctured at any point, as for example by a rain storm, and is finally lost forever. In The Beautiful Visit, the narrator feels a similar nostalgia bordering on obsession towards her "beautiful visit" in the country. Elizabeth's cottage plays this function in The Man Within, with its significance being far greater for Andrews when he is away from it than when he is there. Like

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Meaulnes, he comes to the cottage in the fog and conceives of it as being in the middle of a remote wood. Only when he finally leaves it does he realize "how far from the isolation he had imagined was the cottage" (MW,94).

This propensity to look back nostalgically at a particular time and place as a special bastion plays an important role in many of these novels. Tete Blanche comes to say of his boarding school, "I understand more and more that this is my kingdom" (TB,37) and later he looks back on his days at the sea-shore with Emilie in a similar fashion. Tete Blanche also refers to "the cloistered atmosphere" (TB,122) of Delatour College. Cloisters, convents and monasteries play figurative roles as lost domains in many of these works, and not merely those which are in the Gothic mode. Even characters who have never been in one seem to sense them as places from which they have been exiled. In One Man's Initiation: 1917, in the midst of World War I, the central character Martin Howe declares: "If there were monasteries nowadays...I think I'd go into one" (OMI,48). Amid the decadence of the Regina Hotel, Lobo, in The Black Book, announces "I will go into a monastery" (BB,28). In My Brilliant Career, Sybylla's grandmother exclaims that, rather than see her become an actress, she

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"would rather see her shear off her hair and enter a convent this very hour" (MBC,73). Young Torless's school has "developed out of a religious foundation" (YT,6). Cecile, in Bonjour, Tristesse, has left a convent school only two years previously and is intrigued by some of her father's less respectable friends because "after ten years of convent life their lack of morals fascinate me" (BT,105).

In Judith, the title character decides to buy a pig farm like the one she was reared on when she flees a moribund relationship in the big city in hopes of recapturing her lost innocence. When first sent to school, Young Torless attaches such significance to the letters he sends his parents that: "when by day, at games or in class, he remembered that he would write his letter in the evening, it was as though he were wearing, hidden on his person, fastened to an invisible chain, a golden key with which, as soon as no one was looking, he would open the gate leading into marvellous gardens" (YT,3). Gulchenrouz, the eternal innocent to whom Nouronihar is betrothed in Vathek, can dwell contentedly in the "inviolable asylums" (V,221) which Nouronihar must leave behind: "Remote from the inquietudes of the world, the impertinences of harems, the brutality of eunuchs, and the inconstancy

of women, there he found a place truly congenial to the delights of his soul. In this peaceable society his days, months and years glided on" under the watchful eye of a good old genius, who "instead of burdening his pupils with perishable riches and vain sciences, conferred upon them the boon of perpetual childhood" (V,221). Even though most of these efforts are doomed to failure, there is something noble in the effort.

Another recurrent feature is the term "wretched" being used to designate this condition of being aware of one's own lost innocence. This may in part reflect the influence of Thomas Chatterton, who was of great importance to the Romantic poets. A talented young poet, Chatterton took his own life with an overdose of arsenic in 1770 at the age of seventeen after his attempt to pass off his own poems as medieval ballads was detected. His body was found in the midst of torn-up fragments of his verse, the last of which read: "Have mercy, Heaven, where here I cease to live/ And this last act of wretchedness forgive"³⁰. The dramatic opening sentence of Zastrozzi reads: "Torn from the society of all he held dear on earth, the victim of secret enemies, and exiled from happiness, was the wretched Verezzi!" (Z,5).

A similar introduction takes place on the third page of St. Irvyne, where the narrator asks, "Driven from this native country by an event which imposed upon him an insuperable barrier to ever again returning thither, possessing no friends, not having one single resource from which he might obtain support, where could the wretch, the exile, seek for an asylum but with those whose fortunes, expectations and characters were desperate" (SI,113). Dodo gradually comes to realize that her marriage to Chesterford is "all a wretched mistake" (D,108).

In the opening sentences of Blindness, John Haye writes in his diary "We went to Henley yesterday and it was wretched" (B,343) and later he describes his life at school generally as "wretched" (B,368). When Clement Willoughby is first engaging in raillery with Evelina, he defines a wretch as the "sneaking, shame-faced, despicable puppy" (E,45) who has engaged her to dance and not kept the commitment.

Emile Zola's first novel Claude's Confessions (1865), published when he was twenty-five, begins with its editor's apology for "the wretched youth whose letters I now publish"³¹. After lying to Elsa in order to protect her father, Cecile in Bonjour, Tristesse feels "wretched" and

occupies herself by "detesting my reflection in the mirror" (BT,42). The time Meaulnes spends trying to find the lost domain is "a period of terrible, wretched struggle for him, in total isolation" (LGM,200).

Leonora's father in Incognita calls her an "ungrateful and undutiful wretch" (I,299) before the disguised identities are revealed. The word appears throughout Frankenstein to characterize the state of both Victor Frankenstein and his creation. The monster's final speech equates wretchedness with the realization that the lost innocence is irretrievable:

When I run over the frightful catalogue of my sins,
I cannot believe that I am the same creature whose
thoughts were once filled with sublime and
transcendent visions of the beauty and the majesty
of goodness...it is true that I am a wretch...You hate
me, but your abhorrence cannot equal that with
which I regard myself...I shall die. I shall no longer
feel the agonies which now consume me or be the
prey of feelings unsatisfied, yet unquenched.
(Fr,211)

The realization that "there is no going back to virtue" brings "an unattractive wretchedness and regret" (P,117) to Pauline's heart.

Edward Walcott, after the departure of Fanshawe, Dr. Melmoth and Ellen from Crombie's Inn "alone, remained behind – the most wretched being, (at least such was his own opinion,) that breathed the

vital air" (Fa,57).

Dust is also used frequently as a metaphor for the changes the characters are undergoing, as a study of some of the word's occurrences in these novels reveals. A characteristic of post-lapsarian existence is that our identities become more and more fixed as things begin to cling to us. Like the use Mackenzie and Congreve make of rust, dust affords an analogue to this discovery that it is becoming increasingly difficult to wipe the slate clean. In many of these works, dust pervades the air, bringing with it the sense of diminution, of being less than one once was. In My Brilliant Career, an important discovery in Sybylla's life occurs when she is ten and finds out that her father is not the constant man she has taken him to be. "He was", she writes, "my hero, confidant, encyclopedia, mate, and even my religion till I was ten. Since then I have been religionless" (MBC,4). Up until this time she has been leading an idyllic life -- living in a "sheltered nook", knowing no fear and finding that, far from things clinging to her, she always "came off scot-free". After this, her father's impecunity necessitates a move to a new home where Sybylla writes the "Drought Idyll" which illustrates that the five intervening years have wrought changes which in her inner life, as well as in her outward circumstances:

There was not a blade of grass to be seen, and the ground was dusty to sit on. We were too overdone to make more than one-word utterances, so waited silently in the blazing sun, closing our eyes against the dust.

Weariness! Weariness!

A few light wind-smitten clouds made wan streaks across the white sky, haggard with the fierce relentless glare of the afternoon sun. Weariness was written across my mother's delicate careworn features, and found expression in my father's knitted brows and dusty face. Blackshaw was weary, and said so, as he wiped the dust, made mud with perspiration, off his cheeks. I was weary – my limbs ached with the heat and work. The poor beast stretched out at our feet was weary. All nature was weary, and seemed to sing a dirge to that effect in the furnace-breath wind which roared among the trees on the low ranges at our back and smote the parched and thirsty ground. All were weary, all but the sun. He seemed to glory in his power, relentless and untiring, as he swung boldly in the sky, triumphantly leering down upon his helpless victims.

Weariness! Weariness!

This was life – my life – my career, my brilliant career! I was fifteen – fifteen! A few fleeting hours and I would be old as those around me. I looked at them as they stood there, weary, and turning down the other side of the hill of life. When young, no doubt they had hoped for, and dreamed of, better things – had even known them. But here they were. This had been their life; this was their career. It was, and in all probability would be, mine too. My life – my career – my brilliant career!

Weariness! Weariness!

The summer sun danced on. Summer is fiendish, and life is a curse, I said in my heart.

What a great dull hard rock the world was! On it were a few barren narrow ledges, and on these, by exerting ourselves so that the force wears off our finger-nails, it allows us to hang for a year or two, and then hurls us off into outer darkness and oblivion, perhaps to endure worse tortures than this. (MBC,24-5)

The recurrent references to the dust emphasize Sybylla's acceptance that this weariness is an inevitable process, which makes life hardly worth living. Things get even worse for her when, after the reprieve of living at her grandmother's house, she is sent off to act as governess to the boorish M'Swats. On her journey there, "the dust was simply awful. It rose in such thick gray clouds that often it was impossible to discern the team of five which pulled us" (MBC,188). While at the M'Swats, the piano which is the sole evidence of culture "had stood in the dust, heat, and wind so long that every sign that it had once made music had deserted it" (MBC,198). Sybylla is finally left to walk out "ankle-deep in the dust" and wonder "How long, how long" (MBC,212).

Similarly, Joel Knox, in Other Voices, Other Rooms, finds on arriving at Skully's Landing that "gnat-like motes of dust circulated in the sunny air, and Joel left a dusty imprint on whatever he touched" (OVOR,27). In The Black Book, the air of the Regina Hotel is "full of

the fine dust of the desert tombs -- the Arabic idiom of death" (BB,22).

In The Trap, after van Schoor sends Setole away, a heat wave strikes:

Dust was in the air all the time; indoors there was a fine film over every stick of furniture, and a rift of dust under every door; teeth grated on dust in the bread that was eaten. And outside the world was heavy with dust. All round the horizon there hung a grey band, round the waist of the universe, that looked sometimes like the smoke of a great city, but was only and always the dust. And above all, above wind and dust and the parched earth, hung the sun -- hot, dimmed by the dust, present throughout the day. (T,42)

The link to disillusionment is even more explicit in Where Angels

Fear to Tread where Lilia, taking her first solitary walk after her

husband Gino has prohibited them, runs to catch the night train but

instead is enveloped in the "choking clouds of moonlit dust" (WAFT,

63) which the train ploughs up. She faints and revives to find herself

"lying in the road, with dust in her eyes, and dust in her mouth, and

dust down her ears. There is something very terrible in dust at night-

time" (WAFT,64). She returns home and has the argument with her

husband which finally reveals his baseness to her. After she dies in

childbirth, Gino consecrates a room to her in which "Over everything

there lay a deposit of heavy white dust, which was only blown off one

moment to thicken on another" (WAFT,126). In this case, then, the symbolic use of dust is clearly meant to bring to mind the Biblical passage so frequently used at funerals: "Ashes to Ashes, Dust to Dust".

Dust, then, represents the perception that the transition from innocence to experience has left an indelible mark and frequently it is described in conjunction with actual journeys. The train station from which Torless leaves home at the start of Young Torless is flanked by dreary acacia trees, whose "thirsty leaves [are] suffocated by dust and soot" (YT,1). The airplane factory where the narrator of Confessions of a Mask works during the last year of the war is "located in a desolate area seething with dust" (CM,132). On arriving at the villa on the Mediterranean, Cecile, in Bonjour, Tristesse, immerses herself in the water and plunges about wildly, trying "to wash away the shadows and dust of Paris" (BT,8). In The Beautiful Visit, the narrator's outburst against the aimlessness of the life which she is about to escape from is accompanied by the perception that "Everything was dirty, dusty and grey" (BV,14).

