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THE CITY AND THE DESERT AS NINETEENTH CENTURY MYTHICAL TOPOI

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ABSTRACT

The City and the Desert in the nineteenth century English and French literature may be related to each other in terms of topophobia and topophilia. The City having gained the attributes of the Desert stands as a shunned and a condemmed *topos* whereas the Desert becomes the "eulogized space," eulogized by the romantic liberal imagination in an unprecedented manner in literature. When the nineteenth century poet confronted the unpalatable reality of the metropolis, he turned his gaze towards the Desert in the hope of finding a new frontier for the resurrection of his shattered dreams and ideals.

Myths have a tendency to lacate themselves in Imagined worlds, idealized or feared. "Every myth" says Harry Levin in his Preface to **The Myth of the Golden Age in the Renaissance,** "is fictitious in the double sense of the term: it is a fabrication, a made up tale. Hence if we do not dismiss it for its demonstrable untruth, we must examine its make-up for intimations of symbolic truth." [1] Gaston Bachelard, in his **Poetics of Space** studies images of "felicitous space" in poetry for their "intimations of symbolic truth" in establishing the quest of the imagination for locations of intimacy, happiness, security, and harmony. He presents his investigations as an inquiry into what he calls "topophilia" to determine "the human value of the sorts of space that may be grasped, that may be defended against adverse forces, the space we love. For diverse reasons, and with the differences entailed by poetic shadings, this is eulogized space." [2] Bachelard admits the existence of feared and condemned space, but excludes it from his study, thereby admitting the counterpart of the term he coined, **topophobia.**

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The City and the Desert in the nineteenth century English and French Literature may be related to each other in terms of topophobia and topophilia, the City having gained the attributes of the Desert stands as a shunned and a condemned topos whereas the Desert becomes the 'eulogized space," eulogized by the romantic liberal imagination in an unprecedented manner in literature.

"God the first garden made and the first city Cain." Abraham Cowley's line expresses the archetypal duality with which the city is viewed. The word itself comes from **civitas** from which the word **civilization** is also derived, but the pride inspired by the City was found to be thwarted by the consciousness of sin and evil that civilization failed to eradicate. In retrospect, man envisioned the Arcadia which compensated for the loss of the Garden of Eden while in prospect, he looked forward to a Utopia (the ideal topos), more sin-conscious than the Arcadia but, by the same token, closer to Heaven. The City, thus, stood midway between Arcadia and Utopia and nourished man's hopes that the ideal of rational order might in the future be realized. As Lewis Mumford has observed, "In some respects, Moore's **Utopia** struck at the radical defects and shortcomings of the medieval town: the preponderance of private riches, the over-specialization of the crafts and professions into a strict hierarchy, often mutually hostile, non-communicating order."[3] Moore's attempt then was to imagine a place which stood corrected and purified of the irrational mores and institutions that prevailed in the Medieval town. But the City failed to fulfill the dreems of rational progress of civilization.

> Thus the most precious collective invention of civilization, the City, second only to language itself in the transmission of culture, became from the outset the container of disruptive internal forces, directed toward ceaseless destruction and extermination.... Each historic civilization... begins with a living urban core, the polis, and ends in a common graveyard of dust and bones, a Necropolis, or city of dead: fire scorched ruins, shattered buildings, empty workshops, heaps of meaningless refuse, the population massacred or driven into slavery.[4]

The haunting apocalypse of the City of the Dead has become the distinguishing characteristic of the modern poetic imagination since the middle of the nineteenth century. With the emergence of the metropolis, the City brought an indispensable factor into human relations, success and money. This became equated with power and the cities in the nineteenth century novel were populated with villains who had both and young aspirants who had none. Thus a new socio-economic phenomenon became responsible for the creation of the myth of success and its topos, the City, in literature. The relation of one human being to another, the relation of good to evil, the relation of innovation to tradition were all dictated and redefined in terms of the liberalist ideal of success. The City rose as the unique setting of this phenomenal change, the psychological impact of which matched its historical significance.

