

摘要

美国中短篇小说家凯瑟琳·安·波特（1890-1980）凭借数量不多的作品在本国享有持久而崇高的声誉。近年来，她成为中国批评家热衷的美国作家之一。人们从各种角度对她做了日趋深广的研究。虽然她的宗教观点和象征手法以往的研究已有涉及，但试图从圣经原型角度找出她代表作品中的一个统一的宗教主题还是第一次。而这正是本文的写作目的。

这一尝试的可行性在于：1. 她宣称她的所有故事都是“一个大的多的架构的片断”。这与将她的几个故事视为表达一个宗教主题的统一体的做法及圣经原型批评对文学的总体性认识是一致的。2. 她作品中的大量宗教象征反映了她对所处时代宗教危机的感知和寻找新的精神支撑的努力。3. 她偏爱和娴熟使用的意识流技巧能将现实与人物梦境编织在一起，而梦境正是原型大量出现的地方。4. 她喜爱的死亡题材提供了探究死后世界和生命意义的宝贵机会，而这也正是哲学、宗教的来源。

在通读波特主要故事的基础上，本文认为她的三篇包含了以上特点的代表作，即《被遗弃的韦瑟罗尔奶奶》（1930）、《盛开的犹大花》（1930）、《灰色马，灰色的骑手》（1939）构成一个系列，一个统一的宗教主题通过对其中圣经原型的使用和移位的考察得以呈现。由此，论文提出，波特对过去许多批评家来说显得矛盾的宗教态度可以统一为基督教人道主义。

论文首先介绍了原型理论，尤其是弗莱的理论。他的主要观点是：文学批评应该具有基于文学自身的统一连贯性，而这一连贯性的主要来源就是一切时代和文化的文学作品中经过不同程度“移位”的原型的反复出现。在他的著作《批评的剖析》（1957）和《伟大的代码》（1982）中，他提出了一个基于《圣经》的原型意象和原型叙述的宏大结构，并用“移位”一词表达文学作品改变神话和隐喻，使之符合关于社会道德和事物情理的种种规范。对移位的研究对揭示文学作品的主题意义有极大作用。

从圣经原型角度看，《被遗弃的韦瑟罗尔奶奶》演绎了一个女主人公韦瑟罗尔奶奶生命最后一天从生到死、对上帝从笃信到被背叛的悲剧叙述。与此相应的，她的头脑内外经历了对神启意象的渴望被魔幻意象的现实取代的过程。老奶奶对

耶稣新娘原型的移位不仅加强了上帝对人的背叛的主题，也说明了上帝死后人的自我坚持，不管这一努力显得多么姗姗来迟与微不足道。

《盛开的犹大花》是前一个故事的继续。它讽刺性地描画了一幅上帝的背叛者投身世俗宗教——社会革命的画面。文中充满对神启意象的魔幻性反讽，如三个人物：布拉焦尼、他的妻子、欧亨尼奥对耶稣基督的魔幻性反讽，女主人公劳拉对耶稣忠实信徒的魔幻性反讽。而文末劳拉恶梦中食人场景对圣餐原型的魔幻性反讽最为引人注目，因为它揭示了劳拉生活方式的可怕实质，也孕育着这段反讽叙述向喜剧方向上扬的可能。

《灰色马，灰色的骑手》在叙述上采用了经过移位的耶稣基督死而复生的U形喜剧结构，其中又包含了经过移位的亚当-夏娃原型。这番移位凸显的是在一个没有上帝的世界里人间之爱的救赎性力量。而米兰达的死亡之旅中神启意象天国出人意料的降临，她复生后笼罩全篇的灰色获得了一抹宝贵的光泽，说明人间之爱可以将人再次引向上帝。人与上帝，人道主义与基督教就此达成和解。

人与上帝从互相背叛到最终和解，表面看反映了波特对上帝的信仰从怀疑、幻灭到回归的过程。但人与之和解、向之回归的这个上帝已经不是那个教导老奶奶忍受此生痛苦、换取死后永福的人格化上帝了，而是与人道主义宣扬的人的需求、能力、此生取向相一致，以爱为内涵的上帝的精神。基督教与人道主义对爱的共同强调构成了人与上帝和解的基础。回顾以上三篇作品，这种以基督教为形式，以人道主义为内容的基督教人道主义是波特在宗教信仰问题上的一贯选择。老奶奶没能在死后进入天国，正如她缺乏真爱的一生。布拉焦尼和劳拉的堕落与其说是他们抛弃基督教的结果，不如说是他们不能爱其他人类的结果。只有米兰达在人与人爱的和谐中找到人与上帝的和谐。

论文最后的结论是，通过对圣经原型的运用和移位，波特的三篇代表作表达了一个统一的宗教主题：20世纪西方世界人与上帝的互相背叛以及两者在基督教人道主义中的最终和解。波特借助基督教人道主义为上帝死后的人格化上帝宗教危机找到一条出路具有代表性，绝非偶然。神学领域基督教人道主义在几乎同时的兴起证明了这一点。

关键词：背叛； 和解； 圣经原型； 移位； 基督教人道主义

Abstract

Katherine Anne Porter (1890-1980)'s steady and exalted reputation as a short fiction writer in America rests upon a relatively small output. In recent years, she has become one of the most popular American writers with Chinese critics and the research on her is growing wider, deeper and done from a multitude of perspectives. Though the areas of her religious view and her symbolism have been touched upon by a couple of scholars, the search for a unifying religious theme in her representative works from the biblical archetypal perspective has never been attempted, which becomes the objective of the present thesis.

The feasibility of the attempt lies in: 1. Her insistence that all her stories are "fragments of a much larger plan" which agrees with the practice of reading several of her stories as a whole for a unifying religious theme and the cosmic view of literature held by archetypal criticism. 2. Her heavy use of Christian symbolism to convey her perception of the religious crisis of her times and her quest for new spiritual support after that. 3. Her fondness of and deftness at the stream of consciousness technique, which weaves reality and the characters' dreams, where archetypes abound. 4. Her interest in the subject of dying and death, that precious occasion for man to explore the world after death and the meaning of life, from which philosophy and religion stem.

Based on a survey of Porter's major stories, the thesis assumes that three of her representative works, namely, "The Jilting of Granny Weatherall"(1930), "Flowering Judas"(1930), and *Pale Horse, Pale Rider*(1939), all typifying the above-mentioned features, form a sequence in which a unifying religious theme may be traced through a study of the employment and displacement of certain biblical archetypes. By doing that, the thesis also ventures that Porter's attitude to religion, which seems ambivalent to many previous critics, can be unified by Christian humanism.

The thesis begins with an account of the archetypal theories, especially Northrop Frye's. His main propositions are that literary criticism should acquire a total

coherence based on a hypothesis about literature itself, and that the primary source of this coherence is the recurrence, with various degrees of “displacement”, of certain archetypes in literature of all periods and cultures. In his masterpieces *Anatomy of Criticism*(1957) and *The Great Code*(1982), Frye presents a grand scheme of archetypal images and archetypal narratives, drawing heavily on the Bible. “Displacement” is a term used by him to denote the adaptation of myth and metaphor to literary works of morality or plausibility. The study of displacement may reveal a lot about the theme of a literary work.

From the biblical archetypal perspective, “The Jilting of Granny Weatherall” conducts a tragic narrative of the heroine Granny Weatherall from life to death, from firm faith in to bitter betrayal by God on her last day through the replacement of the desire for apocalyptic imagery by the reality of demonic imagery in and outside her mind. The displacement of the bride of Christ archetype by Granny not only reinforces the theme of the betrayal of man by God, but also suggests, however late and minute it may seem, man’s effort to assert himself after the death of God.

“Flowering Judas” continues the narrative of “The Jilting of Granny Weatherall” by presenting an ironic portrayal of a group of betrayers of God dedicated to the secular religion of revolution. The prevailing imagery here is a demonic parody of the apocalyptic one, with three of the characters: Braggioni, his wife and Eugenio parodying Jesus Christ, and the heroine Laura a parody of his loyal disciple. Most prominently, in the nightmarish dream of Laura at the end of the story, she participates in cannibalism, which constitutes a parody of holy communion. The nightmare reveals to her the horrible nature of her way of living and implies the possibility of comic rise to the ironic narration.

The narrative of *Pale Horse, Pale Rider* follows the U-shaped comic pattern based on the displacement of the myth of the death and rebirth of Jesus Christ, incorporating that of the Adam and Eve myth, through which the redemptive power of earthly love in a Godless world is foregrounded. The journey into and out of death which gave Miranda an unexpected glimpse of the apocalyptic heaven and gave the dominant gray color a precious glow shows that love in this world may lead man back

to God. In it, lies the reconciliation of man and God, humanism and Christianity.

On the surface, the change from mutual betrayal to final reconciliation between man and God reflects Porter's changing attitude towards religion from skepticism and disillusionment to regression. However, the God she regresses to, or is reconciled with, is no longer the personal one who teaches Granny to bear the sufferings of this world to trade for eternal happiness after death. Rather, it is the spirit of God that connotes love, which is consistent with the advocacy of human needs, capacities and this-worldly orientation of humanism. The common emphasis on love by Christianity and humanism provides the basis for the reconciliation of man and God. A retrospective look at the three stories reaffirms that Christian humanism which has Christianity as its form but is humanistic in content has been Porter's constant choice when it comes to religion. Granny failed to go to heaven after death, just as she had led a loveless life. The degeneration of Braggioni and Laura is caused not so much by their desertion of Christianity as by their failure to love other human beings. Only Miranda found the harmony between man and God in the harmony among loving human beings.