In Dust Over the City, the small Quebec mining town of Macklin and the health of its inhabitants are being consumed by the asbestos dust from the same mines which provide the town's income. "Hour

after hour the conveyors [dump] fresh buckets of dust on top of the debris piles" (DOC,34), which the wind in turn distributes all over town. Consequently, Macklin was,

a hideous place...Practically all the houses had the pitiable look of old coalbins, their paint eaten away by the thick asbestos dust which spared nothing in the region, not even the sparse vegetation. When it rained, this dust formed a viscous coating. Crowded between enormous piles of debris from the mines, the town was laid out all lengthwise. Only a few cross streets managed to pry their way between the enormous sandy asbestos bluffs, and the houses along them were crooked and asymmetric as if twisted out of shape by their pressure. (DOC,22)

A comment by the narrator of Kafka's "Description of a Struggle" amply indicates the way in which dust stands for the awareness that one's identity is being eroded without one's control:

"Often when I see dresses with manifold pleats, frills, and flounces smoothly clinging to beautiful bodies, it occurs to me that they will not remain like this for long, that they will get creases that cannot be ironed out, dust will gather in the trimmings too thick to be removed, and that no one will make herself so miserable and ridiculous as every day to put on the same precious dress in the morning and take it off at night. And yet I see girls who are beautiful enough, displaying all kinds of attractive muscles and little bones and smooth skin and masses of fine hair, and who appear every day in the same natural fancy dress, always laying the same face in the same palm and letting it be

reflected in the mirror. Only sometimes at night, on returning late from a party, this face stares out at them from the mirror worn out, swollen, already seen by too many people, hardly worth wearing any more." (DS,48)

The consequence of the perception of temptation, whether yielded to or not, is a sense of disillusionment and ennui, which the novels brilliantly anatomize. The passage from The Castles of Athlin and Dunbayne quoted earlier continues:

Constrained, therefore, to behold objects in their more genuine forms, their deformity is by degree less painful to us. The fine touch of moral susceptibility, by frequent irritation, becomes callous; and too frequently we mingle with the world, till we are added to the number of its votaries. (CAD,5-6)

"Dearly, indeed, do I purchase experience!" (E,341) Evelina laments, having learnt to distrust the whole "imperfect race" (E,267) of men. She amplifies on her own exclamation "What a world is this we live in!" (E,278) by describing it as "a world so deceitful, where we must suspect what we see, distrust what we hear, and doubt even what we feel!" (E,259). The terms in which this disillusionment is expressed indicate Evelina's transformation from the naive empiricism of childhood to the verge of the extreme skepticism which can ensue from moral awakening. Sybylla Melvyn, in My Brilliant Career, declares that she

has "been cursed with the power of seeing, thinking, and, worse than all, feeling" (MBC,127). In Thomas Mann's earliest short story, "Disillusionment", written when he was twenty-one, a young narrator is confronted by an older man who asks him,

Do you know, my dear sir, what disillusionment is?...Not a miscarriage in small, unimportant matters, but the great and general disappointment which everything, all of life, has in store? No, of course, you do not know. But from my youth up I have carried it about with me; it has made me lonely, unhappy, and a bit queer... (Dis,24)

Having been blighted in love, the man finds that "my greatest torture resided in the thought: 'So this is the greatest pain we can suffer. Well and what then -- is that all?'" (Dis,26). Now he awaits only "death, that last disappointment! At my last moment I shall be saying to myself: 'So this is the great experience -- well and what of it? What is it after all?'" (Dis,27). The man's oft-repeated question is strikingly similar to one of Meursault's favorite comments in L'Etranger, "Anyway, it doesn't matter at all".

Werther's fatal passions are symptomized in a similar distrust of his own senses, "I have no imagination, no more feeling for nature, and reading has become repugnant to me" (YW,64), and it is no coincidence that the older man in Mann's story quotes young Werther.

The consciousness of the inadequacy of the world necessitates looking inward to see if the senses contain the seeds of corruption, but recognition of this truth is delayed by denial. Dodo comes to feel "as if her powers of sensation had been seared... Her perceptions no longer answered quickly to the causes that excited them; a layer of dull unresponsive material lay between her and the world" (D, 171). It is as if they are clogged by a layer of dust. The illicit love the narrator of Devil in the Flesh feels for Marthe is like a "fasting inflicted upon my senses" (DF,113). As suggested earlier, characters who have been deprived of one of their senses are to some extent at an advantage, which is in itself a model for how the young writer turns disadvantage to advantage.

Another instance of this disillusionment with human powers is the question the monster asks Victor Frankenstein: "Was man, indeed, at once so powerful, so virtuous and magnificent, yet so vicious and base?" (Fr,114). After meeting the stranger, Vathek is no longer satisfied with the temples he has built glorifying the five senses, and goes in pursuit of new experiences. During his wanderings, he is continually being confronted with those who have lost at least one of

their senses: "Wherever the caliph directed his course, objects of pity were sure to swarm round him: the blind, the purblind, smarts without noses, damsels without ears...a superb corps of cripples"

(V,186). Vivian Grey's father tries unsuccessfully to warn him of the difference between the world of society and the shattered worlds of home and school: "You are now, my dear son, a member of what is called the great world; society formed on anti-social principles.

Apparently you have possessed yourself of the object of your wishes; but the scenes you live in are very moveable; the characters you associate with are all masked; and it will always be doubtful whether you can retain that long, which has been obtained by some slippery artifice" (VG,122). The novel ends with the statement that the expectations of a long, happy life for Vivian "may be as vain as those dreams of youth over which all have mourned. The Disappointment of Manhood succeeds to the delusion of Youth; let us hope that the heritage of Old Age is not Despair" (VG,447).

The mere week which it takes Ambrosio to weary of Matilda's charms suggests that loss of faith can be succeeded by a numbness to all pleasurable emotions. Father Sorel's responds to Rene's story by

telling him,

nothing in this story merits the pity which is shown to you here. I see a young man intoxicated with his illusions, displeased with everything, withdrawn from the burdens of society, given to idle dreams. One is not, sir, a superior man because he sees the world in shadow. A man who hates his fellow men and life has no breadth of vision.
(R,124)

This last injunction is strikingly similar to Ambrosio's counsel to Matilda, when she was still posing as Rosario: "You must not indulge this disposition to melancholy. What can possibly have made you view in so desirable a light, Misanthropy, of all sentiments the most hateful?" (M,51). After warning Vivian of the inevitable dawning of disillusionment with society, Horace Grey adds "Do not, therefore, conclude with Hobbes and Mandeville, that man lives in a state of civil warfare with man...Man is neither the vile nor the excellent being which he sometimes imagines himself to be" (VG,122-3). These sentiments verge on the bitterness of Chatterton, who wrote a week before his suicide that "tigers are a thousand times more merciful than man"³².

One of the quintessential features of this disillusionment is its ability to suddenly sap the most vital of the passions. The apparently

exemplary Ellen Langton in Fanshawe, having fallen prey to her emotions, "felt a sort of indifference creeping upon her, an inability to realize the evils of her situation, at the same time that she was perfectly aware of them all" (Fa,96). Cecile, in Bonjour, Tristesse, "feared boredom and tranquillity more than anything else" (BT,109). Pauline, who is also led astray by a conniving guide, finds herself "unable to formulate any wishes or imagine any hopes" (P,117) and Tete Blanche writes, "After Mama's death, I went through a death colder than death itself: I was indifferent" (TB,86). When Verezzi learnt of Matilda's love for him in Zastrozzi, "A Lethean torpor crept upon his senses" (Z,74) and Shelley later uses considerable poetic license in saying of Verezzi, "a frigid torpidity chilled [his] every sense" (Z,84). John Dos Passos, in One Man's Initiation: 1917, presents World War I as a communal disillusioning for the young men who fought in it. The comment of one soldier that "The main thing about this damned war is ennui - just plain boredom" (OMI,71) is an oft-repeated sentiment. If the chronic lament in the literature of older writers is "Had we but world enough and time", in the work of the young novelist it is "world enough and time for what?".

The torpor and immobility consequent to this sense of

disillusionment with the world crystallizes in a dilemma between whether to reconcile or exile oneself from the world. The subtitle of Incognita is "Love and Duty Reconciled", which is illustrated by Aurelian's plaintive query, "Oh ye unequal powers, why do ye urge us to desire what ye doom us to forbear; give us a will to chuse, then curb us with a duty to restrain that choice!" (I,282). The convent is an embodiment of this dilemma in The Monk, as is suggested by Agnes's exclamation that "My disgust at a monastic life increases daily: Ennui and discontent are my constant companions; and I will not conceal from you, that the passion which I formerly felt for one so near being my Husband is not yet extinguished from my bosom" (M,185). In Atala there is a similar conflict between religious vows and individual conscience.

Werther gives a comparable account of the warring impulses: "I have given a great deal of thought to man's desire to explore and roam the face of the earth, and then again, I think about his inner impetus to surrender willingly to the restrictions imposed by life and to travel in the rut of routine living, never giving a thought to what goes on to right or left" (YW,42). Ambrosio's description of this conflict in The

Monk foreshadows his own fate:

Man was born for society. However little He may be attached to the World, He never can wholly forget it. Disgusted at the guilt or absurdity of Mankind, the Misanthrope flies from it: He resolves to become an Hermit, and buries himself in the Cavern of some gloomy Rock. While Hate inflames his bosom, possibly He may feel contented with his situation: But when his passions begin to cool; when Time has mellowed his sorrows, and healed those wounds which He bore with him to his solitude, think you that Content becomes his Companion? Ah! no, Rosario. No longer sustained by the violence of his passions, He feels all the monotony of his way of living, and his heart becomes the prey of Ennui and weakness. He looks round, and finds himself alone in the Universe: The love of society revives in his bosom, and He pants to return to that world which He has abandoned. Nature loses all her charms in his eyes: No one is near him to point out her beauties, or share in his admiration of her excellence and variety. Propped upon the fragment of some Rock, He gazes upon the tumbling water-fall with a vacant eye, He views without emotion the glory of the setting Sun. (M,53-4)

In discussing the same proposition that "man is naturally a social animal" (MF,74), the narrator of The Man of Feeling doubts whether the pleasure arising from the communication of knowledge "be not often more selfish than social" (MF,53).

The obsession with this dilemma, however, proves only an excuse for the individuals to externalize the causes of their wretchedness and

indulge in wandering and solitude in the false hope of rediscovering the lost world of innocence. In one of many scenes which echoes Paradise Lost, Robert Walden discovers Victor Frankenstein near the earth's farthest extremities and the novel ends with the monster fleeing even farther north. Vivian Grey is warned by his father against "that wild spirit of speculation which is now stalking abroad; and which, like the Daemon in Frankenstein, not only fearfully wanders over the whole wide face of nature, but grins in the imagined solitude of our secret chambers" (VG,20). In Le Grand Meaulnes, after the wedding of Meaulnes and Yvonne, Jasmin and Seurel wander around the grounds where the "lost domain" had been, hoping to recapture the lost wholeness. Wanderers seem to be forever cropping up in these works. While still a teenager, Gogol published at his own expense an idyll in verse called "Hans Kuechelgarten", in which the title figure leaves home and his betrothed to wander about Europe in search of the "beautiful". Eventually he arrives at the ruins of the Acropolis, where he reflects upon what he has seen and concludes that people everywhere are "contemptible creatures"³³.

In Gogol's story "The Terrible Vengeance", the fratricide cannot be

avenged until the sorcerer is drawn back to the remote spot in the Carpathian mountains where the killing occurred. In The Monk, after Ambrosio has been sentenced to death as a sorcerer, he is carried off to "a Precipice's brink, the steepest in the Sierra Morena" (M,438) where he meets the same fate as Gogol's sorcerer. The description of the wildness of the setting suggests the lost Eden: "the gloomy caverns and steep rocks, rising above each other, and dividing the passing clouds; solitary clusters of Trees scattered here and there among whose thick-twined branches the wind of night sighed hoarsely and mournfully; the shrill cry of mountain Eagles, who had built their nests among these lonely Desarts; the stunning roar of torrents, as swelled by late rains they rushed violently down tremendous precipices" (M,439). Ambrosio, far from finding this to be a chance to regain his lost harmony with nature, is terrified by the scene.

Also in The Monk, Ambrosio and Antonia's father, Gonzalvo, has written a poem called "The Exile" about his feelings upon being banished from Spain with "his mind clouded by sorrow" (M,214). The appearance of the Wandering Jew in the midst of Raymond's adventures in The Monk signals the ominous possibility of being

doomed to wander the world without a country. It also, of course, suggests once again the fall, which made all of humankind wanderers, exiled from the garden. When Raymond expresses admiration of the extent of the Wandering Jew's travels and remarks that these travels "must have given him infinite pleasure", the Wandering Jew instead shakes his head mournfully and replies:

"No one is adequate to comprehending the misery of my lot! Fate obliges me to be constantly in movement: I am not permitted to pass more than a fortnight in the same place. I have no friend in the world, and from the restlessness of my destiny I can never acquire one. Fain would I lay down my miserable life for I envy those who enjoy the quiet of the Grave: But Death eludes me, and flies from my embrace." (M,169)

One of Percy Bysshe Shelley's juvenile poems is called "The Wandering Jew", from which he takes the epigraph for chapter eight of St. Irvyne and which he also borrowed from for the imagery of both Zastrozzi and St. Irvyne. The Beautiful Visit ends with the narrator setting off on a trip designed to test an old man's eccentric theory about the shape of the earth and planning to record her findings in a notebook which she calls "The Four Corners of the Earth". In My Brilliant Career, Sybylla Melvyn writes a poem which ends by describing "The pitiless moving lake,/ Where the wanderer falls

dejected,/ By a thirst he never can slake" (MBC,42). Matilda, in Zastrozzi, aligns herself with the Ruth of Keats's "Ode to a Nightingale" by describing herself as one who "has wandered, unknown, through foreign climes" (Z,31). Yeats' first major poem, written when he was twenty-four, was "The Wanderings of Oisín".