The novel and poetry gave voice to this phenomenon and the myth was located at Paris, London, and St. Petersburg. While Balzac employed titanic characters to confront the crushing forces of the city, Gogol portrayed the Little Man of St. Petersburg, reduced to anonymity and ultimately crushed by the City. St. Petersburg. That "most

intentional town" as Dostoevsky had put it, became spatial trauma, an object of topophobia; its very plan, geometry, and orderliness were regarded as inhuman, as absolutely severed from the emotional life of its inhabitants, and the resulting dissonance between the perceiver's mind and the perceived space was expressed in Pushkin's **The Bronze Horseman.**

Paris is the mythical topos of Balzac's **La Comedie humaine.**[5] The fact that the City inspired both awe and fear is evident throughout. Balzac was captured by Paris as one is captured by the incomprehensible. Every single character he created, the strong, the weak, the wronged, the villain, was a part of himself trying to come to terms with the City. They express his longing for overcoming its mystery as well as his fear of being crushed by it. Paris is the Grail to be reached and to be conquered by every young provincial that it attracts: "Toujours la même ardeur precipite chaque année, de la province ici," says Etienne Lousteau of **Illusions perdues,** "un nombre égal, pour ne pas dire croissant, d'ambitions imberbes qui s'élancent la tête haute, la coeur altier, à l'assant de la mode, cette espèce de princesse Tourandocte des **Mille et un jours** pour qui chacun veut être le prince calaf, mais aucun ne devine l'énigme."[6]

Balzac thought Paris enigmatic and strived to solve its enigma as fabulator of the tales of the City. If Balzac looked at the life in Paris as feverish, complicated, full of movement, if he portrayed it as a theatrical spectacle in **La Comédie humaine,** and if furthermore he was fascinated by it, he also condemned it as an unnatural growth of civilization, an oddity born of physical and social deformation. Like London of Dickens and St. Petersburg of Dostoevsky, Balzac's Paris became the Devil's realm in the modern Manichean drama whose appointed setting was the metropolis. The sight of modern Paris sadly inspired Balzac with a nostalgic vision of the City of God:

> Cependant il existe une ville, que vous ne voyez pas, entre le rengée de toits qui borde le vallon et cet horizon aussi vague qu'un souvenir d'enfance; immense cité, perdue comme dans un précipice entre les cimes de la Pitié et le faite de cimetière de l'Est, entre le souffrance et la mort. Elle fait entendre un bruissement sourd semblable à celui de l'Océan qui gronde derrière une falaise comme pour dire "Je suis la..." Nulle harmonie ne manque à ce concert. Là, murmurent le bruit du monde et la poétique paix de la solitude, la voix d'un million d'êtres et la voix de Dieu.[7]

In this view of Paris, the real makes the absence of the ideal the more acutely felt. The City of God that Balzac envisions to exist hidden inbetween the roof-tops of Paris is only a dream, rather, as Balzac himself ocknowledged in the Preference to **La Fille aux yeux d'or,** Paris is the Inferno in search of its Dante:

> Peu de mots suffiront pour justifier physiologiquement la teinte presque infernale des figures parisiennes, car ce n'est pas par plaisanterie que Paris a été nommé un enfer... Nous voici donc amenés un troissieme cercle de cet enfer, qui, peut-être un jour, aura son Dante.

Monroe Spears, in **Dionysus and the City** has summarized the impact of the industrial city upon the modern consciousness:

> In earlier time, **Civitas Terrena,** the Earthly City, was seen as striving toward a Heavenly City, **Civitas Dei;** not expecting to embody on earth its perfection, but not without hope of achieving the Good Society. For the moderns, however, the City is seen as falling (things fall apart; falling towers, or as fallen towers upside down in air; **la tour abolie**) and therefore moving in the other direction, toward the Infernal City - hence bathed in an infernal light, or revealing beneath its mundane outlines, those of the City of Dis. Dante and Baudelaire are the poets whose infernal visions haunt the modern writer; or else images of snow, desert, and the sea - the opposite of City.[9]

Indeed, in its barrenness the modern city not only takes the attributes of Hell, but also those of the Desert. London inspired its inhabitants with similar fears and awe and a similar urge to discover an unknown topos and solve its enigma. In his wanderings in London, De Quincey formulated the sense of desolation of the encounter with the modern city: "I could almost have believed, at times, that I must be the first discoverer of some of these **terrae incognitae.**"[10] Dickens' London is most of the time a suffocating maze of dust and stone, James Thomson has given it the epithet "Mausolean City" and T. S. Eliot, primarily a poet of the city theme, has described London as a waste land. In Henry James' and James Thomson's works, the labyrinthine topos is the projection of the loner's mind. "My notes writes Henry James in the Preface to the **Princess Casammassima,** "were exactly my gathered impressions and stirred perceptions, the deposit in my working imagination of all my visual and constructive sense of London."[11] In accounting for the creative process that went into his novel, James said: "It is a fact that, as I look back, the attentive exploration of London, the assualt directly made by the great city upon an imagination quick to react, fully explains a large part of it."[12] But it is in the hallucinatory, agitated poetry of James Thomson that the urban myth and its topos, the City, finds an apocalyptic expression:

