Twentieth-Century Literary Criticism

TCLC 218

TOPICS VOLUME

Volume 218

Twentieth-Century Literary Criticism

Commentary on Various Topics in Twentieth-Century Literature, including Literary and Critical Movements, Prominent Themes and Genres, Anniversary Celebrations, and Surveys of National Literatures

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Preface

Since its inception *Twentieth-Century Literary Criticism* (*TCLC*) has been purchased and used by some 10,000 school, public, and college or university libraries. *TCLC* has covered more than 1000 authors, representing over 60 nationalities and nearly 50,000 titles. No other reference source has surveyed the critical response to twentieth-century authors and literature as thoroughly as *TCLC*. In the words of one reviewer, "there is nothing comparable available." *TCLC* "is a gold mine of information—dates, pseudonyms, biographical information, and criticism from books and periodicals—which many librarians would have difficulty assembling on their own."

Scope of the Series

TCLC is designed to serve as an introduction to authors who died between 1900 and 1999 and to the most significant interpretations of these author's works. Volumes published from 1978 through 1999 included authors who died between 1900 and 1960. The great poets, novelists, short story writers, playwrights, and philosophers of the period are frequently studied in high school and college literature courses. In organizing and reprinting the vast amount of critical material written on these authors, *TCLC* helps students develop valuable insight into literary history, promotes a better understanding of the texts, and sparks ideas for papers and assignments. Each entry in *TCLC* presents a comprehensive survey on an author's career or an individual work of literature and provides the user with a multiplicity of interpretations and assessments. Such variety allows students to pursue their own interests; furthermore, it fosters an awareness that literature is dynamic and responsive to many different opinions.

Every fourth volume of *TCLC* is devoted to literary topics. These topics widen the focus of the series from the individual authors to such broader subjects as literary movements, prominent themes in twentieth-century literature, literary reaction to political and historical events, significant eras in literary history, prominent literary anniversaries, and the literatures of cultures that are often overlooked by English-speaking readers.

TCLC is designed as a companion series to Gale's *Contemporary Literary Criticism,* (*CLC*) which reprints commentary on authors who died after 1999. Because of the different time periods under consideration, there is no duplication of material between *CLC* and *TCLC*.

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A *TCLC* entry consists of the following elements:

- The **Author Heading** cites the name under which the author most commonly wrote, followed by birth and death dates. Also located here are any name variations under which an author wrote, including transliterated forms for authors whose native languages use nonroman alphabets. If the author wrote consistently under a pseudonym, the pseudonym is listed in the author heading and the author's actual name is given in parenthesis on the first line of the biographical and critical information. Uncertain birth or death dates are indicated by question marks. Single-work entries are preceded by a heading that consists of the most common form of the title in English translation (if applicable) and the name of its author.

- The **Introduction** contains background information that introduces the reader to the author, work, or topic that is the subject of the entry.

- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The genre and publication date of each work is given. In the case of foreign authors whose

works have been translated into English, the English-language version of the title follows in brackets. Unless otherwise indicated, dramas are dated by first performance, not first publication. Lists of **Representative Works** by different authors appear with topic entries.

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- A complete **Bibliographical Citation** of the original essay or book precedes each piece of criticism. Source citations in the Literary Criticism Series follow University of Chicago Press style, as outlined in *The Chicago Manual of Style,* 15th ed. (Chicago: The University of Chicago Press, 2003).

- Critical essays are prefaced by brief **Annotations** explicating each piece.

- An annotated bibliography of **Further Reading** appears at the end of each entry and suggests resources for additional study. In some cases, significant essays for which the editors could not obtain reprint rights are included here. Boxed material following the further reading list provides references to other biographical and critical sources on the author in series published by Gale.

Indexes

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A **Cumulative Nationality Index** lists all authors featured in *TCLC* by nationality, followed by the numbers of the *TCLC* volumes in which their entries appear.

An alphabetical **Title Index** accompanies each volume of *TCLC.* Listings of titles by authors covered in the given volume are followed by the author's name and the corresponding page numbers where the titles are discussed. English translations of foreign titles and variations of titles are cross-referenced to the title under which a work was originally published. Titles of novels, dramas, nonfiction books, and poetry, short story, or essay collections are printed in italics, while individual poems, short stories, and essays are printed in roman type within quotation marks.