The thesis concludes that through the employment and displacement of biblical archetypes, the three representative stories of Porter's express a unifying religious theme: the mutual betrayal of man and God in the 20th century western world and their reconciliation in Christian humanism. Porter's resort to Christian humanism for a way out of the religious crisis after the death of a personal God is representative rather than accidental, because in theology, Christian humanism emerged at about the same time as the writing of these stories.

Key Words: betrayal; reconciliation; biblical archetype; displacement ;
Christian humanism

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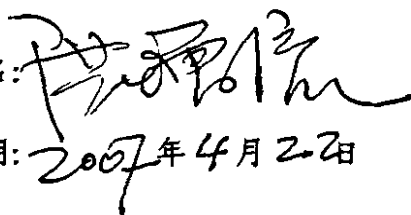
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Chapter One Introduction

Little known to average Chinese readers, Katherine Anne Porter (1890-1980) has long been hailed by American critics as one of their greatest writers of the 20th century, especially in the form of short fiction. Out of her remarkably long life, came only three thin volumes of short fiction (*Flowering Judas and Other Stories* (1930), *Pale Horse, Pale Rider: Three Short Novels* (1939), *The Leaning Tower and Other Stories* (1944)) and one novel (*Ship of Fools* (1962)), but on this small body of publications, her high reputation firmly rests.

Porter was a devoted artist of marked individuality. She thought of writing not as a career, but a vocation that demands and deserves hard work (Porter, 1970: 440-441). She did not publish her first story until thirty-three years old, after rewriting it fifteen or sixteen times. But when she decided that she had finished a story, it was finished, and she would not allow anyone to change anything, nor would she change anything on anyone's advice (Plimpton, 1998: 53). She believed that a writer should follow no pattern of life but "the thumbprint" (Plimpton, 1998: 45), which differs from one person to another.

Excellence resulting from such devotion, discipline and individuality has attracted unanimous critical acclaim upon her every publication and endured until this day. Robert Penn Warren (1979: 93), the distinguished American writer and critic, claimed in his now classic 1942 article "Irony with a Center" that "Many of her stories are unsurpassed in modern fiction, and some are not often equaled." and ranked her with "the group which would include James Joyce, Katherine Mansfield, Sherwood Anderson, and Ernest Hemingway". Similar high praise also came from such men of letters as Allen Tate (1930: 53), who hailed her as a "new star", Lodwick Hartley, who in 1940 presented the first substantial critical article on her work, as well as Lewis Gannet, Paul Rosenfeld (Unrue, 1988: 4-5), Edmund Wilson (Warren, 1979: 126-129), and many others.

Critics were first of all struck by Porter's style: her simple, pure, exceptionally

precise language, including diction and syntax, her apt use of stream of consciousness technique, the internal irony so highly valued by new critics, and her frequent use of certain symbols (Unrue, 1988: 13-19). Actually, she was widely acknowledged as a “stylist” (Lu Jin, 1984: 1). To correct critics’ over-emphasis on her style at the expense of theme, Warren (1979: 95) called attention instead to the “vividness and significance in which Miss Porter’s English and artistry eventuate”, that is, the thematic concerns of her work, the purpose or, in Warren’s words, the “center” of her irony. From then on, with the passage of time and more of Porter’s work coming out, study from different perspectives has shed light on different aspects of the writer and her works.

With the help of the comprehensive bibliography provided by Darlene Harbour Unrue at the end of *Understanding Katherine Anne Porter*, which is a concise interpretation of individual stories, it is not difficult to see that foreign research by far has touched upon Porter’s abiding faith in humanity, her symbols as thematic indicators, her Texas roots, her feminist sentiment and so on. Porter’s assertion that her stories are “fragments of a much larger plan” (Porter, 1970: 457) has led many critics to try to find the proper unity among her works. Edmund Wilson sorted her stories into three “fairly distinct groups”. William Nance found the unifying theme of rejection. Jane DeMouy proposed a unifying protagonist, an archetypal female, instead. Johnson tried to make sense of “an underlying philosophical logos” which includes every of her published work. After reviewing all the invalid or insufficient unifying attempts, Unrue (1985: 4-11) put forward her own point of view: the search for truth is the grand theme of Porter’s works, with secondary themes ranging from the darkness of human nature where the search must begin to *Ship of Fools* as the final externalization of the grand theme. In 1982 Joan Givner published the first of Porter’s biographies named *Katherine Anne Porter: A Life*. To the study of a writer who claimed to have written all from experience (Plimpton, 1998: 49), this carefully researched biography has proved most useful. Another biography entitled *Katherine Anne Porter: A Sense of the Times* came out in 1995, with an emphasis on her conflicting views on politics, race, religion, feminism, and her Texas roots that at once

contribute to and reflect a sense of her times. In addition to books, criticisms and interviews of Porter have been scattered in various journals, some of them collected in the book form at a later time.

In China, while Lu Jin introduced Porter's most representative short fiction to Chinese readers as early as 1984, it was not until 1995 that Chinese scholars, initiated by Huang Tiechi (1995) and Wu Bing (1996), began to introduce more of her works, and do more intensive and extensive research on her and her works. Like their American counterparts, Chinese critics were first of all impressed by her classic style. They approached her works from stylistics and narratology, paying special attention to her consummate use of stream of consciousness technique and flexible points of view. Duan Jingwen (1998) and Li Wansui (1997) were their representatives. Then the women characters, feminine consciousness and female initiation theme in her fiction were explored by such women scholars as Liu Peihong (2002), Yao Fanmei (2004), and Xu Chen (2005). Wang Xiaoling (2002)'s article stood out as the only one dealing with Porter's political and religious views.

Since 2003, Porter has become a favored subject of master's degree theses. Yang Juan (2004) further developed Wang Xiaoling's central argument in her neatly written thesis "Katherine Anne Porter: A Rebellious Devotee of Catholicism". Jiang Guoquan (2004) did a study of the symbolism in four of Porter's short stories. Qi Wen (2003)'s thesis was concerned with the theme of women's self-realization in Porter's works. Similarly, Yao Fanmei (2003) studied the feminine consciousness of Porter. Theses were also written from the perspectives of narrative strategy, sociology and so on.

The careful review of the literature home and abroad shows that although both Porter's religious view and her symbolism, especially her Christian symbolism have been discussed, there has by far been no attempt to bring the two together, that is, to trace a unifying religious theme in Porter's representative works from the biblical archetypal perspective, which becomes the objective of the present thesis. While it follows the critical tradition of assuming an underlying unity among Porter's works, this attempt is feasible for more reasons.

Porter's employment of a variety of religious symbols and mythology which

resulted from her religious upbringing provides the necessary raw materials for a biblical archetypal analysis. Brought up by a stern Presbyterian grandmother, having attended a private school with Methodist leanings, married to a Catholic husband, converted to Catholicism following his family at twenty years old, and having remained so, if only nominally, till the end of her life (the Hendricks, 1988:2-4), Christianity, especially Catholicism, influenced predominantly her world view, aesthetics, and literary creation. As she admitted herself in an interview: “I have a great deal of religious symbolism in my stories because I have a very deep sense of religion and also I have a religious training. And I suppose you don’t say, ‘I’m going to have the flowering Judas tree stand for betrayal,’ but of course it does.” (Reuben, Paul P., OL) The titles of some of her stories were taken directly from the Bible, for example, “Flowering Judas”, “Pale Horse, Pale Rider”. For many stories, only an understanding of the Christian symbolic meaning of certain images, plots, structures and themes can reveal their full significance.

However, as an independent, sensitive writer deeply engaged in the violent changes of her times, Porter did not use the religious symbols and mythology to preach Christianity. In the introduction to the 1940 edition of the collection of short stories entitled *Flowering Judas*, she (1970: 457) spelt out that the stories were what she “was then able to achieve in the way of order and form and statement in a period of grotesque dislocations in a whole society when the world was heaving in the sickness of a millennial change.” The “period” referred to is the turbulent times between the two world wars, when most of her representative works were written. She experienced personally the great social changes that brought about “grotesque dislocations in a whole society”. Born into an ex-slave-owning southern family, she said she was “the granddaughter of a lost war”. “She lived through subsequent two world wars, nearly dying in the epidemic of influenza that swept the United States during the First World War.” She participated in the Obregon Revolution in Mexico, (Givner, 1982: 15) which was a socialist revolution. These events, together with revolutionary scientific discoveries, technological inventions, and trends of thought, made prevalent a “sense of social breakdown” (Baym, 1989: 944) in the western

world. Christianity as the cornerstone of the old social order was consequently doubted, even discarded. "The sickness of a millennial change" means exactly the collapse of traditional Christianity and the resulting sense of loss, chaos, and despair. Porter's religious background made her sensitive to the spiritual crisis of her times and she resolved to find new spiritual support after that, which was chronicled in her stories, "in the way of order and form and statement".