Along the same lines, Vivian Grey's father counsels him that true happiness does not "mean that glittering show of perpetual converse with the world which some miserable wanderers call Happiness; but that which can only be drawn from the sacred and solitary fountain of your own feelings" (VG,122). The narrator pauses at a critical stage in Fanshawe to ask, "What wanderer on mountain-tops, or in deep solitude, has not felt these records of humanity, telling him...that he is not alone in the world?" (Fa,96). Similarly, the narrator of A Hero of Our Time interrupts the narrative to observe, "Anyone who has chanced like me to roam through desolate mountains and studied at length their fantastic shapes and drunk the invigorating air of their valleys can understand why I wish to describe and depict these magic scenes for others" (HT,44). Cecile, in Bonjour, Tristesse, believes that she and her father "belonged to a pure race of nomads" (BT,112). In

Devil in the Flesh, the "night of wandering" which the narrator selfishly inflicts upon Marthe "proved decisive" (DF,207) by leading to the confinement from which Marthe never recovers. Chactas, the narrator of Atala, is "a wanderer without a country" (A,26) before he meets Atala. After Pauline receives Theodore's fateful letter, "All week she wander[ed] in the garden as if wild" (P,116). In The Heart Is A Lonely Hunter, following the departure of Antonapoulos, Singer begins to attract attention because "in his face there came to be a brooding peace that is seen most often in the faces of the very sorrowful or the very wise. But still he wandered through the streets of the town always silent and alone" (HLH,9).

The title of Richard Price's The Wanderers refers to a gang of aimless New York City youths who take their name from the pop song by Dion. Their "theme song" expresses their condition better than any of them can: "they don't even know my name/ They call me the Wanderer, yeah the Wanderer/ I roam aroun' aroun' aroun' ". Near the novel's end, the song's recurrence shows that even this ideal is beyond their grasps. As they sing along, "I roam from town to town/ I go through life wi-thout a care":

Joey cried as he sang. Perry felt a great mantle of

sadness creep over his head and shoulders. Richie felt terrified of what he did not know. Soon all of them stood with arms around each other's shoulders, fingers pressing into flesh, trying to make a circle which nothing could penetrate -- school, women, babies, weddings, mothers, fathers" (W,225)

Werther describes himself as "a wanderer on this earth - a pilgrim" (YW,83) and the final words he reads from his own translation of Ossian are "And in the morn the wanderer will come who saw me in my glory. His eyes will seek me in the field but he will not find me..." (YW,119). The distinction between the significance which Werther and Lotte attach to the wanderer is indicated by Lotte's tepid response, "A journey might distract you" (YW,108). Lotte has been effectively domesticated, and has lost the feeling of being alien which is so important to Werther. The intimate relationship between Goethe's novel and Mann's first short story is again shown by the queer man's description of having gone

out into that supposedly so wonderful life, craving just one, one single experience which should correspond to my great expectations. God help me, I have never had it. I have roved the globe over, seen all the best-praised sights, all the works of art upon which have been lavished the most extravagant words (Dis,26)

In If Morning Ever Comes, Ben Joe Hawkes gives a less idealized

account of his motivations for continuing to move on: "Every place I go, I miss another place...Pretty soon I leave again...I get to thinking about something I just miss like hell in *another* town" (IMEC,137).

This recognition that life is not just a progression towards fulfillment eventually necessitates a new perspective for envisioning life. The first reaction, however, is to leap from the innocently optimistic assumptions about life to morbidly pessimistic ones. Led on by her curiosity, Nouronihar, in Vathek, finds herself "wandering in these wild solitudes" (V,194). The final fate to which she and Vathek are sentenced is "to wander in an eternity of unabating anguish" (V,243) amidst "a multitude that no one could number, each [of whom] wandered at random unheedful of the rest, as if alone on a desert where no foot had trodden" (V,233).

In New Face in the Mirror, Ariel Ron experiences curiosity for the first time when put in charge of a recruit camp. Always a loner, she suddenly finds herself taking an interest in the lives of the recruits she is supervising. But this ultimately only increases her isolation. Soon,

It was not I, it was not Ariel Ron who wandered through the city streets on that *Malkosh* night. It was an unrecognizable person in uniform and sandals, with wet feet, hair drawn back in horsetail fashion, soaking wet, her face wet, too, even the

eyelashes holding raindrops for a second and then
flicking them to the cheeks. (NFM,107)

Not long after this, Ariel experiences "the loneliest moment I had ever
known" (NFM,109).

Since solitude is inextricably linked to the idea of the wanderer, the
natural desire for solitude tends increasingly to be seen as a
manifestation of a morbid predilection. Amelia advises Rene to
"abandon as quickly as you can this solitude; it isn't good for you"
(R,112). The narrator of The Black Book refers to the "isolation in
which the hotel broods" (BB,29) and Gregory writes, "I am not speaking
of my isolation as yet, which is six by three. The isolation of the coffin"
(BB,29). Fanshawe is "a solitary being, upon whom the hopes and fears
of ordinary men were ineffectual" (Fa,18). Louise's "whole being" in
Mad Shadows rests on the "solitary and fragile beauty" (MS,16) of her
son, and when it and her husband are gone, she is left playing her
"solitary chess game" (MS,83). Victor Frankenstein, shunning the
companionship of man, finds that "solitude was my only consolation --
deep, dark, deathlike solitude" (Fr,86). In response to Tete Blanche's
assertion that "My solitude is no loss. My solitude is a refuge" (TB,123),
Monsieur Brenner writes to him, "You have no right to reject your

youth. It is yours...perhaps you love evil as a matter of pride...Did you not prefer the fantastic personage, who reared up inside you, to the young Tete Blanche who was like all the other boys? Haven't you deliberately chosen your solitude? Your Exile?" (TB,124-5). After Theodore's desertion, Pauline "could not bear to be alone; solitude nourished her despair" (P,115) and "after four years of complete solitude" (P,123) the prospect of attending a simple fete leaves her terrified and trembling. In Judith, the title character has moved to a remote part of Alberta, where she lives amidst "lonely isolation in that shimmery expanse of white" (J,144).

In Other Voices, Other Rooms, Randolph's love for Pepe was "more intensely threatening than anything I felt for Dolores, and lonelier" (OVOR,82). It makes him realize that,

we are alone...terribly isolated each from the other;
so fierce is the world's ridicule we cannot speak or
show our tenderness; for us, death is stronger than
life, it pulls like a wind through the dark, all our
cries burlesqued in joyless laughter; and with the
garbage of loneliness stuffed down us until our guts
burst bleeding green, we go screaming round the
world, dying in our rented rooms, nightmare
hotels, eternal homes of the transient heart.
(OVOR,82-83)

A "secret instinct" makes Agnes aware that "She was not born for

Solitude" (M,131) and Donna Rodolpha's threat that "Solitude will perhaps recall her to a sense of her duty" (M,143) only leads to Agnes shrivelling and decaying amongst the catacombs. The solitary setting chosen by Matilda in Zastrozzi affects all that takes place there: "left to solitude and his own torturing reflections, Verezzi's mind returned to his lost, his still adored Julia" (Z,55), while Matilda's own passion "nursed by solitude...sometimes almost maddened her" (Z,60). At last, Verezzi asks Matilda, "Is it the solitude of this remote castella which represses the natural gaiety of your soul?" (Z,79). In Confessions of a Mask, when the narrator's homosexual tendencies are first manifesting themselves, he finds that "some instinct within me demanded that I seek solitude" (CM,81). Evelina's "passion for solitary walking" (E,300) causes her much grief, and the arguments between Lilia and her husband Gino in Where Angels Fear to Tread are caused by her zeal for solitary walks. Gino's proposal that she can go on walks with their servant Perfetta shows how completely he misses the point, since, as Kim Novak tells Jimmy Stewart in Vertigo: "One only can be a wanderer; two together are always going somewhere". The young Osbert in The Castles of Athlin and

Dunbayne "would often lose himself in awful solitudes" (CAD,9).

Werther thus sums the situation up aptly when he writes, "Since we mortals happen to be so constituted that we compare everything with ourselves and ourselves with everything around us, our happiness and our misery have to lie in the things with which we compare ourselves. Nothing is therefore more dangerous than solitude" (YW,70).

The emotion which forces some sort of resolution is sorrow, which, as the narrator of Devil in the Flesh says, "lies, not in leaving life, but in leaving that which gives it a meaning" (DF,91). As a result of that loss of meaning, characters find themselves impelled into taking cataclysmic action or become frustrated by their inability to take such action. In Kafka's "Description of a Struggle", the narrator and his acquaintance are overwhelmed by the perception that "our sorrow had darkened everything" (DS,50) just before the acquaintance stabs himself. More frequently, however, sorrow leaves the characters with a sense of inadequacy at being unable to find sufficiently dramatic responses. Cecile, in Bonjour, Tristesse, begins her look back at the summer which began with her "seventeen and perfectly happy" (BT,7)

by declaring:

A strange melancholy pervades me which I hesitate to give the grave and beautiful name of sorrow. The idea of sorrow has always appealed to me, but now I am almost ashamed of its complete egoism. I have known boredom, regret, and occasionally remorse, but never sorrow. Today, it envelops me like a silken web, enervating and soft and sets me apart from everybody else (BT,7)

"Tristesse" is of course the French word translated here as sorrow. The narrator of Confessions of a Mask's description of the beginning of his awakening process proposes that sorrow necessarily play an important role after the senses have been sated and indifference has set in. Thus, in his meditations on the occupation of the night-soil man he feels, "something like a yearning for a piercing sorrow, a body-wrenching sorrow. His occupation gave me the feeling of tragedy in the most sensuous meaning of the word. A certain feeling as it were of 'self-renunciation', a certain feeling of indifference, a certain feeling of intimacy with danger, a feeling like a remarkable mixture of nothingness and vital power - all these feelings swarmed forth from his calling, bore down upon me, and took me captive" (CM,9). And while sorrow is generally associated with the loss of love or a loved one in these novels, it can more generally refer to "a kind of desire like stinging pain" (CM,8).

As these passages show, the necessity of experiencing sorrow is so great that it must be feigned if it is not occasioned. The homesick Young Torless fills his letters home with a "passionate, mutinous sorrow" (YT,5). But even after the homesickness has past, his letters contain a similar flavor, although "the object of longing, the image of his parents, actually ceased to have any place in it at all: I mean that certain plastic, physical memory of a loved person which is not merely remembrance but something speaking to all the senses and preserved in all the senses, so that one cannot do anything without feeling the other person silent and invisible at one's side" (YT,4). Soon, his mental image of his parents became not them themselves but "the boundless grief and longing from which he suffered so much and which yet held him in its spell, its hot flames causing him both agony and rapture...the thought of his parents more and more became a mere pretext, an external means to set going this egoistic suffering in him" (YT,4). When the homesickness has worn off, "what it left in young Torless's soul was a void. And this nothingness, this emptiness in himself, made him realize that it was no mere yearning he had lost, but something positive, a spiritual force, something that had flowered

in him under the guise of grief" (YT,4).

In Madame de Stael's tale Mirza, Ximeo confides to the narrator the story of his perfidy because he sees him as being "like a man of feeling" who can "listen to long tales of sorrow" (Mir,82). When the tale is over, Ximeo spurns the narrator's attempts to console him, because he now lives only to nurture the sorrow which unites him with Mirza. He has told the story at all only in hopes that the story of Mirza's sorrows will outlive him, and the narrator concludes by writing, "Sorrow inspires respect; I left him, my heart filled with bitterness. I am telling his story to keep my promise and consecrate, if I can, the sad name of his Mirza" (Mir,91). Since the process of disillusionment has relied heavily on external factors, there has been no necessity to acknowledge individual involvement with society's corruption until sorrow enters in. Sorrow comes from the death brought into the world by sin and it forces the recognition that one's own soul contains the same seeds of corruption which have already been discovered in society and in the flesh. Thus, Victor Frankenstein speaks of trying to forget "myself and my ephemeral, because human, sorrows" (Fr,90). The narrator of Confessions of a Mask feels upon his first look at

Sonoko that the impression her beauty makes upon him is different from what he has felt for any woman before: "The difference was that now I had a feeling of remorse...Each second while I watched Sonoko approach, I was attacked by unendurable grief. It was a feeling such as I had never had before. Grief seemed to undermine and set tottering the foundations of my existence. Until this moment the feeling with which I had regarded women had been an artificial mixture of childlike curiosity and feigned sexual desire. My heart had never before been swayed, and at first glance, by such a deep and unexplainable grief" (CM,143-4). Everard Gray, in My Brilliant Career, says that, to judge from the sad look in Sybylla's face when at rest: "One would think you had had some sorrow in your life" (MBC,75). This same discovery of the finiteness of the human ability to mourn is crucial to numerous other characters. The dawning of the awareness that there may not be world enough and time helps to clarify the importance of these qualities.

