THE LUCY POEMS AND THE MARGUERITE POEMS: A COMPARISON

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I

Much has been written on William Wordsworth's Lucy poems and on Matthew Arnold's Marguerite poems; yet, surprisingly, no comparative or contrastive study has ever been done on these two famous cycles of poems, despite their overt external similarities and the close relationship between Wordsworth and Arnold.[1] Only U. C. Knoepflmacher mentions briefly that "the conception of the 'Marguerite' poems owes much to Wordsworth's use of his 'Lucy' " (51); and yet he does not go on to make any elaboration or further connection. Thus far there has been no evidence to prove Knoepflmacher's statement, and it is impossible for us to know whether Arnold had the Lucy poems in mind when he composed his Marguerite poems.

The fact that no critics have ever juxtaposed the two groups for comparison or for reference may indicate that they are by nature incompatible or incomparable; to Wordsworthians and Arnoldians, the Marguerite poems may simply be a group of poems on unfulfilled love and they cannot serve as a case to demonstrate Arnold's conscious or unconscious imitation, or mockery, or criticism, or refutation of Wordsworth's counterpart. Granting this, the similarities and differences between these two cycles look very enticing to me and it is my hope that by studying the poems comparatively, the correspondences and deviations between the two poets' poetics and poetic practice can be further illustrated.

Any attempt to study either the Lucy poems or the Marguerite poems as a whole will inevitably encounter two problems: the content and order of the poems (textual) and the identity of the heroine (biographical). A canonical text for either cycle has often been argued by scholars, as have the identities of the enigmatic Lucy and Marguerite.[2] The poets' varying arrangements of the poems at different dates have given rise to the first problem, while their reticence about sources has caused the second. In this comparative study, however, I will not go into lengthy discussion of these two problems; instead, for my own purpose, I will accept the texts generally agreed upon by critics. Hence, the Lucy poems under discussion will include the following five poems in the order as Wordsworth once wished: 1) "Strange fits of passion have I known"; 2) "She dwelt among the untrodden ways"; 3) "I travelled among unknown men"; 4) "Three years she grew in sun and shower"; and 5) "A slumber did my spirit seal." And the Marguerite poems will include the seven poems in the "Switzerland" group as well as two other poems, "A Memory Picture" and "A Dream."[3] Since the poems in each cycle constitute a coherent poetic narrative, with

vignettes dealing with dramatic episodes or philosophical reflections, my interpretation will be based on a contextual reading of them.

II

Thematically, the Lucy poems and the Marguerite poems share at least the common themes of isolation and of separation. The sense of loneliness and isolation is very bleak in the landscape of Lucy's world, for it is sparsely populated, with few noticeable inhabitants. In fact, Lucy has led a very secluded and isolated life:

> She dwelt among the untrodden ways
> Beside the springs of Dove,
> A Maid whom there were none to praise
> And very few to love:

Her cottage under the moonlit countryside, as depicted in "Strange fits of passion," seems to be the only one in sight and the whole picture of the sinking evening moon, her cot, the country paths, the orchard plot, and the narrator's lonely horse ride gives one a solitary and dream-like feeling.

Lucy's world is not only one of isolation but of near silence. No human voices except the narrator's cry (or inner fear) is heard: " 'O mercy!' to myself I cried, / 'If Lucy should be dead!' " The personified Nature's speech, if it can be heard, is not intended for general audience. The sounds which readers can imagine are: the hoofing of the horse, the dancing of rivulets, the murmuring sound from somewhere, and the turning of the spinning wheel. Lucy remains strangely mute, as if she were an object of the natural world, like "rocks, and stones, and trees"; in truth, she is always compared to speechless creatures of Nature: "A lovelier flower / On earth was never sown"; "Fresh as a rose in June"; "A violet by a mossy stone"; and "Fair as a star, when only one / Is shining in the sky."