Based on a survey of Porter's major stories, the thesis assumes that three of them, namely, "The Jilting of Granny Weatherall" (1930), "Flowering Judas" (1930), and *Pale Horse, Pale Rider* (1939), form a sequence in which a religious theme may be traced through a study of the employment and displacement of certain biblical archetypes. Besides being abundant in religious symbols, they also typify Porter's consummate use of stream of consciousness technique and her interest in the subject of dying and death, which helps make the present study possible. Stream of consciousness technique is a proper vehicle to write that kind of story in which Porter had a "deeply personal interest": "where external act and the internal voiceless life of the imagination almost meet and mingle on the mysterious threshold between dream and waking, one reality refusing to admit or confirm the existence of the other, yet both conspiring toward the same end." (Warren, 1979: 91) It can bring together the reality and dreams, past and present by "revealing the whole realm of consciousness of the individual and the 'primordial images' hidden behind individual consciousnesses" (Gao Fen, 2001: 139-145) "Primordial images" are just what Jung called "archetypes". Her preferred subject of dying and death not only promises to bring out the best execution of her superb stream of consciousness technique, but also provides a precious opportunity for philosophical and religious exploration of the world after death and the meaning of life. All the three stories that are chosen use an ingenious combination of the third person point of view and stream of consciousness technique characteristic of Porter, which culminates in the description of truth-revealing dreams. Both "The Jilting of Granny Weatherall" and *Pale Horse, Pale Rider* center on the dying experience of the heroine, the former ending in death, the latter in rebirth. "Flowering Judas" involves the death of one character and the

living death of a group. They are sure to contain a lot of biblical archetypes and reveal Porter's view about religion.

There are six chapters in the thesis. Chapter one is an introduction which covers a brief introduction to the author in question, a detailed review of Porter criticism both at home and abroad, which reveals an inviting "gap" for the present thesis to fill in. Some features of Porter's writing that make the present study feasible are also discussed. Chapter two gives an account of biblical archetypal criticism, especially Frye's theories of archetypal imagery, archetypal narratives and displacement, because of their close relevance to the present thesis. Chapter three to five are the body of the thesis, tracing a unifying religious theme, that is, the change from betrayal to reconciliation between man and God, in Porter's three representative stories through a study of their employment and displacement of certain biblical archetypes. By doing that, the thesis also defines Porter's attitude to religion, which seems ambivalent to many previous critics, as Christian humanism. Chapter six is the conclusion.

Chapter Two Biblical Archetypal Criticism

“In literary criticism the term archetype denotes the recurrent narrative designs, patterns of action, character-types, themes, and images which are identifiable in a variety of works of literature, as well as in myths, dreams, and even social rituals. Such recurrent items are held to be the result of elemental and universal forms or patterns in the human psyche, whose effective embodiment in a literary work evokes a profound response from the attentive reader, because he or she shares the archetypes expressed by the author.” This comprehensive definition given by *A Glossary of Literary Terms* (Abrams, 2004: 12) explains not only what archetype is but also where it comes from and what effect it will achieve when embodied in literary works.

The first one to use archetype in this sense was the British cultural anthropologist James G. Frazer at the beginning of the twentieth century. In his masterpiece *The Golden Bough*, he revealed the recurring mythical patterns in primitive tales and rituals, the death and rebirth archetype and the sacrifice archetype being two of them. This book became the cornerstone of archetypal criticism.

Another antecedent of archetypal criticism was the Swiss psychologist Carl G. Jung, Freud’s renegade disciple, who developed an elaborate theory of archetypes based on his concept of collective unconscious in the 1930s and 1940s. He applied “archetype” to what he called “primordial images” that exist in the collective unconscious of human beings and that get expressed in myths, religion, dreams, private fantasies as well as in works of literature. However, for Jung, archetype remained a psychological concept. We will still have to wait for another person to apply archetypal theory to literary criticism.

It was Northrop Frye, with his *Anatomy of Criticism* (1957), who established a whole system of literary archetypal criticism in the 1950s. In a lot of later works, including the famous *The Great Code* (1982), he made amendments to and elucidation of the system already established. It is his theory that the present thesis makes the most use of. Frye believed that as a systematic study of literature, criticism should

acquire something of the methodological discipline and coherence of the sciences. This can only be attained by assuming a total coherence in criticism based on a hypothesis about literature itself, that is, literature is an order of words just as there is an order of nature behind the natural sciences. In his view, the primary source of this coherence is the recurrence, with various degrees of “displacement”, of certain archetypes in literature of all periods and cultures (Lodge, 1972: 421).

Frye (1957:99) defined the archetype as a symbol or in other words, “a typical or recurring image which connects one poem with another and thereby helps to unify and integrate our literary experience”. He (ibid: 341) asserted that “In literary criticism myth means ultimately mythos, a structural organizing principle of literary form”. As for the relationship between archetype and myth, Frye explained that “The myth is the central informing power that gives archetypal significance to the ritual and archetypal narrative to the oracle. Hence the myth is the archetype, though it might be convenient to say myth only when referring to narrative, and archetype when speaking of significance” (Lodge, 1972: 429). Therefore myth provides literature with both archetypal images and archetypal narratives. They are the structural principles of literature, which make it a coherent whole.

In *Anatomy of Criticism* (131-239), Frye proposed the theory of archetypal imagery on the one hand and the theory of archetypal narrative on the other.

He classified images into three types: apocalyptic imagery and demonic imagery, corresponding to the two undisplaced worlds, drawing heavily on the Bible, the main source for undisplaced myth in western tradition, and the intermediate analogical imagery, which may be further divided into analogy of innocence, analogy of reason, and analogy of experience.

The apocalyptic imagery represents the world that fulfills ultimate human desire, the heaven of religion. It includes God of the divine world, Christ and bride of the human world, the sheepfold of the animal world, the garden of the vegetable world, the city of God of the mineral world. What’s more, according to the principle of archetypal metaphor (termed “concrete universal” by Frye), each of the categories is identical with the others and with each individual within it. For example, in the

apocalyptic world, Christ is both the one God, and the one Man, the Lamb of God, the tree of life, or the vine, and the stone of the temple.

The demonic imagery typifies the frustration, perversion, opposition of human desire, the hell of religion. The divine is an unsympathetic, evil God demanding sacrifice; the human is the tyrant-leader or the sacrificed victim or both, or the harlot etc.; the animal is monstrous beasts; the vegetable is a sinister forest or garden or its concrete universals like the tree of death; the mineral world is ruins, wasteland, a city of destruction and dreadful night and so on.

Frye pointed out the images of fire and water in particular. While they can be either apocalyptic or demonic, depending on their context, it is often the case that fire and light are identified with the apocalyptic and water the demonic.

The analogical imagery depicts states that are analogical to the two undisplaced worlds of heaven and hell, but not identical. While analogy of innocence presents a human counterpart of the apocalyptic world, analogy of experience bears a similar relation to the demonic world. Analogy of reason is left out of discussion in Frye's book.

Frye also associated the five types of imagery with the five modes of literature in its historical development, identifying the apocalyptic with the mythical mode, the demonic with the ironic, the analogical with the romantic, high mimetic and low mimetic respectively. He also pointed out the circular nature of both the modes and the images.

According to Frye, in literature, these categories of imagery are not static but in movement, which gives rise to narrative. The cyclical movement of nature absorbed by mythology becomes the archetypal narratives of comedy and tragedy in literature. The dialect in myth between heaven and hell reappears in literature as the archetypes of romance and irony. The archetypal narratives of comedy, romance, tragedy and irony conform with the four phases of the seasonal cycle.

In *The Great Code* (1982), Frye presented "a unified structure of narrative and imagery in the Bible" (xiii), which was called by William Blake "The Great Code of Art" (xvi), where the title of Frye's book came from. Among other things, he gave a

more comprehensive structure of the imagery of the Bible and defined the overall narrative structure of the Bible as a U-shaped comic pattern, a “divine comedy” from the literary point of view. The subjugation of Israel and the Exodus in the Old Testament and the death and resurrection of Christ in the New Testament are typical examples of the U-narrative. “This U-shaped pattern, approximate as it is, recurs in literature as the standard shape of comedy, where a series of misfortunes and misunderstandings brings the action to a threateningly low point, after which some fortunate twist in the plot sends the conclusion up to a happy ending.” There are also tragic narratives in the shape of inverted U in the Bible, which serves as the typical shape of tragedy in literature: “it rises to a point of ‘peripety’ or reversal of action, then plunges downward to a ‘catastrophe’” (139-198).

How is the presence of a mythical structure in a realistic fiction possible? Frye employed the term “displacement”.

“In myth we see the structural principles of literature isolated; in realism we see the same structural principles (not similar ones) fitting into a context of plausibility. The presence of a mythical structure in realistic fiction, however, poses certain technical problems for making it plausible, and the devices used in solving these problems may be given the general name of displacement.”
(1957: 136)

At another time, Frye (1963: 36) made it more clear that “by displacement I mean the techniques a writer uses to make his story credible, logically motivated or morally acceptable——lifelike, in short.” What he failed to expound but is explored by later critics is the thematic significance a study of displacement may reveal. The present thesis is an examination of the employment and displacement of biblical archetypes in Porter’s three representative works as a sequence in the hope of tracing a unifying religious theme.

Chapter Three

Betrayal of Man by God

As the first story in the sequence we have chosen for a biblical archetypal analysis, “The Jilting of Granny Weatherall” conducts a tragic narrative of the heroine Granny Weatherall from life to death and from firm faith in to bitter betrayal by God on the last day of her life. Just like her fiancé George who jilted her on their wedding day 60 years ago, her soul mate of a lifetime that is God jilted her on the day that was supposed to be their wedding—her death. The theme of the betrayal of man by God at modern times is mainly expressed through the replacement of the desire for apocalyptic imagery by the reality of demonic imagery in and outside Granny’s mind. What’s more, Granny’s displacement of the apocalyptic image of the bride of Christ at the end of the story not only reinforces the theme of the betrayal of man by God, but also suggests, however late and minute it may seem, man’s effort to assert himself after the death of God.