In Djuna Barnes' Nightwood, Dr. Matthew O'Connor describes a paradox which is crucial in many of these novels: "A man's sorrow runs uphill; true it is difficult for him to bear, but it is also difficult for

him to keep"³⁴. The missionary provides sage advice in terms well suited to the young mind when he counsels Atala at the end of his narrative that, "Believe me, my son, sorrows are not forever. Sooner or later they must end because the heart of man is finite. It is one of our great miseries. We cannot even be unhappy for long" (A,82). Tete Blanche complains of a similar development after his mother's death: "in spite of myself, I am attached by something stronger and more vital than my sorrow, and I cannot die" (TB,61). Similarly, the narrator of The Monk informs us that "Nobody dies of mere grief" (M,308) and the Duke paraphrases As You Like It in asserting that "Men have died, and worms have eaten them; but not for Love!" (M,399). Antonia wishes that, like Clarissa Harlowe, her feelings of shame could kill her, but it takes Ambrosio's poignard to accomplish that. The unnamed narrator of Devil in the Flesh writes after Marthe's departure that, "I was sorry that one could die neither of boredom nor of sorrow" (DF,156). The climax of Zastrozzi is precipitated by Verezzi's discovery that, in spite of his own certainty that Julia's reported death will kill him, his "violent and fierce sorrow was softened into a fixed melancholy" (Z,51) and indeed, the time comes when "that passion, which he had fondly supposed would end but with his existence, was effaced by the art of

another" (Z,75).

In The Heart Is A Lonely Hunter, after his wife's death Biff asks himself "Why was it that in cases of real love the one who is left does not more often follow the beloved by suicide?" (HLH,104). In Pauline, her husband Edouard has declared confidently that if he discovered dishonor in his wife, "I would die of sorrow, but I would leave her" (P,128). Instead, when that situation comes to pass, Edouard does not leave her and when it is she who dies, he is "devoured by regret" (P,139) that he had not forgiven her in time, and lives on "in absolute solitude...to raise the child so precious to him because of his love for Pauline" (P,139). In My Brilliant Career, Sybylla's Aunt Helen worries that someone may "wile her passionate young heart away and then leave her to pine and die" (MBC,77), but Sybylla knows already that "It is only good, pretty little girls, who are a blessing to everyone, who die for such trifles" (MBC,111). Life itself is always less romantic than it seems it ought to be. Dodo adds this typically breezy aside at the end of a description of an evening which moved her: "The world was going to be a different place ever afterwards, and I expected to die in the night. But I didn't you know" (D,143). Meursault in L'Etranger in a sense

starts at the point to which all these other characters come to by refusing to follow the conventional forms of observance after his mother's death, as does Elizabeth in The Man Within, after the death of the man who has raised her. In that same novel, after Andrews makes love to the harlot he feels that he has betrayed Elizabeth and wonders "Why can't I die?" (MW,167). The harlot responds by informing him that "the feeling won't last. For a day we are disgusted and disappointed and disillusioned and feel dirty all over. But we are clean again in a very short time, clean enough to go back and soil ourselves all over again." (MW,167)

In A Hero of Our Time, the titular figure Pechorin tells Maxim Maximych that, "My soul's been corrupted by society. My imagination knows no peace, my heart knows no satisfaction. I'm never satisfied. I grow used to sorrow as easily as I do to pleasure, and my life gets emptier every day" (HT,54). Maximych's response, that "it was the first time I'd ever heard such things from a man of twenty-five" (HT,54) shows that he was unfamiliar with the writers being considered herein, for, as we have seen, the discovery of a will to live stronger than the ability to sorrow over a death or an unrequited love is pivotal in these

works and would appear to be a characteristic trait of the youthful imagination. Werther's suicide seems to be the result of his perception that he will survive the loss of Lotte and his desire to bring about what his romantic imagination perceives as a more appropriate ending. Evelina has been "born in so much sorrow" (E,125) and since her father's death, Isabelle-Marie "had withdrawn into her sorrow, and contempt for Louise had shriveled her soul" (MS,24).

The Marquis de Sade wrote in 1800 of The Monk and the fiction of Mrs. Radcliffe (whom he called Mrs. Radgliffe):

'twas the inevitable result of the revolutionary shocks which all of Europe has suffered. For anyone familiar with the full range of misfortunes wherewith evildoers can beset mankind, the novel became as difficult to write as monotonous to read. There was not a man alive who had not experienced in the short span of four or five years more misfortunes than the most celebrated novelist could portray in a century.³⁵

Likewise, Madame de Stael wrote in 1795 in her Essays on Fictions that the Reign of Terror had negated fiction's ability to raise "deep and terrible emotions"³⁶ in its readers. Theodore Hook exploited this feeling that it was an age of sorrows with his parodic novel The Man of Sorrows (1808), for which the eighteen-year-old Hook used the irreverent epigraph "He was a man of sorrows and acquainted with

grief"³⁷. The predominance of the theme of sorrows in this period is an indication of why so many young novelists thrive during it, and such periods quite naturally produce an abundance of good young novelists. The adaptability of the young becomes a more important skill in times of turmoil than any of the ones possessed by their elders.

As we have seen, the disintegrative process of temptation, perception of the world's inadequacies, a consequent ennui and disillusionment and recourse to an unhealthy longing for solitude in these novels is either completed or arrested by the contemplation of one's sorrows. When it is arrested, the resolution reflects a complex awareness of the necessity of the process being completed. Thus, in both The Sorrows of Young Werther and Mad Shadows, it is only when the three main characters have sealed themselves off in mutual isolation ("the estrangement which has closed in upon all three of them" (YW,122)) that any form of closure becomes possible. The hope for reconciliation with society lies in realizing the sterility of such isolation.

It is not, however, simply a question of embracing society and ignoring the problems which have surfaced. Rather, the solution

entails acknowledgement of the central duplicity of existence within society but seeks to deal with it through recognition of a central duality in man's nature. John Keats was but twenty-two when he arrived at his classic definition of "what quality went to form a Man of Achievement, especially in Literature, and which Shakespeare possessed so enormously -- I mean Negative Capability, that is, when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason"³⁸. F. Scott Fitzgerald described the struggle of the young adult in these terms:

the test of a first-rate intelligence is the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function. One should, for example, be able to see that things are hopeless and yet be determined to make them otherwise...[to] hold in balance the sense of the futility of effort and the sense of the necessity to struggle; the conviction of the inevitability of failure and still the determination to 'succeed'³⁹

It is this dialectic which is suggested by Matilda's injunction to Ambrosio that "Your sudden change of sentiment may naturally create surprise, and may give birth to suspicions which it is most our interest to avoid. Rather redouble your outward austerity, and thunder out menaces against the errors of others, the better to conceal your own"

(M,231), which at the same time echoes Lady Macbeth's "Look like the innocent flower/ but be the serpent under't"⁴⁰. Another Matilda, this one in Zastrozzi, is frequently described as "wily" (Z,29,31,58), which as Stephen Behrendt points out "is the word typically associated with the Serpent of Eden, both in traditional biblical commentary and in Paradise Lost"⁴¹. Matilda's ally Zastrozzi says that, "My maxim . . . through life has been, wherever I am, whatever passions shake my innocent soul, at least to appear collected" (Z,47). Many of these books feature prominently a character struggling with duplicity, such as in Tete Blanche where Emilie lets her sisters "do anything they want, except tell fibs" (TB,76). In Devil in the Flesh, the narrator's relationship with Marthe leaves him more and more inured to deceit, and he marks his progression from one stage of dishonesty to the next in clinical detail.

Dishonesty is always more easily recognized in others than in oneself. Both The Heart Is A Lonely Hunter and One Man's Initiation: 1917 feature characters who appropriate Marxist terminology to denounce the world's dishonesty. Jake Blount, in The Heart Is A Lonely Hunter, witheringly describes "America as a crazy house...men have to rob their brothers in order to live...children starving and

women working sixty hours a week to get to eat...the whole system of the world is built on a lie. And although it's as plain as the shining sun - the don't knows have lived with that lie so long they just can't see it" (HLH,129). In One Man's Initiation: 1917, Andre Dubois says angrily "We are all slaves. We are blind. We are deaf...It has always been the same: man the slave of property or religion, of his own shadow...Now we know nothing but what we are told by the rulers. Oh, the lies, the lies, the lies, the lies that life is smothered in!...Oh, they have deceived us so many times. We have been such dupes, we have been such dupes!" (OMI,131-2). Neither of these characters, however, seems capable of moving beyond this recognition of society's dishonesty to constructing a viable role for the self within such a society. The very stridency of their rhetoric suggests an unwillingness to recognize the latency of the same seed within themselves. A more sophisticated way of conceptualizing the problem is mooted in L'Etranger, which Camus described as "the story of a man who, without any heroic pretensions, agrees to die for the truth" (E,96). Camus could thus say "paradoxically, that I tried to make [Meursault] represent the only Christ that we deserve" (E,96). And of course this

duplicity is also linked to the biblical fall, since the first manifestation of the loss of innocence was the attempt to deceive God. This conflict between realizing that one is an impure person living in a dishonest society and still protecting the facet of the identity which longs for more necessitates the concept of the double self or doppelganger which has long been a favorite of young authors.

Trying to find a role in adult society requires a division of the self into two distinct parts, which may appear to be in direct conflict. In Bonjour, Tristesse, after Cecile resolves to conquer Anne, she finds that: "For the first time in my life my 'self' seemed to be split, and I discovered opposing forces within that shocked me" (BT,57). The resolution Ariel Ron makes after her first day of cadet school indicates a similar recognition:

I drew a straight line down the middle of the paper: I must cut myself in two. For the next few months of the course I would have to plan my moves in detail, master every moment by predicting it, work out a part and play it artistically, making sure that I didn't fail or break down at any point. This was my only hope of coming through it well, of remaining in complete charge of myself and of all situations. I retraced the line down the centre of the paper.

One half was the future Lieutenant Ariel. The easiest way for that person to get on well would be to play a new game, to be sociable, helpful, and always kind; to volunteer for things, never to

complain, to co-operate dumbly. It might be as well to make friends, but only on the surface; I would keep myself stainless, faultless, sociable, and strictly under control, holding back every desire to protest. Then I would be left to myself.

On the other side of the line drawn down the middle of the paper would be me, I myself, able to feel things more deeply and fundamentally, but sharing my emotions with no one and never exhibiting them. Within me I would be the mistress; outside, if necessary, a slave. I would knit my world together, make contact with the outside world, write the right kind of letters, and be as I thought appropriate to different people. On leave every other week-end I would be my other, my true self, as bad as I wished, doing unkind things, harming or hurting as I pleased, or blessing and making happy. For a few months I would trim my life to fit a schedule and stretch out nets to collect my joys and – if I wanted – my sorrows. I would cry or laugh if I had to, but never let myself be pushed around; I would get all I wanted whatever that might be. (NFM,43-44)

As these examples suggest, the double self is a technique for coping with the world's dishonesty without simply pretending that one is above such deceitfulness. Society, in this view, is conceived of as a charade into which we funnel all our dishonesty in order to keep pure the soul's deepest longings. Thus, acceptance of society rather than rejection of it is the ultimate path to self-knowledge and self-fulfillment, provided that it is accompanied by an awareness of this

doubleness. This dichotomy is illustrated in Where Angels Fear to Tread, as E. M. Forster delineates the contrast between staid and highly nurtured English characters and the brutish but natural Italian Gino Carella. Caroline Abbott comes to see a quality in Gino which her English friends lack: "he doesn't try to keep up appearances as we do" (WAFT,175). She is particularly impressed that he can say something in the heat of passion and then reverse himself when calm without finding it worthy of explanation: "Gino is not ashamed of inconsistency. It is one of the many things I like him for" (WAFT,175). This is closely akin to Keats' definition of Negative Capability as the ability to harbor dissonance without feeling obliged to leap to a resolution which trivializes the issue.