As an imaginary poetic figure, Lucy is very mysterious: she seems to come out from popular ballads or mythologies- a nymph or Child of Nature. Geoffrey H. Hartman has noted that she is very likely a boundary being, "nature sprite and human, yet not quite either" (158). If this is the case, then, in Wordsworth's lyrical ballads, we can catch another view of her:

> -- Yet some maintain that to this day
> She is a living child;
> That you may see sweet Lucy Gray
> Upon the lonesome wild.
>
> O'er rough and smooth she trips along,
> And never looks behind;

And sings a solitary song
That whistles in the wind.

"Lucy Gray"

The subtitle of "Lucy Gray"——"Solitude"——is the leitmotif of the whole cycle of the Lucy poems.

In addition to the themes of solitude and isolation, the theme of separation can be poignantly detected in the cycle. The Lucy poems, as Geoffrey Hartman points out, are more than love lyrics, their mode lying between "ritual mourning and personal reminiscences"; they treat directly of what Wordsworth calls "the mighty gulph of separation" (157-58). Thus, the Lucy poems may also be read as the "epitaphs" on the grave of Lucy. In fact, the narrator's journey to Lucy's cottage in "Strange fits of passion" is itself a journey to a recognition of man's mortality. It strangely but wondrously intertwines the themes of love and death. The sudden dropping of the moon down behind the cottage roof brings an epiphany to the narrator and strangely he has an apparent fear (and a subconscious wish) that his lover might be dead:[4]

What fond and wayward thoughts will slide
Into a Lover's head!
"O mercy!" to myself I cried,
"If Lucy should be dead!"

In the manuscript version there is an additional stanza which makes it clear that the narrator's inexplicable fear is later justified:

I told her this; her laughter light
Is ringing in my ears:
And when I think upon that night
My eyes are dim with tears.

In the second poem, we know that his premonition has become true: "But she is in her grave, and oh, / The difference to me!" What Lucy has left to the narrator are only the landscape and memory:

How soon my Lucy's race was run!
She died, and left to me
This heath, this calm and quiet scene;
The memory of what has been,
And never more will be.

Geoffrey Hartman has insightfully observed that "Lucy's fulfillment by nature and her passing into it (her death) coincide. . . . She seemes to jump over the crisis of self-

consciousness and separation but only . . . by dying into nature" (158). In the last poem, "A slumber did my spirit seal," the narrator, as if hypnotized by Nature, has a wistful delusion that Lucy might be deathless:

A slumber did my spirit seal;
I had no human fears:
She seemed a thing that could not feel
The touch of earthly years.

But, *now*, Lucy is dead and has become part of Nature:

No motion has she now, no force;
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones, and trees.

Lucy's death as a form of return--dust to dust--is related to another important Wordsworthian motif--journeying back to one's native place, as illustrated, for instance, in the poem "Hart-Leap Well."

Though little is known about the genesis of the Lucy poems, four of them were composed during that German winter of 1799, when the Wordsworths and Coleridge travelled to Germany. Cooped up in a small German town Goslar with his sister Dorothy, Wordsworth was terribly homesick and the thought of England was fastening on his heart.[6] Immediately after their trip from Germany, Wordsworth wrote the poem, "I travelled among unknown men," with the typical Wordsworthian motif--journey and return. The narrator refers to his travel in an alien place as a "melancholy dream" and he expresses his full undiluted love towards his native country, England. Indeed, it is among the mountains of England that the narrator feels the "joy of [his] desire' and it is in England where Lucy grew up, played, and died:

Thy mornings showed, thy nights concealed,
The bowers where Lucy played;
And thine too is the last green field
That Lucy's eyes surveyed.

In the twelfth book of the *Odyssey*, during obsequies for the young Elpenor, who fell off Circe's roof in a drunken frenzy, Odysseus calls out three times the name of the last companion. This ritual crying of the name of the deceased, according to A. C. Goodson, reifies the departed spirit, preserving its absence among the living (3). Wordsworth, by writing more than five poems about Lucy, has in fact done the effect of presencing or re-presencing Lucy's absence among the living. In a repetitive way, Wordsworth has used his poetic language to "immortalize" Lucy. To me, Lucy's

silence seems more eloquent than the narrator's voice or speech; her absence, which gives the narrator's presence, seems to loom larger than the narrator's presence.