3.1 Replacement of Apocalyptic Imagery by Demonic Imagery

The stream of consciousness technique allows the story to compress the major events of a lifetime into the framework of one day as they occur and recur in Granny’s psychological time. Corresponding with the change from morning till night in the outside world, her inner world experienced the replacement of the desire for apocalyptic imagery by the reality of demonic imagery, through which the theme of the betrayal of man by God is foregrounded.

3.1.1 Replacement of Apocalyptic Desires by Demonic Memories

Order has been Granny’s life long pursuit. Throughout her life, she made a point

of “having everything clean and folded away” (Porter, 1972: 81)¹. In the house, everything was kept clean and in good order with the minutest care and greatest efforts. Every glass and jug and jar was laid out in neat rows, “and the bronze clock with the lion on top nicely dusted off. The dust that lion could collect in twenty-four hours!” (82) In the field, “the bright field where everything was planted so carefully in orderly rows” (84). However, as her dying consciousness gradually lost control over the unconscious, the question “What was it I set out to do?” (83) she asked herself brought up a traumatic memory she had repressed for sixty years and was still repressing: her jilting by her would-be bridegroom George on their wedding day 60 years ago. This memory turned from “a fog” to “a whirl of dark smoke” and at last to “a smoky cloud from hell” which disrupted the hard-maintained order of her life. It was because of this jilting that she turned to believe in God, who is omnipresent and omnipotent, who judges people fairly at their death, sending the faithful to heaven and the unfaithful to hell. The faith carried her through all the subsequent sufferings in life, by making all the sufferings meaningful as God’s tests and providing the one source of order amid chaos.

One of the greatest sufferings was the early death of her husband John, which was relived as the day got darker and her mind got more confused. The room where she lay dying now was reminiscent of the picture of the deceased John and especially of his eyes, because all were dominated by the demonic color of black. “Dark colors with the shadows rising towards the ceiling in long angles. The tall black dresser gleamed with nothing on it but John’s picture, enlarged from a little one, with John’s eyes very black when they should have been blue” (87). We remember blue to be the color of the halo. It is “the symbol of truth and of the eternity of God (because what is truth is eternal)” (*Dictionary of Symbolism*, 2000: 178). The replacement of the apocalyptic color blue by the demonic color black in John’s eyes vivifies Granny’s despair at her jilting by John whose early death cut short her brief happiness.

But with the firm faith in God, even this tragedy was not enough to really despair

¹ Note: In the following, all the quotations from the same book by Porter will be followed by page numbers in the parentheses only.

her. Having stood up to everything that happened to her the best as she could, as death approached, she believed unsuspectingly that she deserved “a straight road to God” (86). Her desire for heaven after death is symbolically expressed by her expectation of and search for “Hapsy”.

3.1.2 Doubtful Search for “Hapsy”

Because of Granny’s delirious state of mind and the deliberate repression of her consciousness, the identity of Hapsy is elusive. She might be Granny’s illegitimate child with George who never got born, or her last child with John who died early like her father. In either case, Hapsy was dead and should presumably be in heaven. The identity of Hapsy is less important than her symbolic meaning. Hapsy is the nickname for “Happiness”. That “it was Hapsy she really wanted” (85) and her going out to find Hapsy in a dream as she lay dying associates Hapsy with eternal happiness the faithful enjoy in heaven with God after death. However, in their brief meeting in Granny’s dream, Hapsy “melted from within and turned flimsy as gray gauze” (85), reflecting Granny’s vague doubt about her seeing God after death. Granny’s last journey out in search of Hapsy in her dream before death was accompanied by the conflicting feelings of self-reassurance that “You’ll see Hapsy again.” and the doubt that “What if I don’t find her? What then?” (88) The tension between her long-cherished desire to see God and her emerging doubt about God’s existence is embodied in the struggle between the apocalyptic image of light and the demonic image of darkness at the end of the story, which is resolved by the final prevailing of the latter over the former.

3.1.3 Replacement of Light by Darkness

The symbolic meaning of light as belief in God for Granny is established early in the story. She remembered in the orchard where they worked, “Lighting the lamps had been beautiful”, “The children huddled up to her and breathed like little calves at the bars in the twilight”, “The lamp was lit, they didn’t have to be scared and hang onto mother any more.” (84) While the calves are suggestive of Christians as God’s lambs, the lamps symbolize belief in God which provided the one source of strength and order in her constantly changing and characteristically tragedy-ridden life. Of her

short marriage with John, she remembered their hustling out “shaking and hunting for the matches” at night when “one of children screamed in a nightmare” (87). “Matches”, another form of light, again symbolic of belief in God, was what they sought at times of crisis.

However, this precious light of faith is overwhelmed by darkness at the last moment of Granny’s life, contrasting her unsuspecting belief of seeing God’s world after death with the increasingly strong sense that God does not exist. “The blue light from Cornelia’s lampshade” became Granny’s last and only connection with the outside world as consciousness waned from her, but literally and symbolically, “quietly it fluttered and dwindled”. Granny further identified herself with “the point of light”, which can be traced to the Christian tradition if we remember Jesus’ instruction to his disciples that “You are the light of the world” (Matthew, 5: 14-16). As a devoted disciple of God, it was a cry from her heart that “God, give a sign!” when “her body was now only a deeper mass of shadow in an endless darkness and this darkness would curl around the light and swallow it up.” However, her God failed to show up and save her from the overwhelming darkness.

*For the second time there was no sign. Again no bridegroom
and the priest in the house. She could not remember any other
sorrow because this grief wiped them all away. Oh, no, there’s
nothing more cruel than this—I’ll never forgive it. She stretched
herself with a deep breath and blew out the light. (89)*

The replacement of the desire for light by the reality of darkness foregrounds the theme of the betrayal of man by God. That it was Granny herself who put off the light foreshadows man’s betrayal of God later.

3.2 The Bride of Christ Archetype and Its Displacement

Among other biblical apocalyptic images in the story, one stands out as the most prominent one, that is, the bride of Christ archetype. The displacement of the archetype by Granny not only reinforces the theme of the betrayal of man by God, but also suggests, however late and minute it may seem, man’s effort to assert himself

after that.

3.2.1 The Bride of Christ Archetype in Granny

As was pointed out by Frye (1982: 140-141), “Israel itself is symbolically the chosen bride of God”, while “The demonic counterpart of the Bride who is Jerusalem and the spouse of Christ is the Great Whore of Revelation 17 who is Babylon and Rome, and is the mistress of Antichrist”. Parallels between Granny and the Bride of Christ are established as her stream of consciousness unravels her life’s work to us. Like the faithful bride of Christ, Granny has remained devoted to God all her life since the day when she was jilted by George. She survived not only the first jilting, but also the early death of her husband John, the death of her favorite child Hapsy. Moreover, she thrived despite all these tragedies, raising a big family all by herself and becoming an accomplished person that everyone respected. She had done all this because of the strength she gained from the unshakeable belief in God. (“God, for all my life I thank Thee. Without Thee, my God, I could never have done it.” (84))

At the moment of death, she had every reason to believe that she was to go to heaven. Like all true believers, she expected the moment of the death of the body to be the time for her soul to be united with Christ. It is this expectation that identifies Granny with the Bride of Christ in its truest sense; whereas the frustration of the expectation displaces the archetype.

3.2.2 Displacement of the Bride of Christ Archetype

In what Frye called “the epitome” of the biblical imagery that is the Book of Revelation, we may find the vision of the new Jerusalem, the undisplaced image of the bride of Christ in a new heaven and new earth:

And in the spirit he carried me away to the holy city Jerusalem coming down out of heaven from God. It has the glory of God and a radiance like a very rare jewel, like jasper, clear as crystal. (21: 11)

As has been discussed in the last section, God makes his presence felt by lighting up a place. The holy city Jerusalem fulfilled its role of the bride of Christ because it had the glory of God and the radiance. But the much-anticipated light as God’s sign

was conspicuously absent from Granny's death scene. "For the second time there was no sign. Again no bridegroom and the priest in the house." Granny was jilted for the second time at the end of her life, this time by an unsympathetic or non-existent God.

How to respond to the cruelest cheat of her heart? Granny's choice is symbolic. When she felt taken by surprise by death, it occurred to her like an epiphany that "Beads wouldn't do, it must be something alive" (88). She had accomplished all those things in life not because of the power of an unsympathetic or non-existent God. The strength had always been in her, in her own indomitable will to survive. With no God to save her from the impending death, she again asserted herself, as she had done many times in life, by denouncing God before blowing out the light which symbolizes life and faith, of her own free will. This way she jilted God, too. The displacement of Granny into the jilted and then jilting bride of Christ is in keeping with the "plausibility" (Frye, 1957: 136) of the 20th century modern world where traditional Christian faith has collapsed and man finds himself left with nothing but his inner strength to depend on.

Chapter Four

Betrayal of God by Man

In his especially learned and enlightening article "Death's Other Kingdom: Dantesque and Theological Symbolism in 'Flowering Judas'", Gottfried made a systematic study of the symbols in "Flowering Judas", which are drawn from the Bible and the works of T. S. Eliot and Dante, two famous religious writers, and the thematic purposes the allusions serve. But he did not make use of Frye's archetypal theory, nor did he relate the story with Porter's other works in an effort to find out a unifying religious theme.