In response to numerous suggestions from librarians, Gale also produces a paperbound edition of the *TCLC* cumulative title index. This annual cumulation, which alphabetically lists all titles reviewed in the series, is available to all customers. Additional copies of this index are available upon request. Librarians and patrons will welcome this separate index; it saves shelf space, is easy to use, and is recyclable upon receipt of the next edition.

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Kuester, Martin. "Myth and Postmodernist Turn in Canadian Short Fiction: Sheila Watson, 'Antigone' (1959)." In *The Canadian Short Story: Interpretations,* edited by Reginald M. Nischik, pp. 163-74. Rochester, N.Y.: Camden House, 2007. Reprinted in *Twentieth-Century Literary Criticism.* Vol. 206, edited by Thomas J. Schoenberg and Lawrence J. Trudeau, 227-32. Detroit: Gale, 2008.

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The Apocalypse Theme in Twentieth-Century Literature

The following entry presents critical discussion of literature featuring the theme of apocalypse.

INTRODUCTION

The apocalypse, a notion that in Christianity signifies the end of the world through a final cataclysm, took on a new, more immediate meaning dissociated from religion in the second half of the twentieth century. Writers' imaginations were sparked by the deployment of the nuclear bomb in Hiroshima, Japan, in August, 1945—a transformative event that made a possible final scenario concrete. The growing consciousness in the 1960s and 1970s of the possibility of ecological disaster, caused by pollution and overuse of natural resources, also contributed to widespread cultural anxiety. In what M. Keith Booker (see Further Reading) terms "the Golden Age of nuclear fear," the years 1945 to 1964, many fictional narratives became preoccupied with looming global disaster and its social, personal, and philosophical implications. As early as 1914, H. G. Wells had written about the potential dangers of nuclear research in his novel *The World Set Free.* Once nuclear holocaust became a real possibility, writers of fiction, poetry, and screenplays struggled with the challenge of how to formulate a creative response to the possible end of the world. Science fiction writers began to depict modern science as both the culprit in inventing the nuclear bomb and a potential savior of the world. Although the biblical meaning of apocalypse (from the Greek *apocaliptein,* to reveal or disclose) denotes both cataclysm and revelation, for modern authors the cataclysm aspect has outweighed the revelation one: as they present their visions of the end of the world, ambiguity is more in evidence than final revelations of meaning, as apocalypse usually leads to even more questions, not transcendence.

Robert Detweiler has noted that "apocalyptic narrative marks at least the beginning of the end of realism because, perhaps paradoxically, that realism no longer represents much of the world as it is." Nevertheless, modern writers have sought ways of incorporating apocalyptic themes into their realistic narratives. Gloria Young has discussed Nathanael West's *The Day of the Locust* in this light; and David M. Bethea has written about Mikhail Bulgakov's playful handling of the theme in his *Master i Margarita* (*The Master and Margarita*). Taking a linguistic approach, Bryan Dietrich has explored how the language of Frank L. Baum's *The Wizard of Oz* has become linked with apocalypse in modern American culture. Alan Frank Keele and Ingo Cornils have examined the treatment of apocalypse in German and Austrian fiction, emphasizing its connections to war imagery and its experimental style. In the realm of poetry, John Gery and Malcolm Woodland note how Wallace Stevens, William Carlos Williams, and Gertrude Stein, respectively, regard the theme of the end, and how they justify the act of writing itself in the face of ultimate destruction. The science fiction genre offers numerous examples of apocalypse, among the most famous being Horace Rose's *The Maniac's Dream,* George R. Stewart's *Earth Abides,* Philip Wylie's *Tomorrow!,* and Arthur C. Clarke's *2001: A Space Odyssey.* While some of these works offer horrific visions of final days, others focus on the rebuilding of civilization after the final holocaust, either on this planet or elsewhere. Patrick Sharp (see Further Reading) has noted that "American nuclear apocalypse narrative has always privileged local space, constructing a new frontier not only amongst the stars, but also in a devastated future world that has returned to the rural values of the American West."