III

Read as a whole, the Marguerite poems, like the Lucy poems, constitute a coherent, sequential love narrative. The sequence opens with the narrator's tormented account of his romantic attraction to a woman called Marguerite, from whom he is separated and whose image threatens to fade, develops through several poems that express the pain of the inner struggle torn by the conflictiong calls of love and duty, and ends with the narrator's rejection of Marguerite, whose memory nevertheless persists, with diminishing force, for ten more years.

Unlike the wordless Lucy, the Marguerite in Arnold's poems is much more life-like. The poems have given a fairly consistent picture of her and we can hear her voice quite clearly:

> Marguerite says: "As last year went,
> So the coming year'll be spent;
> Some day next year, I shall be,
> Entering heedless, kissed by thee."
> ("A Memory Picture," 11. 17-20)

Then we hear her murmuring: "Art thou still unkind" (1. 36)? Her voice recurs in "Parting":

> But on the stairs what voice is this I hear,
> Buoyant as morning, and as morning clear?
> Say, has some wet bird-haunted English lawn
> Lent it the music of its trees at dawn?
> (11. 17-20)

Besides her voice, she has a slight figure of pliant grace, a pale sweet-rounded cheek, lovely lips with an arched smile, a chin the archest mockery ever ambushed in, soft hair bound in a lilac kerchief, and above all, several times referred to, sweet eyes, so blue, so kind.

Unlike the English setting of the Lucy poems, the Marguerite poems, as Arnold's original common title suggests, are set in an exotic environment—the picturesque Switzerland. It is a landscape much more populated than that of Lucy's and we seem to hear the voices and laughters coming from Marguerite, her friends, Martin and Olivia, and the narrator's friends, who ridiculed his love affair with Marguerite. The landscape setting of the poems indicates the depth of the narrator's emotional involvement: moon, stars, mountain air, the river Aar, the nearby lake and strand, the poplar-

lined street in the Alpine town, the bridge over the flowing stream, all become vital parts of his passion.

Yet, amidst such a landscape, a melancholy note can be detected:

> The gentleness too rudely hurled
> On this wild earth of hate and fear;
> The thirst for peace a raving world
> Would never let us satiate here.
>
> ("A Farewell," 11. 57-60)

The themes of isolation and separation permeate the cycle. Two poems with "Isolation" as the title (at various times) are especially expressive of the theme of estrangement and they may be read as philosophical reflections on the theme that "we mortal millions live alone." In "Isolation. To Marguerite," the narrator, believing that his affair has been an emotional failure, comes to the realization that "Thou hast been, shalt be, art, alone" (1. 30); he makes the following soliloquy on "the general inability of human atoms to meet" (Trilling 124):

> Farewell! – and thou, thou lonely heart,
> Which never yet without remorse
> Even for a moment didst depart
> From thy remote and sphered course
> To haunt the place where passions reign
> Back to thy solitude again!
>
> (11. 13-18)

In its sequel, "To Marguerite–Continued," the narrator continues the argument about human isolation. The original title of this poem, "To Marguerite, in Returning a Volume of the Letters of Ortis," refers to Ugo Foscolo's *Letters of Ortis*, which is a tale of a gloomy Werther-like Italian who kills himself after disappointment in politics and love. The thoughts of Ortis about his estrangement proceed from his bitter unhappiness, because he failed to see isolation as *inevitable* (see Honan 164). Since Arnold has seen the inevitability of isolation as a principle of life, he has made his point emphatic: *Yes, Ortis was isolated–and so are we all:*

> Yes, in the sea of life enisled,
> With echoing straits between us thrown,
> Dotting the shoreless watery wild,
> We mortal millions live alone.
>
> (11. 1-6)

The whole poem is built up by a deft use of vivid imagery of sea and islands, rever-

berating against John Donne's famous island-continent passage. The narrator, in thinking of his own separation from Marguerite, has transcended his personal experience into a universal one. As Trilling has pointed out, "The separation and its heartache became for Arnold the symbol of human separateness in the modern world, which is one of the dominant themes of his verse" (418). The "estranging sea" in the last line of this poem has three possible referents: first, the English Channel, which will flow between the narrator and Marguerite, "Daughter of France"; second, the sea of "Parting": "But a sea rolls between us— / Our different past . . ." (11. 65-66); and, third, the sea that isolates all human beings from each other.