> I paced through desert streets, beneath the glare
> Of lamps that lit my trembling life alone;
> Like lamps sepulchral which had slowly burned
> Through sunless ages, deep and undiscerned,
> Within a buried City's maze of stone;
> Whose peopling corpses, while they ever dream.[13]

To Thomson's overrought and suicidal mind, London was a Necropolis upon which he projected his dark despair:

> Yet, as in some Necropolis you find
> Perchance one mourner to a thousand dead,
> So there: worn faces that look deaf and blind
> Like tragic masks of stone. With weary tread,
> Each wrapped in his own doom, they wander, wander,
> Or sit foredone and desolately ponder
> Through sleepless hours with heavy drooping head.[14]

The City in Thomson's poems is envisioned as an "infinite void space," its enigma is pictured as "acouchant sphynx in shadow to the breast."[15] Its vastness is threatening, for "when the night its sphereless mantle wears/ The open spaces yawn with gloom abysmal."[16] Day and night, the City is a desert, out of which there is no escape :

> As I came through the desert thus it was,
> As I came through the desert: All was black,
> In Heaven no single star, on earth no track;
> A brooding hush without a stir or note.
> The air so thick it clotted in my throat,
> And thus for hours, then some enormous things,
> Swooped past with savage cries and clanking wings,
> But I strode on austere;
> No hope could have no fear.[17]

Thomson, with Baudelaire, became the teacher of T. S. Eliot to render the modern consciousness in a modern topos, the City. Eliot's London, too, is conceived as a forsaken desert due to the Fisher King's sterility, desolate and barren, its only shelter a red dry rock. The City thus became a symbol that disaffirmed modernity by way of pointing to the failure of nineteenth century ideal of progress. "The mass man amonymous and rootles, cut off from his past and from the nexus of human relations in which he existed, anxious and insecure, enslaved by the mass media,... is the typical citizen of Megalopolis, where he enjoys lethal and paralyzing traffic, physical decay and political corruption, racial and economic tension, crime, rioting, and police brutality."[18] The Megalopolis of the twentieth century was anticipated by the Metropolis of the nineteenth. The urban predicament was one of spiritual barrenness, the urban setting was described in images and metaphors of the Desert.

What became of the Desert? The nineteenth century romantic-liberal had to abandon the City as the topos of the myth of progress and civilization before inescapable proofs of its inadequacy. With a paradoxical gesture, he took up the Desert and eulogized it. He associated the Desert with the aspirations for individual freedom, for aesthetic inspiration, for vastness and sublimity of thought, for religious spiritual exaltation. The God that was lost in the City was rediscovered in the Desert. This thematic change, this mutation in the symbolic meaning of a mythical topos was related to a rereading of the Bible as well as the actual experience of the Desert as the consequence of the fashionable and frequent journeys to the East. The Desert became Europe's new frontier, politically as well as ideologically.

In the nineteenth century, English and French travellers to the East served to perpetuate this new conception of the Desert in the thought and literature of that era. Beginning with 1830's, especially when liberalism in the arts, politics, and the socio-economic life had its full sway over England and France, the picture of the Desert outgrew its traditional associations with barrenness, sterility, physical and spiritual death and became the symbol of pantheistic exaltation, infinity of thought, infinity of the creation, and openminded humanism unhindered by prejudice and unexamined convictions. Furthermore, the impressions of the Desert opened new vistas for a peculiar aesthetic expression in poetry.