The present thesis holds that "Flowering Judas" constitutes the second of the sequence of Porter's works in which a continuation of the narrative of "The Jilting of Granny Weatherall" can be found. The main action of the story takes place at night from the time Laura returns home to join Braggioni who courts her by singing to the guitar to the time she awakes from her midnight nightmare, immediately after the moment Granny blew out the light to embrace darkness and death. The dark night is appropriate to the spiritual wasteland it portrays resulting from the collapse of traditional Christian faith in the modern world and man's failed attempt to find its substitute in the religion of revolution. Demonic imagery, which according to Frye is corresponding to the late phase of the ironic mode of western literature in which it returns to myth, is prevalent in the story to dramatize the horror of the living death of the inhabitants of the wasteland. The story involves the demonic parody of Jesus Christ and of his disciple by the revolutionists of Braggioni, his wife and Eugenio, and by the heroine Laura respectively. In the nightmare at the end Laura participates in cannibalism, which is a parody of holy communion, and reveals to her the horrible nature of her way of living and implies the possibility of comic rise to the ironic story.

4.1 Demonic Parody of Jesus Christ and His Disciple by Braggioni and Laura

The story is “framed by symbolic, if ironic, allusions to the sacred supper at which Christ and his disciples celebrate the Passover, significantly a celebration of one people’s escape from bondage.” (Unrue, 1985: 77) We may dissect the framework of the ironic symbolism in the story by first interpreting the main characters as parodies of their biblical archetypes.

4.1.1 Demonic Parody of Jesus Christ by Braggioni

As a leader of Mexican revolution, Braggioni shares the role of world savior with Jesus Christ in the secular religion of revolution. Besides identifying the notable similarity, Gottfried (1969: 118) was perceptive enough to find “many parodic details showing him as a secular Christ.” Braggioni’s association with Jesus starts as early as the beginning of the story. “Lupe the Indian maid meets Laura at the door, and says with a flicker of a glance towards the upper room, ‘He waits.’” (90) While “the upper room” reminds us of the place where the last supper takes place, correspondingly, “He” suggests “Jesus Christ”. (Mark, 13:15, Luke, 22:12) (also: Unrue, 1985: 77) Other similarities are implied by “He is of vaguely foreign extraction, his father and his name having come from another country. He is a ‘world savior’ whose ‘skin has been punctured in honorable warfare’, but ‘he will never die of it.’ He is a ‘professional lover of humanity’, ‘wounded by life’”. (Gottfried, 1969: 118) “He tells his followers that ‘they are closer to him than his own brothers, without them he can do nothing.’” “He is obsessed by his apocalyptic vision of the destruction of the existing world, expressed by the author in the vivid language of eschatology.”(ibid: 118)

However, the superficial similarities only serve to make him a poor parody of Jesus Christ in modern times, as he is revealed to be a betrayer of God in nature. Laura had thought that “a revolutionist should be lean, animated by heroic faith, a vessel of abstract virtues”, a Christ figure. But instead of “a vessel of abstract virtues”, he can be justly called “a vessel of all the deadly sins” (Gottfried, 1985: 117). His paunch that is balanced awkwardly between his spread knees betrays his gluttony. He has “a taste for the elegant refinements” (93), which his power enables him to possess.

He is dressed in rich colors of lavender, purple, and yellow. Two mentions are made of "Jockey Club", a perfume imported from New York, which he is very fond of and uses to perfume his hair with. "Jockey Club" has the same initials as "Jesus Christ", implying that greed for materialist gains has replaced the true spirit of Jesus Christ in the modern parody of Jesus. He is also guilty of pride and wrath, which combined with his power, makes Laura dare not smile at his miserable guitar playing and singing. Actually, "nobody dares to smile at him." (90) Even the guitar is described to be "complaining" (98) and "smothered" (100) under his fingers. Lust is manifest in him as he boasts of his one thousand conquests and confides to Laura that "One woman is really as good as another for me, in the dark." (99) It is only because of Laura's rigid appearance that resists "tenaciously without appearing to resist" (91) that Braggioni has not succeeded in his design on her for the moment. That "He has good food and abundant drink, he hires an automobile and drives in the Paseo on Sunday morning, and enjoys plenty of sleep in a soft bed beside a wife who dares not disturb him; and he sits pampering his bones in easy billows of fat,....." (98) is evidence of his sloth. Last but not least, he can be rightly accused of envy, as his boasts show.

The ultimate departure from Jesus Christ in Braggioni lies in his excessive self-love in place of love for others. He is not in the revolution to save his poor "comrades" (98), but to feed himself and his vanity. While Jesus "will never die of it" because of the omnipotent power of God, Braggioni "will never die of it" (98) because he is only going to love the world "profitably" (98). While Jesus attracts many followers with his superhuman healing power, Braggioni gains his power with "the malice, the cleverness, the wickedness, the sharpness of wit, the hardness of heart" (98). He is cruel to his wife and his comrades. He leaves his wife for other women but puts the blame on her. Though he gives his comrades "handfuls of small coins" and "promises them work" (98), these prove to be gestures only, when he tells Laura that "They are stupid, they are lazy, they are treacherous, they will cut my throat for nothing." (98) It is partly owing to his delay in rescuing Eugenio that the latter commits suicide out of boredom and despair in the prison on the night of the story. Hearing the terrible news from Laura, he just comments callously that "He is a

fool, and his death is his own business.” and that again that “He is a fool and we are well rid of him.” (101) Unlike Jesus who is life-giving, he brings about death because of his excessive self-love and indifference to others' sufferings.

4.1.2 Demonic Parody of a Disciple of Jesus Christ by Laura

Just as Braggioni is a demonic parody of Jesus Christ, Laura, a participant in the religion of revolution, is portrayed as a demonic parody of his disciple. If Braggioni betrays God by his excessive self-love, Laura's betrayal lies in her inability to love and to be loved.

An American girl coming to assist the Mexican revolution, Laura has discarded her childhood faith of Roman Catholicism in favor of the religion of revolution. Though she “slips now and again into some crumbling little church, kneels on the chilly stone, and says a Hail Mary on the gold rosary”, she knows very clearly that “It is no good.” (92) Traditional Catholic belief in modern times has crumbled like the little church. Words used to describe the objects in the church may also qualify the state of religion in the modern world: “tinsel”, “ragged”, “battered” and “limply” (92). Despite the fact that “She has encased herself in a set of principles derived from her early training” (92), she has consciously chosen the other religion of her times: revolution.

However, as “The gluttonous bulk of Braggioni has become a symbol of her many disillusionments” (91) (about the revolution), she finds herself dedicated to a cause she no longer believes in. Lacking in true belief in either religion or revolution, she goes through the motions of participating in the revolution but avoids emotional attachment to anyone. She cannot love the Indian children she teaches, who “with smiles on their wise, innocent, clay-colored faces”, cry “Good morning, my titcher!” “in immaculate voices”, and “make of her desk a fresh garden of flowers every day.” (94) She cannot love the “young captain” (95) or the “brown, shock-haired youth” (96) who court her passionately. The flower she throws the latter to drive him away, which is supposed to be a sign of love, is symbolically “withering in his hat” (96). The people she send messages to remain strangers to her, no matter they are known or not.

“No serves her in place of the Lord’s prayer” (Gottfried, 1969: 116). “No. No. No. She draws her strength from this one holy talismanic word which does not suffer her to be led into evil.” (97)

While saying “No” to everything and everyone helps protect and detach her from the surrounding evils, it also brings about death as it negates life. The greatest contribution she makes to the revolution is visiting the prisoners who are her fellow revolutionists and bringing them “their favorite narcotics” (94). Just as shells are symbolic of Braggioni as an agent of death in the revolution, so are narcotics symbolic of Laura’s role in it—by assisting the negation of feeling to avoid pain, she is actually assisting death. The scene in which Laura oils and loads Braggioni’s pistol is symbolic in this light. Eugenio, a prisoner who cannot bear the boredom and despair in the prison, commits suicide with an overdose of narcotics brought him by Laura on the very night of the story. She fails to stop him from doing so when she could have, for her inability to act for life out of genuine love.

4.2 Demonic Parody of Holy Communion by Cannibalism

That one of the working titles of the story is “Many Redeemers” (Givner, 1982: 154) suggests that there might be more than one parody of Jesus Christ in it. As such, he is a betrayer of Jesus Christ in nature despite their superficial similarities. In the foot-washing episode, we may find a second parody of him in Braggioni’s wife. (for reference see John, 13: 1-20) Eugenio, the suicide, is the third. His taking his own life, which is of little significance, forms a poor parody of Jesus’ crucifixion for the redemption of the evil world. His lack of faith is in contrast with Jesus’ faith. At the end of the story in Laura’s nightmare, she and Eugenio participate in cannibalism which is a parody of holy communion. Through the parody, the horror of their way of living that betrays God is revealed.

While Jesus prophesied at Last Supper that “I will never again drink of this fruit of the vine until that day when I drink it new with you in my Father’s kingdom.” (Mark, 26: 29), the latter day holy communion in Laura’s dream takes place in a hellish place, where there is “the jagged wave of a sea that was not water but a desert

of crumbling stone” (102). The reason for this change of setting is given a clue by the Judas tree from which Laura and Eugenio descend. It is named after Judas, who hanged himself on it after betraying Jesus. Therefore, the Judas tree has come to be synonymous with betrayal of Jesus Christ. It is man's betrayal of God that has led to his hellish existence.