The "sea of life" is a metaphor used by Arnold several times in his poems and is usually associated with voyaging. For instance, "We stem across the sea of life by night..." ("Human Life," 1. 27), and "... and depart / On the wide ocean of life anew" ("A Summer Night," 11. 52-53). In the coda of the Marguerite poems, "The Terrace at Berne," we see another vivid image of man's drifting around, in isolation:

> Like driftwood spars, which meet and pass
> Upon the boundless ocean-plain,
> So on the sea of life, alas!
> Man meets man–meets, and quits again.
>
> (11. 45-48)

The islands have a separate, interior reality, and so they suggest a universal estrangement:

> The islands feel the enclasping flow,
> And then their endless bounds they know.
>
> But when the moon their hollows lights,
> And they are swept by balms of spring,
> And in their glens, on starry nights,
> The nightingales divinely sing;
> And lovely notes, from shore to shore,
> Across the sounds and channels pour--
>
> Oh! then a longing like despair
> Is to their farthest caverns sent;
> For surely once, they feel, we were
> Parts of a single continent!
>
> ("To Marguerite–Continued," 11. 5-16)

According to Kenneth Allott, "The islands are enchanted by moonlight and nightingales as human beings fall under the enchantment of love"; "The 'single continent' is the

One or All from which men are divorced in their individual lives ..." (124). It is only the deepest part of the self that retains any sense of the unity of being; and this remote self is difficult, perhaps impossible, to reach.

What is the agent which causes this isolation and separation? It is "A God, a God their severance ruled!" ("To Marguerite," l. 22) and in Arnold's poetry, we can feel the immanence of such a "God." There is always "some unknown Powers" ("Human Life") or "guiding Powers" ("Meeting") which governs man. Upon the rise of such a "God," Park Honan comments:

> Since there is no longer a universal belief in a merciful God, the modern pagan deity of fate is mysterious, uncompassionate. The sea he decreed between individuals is uncrossable, bitter to taste, measureless. That water is "the Mediator between the inanimate and man" is man's dream; but we shall live in isolation without end until there is a spiritual basis for life. (165)

In the Marguerite cycle, the narrator eventually learns that it is next to impossible to keep a sustained relationship in love. Though realizing that love is the rarest thing on earth and yet being manipulated by "He, who sees us through and through" ("A Farewell," l. 46), man wears out life, "Distracted as a homeless wind, / In beating where we must not pass, / In seeking what we shall not find" ("A Farewell," ll. 50-52). The lovers feel that perhaps only after death can they be united.

> Yet we shall one day gain, life past,
> Clear prospect o'er our being's whole;
> Shall see ourselves, and learn at last
> Our true affinities of soul.
>
> ("A Farewell," ll. 53-56)

The theme of return also appears in the Marguerite poems, but in a different way from that in the Lucy poems. It is more a transient revisit to an old place than a return to one's native origin. Ten years after the sad separation, the narrator, as depicted in the coda "The Terrace at Berne," returns to Switzerland. The landscape being more or less unchanged, he wonders if Marguerite is still there. Although death as a form of separation is not as strongly emphasized in the Marguerite poems as in the Lucy poems, the narrator even wonders if Marguerite, after all these years, is still alive. If yes, he cannot imagine what changes the "crucible of time" has wrought on her:

> Or shall I find thee still, but changed,
> But not the Marguerite of thy prime?
> With all thy being re-arranged,
> Pass'd through the crucible of time;

("The Terrace at Berne," 11. 33-36)

From this association, the narrator comes to a reflection -a lament of the passing of his own youth: "I knew it when my life was young; / I feel it still, now youth is o'er" (11. 49-50). Few poets have ever so miserably aware of the passage of time as Arnold: "How life rushes away, and youth. One has dawdled and scrupled and fiddle-faddled—and it is all over."[7]

The whole cycle of the Marguerite poems shows the narrator's inner struggle between the conflict of Marguerite (love) and his ideal (stoic self-mastery arising out of sense of duty). He is of two minds between wholeheartedly accepting maturity and responsibility and the partial rejection implied by an agonized regret for youth and poetry and irresponsibility. His bidding farewell to and final rejection of Marguerite is a gesture to accept the inevitability of human alientation and the loss of love and youth.