Lamartine who travelled in the Near East from July 1832 until the end of 1833 centered the most profound aspects of his reflections on religion and poetry around his experience of the Desert. The Desert becomes the Olympos for a newly conceived Deity in Lamartine's poetry written during and after his journey to the East. A poem which Lamartine started writing during his trip but which he completed in his old age is called "Le Désert ou l'immaterialité de Dieu." It starts with Lamartine in his tent in the middle of the Desert. It is night, and the poet's oversensitive ear is in communion with the sounds of nature :

> Langue sans mots de l'air, dont seul je sais le sens,
> Dont aucun verbe humain n'explique les accents,
> Mais que tant d'autres nuits sous l'étoile passées
> M'ont appries, dè l'enfance, à traduire en pensées. [19]

Solitary and one with nature, the poet meditates upon the difference between the Arab of the Desert and the European of the City where the Desert sets a liberating contrast to the confinements of the City :

> Entre l'Arabe et nous le sort tient l'équilibre;
> Nos malheurs sont égaux... mais son maheur est libre!
> Des deux séjours humaine, la tente ou la maison,
> L'un est un pan du ciel, l'autre un pan du prison. [20]

In his introduction to this poem in the "XIth Entretien" of **Cours familiers de littérature,** Lamartine explains the symbolic significance of the Desert in his life and thought :

> Nous avons voulu, dans nos voyages, nous rendre compte une fois à nous-même, par nos propres impressions, des impressions du spectacle du désert sur l'homme. Nous avons voulu faire l'épreuve de l'infini, s'il nous, est permis de risquer une si audacieuse expression. Mais l'épreuve du désert et de l'infini sur quel homme? Sur un homme d'Europe, sur un homme exténue et aminci par ce que nous appelons civilisation! sur un homme d'intelligence ordinaire, d'imagination bornée, de fibres de chair au lieu de fibres de bronze! [21]

This idea of transformation brought about by the Desert in the beholder's innermost being finds its poetic expression in the lines :

> Le désert donne à l'homme un affranchissement
> Tout pareil a celui de ce fier élément;
> D'un de ses poids d'esprit l'espace le décharge;
> A chaque pas qu'il fait sur sa route plus large,
> Il soulève en marchant, à chaque station,
> Les serviles anneaux de l'imitation. [22]

Thus the Desert becomes a catalyst for man confronting his identity, for breaking away from tradition, for looking inward, and once these are achieved, then there is

no barrier between man's thought and infinity. In the Desert, "Respirant à plein souffle un air illimité/ De son isolement se fait sa volupté" and enwrapped almost in a trance with the nakedness of thought, the Poet has a vision of the possibility of reflection and introspection **ad Infinitum** and celebrates it in the phrase, "penser seul divinise."

> La liberté d'esprit, c'est ma terre promise!
> Marcher seul affranchit, penser seul divinise [23]

Finally it is through listening to the secret sounds of the Desert that Lamartine can achieve the transcendence he sought from everyday reality and from religious doubt :

> Ainsi dans son silence et dans sa solitude,
> Le désert me parlait mieux que la multitude.
> O désert! ô grand vide où l'écho vient du ciel!
> Parle à l'esprit humain cet immense Israël
> Et moi, puisse-je, au bout de l'uniforme plaine
> Où j'ai suivi longtemps la caravane humaine,
> Sans trouver dans le sable élevé sur ses pas
> Celui qui l'enveloppe et quelle ne voit pas.
> Puisse-je, avant le soir, las des Babels du doute
> Laisser mes compagnons serpenter dans leur route.
> M'asseoir au poits de Job le front dans mes deux mains,
> Fermer enfin l'oreille à tous verbes humains,
> Dans ce morne désert converser face à face
> Avec l'éternité, la puissance et l'espace. [24]

Not only in Lamartine's religious life, but also in his aesthetics does the Desert have an important place. The poetic doctrine Lamartine delineated in **Des destinées de la poésie** was also inspired by the Desert. His reflections about the past and the future of poetry, Lamartine admist in **Des destinées de la poésie,** were inspired as he sat in front of his tent in the Desert :

> Un jour, j'avais planté ma tente dans un champ rocailleux ou croissaient quelques trones d'olivlers noueux et rebougris, sous les murs de Jerusalem, à quelque containes de pas de la tour de David, un peu au-dessus de la fontaine au Siloe, qui coules encore sur les dalles usées de la grotte... rien ne venait, rien ne sortait. [25]