REPRESENTATIVE WORKS

Margaret Atwood
The Handmaid's Tale (novel) 1986

Paul Auster
In the Country of Last Things (novel) 1987

J. G. Ballard
The Atrocity Exhibition (novel) 1970

Frank L. Baum
The Wizard of Oz (novel) 1939

Robert Hugh Benson
Lord of the World (novel) 1907

Mikhail Bulgakov
Master i Margarita [*The Master and Margarita*] (novel) 1928

Arthur C. Clarke
Childhood's End (novel) 1953
2001: A Space Odyssey [with Stanley Kubrick] (screenplay) 1968

Philip K. Dick
Dr. Bloodmoney, or How We Got Along after the Bomb (novel) 1965

Herbert Franke
Zone Null (novel) 1970

Gunter Gräss
Hundrejahre [*Dog Years*] (novel) 1963

John Hersey
Hiroshima (novel) 1946

Walker Percy
Love in the Ruins (novel) 1981
The Thanatos Syndrome (novel) 1987

Horace Rose
The Maniac's Dream: A Novel of the Atomic Bomb (novel) 1946

Muriel Spark
The Hothouse on the East River (novel) 1973

Gertrude Stein
Brewsie and Willie (novel) 1946

Wallace Stevens
The Collected Poems of Wallace Stevens (poetry) 1990

George R. Stewart
Earth Abides (novel) 1949

H. G. Wells
The Time Machine (novel) 1895
The World Set Free (novel) 1914

Nathanael West
The Day of the Locust (novel) 1963

William Carlos Williams
The Complete Collected Poems of William Carlos Williams 1906-1938 (poetry) 1938

Philip Wylie
Tomorrow! (novel) 1954

Thomas Ziegler
Alles ist gut (novel) 1983

OVERVIEWS AND GENERAL STUDIES

Robert Galbreath (essay date 1983)

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[*In the following essay, Galbreath discusses the treatment of apocalypse in twentieth-century fiction, identifying three different approaches to writing about the theme and noting that the authors in question acknowledge the ambiguity inherent in recognizing that the End is not really final, but only leads to further questions.*]

> We need *eternity*; for only eternity can provide space for our gestures. Yet we know that we live in narrow finiteness. Thus it is our task to create infinity within these boundaries, for we no longer believe in the unbounded.[1]

In *The Image of the Future,* Frederik Polak argues that the present age is historically unique in its lack of a positive, public conception of the future as either "utopian" (man-made) or "eschatological" (God-given).[2] Positive or not, contemporary thought is nevertheless rife with eschatological speculation about the End—the end of the world, the end of the human species, the end of the West, the end of the age. The pervasiveness of such speculation is beyond question, but the interpretation of its cultural and literary ramifications, including its frequent reliance upon transcendental imagery and themes disconnected from formal religious belief, is less certain. It is by no means clear that transcendental versions of the End in speculative literature collectively constitute "true myth" in Olaf Stapledon's sense.[3] Nor is it clear, adopting for the moment Mircea Eliade's thought that *littérature fantastique* is an instrument of knowledge, whether the cognitive function of literary transcendence is primarily to convey knowledge, disrupt reality, or project anxiety.[4] Yet it is noteworthy that secular literature finds imaginative resources in transcendence and feels the need to grapple with eschatology. Brian Stableford has caught the essence of the matter in writing of science fiction that it has been "forced to confront the age-old speculative issues associated with metaphysics and theology, in search of possible answers consonant with the discoveries of modern science—because of, rather than in spite of, the fact that science itself rules the questions unanswerable."[5]

With its suggestion of ultimacy and inherent meaning, the End is one such unanswerable question. Despite innumerable variations on the themes of human disaster,

natural catastrophe, and entropy, speculative literature has shown no reluctance in also proposing transcendental versions of the End, whether or not they are in agreement with modern science. As "transcendental" fictions, most of them in fact go considerably beyond the present universe of science, but in this regard they are at least loosely consonant with the self-transcending nature of science itself. While works of literature must not be confused with metaphysical treatises, they can be read as responses—shaped and dramatized—to existential situations. The anxieties inherent in the contingency of being human in what Polak calls the "moment-bound now"[6] elicit varied responses, among them a preoccupation with transcendence and eschatology, but these terms no longer function in speculative fiction in quite the same manner as in formal theology or traditional metaphysics. In this regard, speculative fiction conforms to the general pattern in post-Newtonian thought of an immanentized transcendence or, as M. H. Abrams—borrowing from Carlyle—has characterized it for the Romantic period, a natural supernaturalism.[7] For those who cannot accept the transcendental in an ontological sense, yet who find the imaginative and emotional pull of transcendence still or even more powerful, the transcendental is displaced from the beyond and relocated within the cosmos, even within the human psyche. Thus immanentized or internalized, the transcendental is within nature, yet still beyond the known, still other (if not quite wholly), fully capable of eliciting awe, wonder, terror, but not truly a source of religious faith or an object of worship.