IV

As is well known, Arnold grew up in the shadow of his Grasmere neighbor, the elderly poet Wordsworth. His feeling for nature is wordsworthian in origin. Like Wordsworth, Arnold looks upon Nature as the principle which stands in opposition to all that is inorganic and mechanical in the life of his time. And he never doubts the beneficient power of Nature, in the sense of Wordsworth's "mighty world of eye and ear." In Arnold's poetry, the Marguerite poems being no exception, we can see the examples of Arnold's use of Wordsworthian Nature to calm and soothe him when he is shaken by passion. In "Parting," for example, the narrator wishes to go to the Alps with Autumn winds to cure himself of his confusion:

Ye are bound for the mountains!
Ah, with you let me go
Where your cold, distant barrier,
The vast range of snow,
Through the loose clouds lifts dimly
Its white peaks in air—
How deep is their stillness!
Ah, would I were there! (11. 9-16)

Blow, ye winds! lift me with you!
I come to the wild.
Fold closely, O Nature!
Thine arms round thy child. (11. 75-86)

This is Arnold's Wordsworthian response to Nature.

However, to Arnold, Nature is a "treacherous" word, with different layers of meanings. Nature as an aesthetic or sensuous experience in Wordsworthian sense is the simplest and most limited meaning of the word. In his poetical youth, Arnold has given to Nature a variety of meanings. For instance, in "Empedocles at Etna," his Nature is "Spinozistically neutral," whereas, in "To an Independent Preacher Who Preached That We Should Be 'In Harmony with Nature,' " he furiously attacks the shallowness of the preacher's sentiment (Trilling 86). For Arnold, therefore, there are at least two Natures: the cosmological Nature (the Nature of Matter and Law) and the aesthetic and sensuous Nature (the Wordsworthian "mighty world of eye and ear") (see Trilling 85-92). In addition to using the Wordsworthian Nature for therapeutic effect, Arnold in the Marguerite poems also treats Nature in a cosmological sense; thus, Nature assumes the form of "a God," or "some unknown Powers," which dominates man and everything.

In the same terminology, we can say that Nature in Wordsworth's Lucy poms is not purely an Earth-Mother figure: she is both an "overseeing power" ("Three years she grew up") in a cosmological sense and a loving Mother who cares about her children, in an aesthetic and sensuous sense. For the love of Lucy, the fairest child of all, she comes to claim her back to her side and assumes her matronage to educate her. On the other hand, totally indifferent to the narrator's (the lover's) feeling towards Lucy, she forces them to separate. In this sense, both poets, at least shown in these two cycles of poems, have looked upon Nature far beyond the simplest sense of the word.[8]

V

As far as imagery is concerned, both the Lucy and the Marguerite poems, themselves a series of repetition and echoing, have used the image of the moon very effectively to express love and grief (loss).[9] In the first poem of the Lucy cycle, "Strange fits of passion," the narrator keeps staring at the moon—a symbol (and a delusion) of love: "Upon the moon I fixed my eye, / All over the wide lea." As the narrator and horse progress, so does the evening moon, showing the progression of cosmic time. The sinking of the moon in the poem is, in another sense, a harbinger of Lucy's death; the premonition of imminent death of Lucy is later justified. The repetitive use of the moon image for five times in such a short lyric is especially noteworthy: it has gradually built up a kind of suspense: "Beneath an evening moon," "The sinking moon," "the descending moon," and finally the climax of suspension, "At once, the bright moon dropped."