In this absolute stillness his Arabs smoke and chant verses from Antar, "ce type de l'arab errant, a la fois pasteur, guerrier et poètes, qui a ecrit le desert tout entier dans ses poésie nationales." [26] Following this Lamartine witnesses a scene of a young Turkish widow lamenting beside the grave of her dead husband and hears the native songs of her two Abyssinian maids which they sing to comfort the fear-stricken children of the window. "And I" adds Lamartine, "I was there, too",

> Pour chanter toutes ces choses, pour étudier les siècles à leur berceau; pour remonter jusqu'à sa source le course inconnu d'une civilisation, d'une religion, pour m'inspirer de l'esprit de lieux et du sens caché des histoires et des monumens sur ces bords qui furent le point du depart du monde moderne; et pour nourrir d'une sagesse plus réelle et d'un philosophic plus vrai la poésie grave et pensée de l'époque avancée où nous vivons.[27]

The Desert, peopled with the rites and rituals of a foreign civilization inspires a kaleidoscopic vision of humanity in Lamartine, an apocalypse of the past. This is one of the most favored romantic themes that was inspired by the Desert in the nineteenth century.

In Lamartine's thought, the Desert is not only the setting for the nineteenth century aesthetic ideal but also the spatial counterpart of its political philosophy. In Lamartine's political creed Job of the Desert is a prophet preaching resignation and the Desert, the symbol of liberalism and sagely grandeur: "Job remonte bientôt... jusqu'à la resignation qui est le sacrifice méritoire de la volonté propre à la suprême volonté."[28] Job is primarily the poet of resignation. The drama in which he bent his will to God's and accepted his predicament on this earth took place in the Desert, the most appropriate setting for Job's divine experience :

> Job est poète du désert; c'est apparemment pour cela qu'il est le plus grand de tous....
> Or qu'est que le désert? C'est l'espace; et de quoi l'espace est-il l'image? de l'infini.
> En meilleurs terms, Job est donc le poète de l'infini.
> Le désert lui fournit son sujet, son immensité, ses couleurs, ses images, son style. L'infini concentre et répercuté dans le creux de la poitrine d'un homme, voila bien Job. 29.

Job's resignation is set as an example of patience and submission with regard to the too slowly improving economic conditions and the Desert is used as a vehicle that embodies a non-committal political point of view that preaches progress through evolution. In the "XIth Entretien" of the **Cours**, Lamartine calls space "optique même des idées."[30] He goes on to argue that all the false ideas and ideals, 'incoherent dreams," "absurd utopias" that one has been hearing voiced were uttered by men of limited spatial experience and urban professional occupations :

> N'avez-vous pas remarqué que toutes les idées fausses, tous les rêves incohérents, toutes les utopies absurdes en politique, en constitutions sociales de ces trentes dernières années, sont sorties de la tête d'un de ces hommes sédentaires, concentrés dans la contemplation exclusive d'une profession ou d'une occupation unique, manquant d'air dans la poitrine, de mouvement dans les pieds, l'espace dans les yeux, d'universalité dans le point de vue.[31]

To give examples of narrow points of view bred within the urban confinement, Lamartine writes:

> Le communisme, ce suicide en masse et d'un seul coup de l'humanité, est né dans des ateliers.
> Le saint-simonisme est né de l'isolement de l'idée économique, abstraction faite de toute autre idée politique et morale.
> Le fourrierisme est né, dans un comptoir, de l'isolement de la stagmation d'une idée exclusivement commerciale.[32]
> Ainsi des autres rêves humaines nés dans les cachots, dans les cellules, dans les aieliers, dans les bibliothèques, dans les comptoirs, dans les laboratoires, fermis au grand air.
> Etrange phénomène: partout où manque l'espace manque la vérité. Il y a analogie mysterieuse entre l'étendue des idées et l'étendue des horizons.[32]

Lamartine finishes by refocusing the whole argument on Job: "Voilà, pour en revenir à Job, voilà pourquoi le poète du désert est le plus vaste des poètes!"[33] We must view this, of course, more as selfidentification than a reinterpretation of Job; Lamartine chose the Desert as the appropriate frontier to bear his ideas and saw himself as the poet of the Desert in analogy to Job.