Graham Greene's The Man Within chronicles the consequences of its protagonist's perception that he embodies the Thomas Browne quotation which serves as the novel's epigraph: "There's another man within me that's angry at me". The Man Within begins with Francis Andrews, who is following in his father's footsteps as a smuggler, on the run from the fellow smugglers whom he has betrayed in order to escape from his father's legacy. As a fugitive he remains "embarrassingly made up of two persons, the sentimental, bullying,

desiring child and another more stern critic" (MW,24). Although he wonders what would happen if someone believed in him, "he did not believe in himself. Always while one part of him spoke, another part stood on one side and wondered 'Is this I who am speaking? Can I really exist like this?' " (MW,24). Even when he finds in Elizabeth somebody who does believe in him, Andrews continues to be tormented by the fear that his other self, in the form of his pursuers, will catch up to him. Only after Elizabeth's death does he realize that:

His father had made him a betrayer and his father had slain Elizabeth and his father was dead and out of reach. But was he? His father's was not a roaming spirit. It had housed itself in the son he had created. I am my father, he thought, and I have killed her...His enemy was his father and lay within himself. (MW,215)

After confessing to the killing, Andrews

felt happy and at peace, for his father was slain and yet a self remained, a self which knew neither lust, blasphemy nor cowardice, but only peace and curiosity for the dark...His father's had been a stubborn ghost, but it was laid at last, and he need no longer be torn in two between that spirit and the stern unresting critic which was wont to speak. (MW,220)

A comparable dynamic takes place in The Mysteries of Pittsburgh, where the narrator only gradually becomes aware of how much his

father's being a gangster has cast a shadow over his own life.

The literary use of the doppelganger is, then, a response of sorts to dishonesty, which is more effective, if less blunt, than are the outbursts of Blount and Dubois. Fyodor Dostoyevsky's second novel The Double explores the way that Mr. Golyadkin junior explodes the comfortable but empty world which the original Mr. Golyadkin has established for himself. To Mr. Golyadkin's great surprise, no one but he finds the presence of his identical double in the same office the least bit remarkable. Dostoyevsky is one of those writers who provides a model for a number of other young writers. Sylvia Plath was working on a master's thesis on Dostoyevsky's use of the double at the same time as she was starting to make a name for herself as a poet. The Bell Jar, published when she was twenty-nine, abounds with images of doubles. Alain-Fournier's reading of one of the same novels Plath studied, The Brothers Karamazov, "provided him, in part, with a paradigm for the strategy of dividing the conflicting parts of a single ego among three distinct characters"⁴². Alain-Fournier in turn introduced a young American he was tutoring at the time to Dostoyevsky, and a few years later that same American would credit his first major poem, "The Love Song of J. Alfred Prufrock" to that introduction. Mishima took the

epigraph to Confessions of a Mask from The Brothers Karamazov. In Blindness, one of the early entries in John Haye's diary reads: "Am reading Crime and Punishment by Dostoievsky. What a book! I do not understand it yet. It is so weird and so big that it appals me. What an amazing man he was, with his epileptic fits which were much the same as visions really" (B,363). A similar feeling of deep affinity for Dostoyevsky is frequent amongst young writers, although it often is difficult to articulate satisfactorily.

The central premise in The Double that only Mr. Golyadkin can see the significance of his double also operates in Frankenstein, where only Victor Frankenstein sees his creation before the story's end. The fact that the narrator of Devil in the Flesh never sees the husband whose place he has usurped until the book's final page suggests a similar dynamic. Ambrosio and Antonia also function as doubles in The Monk, with the fact that they are siblings coming to light after the sister's murder being one of the many parallels shared with Ferdinand and the Duchess from Webster's The Duchess of Malfi. Similarly, the brother and sister in Mad Shadows, Patrice and Isabelle-Marie, function as twins, with her brains being the necessary complement for his

beauty. The doubleness accounts for the strange mixture of attraction and repulsion which characterizes their relationship. Florabel and Idabel are twins in Other Voices, Other Rooms, although they are so unlike in every respect that Florabel notes: "We were born twins, like I told you, but Mama says the Lord always sends something bad with the good" (OVOR,23). After the initiation which Idabel participates in, Joel comes to think of himself as "a second person, another Joel Knox about whom he was interested in the moderate way one would be in a childhood snapshot" (OVOR,114). Captain Penderton, in Reflections in a Golden Eye, has phantasies in which "he saw himself as a youth, a twin almost of the soldier whom he hated" (RGE,121). Near the end of New Face in the Mirror, Ariel begins conversing with a shadow who is also named Ariel, and who is clearly a part of herself. Villier de l'Ile Adam's unfinished novel Isis, published in 1862 when he was twenty-three, breaks off at the point where the two main characters have been fused into one, as if this were the extent of Villier de l'Ile Adam's vision for the novel.

In Pride of the Bimbos, the delightfully offbeat first novel by filmmaker and writer John Sayles, the notion of pride is explored with

great sensitivity. The midget Pogo Burns has spent his life trying to learn to cope with his height and his father's belief that having a midget son is "just another kick in the balls". He quits his job as a private detective and plays shortstop for a barnstorming softball team, in hopes that being a part of the macho world of athletics will earn him the respect denied to him because of his height. But ironically, it is a team which dresses in drag and masquerades as the famous woman's softball team, the Brooklyn Bimbos. Throughout the novel he is being stalked by an enormous black pimp who has sworn to kill him because Pogo has injured his pride. Just when the pimp abandons his pursuit, however, Pogo becomes aware of a more insidious problem -- that his teammates don't respect him. He kills himself and is replaced on the team by his closest companion, the ten-year-old son of another player who is exactly the same size as Pogo.

The narrator of Radiguet's Devil in the Flesh has an affair with Svea after she shows him a nude picture of her twin sister, which "looked so much like her that I suspected she was making fun of me and showing me her own picture" (DF,164). This scene illustrates that doubles are used in many of these works to examine whether it is

fundamentally duplicitous to love more than one person. That issue is handled directly, if rather heavy-handedly, in all three of Madame de Stael's novellas, and it is also of primary importance in Zastrozzi, Atala and Rene, Fanshawe, Where Angels Fear to Tread, Dodo and Le Grand Meaulnes, among others. In Incognita, the issue is addressed through the complicated scenario of disguises which means that none of the characters realizes until the end that there is no actual conflict between marrying for love and marrying for duty. In Evelina, Evelina's brother's love can finally be sanctioned only after the plot has unravelled to the extent that it is no longer incestuous or improper. What is important in both stories is that the first love cannot be approved until it is threatened by a second love whose object turns out to be a double of the first. There is a fundamental importance, then, attached to discovering and enunciating, as Tete Blanche does, the reality that, "You can love many people at once" (TB,56). This discovery helps explain why the sorrow which so many characters expected would prove fatal, instead proved ephemeral.

Another prominent manifestation of this concern with the double is the frequent occurrence of poets dying young because they are too

good for the world. These figures are, in a sense, the author's own double, for they represent the incubus left behind to create a finished work. The notion of the mad poet as an emblem of duality is as old as Plato, who described the poet as being "never able to compose until he has become inspired, and is beside himself, and reason is no longer in him"⁴³. The influence of Chatterton was pervasive during the Romantic period, which saw the first great flourish of young writers. What was more important to the legacy than the intrinsic worth of Chatterton's poetry was the implied message that his poetic genius made him unfit for the world. Shelley describes Chatterton, still in "solemn agony" in "Adonais", his elegy to John Keats. Coleridge wrote a monody about Chatterton when he was seventeen, and was married in St. Mary Redcliffe, the church where Chatterton had claimed to have discovered the medieval ballads which he had actually written himself. Wordsworth acknowledged Chatterton's "sleepless soul" in "Resolution and Independence", a poem whose meter and subject are borrowed from Chatterton's 'Ballad of Charitie'. Keats described him as the "marvelous boy" and inscribed "Endymion" "to the memory of Thomas Chatterton"⁴⁴. Keats in turn passed this tradition on to a later generations of writers; Alain-Fournier, for instance, wrote of Le Grand

Meaulnes that "my book is the story of Keats"⁴⁵.

Young Werther also conceives of himself as a prototypical young poet unable to believe that anyone can survive what he is going through:

Sometimes I tell myself my fate is unique.
Consider all other men fortunate, I tell myself; no
one has ever suffered like you. Then I read a poet
of ancient times, and it is as though I were looking
deep into my own heart. I have to suffer much.
Oh, has any human heart before me ever been so
wretched? (YW,95)

Similarly, Fanshawe, after finishing his singular adventure, leaves "a world for which he is unfit" because no one "could prevail upon him to lay aside the habits, mental and physical, by which he was bringing himself to the grave" (Fa,113). Gulchenrouz, who is Nouronihar's betrothed in Vathek, is an ethereal and effeminate young man who,

could write in various characters with precision,
and paint upon vellum the most elegant arabesques
that fancy could devise. His sweet voice
accompanied the lute in the most enchanting
manner, and when he sang the loves of Megnoun
and Leilah, or some unfortunate lovers of ancient
days, tears insensibly overflowed the tears of his
auditors. The verses he composed (for, like
Megnoun, he too was a poet,) inspired that
unresting languor so frequently fatal to the human
heart. The women all doted upon him and, though
he had passed his thirteenth year, they still detained
him in the harem (V,190)

Gulchenrouz is the other self of Nouronihar, the eternal innocent whom she must eventually desert because of her curiosity. When they are isolated by the lake in a symbolic world of enduring innocence and told that they have died, Nouronihar is continually "ruminating on the grandeur of which death had deprived her" (V,205), whereas Gulchenrouz is entirely content. Before long, Nouronihar must leave him behind to search for a world more in tune with her longings.

This figure of a dying young poet who leaves a world for which he is unfit makes far more shadowy appearances in other works. The father Isabelle-Marie has lost in Mad Shadows is "that gallant dreamer and poet who used to speak of his land as though of a virgin consecrated to God" (MS,24), who had married her superficial mother only "because Louise knew how to pounce on vulnerable spirits, taken by her charms" (MS,24). In Tete Blanche, both Pierre and Tete Blanche's mother die of tuberculosis, which has long been associated with poets, and especially with Keats. Susan Sontag has aptly summarized the metaphorical linking of tuberculosis with the dying young poet in Illness As Metaphor, where she writes:

The myth of TB constitutes the next-to-last episode in the long career of the ancient idea of melancholy – which was the artist's disease, according to the

theory of the four humours. The melancholy character –or the tubercular – was a superior one: sensitive, creative, a being apart. Keats and Shelley may have suffered atrociously from the disease. But Shelley consoled Keats that 'this consumption is a disease particularly fond of people who write such good verses as you have done...'. So well established was the cliché which connected TB and creativity that at the end of the century one critic suggested that it was the progressive disappearance of TB which accounted for the current decline of literature and the arts.⁴⁶

The eighteen-year-old delinquent dies repeating, "I don't want to live" (TB,24) and Tete Blanche writes, "He let himself die, and nobody can tell why. Does this happen often, to boys who are not yet twenty years old?" (TB,25). The narrator of Confessions of a Mask is mistakenly diagnosed as tubercular, and one of his revelations is prompted by the death of a classmate from tuberculosis. Later, a friend's prediction that the narrator will die before he is twenty has "a strangely sweet and romantic attraction" (V,82).

Evelina's brother is introduced as a melancholy poet afflicted by "internal wretchedness" (E,177) who addresses, "Life, thou lingering dream of grief, of pain" (E,177). In his discussion with Ben Silton in The Man of Feeling, Harley points out that the prudent "urge the danger of unfitness for the world" (MF,56) against the poetical

inclination. Theodore in Adelaide and Theodore returns to his wife as "a shadowy figure" (AT,101) whom Adelaide does not even recognize.