The moon is as important an image in Arnold's poetic canon as it is in Wordsworth's. In the Marguerite poems, which deal with unfulfilled love, the moonlight shimmers down on the whole landscape. As Coursen points out, in each poem, "the moonlight suggests hope and emphasizes subsequent despair" (577). Take "Isolation. To Marguerite" for example: the passion of Luna for Endymion becomes a metaphor

for the impossibility of human love. In "A Farewell," the characteristic movement towards disillusionment suggests "a discrepancy between man's aspirations and the limitations which the world imposes" (Coursen 577):

> How Sweet, unreached by earthly jars,
> My sister! to maintain with thee
> The hush among the shining stars,
> The calm upon the moonlit sea!
>
> How sweet to feel, on the boon air,
> All our unquiet pulses cease!
> To feel that nothing can impair
> The gentleness, the thirst for peace—
>
> The gentleness too rudely hurled
> On this wild earth of hate and fear;
> The thirst for peace a raving world
> Would never let us satiate here.
>
> (11. 77–88)

VI

It may be just a coincidence that both Wordsworth and Arnold have written a sequence of poems telling a sad love story with a mysterious heroine. After all, we cannot decide whether Arnold suffered from the "anxiety of influence" when he composed his Marguerite (or "Switzerland") poems. Yet, after a comparative study as shown above, we find that despite all the differences, there exist some interesting similarities between the two cycles, such as the common themes of isolation and separation, the use of the moon image, and the poets' treatment of Nature. Both poets have tried to transcend the local and individual into the universal and generic.

Both cycles have dealt with the theme of isolation; yet, in a stricter sense, in the Lucy poems solitude as isolation is emphasized, just as separateness as isolation is emphasized in the Marguerite poems. Arnold is a Romantic poet in practice, despite his Classicist claim in theory and criticism. To read his Marguerite poems in contrast to the Lucy poems, we find that both are the artistic expression of "spontaneous overflow of powerful feelings"; nonetheless, in Wordsworth's case, those emotions and feelings are recollected in tranquility whereas, in Arnold's case, they are not. Except two or three poems and some stanzas, which are Arnold at best, the Marguerite poems seem to have been written under an impulsive compulsion. Arnold's poems are ephemeral as they are because they do not respond to the challenge of Wordsworth's voice in the Lucy poems. To a certain extent, the Lucy poems are like Chinese classic lyrics or Japanese *haikku*; they are concise, compact, and profound. If less is more and

artlessness is art, the Lucy poems, by comparison, are much more enduring than the Marguerite poems, because they have left much blank space for the reader's imagination to play.

Notes

1. For the study of the Lucy poems, see, for example, Cowan, Ferguson (173–94), Hall, Geoffrey Hartman, Herbert Hartman, Otten, and Taaffe. For the Marguerite poems, see, for example, Honan, Madden, and Trilling.
2. The speculation over Lucy's or Marguerite's real identity arises out of the poets' reticence. In the case of Lucy, Wordsworth's notes as dictated by Isabella Fenwick are laconic in the extreme: "The next three poems were written in Germany, 1799"; "1799. Composed in the Hartz Forest" ("Three years she grew"); "1799; Written in Germany". As early as 1934, Herbert Hartman has given a list of possible originals for Lucy as a result of scholars' speculation: Dorothy, Mary Hutchinson, Annette Vallon, some ideal maiden, an adopted gypsy child, an early love, Hartley Coleridge, and a conventionalized heroine arising from the poet's experiments with popular ballads. (For a fuller accounting, see Herbert Hartman.) Hartman's own research shows that the Lucy poems were written in Germany when Wordsworth was experimenting with the common measure of the ballad; the name "Lucy" was a neo-Arcadian commonplace, an 18th-century elegiac fiction.

   Recently, Lucy has been interpreted as "a personification of the moon, Wordsworth's favorite symbol of imagination," "the Earth-Mother," "one of those haunting figures of solitude," and "a haunting embodiment of Wordsworth's own past," in addition to Geoffrey Hartman's "a boundary being." See Geoffrey Hartman; Cowan; Watson; Pipkin; Matlak; and Thomson.