Lamartine was not the only poet of his age who glorified the Desert thus. As encompassing all the past ages of man's glory and pregnant for those of the future, the Desert becomes the dwelling-place of Nerval's Adoniram in his **Histoire de la Reine du matin et de Soliman.** In this fantastic tale where Nerval opposes the fiery genius of the artist Adoniram to the prosaic and pragmatic wisdom of Soliman, the builder of cities, the Desert again functions as a symbol of creativity, infinity and the sublime. Asked by the Queen of Sheba about the way he practices his art, Adoniram answers that he gets his inspiration from his solitary life in the Desert where he divines the secrets of primordial art as well as glimpsing into the primordial ages of man's history. Gazing among the many layers of sand blown by the wind, Adoniram captures fantastic visions:

> Ebranlée par mon marteau, qui enfoncait les ciseau dans les entrailles du roc, la terre retentissait, sous mes pas, sonore et creuse... A travers les arcades de cette forêt de pierres, se tenaient dispersées, immobiles et souriantes depuis des millions d'années, des légions de figures colossales, diverses, et dont l'aspect me pénétra d'une terreur enivrante; des hommes, des géants disparus de notre monde, des animeaux symboliques appartenant à des espèces évanouies; en un mot, tout ce que le rêve de l'imagination en délire oserait à peine concevoir de magnificences!... J'ai vécu là des mois, des années, interrogeant ces spectres d'une société morte, et c'est là que j'ai reçu la tradition de mon art, au milieu de ces merveilles du génie primitif.[34]

Another contemporary of Lamartine, Victor Hugo also, joined the romantic eulogy of the Desert. In Hugo's "Le Feu du ciel" the Desert functions as the antithesis of the City; while the corrupt city of Sodom and Gomerrhea turns into a desert of sand (Du sable, puis du sable), the actual Desert, yet uncorrupted, uninvaded, and a vast frontier, becomes the topos of God's granduer and thought's sublimity:

> Ces solitudes mornes,
> Ces déserts sont à Dieu,
> Lui seul en sait les bornes,
> En marque le milieu.[35]

Richard Burton in England chose the Desert as the setting to his philosophical poem **Kasidah.** The philosophy enunciated in this poem of an oriental title is thoroughly Victorian; it speaks of the Victorian ideals of progress, individualism, and freedom set to the tune of "The whispers of the Desert-wind/ The tinkling of the camel's bell."[36] It was Richard Burton also who compared the effects of the Desert to the ideal use of the language for poetic effect:

> I cannot well explain the eftecf of Arab poetry to one who has not visited the Desert. Apart from the pomp of words, and the music of the sound, there is a dreaminess of idea and a haze thrown over the subject, infinitely more attractive, but indescribable. Description indeed would rob the song of indistinctness, its essence.[37]

The Desert thus became a frontier for Europe in the double sense of the word: it became a political frontier to engulf the West's expansion towards the East, it also became the frontier for the nineteenth century liberal romanticism that enveloped the narcissistic escape of the individual. The eulogy of the olesert was in fact a thinly disguised eulogy of the self. As such, it demonstrated the dangerous excess that romantic liberalism took in reaction to positivism, for the solitary artist in the desert was the individual who refused to converse with anyone or about anything, but himself.

NOTES

1 Harry Levin, **The Myth of the Goden Age in the Renaissance** (Bloomington: Indiana Univ. Press, 1969), pp. 13 - 14.

2 Gaston Bachelard, **The Poetics of Space,** trans, Maria Jolas (Boston: Beacon, 1970), p. XXXI.

3 Lewis Mumford, **The City in History, Its Origins, Its Transformations, and Its Prospects** (New York: Harcourt, 1961), p. 541.

4 Mumford, p. 53.

5 The so-called "Paris novels" between the years 1840 - 1880. would make a long list. Some of the best known are, H. Lucas, **Les Prisons de Paris** (1841); E. Sue, **Les Mystères de Paris** (1843); De Montepin, **Les Viveurs de Paris** (1856); Alexandre Dumas, **Les Mohicans de Paris** (1854); P. Bocage, **Les Puritains de Paris** (1864); De Montepin, **Les Tragédies de Paris** (1874); J. Claretie, **Le Pavé de Paris** (1881).