Natural supernaturalism is the point of Rilke's challenge and of speculative literature's preoccupation with metaphysical questions and transcendence. If we disbelieve in, yet still need, eternity, or infinity, or the transcendental, how can we create them within the boundaries of the temporal, the finite, and the natural? Broadly speaking, the creation of a credible natural supernaturalism is the focus of speculative fiction. Such fiction, including science fiction, fantasy, and occult or metaphysical fiction, is essentially characterized by a significant concern with presenting as objectively real various "radical discontinuities," "marvels," "novae," "crucial exceptions," and "impossible realities"—that is, with contradictions of the consensus view of reality presumably held by author and reader alike—which are made credible by virtue of rationales derived from science, philosophy, psychology, religion, mythology, the occult, and other thought-structures, actual or invented. The effect is to challenge the reader's conceptions of reality; the basic function is epistemological.[8] Science fiction, as the form of speculative fiction which seeks to establish credibility in relation to science and a scientific atmosphere, is especially suited to deal with Rilke's bounded infinite and to illustrate the ambiguities of natural supernaturalism. Science fiction has in fact been aptly characterized as a "developed oxymoron" for its concern with this-worldly transcendence and credible marvels.[9]

Transcendence is basic to science fiction. The nature of science fictional transcendence is partly captured by Donald Wollheim's eight-stage "cosmogony of the future" in twentieth-century Anglo-American science fiction. The final stage Wollheim calls "the Challenge to God":

> Galactic harmony and an undreamed-of high level of knowledge leads to experiments in creation, to harmony between galactic clusters, and possible exploration of the other dimensions of existence. The effort to match Creation and to solve the last secrets of the universe. Sometimes seeking out and confronting the Creative Force or Being or God itself, sometimes merging with that Creative First Premise. The end of the universe, the end of time, the beginning of a new universe or new time-space continuum.[10]

Wollheim depicts transcendence as human aspiration, striving, and evolution. At best, his picture corresponds to Polak's "man-made" or "utopian" image of the future. It entirely overlooks the opposite and equally powerful image of transcendence in speculative fiction, that of alien or supernatural intervention into human reality, the "God-given" or "eschatological" future. Here I am concerned with transcendence in speculative fiction only as it bears on the specific themes of the end of the world and the end of humanity. The transcendence in these fictions may be either man-made or God-given; but I differ from Polak in referring to both as eschatological transcendence.

Speculative fiction apparently cannot avoid ambiguity in dealing with transcendence, for its message is simultaneously that humanity can and must rise above its own limitations and that humanity deeply wishes for salvation by something greater than itself. It is a characteristic ambivalence of the times. But in placing transcendence of either kind within a naturalistic framework, speculative fiction does not always avoid a mechanical translation from one vocabulary into another, the supernatural into the natural, a linguistic alteration that is merely cosmetic.[11] Metaphorically, and often quite literally, we then have only "technological angels" (as Jung called flying saucers), not the "spaceships of the mind" (Nigel Calder's term for the big ideas of scientific speculation on colonizing the universe) which expand the imaginative universe virtually to the infinite, as Rilke sought.[12] The overall tone of these fictions, moreover, is that of a lack of confidence in any future. Taken collectively, they doubt both human potential and interventionist salvation. They offer no consensus on the nature of the End, the kind of tran-

scendence involved, or its desirability. A few even doubt the finality of any End. They constitute, in short, an ambiguous apocalypse.

The ambiguities and variations of modern transcendental versions of the End can be readily appreciated by organizing a representative group of speculative fictions from the 1890s to the present according to their depiction of the interaction between the natural and the supernatural (the End/means relationship), then by examining in detail several points of ambiguity concerning transcendence and the human potential for achieving it. Thematic analysis of this sort unfortunately precludes consideration of texts as aesthetic wholes or of historical development. By referring to these texts as apocalyptic, for example, I wish only to draw attention to the attitudes of apocalyptic eschatology they express or imply, not to generic properties. I presume this to be the meaning also of the often-heard claim that science fiction is the contemporary form of apocalyptic literature.[13] Certainly it is not fortuitous that traditional apocalyptic and modern science fiction are both defined by the sense of radical discontinuity. But modern apocalyptic fictions do not in fact conform at all points to the generic characteristics of ancient apocalyptic, not least of all in their self-conscious status as fiction rather than divine revelation.[14] They are, however, apocalyptic in the broad sense of being purported "revelations" or "unveilings" (the literal meaning of "apocalypse") of eschatological matters, which are in some sense transcendental, which involve radical discontinuities in human and natural history, and which may—but not invariably—entail cosmic transformation and renewal.