The first book which the monster reads in Frankenstein is The Sorrows of Young Werther and he finds it,

a never-ending source of speculation and astonishment. The gentle and domestic manners it described, combined with lofty sentiments and feelings, which had for their object something out of self, accorded well with my experience among my protectors and with the wants which were forever alive in my own bosom. But I thought Werter himself a more divine being than I had ever beheld or imagined; his character contained no pretension, but it sank deep. The disquisitions upon death and suicide were calculated to fill me with wonder. I did not pretend to enter into the merits of the case, yet I inclined towards the opinions of the hero, whose extinction I wept, without precisely understanding it. (Fr,122-3)

In The Monk, there is an extensive (and seemingly irrelevant) discussion of a poem by the boy Theodore entitled "Love and Age". It is Matilda, however, in her initial incarnation as the melancholic Rosario who plays the part of the young poet. Upon reading the disquieting poem inscribed on the wall of the hermitage, Rosario lay down "In a melancholy posture. His head was supported upon his arm, and He seemed lost in meditation" (M,50). He finally exclaims

aloud "Happy were I, could I think like Thee! Could I look like Thee with disgust upon Mankind, could bury myself for ever in some impenetrable solitude, and forget that the world holds Beings deserving to be loved!" (M,51).

A second type of embryonic reflection of the author is presented in the children – some of them stillborn – who bear their parents' images. The stillborn children, and Agnes's who dies shortly after birth and whose corpse Agnes clings to long after it has begun to decay, stand in relation to the artist in much the same way as does the narrator's wife in Poe's story "The Oval Portrait". In Reflections in a Golden Eye, after the death of her infant daughter, Alison Langdon remained "obsessed by the sharp, morbid image of the little body in the grave" (RGE,93). The death of Dodo's child at a young age crystallizes the differences in sensibilities between Dodo and Chesterford, and E.M. Forster also uses mourning habits to epitomize the characters in Where Angels Fear to Tread. Anne Tyler's second novel The Tin-Can Tree is entirely devoted to describing the different ways in which the members of a family cope with the death of a child. Susan Hill's first novel, The Enclosure, published when she was nineteen, concerns a middle-aged novelist whose marriage unravels while she is pregnant

with a child which is eventually stillborn. The miscarriage of the child Liza has conceived out of wedlock in Liza of Lambeth is shortly followed by Liza's own death. Lilia in Where Angels Fear to Tread dies giving birth to the son who has already supplanted her in her husband's affections. All of these instances suggest the image of the babe born in innocence who must be left behind and in a sense consumed for the "full-grown poet" (in Whitman's phrase) to emerge. The birth of healthy children necessitates a similar process of recognition as well as the resumption of Adam's Edenic task of naming a new creation.

The emphasis on recognition in Devil in the Flesh highlights the young mind's preoccupation with finding a copy of itself, which is connected to Huxley's definition that "Literature...makes copies of things which are not in the soul". The novel's narrator writes that "love is egoism at its height" (DF,217) and called love simply "the egoism of two" (DF,93). Thus, he comes to feel that, "By turning Marthe in whatever direction happened to suit me I was gradually remaking her in my own image...That she should begin to resemble me, to become my creation, both delighted and angered me" (DF,145).

The discovery that strangers were taking him and Marthe for brother and sister increases the narrator's sense that love itself is but a search for resemblance and recognition:

No doubt we are all like Narcissus, loving and hating our own reflection, but indifferent to all others. It is this instinct for resemblance that leads us through life; it is this that makes us pause to admire a certain landscape, a certain woman, a particular poem. We can admire others without feeling this shock. The instinct for resemblance is the only rule of contact that is not artificial. But in society only the grosser spirits appear not to contravene the rules of morality, always remaining loyal to the same type. Some men, for example, go blindly for 'blondes', unaware that the deepest resemblances are often the most secret. (DF,146)

Love, then, is a quest to recapture the dimension first noticed when the characters became self-conscious about their own bodies and desirous of others. This seems particularly closely linked to the narrator of Confessions of a Mask's instinctive realization on seeing Omi that he contains "the pattern of that forgotten perfection which the rest of us have lost in some far distant past" (CM,63). Love is either identical with the quest to regain this past or too closely tied to it for any differentiation to be possible.

The narrator of Devil in the Flesh's sense of the importance of resemblance revives with the birth of his son. When his brothers

announce that young Grangier has become an uncle, he writes, "It is the object that we see before us every day which, when it is moved from its usual place, we find most difficult to recognize. I did not at first recognize young Grangier's nephew as Marthe's child -- my child" (DF,218). Marthe gives the boy the narrator's name (whatever that may be), and writes that "He is like you", which causes the narrator to say caustically that, "only love can show the woman the resemblance she is searching for" (DF,223). Just as with the death of Meaulnes' wife in Le Grand Meaulnes, the announcement of Marthe's death is made by a schoolboy, and it too is greeted by a delayed recognition on the narrator's part. The novel ends with the first appearance of the long-suffering husband, Jacques, who is proudly announcing that his wife died calling their son's name, not realizing that the name is also that of the baby's real father. In spite of the narrator's cynicism, then, there is ultimately something affirmative in this use of the double, as there is in both Pauline and Le Grand Meaulnes, each of which end with a father vowing to take better care of their infant than they have of their wife. Margaret Drabble's The Millstone ends somewhat differently, with the narrator deciding to conceal from the father of her daughter

that he is the father.

The character of Gino in Where Angels Fear to Tread seems almost to have been written to illustrate the comments of Radiguet's narrator. Shortly after his marriage to Lilia, Gino tells a group of his friends that "It pleases me very much. If you remember, I had always desired a blonde" (WAFT,50). Soon, however, Lilia's pregnancy reveals in Gino a much deeper desire:

he wanted a son. He could talk and think of nothing else. His one desire was to become the father of a man like himself, and it held him with a grip he only partially understood, for it was the first great passion of his life. Falling in love was a mere physical triviality, like warm sun or cool water, beside this divine hope of immortality: "I continue". (WAFT,67)

Later, when Gino is about to be tempted with an offer to give up the baby boy for a sum of money which he needs, he is "filled with the desire that his son should be like him, and should have sons like him, to people the earth...the strongest desire that can come to a man -- if it comes to him at all -- stronger even than love or the desire for personal immortality" (WAFT,137). Holding up the naked child, Gino says "Who would have believed his mother was blonde? For he is brown all over -- brown every inch of him...And he is mine; mine for

ever...He cannot help it; he is made out of me; I am his father"

(WAF,139). Caroline Abbott, the demure young Englishwoman who witnesses this scene seems suddenly to sense that

The man was majestic; he was a part of Nature; in no ordinary love scene could he be so great. For a wonderful physical tie binds the parents to the children; and – by some sad, strange irony – it does not bind us children to our parents. For if it did, if we could answer their love not with gratitude but with equal love, life would lose much of its pathos and much of its squalor, and we might be wonderfully happy. (WAF,139)

The sentiments of Radiguet's narrator are also echoed in Other Voices, Other Rooms and by the narrator of Mishima's Confessions of a Mask, who observes:

In the wood block prints of the Genroku period one often finds the features of a pair of lovers to be surprisingly similar, with little to distinguish the man from the woman. The universal idea of beauty in Greek sculpture likewise approaches a close resemblance between the male and female. Might this not be one of the secrets of love? Might it not be that through the innermost recesses of love there courses an unattainable longing in which both the man and the woman desire to become the exact image of the other?" (CM,83)

In Other Voices, Other Rooms, Randolph tells Joel:

They can romanticize us so, mirrors, and that is their secret: what a subtle torture it would be to destroy all the mirrors in the world: where then could we look for reassurance of our identities? I tell you, my dear, Narcissus was no egotist... he was

merely another of us who, in our unshatterable isolation, recognized, on seeing his reflection, the one beautiful comrade, the only inseparable love... poor Narcissus, possibly the only human who was ever honest on this point... happiness in love is not the absolute focusing of all emotion in another: one has always to love a good many things which the beloved must come only to symbolize; the true beloveds of this world are in their lover's eyes lilacs opening, ship lights, school bells, a landscape, remembered conversations, friends, a child's Sunday, lost voices, one's favorite suit, autumn and all seasons, memory, yes, it being the earth and water of existence, memory... When one is your age most subtleties go unobserved; even so, I imagine you think it incredible, looking at me as I am now, that I should've had ever the innocence to feel such love" (OVOR,78-79)

This revelation is not unique to these characters. In Dust Over the City, Dr. Dubois' marital problems are intensified when he realizes that his wife Madeleine "was neither a mirror reflecting me nor an echo of my voice; she was the quarry I had always to pursue" (DOC,61). After Neil Klugman and Brenda Patimkin in Goodbye, Columbus have, in Neil's words, "whipped our strangeness and newness into a froth that resembled love," Brenda tells Neil, "You look like me. Except bigger" (GC,50). Neil interprets this as meaning "that I was somehow beginning to look the way she wanted me to. Like herself" (GC,50).

Of course the very lack of a name for the narrator of Devil in the

Flesh suggests his shirking of the Adamic task and his need for an identity. This is also true in Confessions of a Mask, where the narrator's namelessness is just another facet of his shrinking from his identity. Similarly, the namelessness of the narrator of Harriet Said represents the way she subsumes her identity to Harriet's. Private Williams, in Reflections in a Golden Eye, has no first name, which is indicative of his simple innocence. The Beautiful Visit brings together this emphasis on naming with the double as one's mirror image. Early in the novel, the narrator puts on one of her sister's dresses, looks in the mirror and directs an elliptical comment to her reflection, in which she uses the name Lavinia. Neither her name nor her sister's is ever mentioned again, and we are left to speculate on whose name it is. This suggestive habit she has of addressing comments to her mirror is shared by Sybylla Melvyn of My Brilliant Career and others.

These two main ways in which young novelists make use of doubles to depict their own complex and even duplicitous relationship to the society they are depicting thus serve as images of what the author leaves behind to create the novel. The experience they have, like Evelina, "purchased so dearly" has enabled them to become

successful novelists, but they leave behind these signposts to commemorate what they have overcome. This allows us to remark once again that the process by which young writers come to create important works of fiction exhibits a strikingly similar pattern, regardless of nationality or period. This will often be in some degree indebted to the discovery of another young writer as we have seen, and a feeling like the one Baudelaire expressed on reading Poe for the first time at age twenty-five, that these were the stories he had been trying to write. But indebtedness itself is only incidental to the process by which a writer creates and so an Alain-Fournier's discovery of Keats and Dostoyevsky, or a Mann's discovery of Goethe, or a Disraeli's of Byron facilitate their writing largely by giving the message that the young writer can succeed by looking inward and taking as his or her subject the complex process ensuing from the loss of innocence.

In conclusion, then, we have found from this selective study of a cross-section of novels two points which have received very little attention. First, we have noted that there is a very impressive body of work which has been done by authors writing before their twenty-fifth birthdays. In spite of some very emphatic denials of the possibility of

such achievement by writers with impressive credentials, novelists who publish that early in many cases are very confident of their craft and very successful. Our second major point has been that the novels produced at such a young age almost always take as their theme the loss of innocence and the ensuing process of arriving at a way of moving on. As we have seen this process encompasses temptation, disillusionment, a morbid desire for solitude, the discovery that even sorrow will not last and finally a recognition of an internal duplicity out of which art can spring. This acknowledgment makes it possible for the novelist to turn disadvantage into advantage by building upon this vision of the divided self a world view which is as profoundly true for the old as for the young.

This can be but a tentative conclusion, however, because there is much more work needed on this neglected topic. The history of literature has always been greatly influenced by parodies, and the most effective and influential spoofs of this genre have also been done by young writers. I've mentioned Theodore Hook's The Man of Sorrows, which may well be the first such work, but P. G. Wodehouse's schoolboy novels will be seen to have had a much more enduring influence. Just as Wodehouse inaugurated a major strain in the

twentieth-century novel for which he has received far too little credit, so too he suggested the possibility of an alternative pattern for the young novelist to follow. Wodehouse's models and approach are amply indicated in these comments about a work called Gerald Eversley's Friendship, although he is in fact mistaken about the book's plot:

Gerald intends to commit suicide, but finally Nature provides him with a galloping consumption and with his death the story ends, as all school stories should, happily... Sudden death is always good ... but to make your hero die on a sunset evening, in a bathchair, placed under a big cedar tree, looking o'er the shining waters of the lake, and quoting extracts from obscure Greek poets is, I aver, a mistake... No, the worst thing that ought to happen is the loss of the form-prize or his being run on against the M.C.C. There should be a rule that no one under the age of twenty-one be permitted to die, unless he can get the whole thing finished in a space of time not exceeding two minutes.⁴⁷

It will accordingly be of benefit to look at such works as Jane Austen's juvenilia, F. Anstey's Vice Versa, P. G. Wodehouse's schoolboy novels, Evelyn Waugh's Decline and Fall, Anthony Powell's Afternoon Men, Malcolm Bradbury's Eating People Is Wrong, V. S. Naipaul's The Mystic Masseur, David Lodge's Ginger, You're Barmy

and Martin Amis's The Rachel Papers as works in which the young novelist develops his or her own craft by parodying the conventions of the genre which has been defined herein. Much more work, too, is needed on the many first-rate novels produced by young women novelists to see to what extent they modify this tradition. Such works as Olive Schreiner's The Story of An African Farm, Rosamond Lehmann's Dusty Answer, Elizabeth Jane Howard's The Beautiful Visit, Carson McCullers's The Heart Is A Lonely Hunter, Margaret Drabble's A Summer Bird-Cage and The Millstone, Blais' Mad Shadows and Tete Blanche and Anne Tyler's If Morning Ever Comes represent a body of outstanding work which is long overdue recognition as amongst the best literature of the past century by man or woman, young or old. While some of these works have fit well into the tradition I have been defining, much of what is most outstanding about many of these novels falls well outside the boundaries of this study. If their failure to attract the recognition they deserve is in part due to the assumption that young writers are not capable of masterpieces, then it is to be hoped that this paper will help to rectify such wrongs. While the end result of such further study may

necessitate some modification of a few of this paper's descriptions of the characteristic work of the young novelist, it can only continue to deepen the sense that the novels of the young are an impressive body of literature and have been unfairly maligned and neglected.