   Marguerite used to be wildly speculated as as a French governess, a hotel maid, or Frances Lucy Wightman. Honan, Arnold's recent biographer, has identified that the model for Marguerite is Mary Claude, who is Arnold's foreign-born summer neighbor. (See Honan 144–67).
3. The poems appear in this order in the first collected edition of March 1815. In this edition the Lucy poems are arranged in two separate categories. "Strange fits of passion have I known," "She dwelt among the untrodden ways," and "I travelled among unknown men" are among "Poems Founded on the Affections"; "Three years she grew in sun and shower" and "A Slumber did my spirit seal" are with "Poems of the Imagination." Read in this order, the poems form a meaningful lyric progression.

   The title "Switzerland" as applied to a group of lyrics was first used by Arnold in the edition of 1853. For a detailed account of Arnold's frequent

reconsideration of the content and order of the Marguerite poems, see Tinker and Lowry 151–59.

4. For the interpretation of epiphany, see Langbaum, "The Epiphanic Mode in Wordsworth and Modern Literature"; and "Wordsworth's Lyrical Characterization": 319–20. For the interpretation of the wish that Lucy die, see Matlak.
5. Examples of binary opposition can be found not only in this stanza (laughter and tears, past and present) but in the other poems as well: life and death, love and inherent hate, awakeness and dream, light and darkness, sun and moon, union and separation, native place and foreign land, "Thy mornings showed and thy nights concealed," "Both law and impulse ...", "In earth and heaven... / To kindle or restrain", and

> Nor shall she fail to see
> Even in *the motions of the storm*
> Grace that shall mould the maiden's form
> By *silent sympathy*. (Italics mine.)

6. For the psychobiographical account of the Goslar experience, see Matlak 46–65.
7. See Lowry 120, no. 37. For Arnold, his thirtieth birthday was so awesome a landmark that he felt "three parts iced over" after that.
8. For a full discussion of the concept of Nature in Wordsworth's and Arnold's poetry, see Beach; Gottfried; and Trilling.
9. Cowan identifies Lucy as personification of the moon, Wordsworth's favorite symbol for his poetic imagination, and thus sees Wordsworth in the Lucy poems expressing "grief over the loss of his poetic imagination." Coursen has made a detailed study of the moon image in Arnold's poetry with reference to Wordsworth's.

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引　言

在文章寫完後，我覺得有必要談一下本文寫作的脈絡，這樣可使讀者了解本文有什麼意義。本文是在結構主義遭到了以德希達爲首的後結構主義者之攻擊，這樣的脈絡下寫作的。我不欲替結構主義辯護，但却要顯示「深層結構」這個概念的合理性；而這就意味著必須闡明『結構性因果』的意思。某些準結構主義者先將通俗所謂的『因歸根究底地決定了果』等同於『結構性因果』，然後將後者歸結爲『因（結構）現（內在）於果』。這個結論雖然正確，但是過於抽象，並不能幫助我們具體了解『因歸根究底地決定了果』的意思。

佛洛依德與這個問題的相干處就在於此；我認爲在（按德希達所描述的）本源問題的探索及追尋本源中，佛洛依德展示了他的因果概念——因而恰恰在具體的示範裏闡明了『結構性因果』的意思。這構成了本文的主體。

假如事物沒有『深層結構』和『表層結構』的區別，那麼我們就不需要（作爲理論的）科學；科學與深層結構這二個概念是密切相關的。佛洛依德的心理分析在預設『深層結構』這一點上，（相反於闡釋學者對佛洛依德的詮釋），和自然科學無異。同樣的，對文學或文本（text）的解讀也是科學——即把它們視爲深層結構的果效——可是這和形式主義的解讀毫無共同之處：文學和其他事物或人類活動均處於類似症候的地位，而解讀（批判性科學）的目的在於自由、釋放（淨瀉）。因此，除了對『結構性因果』的闡明外，就心理分析作爲整體解讀策略的一環而言，佛洛依德的因果概念對文學研究是非常重要的。

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