Eschatological transcendence in speculative fiction refers to the End—the end of the world, the end of the age (*aion*), or the end of the human race—when that end is caused, characterized, or revealed by transcendental factors or transcendental analogues.[15] Traditional eschatological doctrines are conventionally divided into individual eschatology, concerning the end of each human life and the destiny that awaits it thereafter (death and afterlife), and cosmic or historical eschatology, encompassing the end of the world, the end of humanity, and the fulfilled goal of history.[16] The end of the world may be limited to the Earth or it may apply to the entire universe; speculative fiction will also occasionally describe the end of another planet or the end of a fantasy universe (e.g., C. S. Lewis's Narnia, Ursula K. Le Guin's Earthsea). Individual eschatology is beyond the scope of the present essay and will not be considered further.[17] Modern usage justifies the extension of cosmic or historical eschatology to mean the end of the present age without necessarily implying a final end to history.[18] By further extension, the end of humanity can refer simply to the end of the species as we now know it without necessarily denying future transformations through biological or psychical evolution or other processes of transhumanization. Both these extended meanings are accepted here.

Transcendence or the transcendental is that which from the human viewpoint lies beyond or goes beyond human limits as they are defined by spacetime, death, the biology of the species, and the cognitive norms of human understanding.[19] The transcendental is beyond this world, beyond this knowledge, beyond this life, beyond this humanity. Being beyond humanly known reality, the transcendental is literally metaphysical or supernatural, i.e., beyond nature. But unlike the Kantian "transcendent," the transcendental, although ordinarily unknown, is not intrinsically unknowable. Traditionally, its reality has been rationally deduced or inferred, as in the ontological and cosmological arguments for the existence of God. More to the point, since speculative literature gives far more emphasis to the transcendental as *experienced,* transcendence may be known through its own interventions into spacetime, through altered states of human consciousness (e.g., Platonic *epistēmē,* mystical consciousness, gnosis, visionary experience), or through the transhumanization of the human species itself into the transcendental (e.g., Teilhard de Chardin's hominization process leading to the Omega point).

To present the transcendental as an objectively real marvel, speculative fiction relies heavily on analogues which are textually presented or inferrable as existing within spacetime, yet so far exceed human understanding that they are functionally equivalent to the transcendental. Virtually any science fiction device may of course be a metaphor for transcendence; I restrict myself, however, to instances where the analogue is presented as actually transcending the known limits of the cosmos or the human condition. Even in this more restricted sense, the science fiction universe is filled with transcendental analogues in the guise of overminds, superaliens, godlike men, extraordinary powers, technological angels, and cosmic destinies which richly illustrate Arthur C. Clarke's Third Law that "any sufficiently advanced technology is indistinguishable from magic" and such variants as "any sufficiently advanced aliens or humans are indistinguishable from gods" and "any sufficiently advanced intelligence is indistinguishable from the godlike."[20]

Clarke's own fiction contains some of the best known examples of transcendental analogues in modern speculative literature. In both his novel *Childhood's End* (1953) and the screenplay of the film *2001: A Space Odyssey* (1968), which he co-authored, humanity possesses a hitherto unsuspected evolutionary potential for metamorphosis into the truly godlike. In *Childhood's End,* a collective apotheosis is described; in the film, it is Bowman's apotheosis into the Star Child—but his experience must be seen as paradigmatic for the human species as a whole. Humanity's evolutionary potential

