

The Explicator

Volume 45
Number 3
Spring 1987

-
- | | | |
|------------------------------------|----|---|
| Roy J. Pearcy | 3 | Chaucer's COOK'S PROLOGUE , I.4326 |
| Mark A. Heberle | 4 | Spenser's THE FAERIE QUEENE , VII.7.46 |
| Ernest Fontana | 6 | Shakespeare's SONNET 55 |
| William A. McQueen | 8 | Donne's THE CROSSE |
| John LeVay | 11 | Middleton and Rowley's THE CHANGELING |
| A. L. Kistner and
M. K. Kistner | 13 | Webster's THE WHITE DEVIL |
| Peter Dixon | 15 | Pope's EPISTLE TO BOLINGBROKE |
| Jerome Cartwright | 16 | Blake's THE LITTLE BLACK BOY |
| Kathleen Nolan Monahan | 18 | Brown's ARTHUR MERVYN and ORMOND |
| Jana Davis | 20 | Scott's THE PIRATE |
| Martin Spence | 22 | Austen's MANSFIELD PARK |
| John Coakley | 25 | Emerson's TERMINUS |
| Raymond D. Gozzi | 28 | Lowell's THE CATHEDRAL and FROST'S HAPPINESS MAKES UP IN HEIGHT FOR WHAT IT LACKS IN LENGTH |
| Debbie Beck | 30 | Dostoevsky's CRIME AND PUNISHMENT |
| Martin Puhvel | 32 | Arnold's THE SCHOLAR-GYPSY |
| James Harrison | 34 | Arnold's THE SCHOLAR-GYPSY |
| Curtis Dahl | 37 | Dickinson's THERE'S A CERTAIN SLANT OF LIGHT |
| Stephen M. Curtis | 38 | Hopkins' NO WORST, THERE IS NONE |
| Renn G. Neilson | 41 | Conrad's HEART OF DARKNESS |
| Joanne E. Rea | 42 | Joyce's ULYSSES |
| George Monteiro | 44 | T. S. Eliot and Stephen Foster |
| Konnie Leffler | 45 | Sassoon's REPRESSION OF WAR EXPERIENCE |
| Martin R. Kalfatovic | 47 | Faulkner's KNIGHT'S GAMBIT |
| William Adair | 48 | Hemingway's THE SUN ALSO RISES |
| Leroy Thomas | 50 | Steinbeck's THE CHRYSANTHEMUMS |
| Alice Hall Petry | 51 | O'Connor's EVERYTHING THAT RISES MUST CONVERGE |
| David K. Gratz | 55 | Oates's WHERE ARE YOU GOING, WHERE HAVE YOU BEEN? |

The use of the word “ugly” ties this to war (as he used the word in line seven), and it becomes a condemnation of the men who created and directed the war. It also reflects more subtly, a condemnation of himself. As a survivor, he feels guilty for having lived when others did not.

The last stanza of the poem seems to catch the soldier drifting in the midst of his musings on the ghosts. Suddenly, he can hear the guns. We don’t know if the sound he is hearing is the breakthrough of his memories of war or merely the “thud, thud, thud—quite soft” of the moth against the ceiling which he had noticed earlier. We also don’t know whether what he is experiencing is actual madness taking control at last, or just a recurring, waking nightmare.

Sassoon has done an excellent job of conveying to us the lingering effects of war on the human mind. Whether it is called “shell-shock,” as in World War I or “post-traumatic stress disorder,” as in the Viet Nam conflict, Sassoon has firmly assaulted the idea that soldiers can walk away from war and things will be just as they were before the experience. He has commendably reminded us of a result of war that is often overlooked: its effect on individual soldiers.

—KONNIE LEFFLER, *Kirksville, Missouri*

Faulkner’s KNIGHT’S GAMBIT

... the yellowed pages bearing even forty and fifty years later the imprints of pressed and vanished flowers and through which moved with the formal gestures of shades the men and women who were to christen-name a whole generation: the Clarissas and Judiths and Marguerites, the St Elmos and Rolands and Lothairs: the women who were always ladies and men who were always brave, moving in a sort of immortal moonlight without anguish and with no pain from birth without foulment to death without carrion, so that you too could weep with them without having to suffer or grieve, exult with them without having to conquer or triumph.

William Cuthbert Faulkner was born in 1897 to not only the tradition of the South he was to so eloquently write about, but also to the more personal tradition of authorship set forth by his grandfather, William Clark Falkner.

The elder Falkner, truly a product of his times, cut a dashing and adventurous figure: war hero; successful entrepreneurial business man; political boss; and a popular man of letters. A figure explored by his grandson a generation later in the novel *Sartoris (Flags in the Dust)*.

The elder Falkner’s output was small, three novels (*The Spanish Heroine*, privately printed in 1851; *The White Rose of Memphis*, Carelton, 1881; and *The Little Brick Church*, J. B. Lippincott & Co., 1882); an epic poem on the Mexican-

American War (*The Siege of Monterey*, privately printed, 1851); and a play (*Lost Diamond*, 1867).

That the younger Faulkner was aware of his grandfather's success is well-known (some hold that the "u" in his name was an attempt to distinguish himself from his grandfather whose *White Rose of Memphis* had been in print for thirty years, gone through thirty-five printings and sold over 160,000 copies).

Yet another attempt to distance himself from his grandfather can be seen in one of his later works, the short story, "Knight's Gambit." In the passage quoted above, Faulkner is describing the dusty, somber volumes in the Mallinson's library and in particular those volumes chosen by Chick's grandmother; these books "forty and fifty" years old are filled with characters named Clarissa, Judith, Marguerite, St. Elmo, Roland, and Lothair.

A quick look at Falkner's *White Rose* finds the characters Ingomar, the Barbarian Chief; Mary, Queen of Scots; Don Quixote; the Queen of Sheba; Henry of Navarre; Napoleon; the Duke of Wellington; George III; and Ivanhoe. These names, it is clear, are similar to those Faulkner would deplore as lacking in real-life, the very aspect he so successfully infused his characters with. Even in success, Faulkner, like Quentin Compson, could not help looking over his shoulder.

—MARTIN R. KALFATOVIC, *Arlington, Virginia*

Hemingway's THE SUN ALSO RISES

The usual opinion seems to be that Jake Barnes, because of his attitude towards Robert Cohn, is anti-Semitic. But it seems closer to the truth to say that Jake has a slight, or not so slight, prejudice against most people in the novel, because of their nationality, race, etc. Indeed, he seems to suffer not from anti-Semitism, but from a mild, or not so mild, case of xenophobia.

He likes Bill and Krum, but they are people like himself, journalists or writers from the Midwest. In his romantic way (Cohn's not the only romantic in this novel), Jake admires certain things about such exotics as Romero and perhaps, the Count; he likes Montoya, and perhaps a few others. But generally, he dislikes.

He dislikes Cohn, a Jew. He dislikes Braddocks and wife, apparently because they're Canadians (Canadians are ill mannered and provincial, the novel suggests). He dislikes the French, who are mercenary; besides, they crowd the tennis courts on the weekends. Obviously he doesn't approve of the homosexuals, and "niggers" too act a certain way. Then there's the ladies of the American women's club who crowd his favorite restaurant, and the American Catholic tourists who

crow
seem
tocra
week
fears
He
but l
he d
Geo:
tana
nove
story
"ho
Hur
in B
and
Sc
by t
ciou
siler
the
nere
of r
gotl
thre
A A
Y
Mo:
trac
hea
Mic
oth
ists
cou
woi

—V