“Then eat these flowers, poor prisoner, said Eugenio in a voice of pity, take and eat: and from the Judas tree he stripped the warm bleeding flowers, and held them to her lips.” (102) “Murderer! said Eugenio, and Cannibal! This is my body and my blood.” In Jesus' words at Last Supper this excerpt can find almost word for word echoes: “Take, eat; this is my body”, and “Drink from it, all of you; for this is my blood of the covenant ...” (Mark, 26: 26-30) However, the food they share (symbolic of the communication of thoughts) has changed from the tree of life, that is Jesus Christ, to his betrayer, the Judas tree, the tree of death. By identifying himself with the Judas tree, Eugenio confirms himself as a member of the “many betrayers”, rather than “redeemers”, on the spiritual wasteland portrayed in the story. That Laura “ate the flowers greedily for they satisfied both hunger and thirst.” (102) identifies her unmistakably as a betrayer of Jesus. By calling her “prisoner”, “murderer”, and “cannibal”, Eugenio rightly points out the horrible nature of her way of living.

The dream reveals to Laura the terrible truth that she is unwilling and unable to realize in the daytime. “She cried No! and at the sound of her own voice, she awoke trembling, and was afraid to sleep again.” (102) This subversive “No!” to all the No's that characterize her uninvolved life, together with the flowers the innocent Indian children bring to her, implies the possibility of comic rise to the ironic story.

Chapter Five

Reconciliation of Man and God

Though similarities between *Pale Horse, Pale Rider* and the story of Adam and Eve have been mentioned by previous critics (Yang Jincai, 2002: 331) and the character of Adam has been found to be based on the figure of Jesus Christ who is sacrificed on the altar of modern social evil (Unrue, 1985: 158-159), no attempts have been made from the biblical archetypal perspective to reveal the message concerning religion conveyed through this story.

The present thesis regards *Pale Horse, Pale Rider* as the last of the sequence in which man and God that betray each other in the first two stories are reconciled in love in this world. The power of love gives man not only a way out of the hellish existence on the earth as is portrayed by “Flowering Judas”, but also an unexpected glimpse of God that failed Granny in “The Jilting of Granny Weatherall”. The story is based on Porter’s experience of contracting influenza, being seriously ill and making a narrow escape from death in 1918 at the end of World War I and weaved in it the tragic and sublime love story between herself and a young soldier on leave, who died of influenza, probably contracted from her. From the biblical archetypal perspective, the main plots of the story can be viewed as displacements of the U-shaped comic narrative of the death and rebirth of Jesus Christ and incorporated in it the Adam and Eve archetype of the Bible. The displacements show that earthly love has become new salvation for man in the Godless modern world. The journey into and out of death which took Miranda to heaven unexpectedly and gave the dominant gray color a precious glow reveals that in love in this world also lies the reconciliation of man and God.

5.1 The Adam and Eve Archetype and Its Displacement by Adam and Miranda

5.1.1 The Adam and Eve Archetype in Adam and Miranda

The name of the hero Adam suggests his association with Adam, the first man in the Bible. Miranda, the name of the heroine of a series of Porter's autobiographical stories, has been linked to Eve the archetypal woman since Shakespeare produced *The Tempest*. In that play, Miranda was the only daughter of the magician Prospero brought up on an isolated island. Her wonder at and attachment to Ferdinand, the first man she has ever seen except her father and Caliban the rebellious slave, parallel Eve's feelings to Adam.

Seen from the adoring eyes of Miranda, Adam was as handsome and healthy as the archetypal man must have been and always a delight to the eyes. "He was all olive and tan and tawny, hay colored and sand colored from hair to boots." (278) "He was tall and heavily muscled in the shoulders, narrow in the waist and flanks, and he was infinitely buttoned, strapped, harnessed into a uniform..." (279) He was even explicitly compared to "a fine healthy apple." (280)

While Adam was innocent and naïve, Miranda, like Eve in the Eden who tasted the fruit of the tree of knowledge first with the temptation of the serpent, had a keener awareness of the painful truth about the war than Adam. Adam believed that "there won't be any more wars", as was propagandized by politicians. He never complained about anything, and seemed to "have never had a pain in his life that he could remember" (280). In contrast, Miranda saw through the hypocritical wartime morality and insisted on her normal rights as a human being. She was being selfish when she said she was glad to have paid a frightening price for her moleskin cap and jacket, which she could no longer afford now (278). She called that Liberty Bond salesman "little pig" (293) and the whole thing of young girls visiting cantonment hospitals "disgusting" (277).

Surrounded by the overwhelming death, disease and danger, she pinned her only hope for salvation on the love between herself and Adam, which ironically brought death to Adam. Because Miranda carried the seed of death within her. She caught the influenza, which she probably passed on to Adam, of which he later died. This in a way parallels the biblical story that it was Eve who asked Adam to eat the fruit of the tree of knowledge, which caused the fall of the two.

5.1.2 Displacement of the Adam and Eve Archetype by Adam and Miranda

While these similarities support the proposition by Frye that myth provides the structural principles for literature, literature is not all myth. Porter displaces the Adam and Eve archetype in the story to “make it plausible” (Frye, 1957: 136) in the context of the 1918 America, which war and influenza conspired to turn into a living hell, when God has long since been dead. A study of the displacement demonstrates that romantic love has replaced God to provide the hope for personal salvation.

While Adam and Eve lived a carefree life in God’s Eden before their fall, Adam and Miranda of this story lived a troubled life in the rear of wartime America struck by the epidemic influenza. The looming atmosphere was suggestive of hell rather than paradise, but the sweet love between them made wherever they were together paradisiacal. A dramatic critic in a local newspaper, Miranda suffered from poverty, irregular work, the influenza, a keen perception of the truth about the war and about her doomed love affair. Adam, a young soldier on leave before he was dispatched, said jokingly but not without truth that he “Came in to make my will” (279). In their short walk from her hotel to work, there were three funerals passing by. Death was everywhere. It was in her as it was waiting for him. She was torn between the awareness that her love with Adam had no future and the wish that their love be the only thing that made the hellish existence endurable, even enjoyable. No wonder she felt deeply moved and inspired at the sight of a dark black pair at the restaurant who “sat quietly together and had the same expression on their faces while they looked into the hell they shared, no matter what kind of hell, it was theirs, they were together.” (296) In the ten short days they knew each other for, squeezed into Miranda’s precious spare time, she and Adam walked together, chatted together, smiled together, watched plays together, danced together, ate together, ran away to the mountains together...and as the latter part of the story reveals, symbolically went to hell together. Miranda could feel “the radiance which played and darted about the simple and lovely miracle of being two persons named Adam and Miranda,

twenty-four years old each, alive and on the earth at the same moment” (280). This miracle is about the paradise two persons in love create for each other on the earth against the backdrop of war and epidemic. Being together with one’s love has replaced the Christian concept of paradise for the displaced Adam and Eve in modern times.

The Bible gives a sketchy account of Adam eating the fruit of the tree of knowledge on Eve’s advice, treating their fall as a necessary step to realizing God’s intention. However, Porter’s story is exquisitely elaborate in depicting how Adam might have contracted influenza from Miranda while taking care of her and died of it later. “I love you”, this vow of love became the reason for the “fall” of the displaced Adam.

Out of pure love Adam took care of Miranda as tenderly as possible when she was struck with the epidemic influenza, when the terrorized landlady threatened to “put her on the sidewalk”(299) for fear of being infected. He fetched the pills for her, fed them to her carefully but firmly, made contact with the only available hospital, and made fire that warmed the cold room instantly. More importantly, they smiled at each other, chatted with each other, just as usual. Their fireside chat ranged from their dreams and love for life, to their childhood religion that provided comfort when death was so imminent. Together they sang the old spiritual “Pale horse, pale rider, done take my lover away” (304). But it was the promise of Adam’s love, not God’s love that Miranda sought at the most critical moment of her life.

“There was only that pain, only that room, and only Adam.”, “There was only this one moment and it was a dream of time, and Adam’s face, very near hers, eyes still and intent, was a shadow, and there was nothing more...”(304) If we take “that room” to be the displaced paradise, “that pain” in her to be the displaced fruit of the tree of knowledge, and Adam to be the displaced Adam, the following scene may be interpreted as a displacement of the fall of Adam on the advice of Eve.

“Adam,” she said out of the heavy soft darkness that drew her down, down, “I love you, and I was hoping you would say that to me, too.”

He lay down beside her with his arm under her shoulder, and pressed his smooth face against hers, his mouth moved towards her mouth and stopped. "Can you hear what I am saying?What do you think I have been trying to tell you all this time?" (304)

This action of saying love most probably transmitted Miranda's influenza to Adam, of which he later died. Its displacement of the fall of Adam on the advice of Eve lies in the fact that Adam in this story "fell" voluntarily out of his love for Miranda, not as part of God's design. Unlike the archetypal Adam who fell from God's paradise to the earth, the displaced Adam fell from the earthly paradise to the "heavy soft darkness" that is death.

5.2 The Death and Rebirth of Jesus Archetype and Its Displacement by the Death of Adam and the Rebirth of Miranda

The displacement of the Adam and Eve archetype is incorporated in the larger structure of the story, that is, the displaced U-shaped comic narrative of the death and rebirth of Jesus Christ. Unrue (1985: 69-70) pointed out that while to some degree, in each of Porter's stories, there is a descent into the underworld, in most instances there is no real ascension. She attributed the incompleteness of the pattern to the missing self-sacrifice, the Adam or the Christ. The observation is truthful in view of "The Jilting of Granny Weatherall" and "Flowering Judas". But *Pale Horse, Pale Rider* is an exception. Adam in the story embodies the archetypes of both Adam and Christ, which makes all the difference. Correspondingly, Miranda not only displaces Eve but can also be symbolically identified with the evil modern world. The displacement of the death and rebirth of Jesus archetype shows that love in this world can provide salvation for a whole society in the Godless modern world.