in *2001* is entirely manipulated by an unseen alien agency through the transformation (a parody of Nietzsche) from ape to man to superman. There is no indication that humanity would evolve on its own. The evolutionary metamorphosis in *Childhood's End,* however, is natural, if utterly discontinuous from all existing biological knowledge. Nevertheless, the risk of human self-destruction before the completion of metamorphosis is sufficiently great to require the presence of the Overlords who bring peace to the world, guard us against ourselves, and serve as midwives to the impending transformation. (The wish for protection from our own destructiveness is also expressed in Clarke's novel version of *2001: A Space Odyssey* [also 1968]. The first act of the Star Child is to destroy the nuclear weapons in orbit around Earth.) The "total breakthrough" takes place under the supervision of the Overlords: the emergence of the new children with physical abilities, their development into a group mind, their final collective upsurge from the Earth, destroying it in the process, to total mergence with the Overmind, an entity as far beyond the Overlords as the Overlords are beyond ordinary humanity. Overmind, Star Child, unseen manipulators—all are godlike, and the Overlords, who play the role of guardian angels, ironically look like demons. They, like the evolutionary and transformative processes at work, are transcendental, yet we are given no reason to believe that they do not somehow fit into the universe, even if they surpass our understanding.[21]

If eschatological transcendence signifies an End that is caused, characterized, or revealed by transcendental factors or analogues (the end of the world and the end of the human species as we know it are both transcendental in *Childhood's End*), then it can be formulated as the relationship between ends and means. The transcendental and the natural may interact in several ways in speculative fiction, depending on whether the End, the means, or both are transcendental, as the following chart indicates:

	End	Means
I.	Transcendental	Transcendental
II.	Transcendental	Natural
III.	Natural	Transcendental

"Transcendental" includes both the ontologically other and transcendental analogues, although in some fictions a clear distinction is not possible. Regardless of type, the End—of the world, of humanity, or of the age—may be represented variously as actual, impending, averted, or failed. The End may also be seen as desirable, undesirable, mixed, or even beyond such simplistic judgments. The means to the End are equally varied: intentional or accidental, personal or impersonal, interventionist or immanent.

Type I calls for ends and means that are both transcendental. Robert Hugh Benson's *Lord of the World* (1907) recounts the final struggle between Antichrist and Christ in the twenty-first century, culminating in Armageddon and the end of this world. The story is structured as the antithesis between the charismatic young American politician Julian (the Apostate?) Felsenburgh, who becomes President of Europe and through a chain of circumstances is even proclaimed Lord and God, and the modest young English priest, Father Percy Franklin, who becomes the last Pope, Silvester (perhaps referring to Sylvester II who was Pope in the millennial year 1000), and in whom the Word is again made flesh. Julian's ascendancy is described as the logical outcome of a century of progressive socialism, humanism, and religious decline. In the final confrontation at Megiddo (Armageddon), when Julian's air fleet attempts to exterminate Percy (now Pope Silvester) and the tiny remnant of the Catholic church, the drama becomes frankly supernatural. Signs and portents fill the sky, angelic Thrones and Powers manifest themselves, the Word enters Silvester, and the faithful few await the coming of Julian, whose identity is not left in doubt:

> He was coming now, swifter than ever, the heir of the temporal ages and the Exile of eternity, the final piteous Prince of rebels, the creature against God, blinder than the sun which paled and the earth that shook; and, as He came, passing even then through the last material stage to the thinness of a spirit-fabric, the floating circle [of airships] swirled behind Him, tossing like phantom birds in the wake of a phantom ship. . . . He was coming, and the earth, rent once again in its allegiance, shrank and reeled in the agony of divided homage.[22]

The world itself comes to an end with the final sentence of the book: "Then this world passed, and the glory of it."

In William Butler Yeats's story, "The Table of the Laws" (1896), the advent of the heterodox Joachimite Third Age of the Spirit is revealed, but ironically rejected by the convention-bound narrator as demonic. The advent of the White Bird of Kinship in the Fourth Millennium is left unexplained in Richard Cowper's *The Road to Corlay* (1978), but it seems fully transcendental and parallels both millennialism and the traditional image of the Holy Spirit as the dove descending. The destruction of the world is threatened in Charles Williams's *The Place of the Lion* (1931) by the Platonic Ideas which in the form of emblematic animals enter our world and gradually absorb it into their greater reality. To prevent the destructive commingling of the two realms of being and becoming, the hero must assume the role of Adam and by the theurgical act of the naming of the beasts restore them to their proper place and seal the breach, in much the same fashion as the Archmage Ged must close the door between the lands of life and death in Ursula K. Le Guin's *The Farthest Shore* (1972). The Last

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