Notes

NOTES TO CHAPTER 1


NOTES TO CHAPTER 2

NOTES TO CHAPTER 3

1. I am using the Eva Le Gallienne translation of *A Doll's House* and *Hedda Gabler*, published by the Modern Library.

NOTES TO CHAPTER 4

1. I should like to share with the reader the comments of my colleague Andrew Gordon in response to a draft of this chapter:

   The doctor is another masterful character like Joe. Jake is torn between these two authority figures. He comes under the sway of the Doctor, who plays on his self-effacement. Then he comes under the sway of Joe and even begins to imitate Joe as a means of defying the Doctor. In the end, the Doctor triumphs, winning back total control over Jake. Jake's retreat to the Doctor's farm represents detachment, but it is also a form of self-effacement, for the Doctor confirms Jake in the notion that he has no self.

   The Doctor, in a way, does to Jake what Joe does to Rennie and what Jake tries to do to women (when he preys on Peggy and later on Rennie). Almost everyone in this novel aggressively sets out to *subdue* people, to erase them and remake them to their heart's desire, to use them for their own ends.

   It may be that all the characters in the novel secretly fear that they have no self, do not exist, are nothing, and that their defense against this fear is aggressively to cancel the selves of others. Jake's final stance of detachment may make him feel more aware than others, but it ironically confirms that he is nothing, for one scarcely exists who has no relations to others. He comforts himself by believing that others are nothing and do not exist.

NOTES TO CHAPTER 5

1. I am using Michael Murphy's edition of *The Canterbury Tales: The General Prologue and Twelve Major Tales in Modern Spelling* (Lanham, Md.: University Press of America, 1991). References are to line numbers. I agree with Murphy that it makes sense to provide Chaucer in modern spelling, as we do Shakespeare and other early authors.

NOTES TO CHAPTER 6

1. I am using the Kittredge-Ribner edition of *The Merchant of Venice*.

NOTES TO CHAPTER 7

2 (Chicago: University of Chicago Press, 1959). References are to line numbers.


NOTES TO CHAPTER 8

1. I suggest that Dickens is doing for Pip what his art does for Dickens, that is, normalizing his inner life by portraying external reality in a way that justifies his obsessions and anxieties. As has often been observed, Great Expectations is obliquely autobiographical in that Dickens seems to be drawing on the feelings of being tainted that he connected with his blacking house experience. Those feelings have seemed to some to be in excess of the occasion and to indicate previously existing problems that make the experience so traumatic. In Pip, Dickens imagines a character whose childhood explains his reactions to such an episode, a character who also needs to keep the episode secret and who cannot overcome his feelings of guilt and shame despite his social and economic elevation. Dickens seems to be trying to imagine through Pip’s experiences an objective correlative that will make the irrational feelings by which he is haunted seem grounded in reality. He confirms Pip’s responses because they are similar to responses of his own for which he is seeking corroboration. The hallucinatory intensity of his novels may be the result, in part, of his need to create a world to which his overreactions are appropriate. The enthusiastic reception of his work must have provided a precious validation, but it did not relieve him of his problems, any more than Pip was cured by his great expectations.

NOTES TO CHAPTER 11