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<u>Title</u>	<u>Publ.</u>	<u>Author</u>	<u>Year of Birth</u>	<u>Nat.</u>
Young Man with Good References	1935	Loukis Acritas	1909	Gr.
The Railway	1884	Juhani Aho	1861	Fi.
The Parson's Daughter	1885			
Le Grand Meaulnes	1913	Alain-Fournier	1886	Fr.
Somebody in Boots	1935	Nelson Algren	1909	Am.
The Rachel Papers	1973	Martin Amis	1949	Br.
Dead Babies	1975			
Brother Lucifer	1932	Stefan Andres	1906	Ge.
The Child of Pleasure	1889	G. D'Annunzio	1863	It.
Vice Versa	1882	F. Anstey	1856	Br.
The London Venture	1920	Michael Arlen	1895	Br.
Sanin	1907*	M.P. Artsybashev	1878	Ru.
The Mulatto	1881	Aluizio Azevedo	1857	Bz.
Harriet Said	*	Beryl Bainbridge	1934	Br.
I Live	1958	Layla Balabakki	1936	Le.
The Monstrous Gods	1960			
Hopeless Generations	1880	Herman Bang	1857	Da.
Long Lankin	1970	John Banville	1944	Br.
Nightspawn	1971			
The Floating Opera	1956	John Barth	1930	Am.
The Two Sisters	1925	H. E. Bates	1905	Br.
The Seekers	1926			
Catherine Foster	1929			
Charlotte's Row	1931			
Vathek	1786*	William Beckford	1759	Br.
The Fourth of June	1962	David Benedictus	1938	Br.
Dodo	1893	E. F. Benson	1866	Br.
The Expert	1895	Waclaw Berent	1873	Po.
Cruel Town	1954	Mongo Beti	1932	Af.
The Poor Christ of Bomba	1956			
Mission to Kala	1957			
King Lazarus	1958			
Mad Shadows	1959	Marie-Claire Blais	1939	Ca.

Tete Blanche	1960			
Les fins dernieres	1952	Pierre de Boisdeffre	1926	Fr.
Mon Village a l'heure allemande	1945	Jean-Louis Bony	1919	Fr.
This Way for the Gas, Ladies &	1948	Tadeusz Borowski	1922	Po.
Through the Wheat	1923	Thomas Boyd	1898	Am.
Eating People Is Wrong	1959	Malcolm Bradbury	1932	Br.
Three Times Dead	1860	Mary Braddon	1835	Br.
For Want of a Nail	1965	Melvyn Bragg	1939	Br.
Poverty	1884	Sandor Brody	1863	Hu.
Hackenfeller's Ape	1953	Brigid Brophy	1929	Br.
Gabriel Denver	1873	Oliver Brown	1855	Br.
Falkland	1827	Bulwer-Lytton	1803	Br.
Pelham	1828			
The Disowned	1828			
Devereux	1829			
Evelina	1778	Fanny Burney	1752	Br.
A Man Indeed	1928	Si Burupha	1904	Th.
The Eagle's Shadow	1904	James B. Cabell	1879	Am.
The Bastard	1929	Ersine Caldwell	1903	Am.
Strange Fugitive	1928	Morley Callaghan	1903	Ca.
The Path of the Nest of Strangers	1945	Italo Calvino	1923	It.
A Happy Death	*	Albert Camus	1913	Fr.
The Stranger	1942*			
Other Voices, Other Rooms	1948	Truman Capote	1924	Am.
Black Blood	1923	J.M.F. de Castro	1898	Po.
Shadow Dance	1966	Angela Carter	1940	Br.
A Child of our Time	1957	Michel del Castillo	1933	Fr.
The Guitar	1957			
The Fever Pitch	1959	David Cate	1936	Br.
Comrade Jacob	1961			
The Family of Pascual Duarte	1942	Camilo Jose Cela	1916	Sp.
The Mysteries of Pittsburgh	1988	Michael Chabon	1965	Am.
Roux the Bandit	1925	Andre Chamson	1900	Fr.
Atala and Rene	1801*	Chateaubriand	1768	Fr.
Do You Call This A Man?	1863	Ilia Chavchavadze	1837	Ru.
The Shooting Party	1884	Anton Chekhov	1860	Ru.
Dog-Days	1952	Hugo Claus	1929	Fl.
Incognita	1692	William Congreve	1670	Br.

Confusion	1923	James Cozzens	1903	Am.
Michael Scarlett	1925			
Cock Pit	1926			
The Son of Perdition	1929			
Maggie	1893	Stephen Crane	1871	Am.
The Red Badge of Courage	1895			
The Snake	1945	Stig Dagerman	1923	Sw.
Burnt Child	1948			
Wedding Pains	1949			
Emelina	1887	Ruben Dario	1867	Ni.
New Face in the Mirror	1959	Yael Dayan	1939	Is.
Envy the Frightened	1960			
Dust	1963			
Murder Stalks the Wately Family	1934	August Derleth	1909	Am.
The Pickwick Papers	1837	Charles Dickens	1812	Br.
Oliver Twist	1838			
Mariana	1940	Monica Dickens	1915	Br.
The Black Curtain	1912*	Alfred Doblin	1878	Ge.
One Man's Initiation.1917	1920	John Dos Passos	1896	Am.
Three Soldiers	1921			
The Life of Alberto Pasini	1870	Carlo Dossi	1848	It.
Poor Folk	1846	Fyodor Dostoyevsky	1821	Ru.
The Double	1846			
A Summer Bird-Cage	1963	Margaret Drabble	1939	Br.
The Garrick Year	1964			
The Millstone	1965			
La dame aux Camelias	1848	Dumas fils	1824	Fr.
Pied Piper of Lovers	1935	Lawrence Durrell	1912	Br.
The Black Book	1938			
Rome Haul	1929	Walter D. Edmonds	1903	Am.
Less than Zero	1985	Bret Easton Ellis	1964	Am.
The Rules of Attraction	1987			
Blind Race	1927	Francisco Espinola	1901	Ur.
Doctor Rip	1931	Salvador Espriu	1913	Cat
Ariadne	1935			
The Nineteen	1927	Alexander Fadeyev	1901	Ru.
When Life's Twilight Comes	1902	Johan Falkberget	1879	No.
Young Entry	1928	M. J. Farrell	1904	Br.
Taking Chances	1929			

Two Valleys	1933	Howard Fast	1914	Am.
Strange Yesterday	1934			
Conceived in Liberty	1937			
Dawn O'Hara	1911	Edna Ferber	1885	Am.
Lief the Lucky	1929	Leck Fischer	1904	Da.
This Side of Paradise	1920	F. Scott Fitzgerald	1896	Am.
The Beautiful and Damned	1922			
The Shifting of the Fire	1892	Ford Madox Ford	1873	Br.
Where Angels Fear to Tread	1905	E. M. Forster	1879	Br.
My Brilliant Career	1901	Miles Franklin	1879	A
Jurg Reinhart	1934	Max Frisch	1911	Ge.
Antwortes der stille	1937			
Summer in Williamsburg	1934	Daniel Fuchs	1909	Am.
Journal of a Vagabond	1927	Hayashi Fumiko	1904	Ja.
Our Fellow Men	1932	Pier Gambini	1910	It.
Mademoiselle de Maupin	1835	Theophile Gautier	1811	Fr.
The Notebook of Andre Walter	1891	Andre Gide	1869	Fr.
La Tentative Amoureuse	1893			
Urien's Voyage	1893			
Marshlands	1895			
Workers of the Dawn	1880	George Gissing	1857	Br.
An Idealist	1878	Karl Gjellerup	1857	Da.
The Descendent	1897	Ellen Glasgow	1873	Am.
Phases of an Inferior Planet	1898			
The Reluctant Dictator	1952	Brian Glanville	1931	Br.
Henry Sows the Wind	1954			
Along the Arno	1956			
The Sorrows of Young Werther	1774	Goethe	1749	Ge.
The Young Assassins	1954	Juan Goytisolo	1937	Sp.
Duel in Paradise	1955			
Fiestas	1958			
Copies	1900	Jacinto Grau	1877	Sp.
Blindness	1926	Henry Green	1905	Br.
Living	1929			
Avarice House	1926	Julien Green	1900	Fr.
The Man Within	1929	Graham Greene	1904	Br.
The Ship Sails On	1925	Nordahl Grieg	1902	No.
The Collegians	1828	Gerald Griffin	1803	Br.

The Mercury	1970	Jose M. Guelbenzu	1944	Sp.
Guest the One-Eyed	1914	Gunnar Gunnarson	1889	Ic.
Dust	1907	M. Hakucho	1879	Ja.
The Midnight Bell	1929	Patrick Hamilton	1904	Br.
The Mysterious One	1877	Knut Hamsun	1859	No.
Bjorger	1878			
Surrender	1935	M.A. Hansen	1909	Da.
Fasching	1887	Gerhart Hauptmann	1862	Ge.
Bahnwater Thiel	1888			
The Cannibal	1949	John Hawkes	1925	Br.
The Beetle Leg	1951			
Fanshawe	1828	Nath. Hawthorne	1804	Am.
Man and Animal	1924	Sadiq Hidayat	1902	Ir.
The Enclosure	1961	Susan Hill	1942	Br.
Do Me a Favour	1963			
Gentlemen and Ladies	1968			
Mr. Nicholas	1952	Thomas Hinde	1926	Br.
The Eighth Day of the Week	1957	Malek Hlasko	1931	Po.
The Ikon-Maker	1976	Desmond Hogan	1950	Br.
The Man of Sorrows	1808	Theodore Hook	1789	Br.
The Closed Door	1926	Egon Hostavsky	1908	Cz.
The Beautiful Visit	1950	Elizabeth J. Howard	1923	Br.
Hans of Iceland	1823	Victor Hugo	1802	Fr.
Bug-Jargal	1826			
The Field of Life	1935	Hsaio Hung	1911	Ch.
The Kordrin Banner Plains	1939*	T. Hung-Liang	1912	Ch.
The Sea of Earth	1936			
The Sun in the Morning	1961	Jim Hunter	1939	Br.
Sally Cray	1963			
Earth and Stone	1963			
The Flame	1965			
Growing Up	1895	Higuchi Ichiyo	1872	Ja.
A Simple Story		* Elizabeth Inchbald	1764	Br.
Setting Free the Bears	1968	John Irving	1942	Am.
All the Conspirators	1928	C. Isherwood	1904	Br.
The Trap	1955	Dan Jacobson	1929	SA
The Pot Boils	1919	Storm Jameson	1894	Br.
The Happy Highways	1920			
This Bed Thy Centre	1935	Pamela H. Johnson	1912	Br.