5.2.1 The Jesus Archetype in Adam

Adam is found to be such "an idealized saintly person" that he is accused of lacking substantiality as a character (Givner, 1982: 129). It is Jesus Christ that he in

many ways resembles.

Like Jesus Christ who was well-known for his forbearance of sufferings and his integrity, Adam accepted wartime hardships without any complaint. Two times Miranda observed that he “had never had a pain in his life” (280, 282) and “there was no resentment or revolt in him” (295). He showed understanding to the Liberty Bond salesman whom Miranda hated and ridiculed (294).

As a wartime soldier who was about to be dispatched, he was observed by Miranda to be “committed without any knowledge or act of his own to death”(284). Like Jesus who was grieved by the necessity of his own death to save the sinful world, the appearance of Adam was sometimes ominously melancholic, despite his cheerful, animated and innocent character. Miranda discovered that his eyes looking at her changed routinely from smiling to fixed and thoughtful (278). As he waited for her to turn downstairs, she caught a sight that “under his brows fixed in a strained frown, his eyes were very black” (284). She got a glimpse of his face that was “set in a blind melancholy, a look of pained suspense and disillusion.” (295) Like Jesus who willingly accepted his fate so that the design of God may be fulfilled, Adam was ready to take up his own Cross. “‘If I didn’t go,’ said Adam, in a matter of fact voice, ‘I couldn’t look myself in the face’” (295). It was at this point that Miranda made explicit his role of the sacrificial lamb in the sinful world: “Pure, she thought, all the way through, flawless, complete, as the sacrificial lamb must be” (295).

His saintliness is also indicated by the “flash of light” and the “aura of brilliance” (Givner, 1982: 129) that seemed to surround him, as is most obvious in the fire-making scene: “He rose and dusted his hands together, the fire illuminated him from the back and his hair shone.”(301)

Like Jesus Christ, who with his innocent death redeemed the sinful world, Adam offered up himself so that Miranda and the sinful world were restored to a wholesome state. The modern world Adam lived in was one that gave rise to World War I, which led to poverty, hypocrisy, fear, cruelty, in addition to death and destruction. Near the end of the war, the plague of influenza spread across the United States by germs supposedly put into the air by German spies (Givner, 1982: 125). If the influenza was

causally connected with the war in history, it was symbolically associated with the social evil that culminated in the war in the story. Miranda's influenza started with the war and ended with the war, so it can be taken symbolically as a manifestation of the social evil, and she herself can be symbolically identified with the evil modern world. As she testified herself: "While she dressed she tried to trace the insidious career of her headache, and it seemed reasonable to suppose it had started with the war" (274). It was Adam's self-sacrifice that saved Miranda, and symbolically, the evil modern world. The news of the death of Adam arrived coincidentally with the successful narrow escape from death of Miranda and the Armistice, again making the archetype of Jesus Christ in Adam obvious.

5.2.2 Displacement of the Death and Rebirth Archetype

Adam fulfilled the role of Jesus Christ in his sacrificial death that redeemed the sinful world. But unlike Jesus, he was not reborn literally, to conform with the "context of plausibility" (Frye, 1957: 136) that he was mortal. But his death is significant in that it contributed to the rebirth of Miranda, and symbolically, the whole society. Viewed alone, Adam's life is a tragic narrative. Viewed as an indispensable contributor to Miranda's survival, it is closely integrated into the overall U-shaped comic pattern of Miranda's falling ill, being almost dead, and survival. The integrated narrative of the death of Adam and the rebirth of Miranda is a displacement of the death and rebirth of Jesus Christ archetype.

While the death and rebirth of Jesus Christ reveals the benevolence of an almighty God, the displacement of the archetype shows how the rebirth of man can be achieved by completely human power in a Godless world, that is, by love in this world. As has been discussed, love for Miranda caused Adam to fall into death willingly. Similarly, love for Adam was the strongest motivation for Miranda to struggle back to life. In the following, we will examine the factors that contribute to the rebirth of Miranda, and symbolically, the whole society.

Like "The Jilting of Granny Weatherall", this story shows the dying stream of consciousness of the heroine. At the end of her life, the light of faith and life for

Granny “flickered and winked like an eye”, and “quietly it fluttered and dwindled” (80), whereas the light at Miranda’s dying moment was “a minute fiercely burning particle of being that knew itself for its strength; not susceptible to any appeal or inducement, being itself composed entirely of one single motive, the stubborn will to live.” (311) “Flicker”, “wink”, “flutter”, “dwindle” all describe the painful wavering of Granny’s religious belief and her weakened will to live. In contrast, deprived already of the illusion of enjoying perpetual happiness in heaven after death, Miranda had a deeper love for life, a stronger will to stay alive, as is embodied in that “minute fiercely burning particle of being”, that “hard unwinking angry point of light” which said “Trust me, I stay” (311). This same love for life she talked about in her fireside chat with Adam:

“Don’t you love being alive?” asked Miranda. “Don’t you love weather and the colors at different times of the day, and all the sounds and noises like children screaming in the next lot, and automobile horns and little bands playing in the street and the smell of food cooking?” (302)

Her love for life was intensified and mingled by her love for Adam. Corresponding to Adam’s willing fall from earthly paradise to death, love for Adam deprived the heaven Miranda unexpectedly entered of radiance in her near-death state. That is how she experienced her rebirth psychologically. The “minute fiercely burning particle of being” offered itself as a way to heaven, out of her expectation. “In the quietude of her ecstasy, (she) stayed where she was, eyes fixed on the overwhelming deep sky where it was always morning” (311). But it was not long before she was seized with the apprehension that “something, somebody, was missing, she had lost something, she had left something valuable in another country” (312). What this “something” refers to is made clear by the next sentence, “There are no trees, no trees here” (312). Trees in one of Miranda’s previous dreams witnessed the vow of love between the two—It was in a wood that their hearts were pierced by the same arrow, which of course symbolizes love. The absence of trees then symbolizes the absence of Adam. Trees may also be interpreted as Adam by his association with

Jesus Christ, the tree of life. This thought of Adam being absent from heaven brought Miranda from the painless, serene, spiritual existence in heaven back to the painful, chaotic, physical living on the earth: "At once as if a curtain had fallen, the bright landscape faded, she was alone in a strange stony place of bitter cold, picking her way along a steep path of slippery snow, calling out, Oh, I must go back!" (312) The earth with Adam on it was the place Miranda felt she could not leave behind, even for heaven's sake.

However, she came back only to learn the excruciating news that Adam had died, probably because of her. The reborn Miranda asked the dead Adam: "What do you think I have come back for, Adam, to be deceived like this?" In the room which was reminiscent of the room where Adam declared his love for her, which was fatal to him but talismanic to her, Miranda had a momentary illusion that "he was there beside her, invisible but urgently present, a ghost but more alive than she was" (317). Out of guilt and remorse, she said their vow of love to him again and told him that she would do what he had done for her if she could—to call him up from the grave and see him once more (317). But she could not. Being mortals, she could not raise him from death against the natural law. But the fact that she achieved rebirth because of her love for life and for him has proved that human power can sometimes approach divine.

If love for life and Adam provided the internal causes for Miranda's rebirth, then loving people around her served as external causes for it. Love among human beings was as indispensable to the completeness of the overall U-shaped comic pattern of the story as the self-sacrifice of Adam.

Satirical of those hypocritical and self-important people around her, Miranda was sincere in her love for the miserable, humble and true. She and her colleague and friend Mary got degraded for not reporting the worst part of an elopement, which was printed by the rival newspaper. She found kindness in Chuck buying his useless father hooch with his hard-earned money and fun in Bill's incarnation of a city editor.

People around her loved her back. Adam gave her help when it was most needed. Two young internes took her to the County hospital at the urgent request of the city

editor Bill. At hospital, she was taken good care of by Dr. Hildesheim, Miss Tanner and many others, in spite of her delirium. As Miranda said, it was Cornelia Tanner, a nurse who knew her business that had snatched her back from death with her own hands (314). Indeed, “the whole humane conviction and custom of society” (314) have helped her survive. Her colleagues were also loving and helpful, visiting her to congratulate her on her survival and to cheer her up when she was down with sadness.

5.3 The Reconciliation of Man and God

These displacements of the biblical archetypes show that love in this world has replaced God as new salvation for man in the modern world. However, the journey into and out of death, which gave Miranda an unexpected glimpse of heaven and gave the dominant gray color a precious glow reveals that the assertion of man and the belief in God can be reconciled instead of conflicting with each other. Just as Unrue (1985: 11) commented, “The greatest affirmation in her (Porter's) work is found in her statements about the power of love that gives a glimpse of the Unknowable, or God.”

5.3.1 An Unexpected Glimpse of Heaven

From their fireside chat which included a small talk about each other's religious education, we know that both were professed Christians: while Miranda was a Catholic, like Porter herself, Adam was a Presbyterian. Together they tried to remember prayers they had learned, which helped comfort and calm Miranda when death was so imminent. But their attitude towards religion was more similar to Laura's nostalgia for the order and peace it used to provide than to Granny's unsuspecting belief in seeing God after death. Even Adam, the modern day Jesus, confessed that he did not learn much at Sunday School (302). The fact that they were discussing the prayers rather than praying piously already bears witness to the changed attitude to religion of religious people themselves. As has been proved above, love in this world has taken the place of God to be the only hope for salvation for modern man. It is this world that Miranda preferred to stay. It is Adam's love, not God's love, that she sought to redeem herself with. Her point of view at this moment

is humanistic and this-worldly oriented.