6 Honoré de Balzac, **Illusions perdues** (Paris: Garnier, 1966), pp. 274 - 275.

7 Balzac, **La femme de trente ans** (Paris: Garnier, 1966), pp. 589 - 590.

8 Balzac, **La Fille aux yeux d'or** in Oeuvres complètes (Paris: Club de l'honnete homme, 1956), p. 307.

9 Monroe Spears, **Dionysus and the City** (New York : Oxford Univ. Press), p. 71.

10 Cited by Donald Fanger, **Dostoevsky and Romantic Realism** (Chicago : Univ. Press, 1967), p. 79.

11 Henry James, **The Princess Casamassima** (New York : Harper and Row, 1968), p. 19.

12 James, **The Princess Casamassima**, p. 20.

13 James Thomson, "The Doom of a City," in **The Poetical Works of James Thomson**, ed. Bertram Dobell (London : Reeves, 1895), pp. 109 - 191; ll. 26 - 31.

14 Thomson, "The City of Dreadful Night," *in* **Poetry of the Victorian Period**, ed. Buckley and Woods, 3rd ed (Illinois : Scott, Foresman, 1965), pp. 585 - 599; ll. 92 - 98.

15 Thomson, "The City of Dreadful Night," l. 1039; l. 1000.

16 Thomson, "The City of Dreadful Night," ll. 178 - 179.

17 Thomson, "The City of Dreadful Night," ll. 254 - 262.

18 Spears, **Dionysus and the City**, p. 74.

19 Alphonse de Lamartine, "Le Désert ou l'immatérialité de Dieu," in **Oeuvres poétique complètes**, ed. F. M. Guyard (Paris : Gallimard), p. 1473.

20 Lamartine, "Le Désert," p. 1476.

21 Lamartine, **Cours familiers de littérature** (Paris : Chez l'auteur, 1856 - 1859), p. 374.

22 Lamartine, "Le Désert," p. 1478.

23 Lamartine, "Le Désert," p. 1479.

24 Lamartine, "Le Désert," p. 1483.

25 Lamartine, **Des déstinées de la poésie** (Paris : Chez l'auteur, 1834), pp. 22 - 23.

26 Lamartine, **Des déstinées de la poésie**, p. 24.

27 Lamartine, **Des déstinées de la poésie**, pp. 31 - 32.

28 Lamartine, **Cours familiers de littérature**, p. 368.

29 Lamartine, **Cours**, p. 373.

30 Lamartine, **Cours**, p. 378.

31 Lamartine, **Cours**, p. 378.

32 Lamartine, **Cours**, p. 379.

33 Lamartine, **Cours**, p. 379.

34 Gerard de Nerval, **Voyage en Orient** (Paris : Le Divan, 1927), p. 172.

35 Victor Hugo, **Les Orientales**, ed. Elisabeth Barineau (Paris : Didier, 1952), p. 17.

36 Richard Burton, **Kasidah**; the refrain.

37 Richard Burton, **Pilgrimage to Al - Madinah and Meccah** (London : Tylston, 1893), pp. 99 - 100.

XIX. YÜZYIL EDEBİYATINDA ŞEHİR VE ÇÖL

ÖZET

Efsanelerin oluştuğu efsanevi yöreler vardır. Örneğin Olympos böyle bir efsanevi yöredir. Bu yörelerin kimi zenginlik mutluluk, yücelik, kimi ise yoksulluk, korku, yalnızlık simgeler. Geleneksel anlamıyla "çöl" edebiyatta olumsuz bir yöredir, korkuyu, yalnızlığı, susuzluğu, kısırlığı anımsatır. 19. yüzyıl Avrupa edebiyatında ise çölün bu geleneksel çağrışımlarının kökten değiştiğini ve çölün özlenen bir efsanevi yöreye dönüştüğünü görürüz. Bu yüzyılın Fransız ve İngiliz edebiyatında şehir çölleşmiş, çöl ise zenginleşmiştir. Kentin getirdiği düş kırıklığı insan ayağı basmamış çöllerin etrafında geliştirilen bir yücelik, Tanrıya, insana ve insanın geçmişine yakınlık efsanesiyle giderilmeye çalışılmıştır sanki. 19. yüzyılda kentte küçülen, ezilen, kişiliğini yitirdiğine inanan şair, çölde kendini, Tanrıyı, insanı ve sanatını bulduğunu savunmuştur. Paris, Londra, St. Petersburg gibi büyük kentler bir yüzyılın uygarlık efsanesini yalanlarken, bu efsaneden vazgeçemeyen düşünür ve yazarlar çölleri hem politik hem de felsefi "yeni ufuklar"la bir tutmuşlardır.