Blessed Among Women	1936			
Here Today	1937			
The Monument	1938			
Speculations about Jakob	1959	Uwe Johnson	1934	Ge.
Breaking Through	1888	Johannes Jorgensen	1866	Da.
The Storm of Steel	1920	Ernst Junger	1895	Ge.
Flowers of Hell	1902	Nagal Kafu	1879	Ja.
The Way You Write	1912	Frigyes Karinthy	1888	Hu.
The Scandalizer	1928	V. Kaverin	1902	Ru.
Serpent and Lily	1906	Nicos Kazantzakis	1883	Gr.
A Different Drummer	1962	Wm. Melvin Kelley	1937	Am.
Aage and Else	1903	Harald Kidde	1878	Da.
To the Dark Tower	1946	Francis King	1923	Br.
Never Again	1948			
The Light that failed	1890	Rudyard Kipling	1865	Br.
Croatian Rhapsody	1918	Miroslav Krzela	1893	Cz.
The Night-Duty Policeman	1895	Izumi Kyoka	1873	Ja.
Nothing(Nada)	1944	Carmen Laforet	1921	Sp.
Moral Tales	1886	Jules LaForgue	1860	Fr.
People	1912	Par Lagerkvist	1891	Sw.
Iron and People	1915			
In the Castle of My Skin	1953	George Lamming	1927	Cb.
Dust Over the City	1953	Andre Langevin	1927	Ca.
Jill	1946	Philip Larkin	1922	Br.
A Girl in Winter	1947			
Waiting for a Ship	1931	Marcus Lauesen	1907	Da.
Maldoror	1869	Lautreamont	1846	Fr.
The White Peacock	1911	D. H. Lawrence	1885	Br.
The Great Weaver from Casmir	1927	Halldor Laxness	1902	Ic.
The Dark Child	1953	Camara Laye	1928	Af.
The Radiance of the King	1954			
The Lost Language of Cranes	1986	David Leavitt	1961	Am.
The Interrogation	1963	J.M.G. LeClezio	1940	Fr.
Dusty Answer	1927	Ros. Lehmann	1901	Br.
Au pied de la pente douce	1944	Roger Lemelin	1919	Ca.
The Badgers	1925	Leonid Leonov	1899	Ru.
A Hero of Our Time	1840	Mikhail Lermontov	1814	Ru.
Princess Ligovskoya	*			

Reporter	1929	Meyer Levin	1905	Am.
Frankie and Johnnie	1930			
The Monk	1796	Matthew Lewis	1775	Br.
Water	1933	Ting Ling	1907	Ch.
The Picture-Goers	1960	David Lodge	1935	Br.
Ginger, You're Barmy	1962			
Ultramarine	1933	Malcolm Lowry	1909	Br.
Euphues	1578	John Lyly	1554	Br.
Julian the Magician	1963	Gwendolyn MacEwan	1941	Ca.
The Man of Feeling	1771	Henry Mackenzie	1745	Br.
The Young Desire It	1937	Seaforth Mackenzie	1913	A
The Naked and the Dead	1948	Norman Mailer	1923	Am.
Le Cabochou	1964	Andre Major	1942	Ca.
Le vent du diable	1968			
Into the Labyrinth	1950	Francoise Mallet	1930	Be.
The Illusionist	1951			
The Red Room	1956			
Lunes en papier	1921	Andre Malraux	1901	Fr.
The Temptation of the West	1926			
Buddenbrooks	1900	Thomas Mann	1875	Ge.
The Wind Changes	1937	Olivia Manning	1911	Br.
Les aventures de ***	1713	Marivaux	1688	Fr.
La voiture embourbee	1714			
Lantern Lecture	1980	Adam Mars-Jones	1954	Br.
Withered Leaves	1955	G. G. Marquez	1928	Co.
Liza of Lambeth	1897	Somerset Maugham	1874	Br.
The Heart Is A Lonely Hunter	1940	Carson McCullers	1917	Am.
Reflections in a Golden Eye	1941			
Confessions of a Mask	1949	Yukio Mishima	1925	Ja.
Thirst for Love	1950			
Forbidden Colors	1951			
eleven others, none of them translated into English as far as I can tell				
Imaginary Toys	1961	Julian Mitchell	1935	Br.
Le Repit	1940	Michel Mohrt	1914	Fr.
The Golden Barge	*	Michael Moorcock	1939	Br.
The Time of Indifference	1929	Alberto Moravia	1907	It.
The Gun-Room	1919	Charles Morgan	1896	Br.
Enrico	1944	Marcel Moulodji	1922	Fr.

En souvenir de Barbarie	1945			
The Dream	1922	Henry de Montherlant	1896	Fr.
Young Torless	1906	Robert Musil	1880	Au.
Confessions..Child of the Century	1836	Alfred de Musset	1810	Fr.
Party to the Northwest	1952	Ana Maria Mutate	1926	Sp.
Mary	1926	Vladimir Nabokov	1899	Ru.
The Mystic Masseur	1957	V. S. Naipaul	1932	Tr.
The Suffrage of Elvira	1958			
Pierce Penniless	1592	Thomas Nashe	1567	Br.
Summer's Last Will	1592			
El habitante y su esperanza	1926	Pablo Neruda	1904	Chile
The Blue Hussar	1950	Roger Nimier	1925	Fr.
Fisherfolk	1907	Ludvig Nordstrom	1882	Sw.
With Shuddering Fall	1964	Joyce Carol Oates	1938	Am.
A Clown's Flowers	1935	Dazai Osanu	1909	Ja.
Held in Bondage	1863	Ouida	1839	Br.
Allegory of November	1908	Aldo Palazzeschi	1885	It.
Perela, the Man of Smoke	1911			
Saint Quelqu'un	1946	Louis Paumels	1920	Fr.
Passage of Angels	1926	Odilon-Jean Perier	1901	Fr.
Mother and Child	1899	C.-L. Philippe	1874	Fr.
Turbott Wolfe	1925	William Plomer	1903	SA
The Fisher of Pearls	1895	Janis Poruks	1871	Yu.
Afternoon Men	1931	Anthony Powell	1905	Br.
The Wanderers	1974	Richard Price	1949	Am.
V	1963	Thomas Pynchon	1937	Am.
The Year Fifteen	1930	Rachel de Queiros	1910	Bz.
Berg	1964*	Ann Quin	1936	Br.
Castles of Athlin & Dunbayne	1790	Ann Radcliffe	1764	Br.
Devil in the Flesh	1922	Raymond Radiguet	1903	Fr.
Count d'Orgel	1923*			
Obbligato	1956	Frederic Raphael	1931	Br.
Game in Heaven w. Tussy Marx	1966	Piers Paul Read	1941	Br.
Le Casse	1964	Jacques Renaud	1943	Ca.
Beba	1894	Carlos Reyles	1868	Ur.
The Coming of Winter	1974	David A. Richards	1950	Ca.
Blood Ties	1976			
The Acrobats	1954	Mordecai Richler	1931	Ca.

Son of a Smaller Hero	1955			
Am Leben him	1898	Rainer Maria Rilke	1875	Ge.
Zwei Prager Geschichten	1899			
Death of a Nobody	1911	Jules Romain	1885	Fr.
Awakening (Les Malpartes)	1950	Jean-Baptiste Rossi	1931	Fr.
Goodbye, Columbus	1960	Philip Roth	1933	Am.
The Understudy	1896	Raymond Roussel	1877	Fr.
The View	1901			
The Soldier	1933	Adolf Rudnicki	1912	Po.
Rashomon	1915	Akutagawa Ryunosoke	1892	Ja.
Bonjour, Tristesse	1953	Francoise Sagan	1935	Fr.
A Certain Smile	1956			
In A Month, In A Year	1957			
Aimez vous Brahms?	1958			
The Pride of the Bimbos	1975	John Sayles	1950	Am.
Undine		* Olive Schreiner	1856	SA
The Story of An African Farm	1883*			
In Vain	1872	Henryk Senkiewicz	1846	Po.
Frankenstein	1818	Mary Shelley	1797	Br.
Zastrozzi	1810	Percy Shelley	1792	Br.
St. Irvyne	1810			
Drifting Clouds	1887	Futabatei Shimei	1864	Ja.
An Excusable Vengeance	1967	Penelope Shuttle	1947	Br.
All the Usual Hours of Sleeping	1969			
Wailing Monkeys Embracing A Tree			1973	
Old Arcadia	1580	Philip Sidney	1554	Br.
The Breaking of Benko	1959	Andrew Sinclair	1935	
My Friend Judas	1959			
Theirs Be the Guilt	1903	Upton Sinclair	1878	Am.
The Park	1961	Philippe Sollers	1936	Fr.
In the Middle of the Jazz Age	1931	Knud Sonderby	1909	Da.
A Woman Too Many	1935			
Pauline	1784	Madame de Stael	1766	Fr.
This Sporting Life	1960*	David Storey	1933	Br.
To the Islands	1958	Randolph Stow	1935	A
Lie Down in Darkness	1951	William Styron	1925	Am.
Tattoo (Shisei)	1910	Junichiro Tanazaki	1886	Ja.
Ivan Savel	1876	Ivan Tavcar	1851	Yu.

The Colour of Rain	1962	Emma Tennant	1937	Br.
Tiburón	1935	Kylie Tennant	1912	A
Captives	1932	Angelos Terzakis	1907	Gr.
The Decline of Skleroi	1933			
Childhood, Boyhood, Youth	1852	Leo Tolstoy	1828	Ru.
The Neon Bible		* John K. Toole	1937	Am.
The Savage Dane	1937	Philip Toynbee	1916	Br.
A School in Private	1941			
If Morning Ever Comes	1964	Anne Tyler	1941	Am.
The Tin Can Tree	1965			
Mrs. Martha Oulie	1907	Sigrid Undset	1882	Da.
The Happy Age	1908			
Poorhouse Fair	1958	John Updike	1932	Am.
The Living Scourge	1927	Milo Urban	1904	Cz.
Letters of a Pretender	1849	Juan Valera	1824	Sp.
A Love Story	1887	L. van Deyssel	1864	Du.
Judith	1978	Aritha van Herk	1954	Ca.
Evenings	1947	G. K. van het Revel	1923	Du.
Drogon	1896	Arthur van Scherdel	1874	Du.
The City and the Dogs	1962	Mario Vargas Llosa	1936	Pe.
I carbonari della montagna	1862	Giovanni Verga	1840	It.
J'irai cracher sur vos tombes	1946	Boris Vian	1920	Fr.
Williwaw	1946	Gore Vidal	1925	Am.
The City and the Pillar	1948			
Dark Green, Bright Red	1950			
Footnote to Youth	1933	Jose Garcia Villa	1914	Ph.
Isis	1862	Villiers de l'île Adam	1838	Fr.
Viaggio in Sardegna	1931	Elio Vittorini	1908	It.
Third Life of Grange Copeland	1970	Alice Walker	1944	Am.
The Great Illusion	1928	Mika Waltari	1908	Fi.
The Dark Pilgrimage	1897	Jakob Wassermann	1873	Ge.
The Foxglove Saga	1960	Auberon Waugh	1939	Br.
Path of Dalliance	1963			
Who are the Violets Now?	1965			
What's the Matter with Mary Jane?	1988	Daisy Waugh	1967	Br.
Decline and Fall	1928	Evelyn Waugh	1903	Br.
Maiden Voyage	1943	Denton Welch	1917	Br.
The Return of the Soldier	1918	Rebecca West	1892	Br.
The Grandmothers	1927	Glenway Westcott	1901	Am.

The Beautiful Years	1921	Henry Williamson	1895	Br.
End As A Man	1947	Calder Willingham	1922	Am.
The Pothunters	1902	P. G. Wodehouse	1881	Br.
A Prefect's Uncle	1903			
Tales of St. Austin	1903			
The Gold Bat	1904			
The Head of Kay's	1905			
The White Feather	1907			
John Sherman and Dhoya	1891	Wm. Butler Yeats	1865	Br.
The Heartless	1917	Yi-Kwang-Su	1892	Ko.
Claude's Confessions	1865	Emile Zola	1840	Fr.
A Dead Woman's Wish	1866			
Claudia	1912	Arnold Zweig	1887	Ge.

* Book published two or more years after being finished (if no date given, the book was published long after being written or posthumously)

Key to abbreviations: A=Australian Af=African Am=American Au=Austrian
 Be=Belgian Br=British Bz=Brazilian Ca=Canadian Cat=Catalan Cb=Caribbean
 Ch=Chinese Chile=Chilean Co=Colombian Cz=Czech Da=Danish Du=Dutch
 Eg=Egyptian Fi=Finnish Fl=Flemish Fr=French Ge=German Gr=Greek
 Hu=Hungarian Ic=Icelandic Ir=Iranian Is=Israeli It=Italian Ja=Japanese
 Ko=Korean Le=Lebanese Ni=Nigerian No=Norwegian Pe=Peruvian
 Ph=Phillipine Po=Polish Ru=Russian SA=South African Sp=Spanish
 Sw=Swedish Th=Thai Ur=Uruguayan Yu=Yugoslavian

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