With the promise of Adam's love, Miranda struggled heroically against death all alone. Surprisingly, that "stubborn will to live", that "hard unwinking point of light" that was Miranda herself, became itself a way to heaven.

At once it grew, flattened, thinned to a fine radiance, spread like a great fan and curved out into a rainbow through which Miranda, enchanted, altogether believing, looked upon a deep clear landscape of sea and sand, of soft meadow and sky, freshly washed and glistening with transparencies of blue. (311)

The divine color of blue, the rainbow that symbolizes the harmony between man and God and many other details all suggest that the place Miranda entered in her near-death dream is the apocalyptic world of Christianity, the heaven — it took Porter one year to find proper words for the "beatific vision" based on her own dying experience during the influenza. (Wescott, 1962: 47) The importance of the vision to Porter had been stressed in her many conversations later. In this story, Porter spoke through Miranda that she realized "some promise made to her had been kept long after she had ceased to hope for it" (311). The "promise" is made by Christianity to its followers that the faithful will go to heaven after death. The heaven Miranda entered proved to her that God does exist, that Christianity is not myth, after all. This glimpse of heaven reaffirmed the belief in God for Miranda, gave her an other-worldly perspective, which would make it difficult for her to adapt to the earth again.

5.3.2 From Gray to Silver

Just as the title *Pale Horse, Pale Rider* suggests, this story about Miranda's journey into and out of death is dominated by the color gray. In her first dream at the beginning of the story, she took Graylie, a gray horse, to outrun a "lank greenish stranger" on a horse which was "gray also, with tarnished nose and ears" (270) The pale rider on the pale horse is the image of Death from the Bible (Revelation, 6: 7-8). Gray was the color of death before her journey into death. But to the returned Miranda who had seen the radiance of heaven for a short moment, who had now the

premonition that she had returned to a place without Adam in it, the mundane earth became a dead place, a gray place with no light at all. The sunlight was “colorless”, the sky “drained of its blue”, the human faces “dulled and tired”, the once white walls of her rooms now a “soiled gray”, the evergreens “dulled” and the snow “leaden”. She complained that “it is always twilight or just before morning, a promise of day that is never kept.” (313) She was afraid that “There was no light, there might never be light again compared as it must always be with the light she had seen beside the blue sea that lay so tranquilly along the shore of her paradise.” (314)

The sense of the loss of heaven she got a brief glimpse of and the premonition of the loss of the paradise on earth created by her and Adam being together made the returned Miranda blind to the light on the earth, at least for the moment. But Miss Tanner had better sight. Faced with the same landscape immediately after the war and the epidemic, tired but spirited, she could not help crying out that “It is morning,” “morning again, my dear,” “Look, my dear, what a heavenly morning, like a crystal,” (313). The “heavenly morning” reminds us of “the overwhelming deep sky where it was always morning” (311), which Miranda got a brief glimpse of in her near-death state. But Miss Tanner saw it right here on the earth.

As the first two sections of the chapter have proved, love in this world has replaced God as new salvation for modern man. It has the power to make a paradise of a hellish place. Similarly, it can light up a dark place like the presence of God. In this predominantly gray story shrouded by death, even in the darkest pages, the light of love has never failed to show up. Besides “the radiance which played and darted about the simple and lovely miracle of” (280) Adam and Miranda in love on the earth, there in her hard struggle against death, Miranda always found that the two doctors were symbolically, if curiously, wearing a fresh flower in the buttonhole of their white clothes. And once she caught Dr. Hildesheim gazing at the stars which gleamed through the window (309). Her colleagues sent her “a basket of delicate small hothouse flowers, lilies of the valley with sweet peas and feathery fern” (315) to congratulate her on her survival.

Miranda's final realization is symbolized by the silvery color of the walking

stick she requested when she was about to resume her journey in life alone, the death of Adam being confirmed. “The precious glow of the silvery color is “gray made brilliant.” (Unrue, 1985: 157) “Gray” is Porter’s favorite color in her clothes all her life (ibid). It is neither black nor white, neither darkness nor light, neither demonic nor apocalyptic, but in it is embodied the possibility of turning both. It can be the symbolic color of the earth, a place possible of being made into heaven or hell by man himself. Miranda’s journey into and out of death which gave her an unexpected glimpse of heaven also showed her the redemptive power of earthly love. The glow of the silvery color then may be understood as the brilliance of God or the radiance of love, or may be, the two are the same thing. So in love in this world lies the reconciliation of man and God, this world and the other world, humanism and Christianity.

5.3.3 Reconciliation in Christian Humanism

Porter’s attitude to religion has generally been regarded as ambivalent (Stout, 1995: 277). On the surface, the change from mutual betrayal in “The Jilting of Granny Weatherall” and “Flowering Judas” to final reconciliation between man and God in *Pale Horse, Pale Rider* does reflect Porter’s changing attitude towards religion from skepticism and disillusionment to regression. However, the God she regresses to, or is reconciled with, is no longer the personal one who teaches Granny to bear the sufferings of this world to trade for eternal happiness after death. Rather, it is the spirit of God that connotes love, which is consistent with the advocacy of human needs, capacities, and this-worldly orientation of humanism.

Also called “the religion of love”, Christianity is in agreement with humanism by nature. Jesus Christ summarizes the greatest commandments as “love the Lord your God and love your neighbor as yourself”, holding that “On these two commandments hang all the law and the prophets”(Matthew, 22: 34-40; Mark, 12:28-34; Luke, 10:25-28). And the ultimate requirement God asks of man is that they love each other: “I give you a new commandment, that you love one another. Just as I have loved you, you also should love one another. By this everyone will know that you are my

disciples, if you have love for one another" (John, 13: 34-35). Paul, an apostle of Jesus Christ, has also sung eloquently the gift of love, calling it "a still more excellent way." (1 Corinthians, 13: 1-13) The emphasis on love by the creeds of Christianity makes it possible to be reconciled with humanism.

A retrospective look at the three stories reaffirms that Christian humanism which has Christianity as its form but is humanistic in content has been Porter's constant choice when it comes to religion. Granny failed to go to heaven after death, just as she had led a loveless life. The degeneration of Braggioni and Laura is caused not so much by their desertion of Christianity as by their failure to love other human beings. Only Miranda found the harmony between man and God in the harmony among loving human beings themselves.

Chapter Six Conclusion

In the above, in light of Porter's insistence that all her individual stories were "fragments of a much larger plan" (Porter, 1970: 457), the thesis has taken advantage of the cosmic nature of archetypal criticism by reading three of her representative stories, namely, "The Jilting of Granny Weatherall", "Flowering Judas" and *Pale Horse, Pale Rider* as a sequence, in the hope of tracing a unifying religious theme. By doing that, the thesis also ventures that Porter's seemingly ambivalent religious attitude can be defined as Christian humanism.

It is found that "The Jilting of Granny Weatherall" forms a tragic narrative of the betrayal of man by God in modern times through the replacement of the desire for the apocalyptic imagery by the demonic reality in and outside Granny's mind. "Flowering Judas" continues the narration of the first story by giving an ironic portrayal of betrayers of God devoted to the secular religion of revolution through the demonic parody of apocalyptic imagery. In *Pale Horse, Pale Rider*, man and God that betray each other in the first two stories are reconciled. The narrative follows the U-shaped comic pattern which is a displacement of the death and rebirth of Jesus archetype and incorporated in it, a displaced Adam and Eve archetype. The displacements suggest that love in this world has replaced God to be new salvation for modern man. The apocalyptic imagery of heaven and light appears in the predominantly gray story, indicating that in love in this world also lies the reconciliation between man and God.

The God that man is reconciled with at last is no longer that personal one desired by Granny after death, but the spirit of God that is love, which is in agreement with the advocacy of human needs, capacities, and this-worldly orientation of humanism. The seeming lack of consistency in Porter's attitude towards religion may be unified by Christian humanism. Love, which is emphasized by both Christianity and humanism, provides the basis for the reconciliation between man and God. Granny failed to go to heaven after death, just as she had led a loveless life. The degeneration of Braggioni and Laura is caused not so much by their desertion of Christianity as by

their failure to love other human beings. Only Miranda found the harmony between man and God in the harmony among loving human beings themselves.

Porter's resort to Christian humanism is by no means accidental in the twentieth century western world. The rapid development of science and technology, the shocking discoveries in social sciences, the devastating two world wars, the economic crisis and social revolutions... all contribute to the collapse of the traditional Christian belief, and lead to the death of a personal God. Meanwhile, man is more and more aware of his own capacities, his own rights, which unfortunately, are often misused without the guidance and discipline of the traditional belief. Christian humanism, which has Christianity as its form but is humanistic in nature, satisfies both man's deep need to believe and his equally deep need to assert himself and understandably becomes the choice in religious matters for many modern westerners. The rise of Christian humanism in theology at about the same time (Long Xiuqing, 2002: 15) as the writing time of the stories testifies to the point.

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Publications

1. 《怀疑与信念的悖论——从〈黑暗的心〉看康拉德的语言观》，《安徽大学学报》（哲社版）2005年第29卷（增刊）
2. 《失约的上帝 悲愤的人——从〈被背弃的韦瑟罗尔奶奶〉看波特的宗教哲学观》，《江西教育学院学报》2006年第4期