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INTERCULTURAL COMPARISONS: THE CASE OF THORNTON WILDER'S *THE BRIDGE OF SAN LUIS REY*

Abstract
The essay aims to discuss the issue of intercultural comparison by concentrating on Thornton Wilder's novel *The Bridge of San Luis Rey* (1927) which is constructed as an appropriation of Prosper Mérimée's play *Le Carrosse du Saint-Sacrement* (1829). On the one hand, the novel can be read in its relation to the prior text, as a comparison of two works originating from different authors, times and cultures. On the other hand, Wilder's novel can be read as a comparison of its diverse interpretations and receptions produced in different historical and cultural contexts: from the period of the Great Depression – through the second half of the twentieth century – to the beginning of the new millennium. The varying positions the book acquires in relation to the dominant literary and ideological discourses of particular historical and cultural moments vividly illustrate the dialogic nature of literary discourse and the phenomenon Bakhtin called refraction.

Key words: intercultural/cross-cultural relations, Bakhtin, dialogism, Thornton Wilder, Prosper Mérimée

This essay seeks to explore different types of intercultural relations in literature by featuring Thornton Wilder's novel *The Bridge of San Luis Rey* (1927) as an illustrative example. It aims to demonstrate how the perspective of intercultural comparison foregrounds both the dynamics of reading as a comparative act and the dialogic nature of literary discourse.

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1. Defining the term "intercultural comparison"

In contemporary Culture Studies the term "intercultural" is not unequivocal. As Claire Kramsch points out, the term "intercultural" may be understood in two different ways, depending on how the word "culture" is defined. Predicated on the equivalence of one nation – one culture – one language, the term "intercultural" usually refers to the meeting of two cultures or two languages across the political boundaries of nation-states. This meaning of the term is synonymous with "cross-cultural" (Kramsch 1998: 81, 128). Cross-cultural influences and correspondences in literary works and traditions of more than one nation or language are generally studied by comparative literature, which ranges freely across frontiers, thus permitting fuller understanding of international literary movements and affiliations (Drabble 2000: 225; Baldick 1996: 41–42).

However, the term "intercultural" may also refer to communication between different ethnic, social, gendered cultures within the boundaries of the same national language. In this sense, intercultural communication refers to the dialogue between minority cultures and dominant cultures – in other words, it denotes the interaction among different discourse communities which have diverse public goals and purposes in their use of spoken and written language as well as diverse systems of standards for perceiving, believing, evaluating and acting (Kramsch 1998: 81–2, 127–8). This usage of the term "intercultural", which highlights a multiplicity of discourses within the same nation, is related to Bakhtin's notion of "social heteroglossia" (Bakhtin 1981: 292), Gramsci's understanding of culture as a site of contestation (Gramsci 1971: 12; cf. also Williams 1977: 108) or to what Graham Roberts describes as the conflict between "centripetal" and "centrifugal", "official" and "unofficial" discourses within the same national language (qtd. in Morris 1994: 248–9).

Thornton Wilder's novel *The Bridge of San Luis Rey* invites both kinds of intercultural comparison. The novel is constructed as an appropriation of Prosper Mérimée's play *Le Carrosse du Saint-Sacrement* and thus can be read in its relation to the precursor text, as a comparison of two works originating from different authors, times and languages, i.e. as an instance of interaction between two national literatures. On the other hand, Wilder's novel can be read as a comparison of different interpretations and receptions of the same text produced within American culture in different

historical periods and caused by radical shifts in the distribution of the ideological voices in society.

2. *The Bridge of San Luis Rey* in comparison to its precursor text

It has to be noted that to the majority of Wilder's readers the underlying source of his novel is unknown because it belongs to a French literary canon and does not function as a universal cultural sign; that is why the novel is perceived as a non-relational, autonomous work. However, the juxtaposition of the two texts demonstrates how they engage in a cross-cultural dialogue on matters to do with the role of religion in society and the significance of love in human relationships.

Thornton Wilder (1897–1975) and Prosper Mérimée (1803–1870) represent different cultures and fundamentally different sets of values. Mérimée's outlook, liberal and atheistic, was formed in large measure under the influence of his parents: his father, a neoclassical painter, was a supporter of Napoleon; his mother, "a non-believer like her husband, but more aggressively anticlerical, had never baptised her son, as far as we know" (Berthier 1985: 7, my translation – O. G.). As a writer, Mérimée matured during the period known as the Bourbon Restoration (1815–1830), which followed the revolutionary and Napoleonic period in France. The Bourbon Restoration was characterized by a sharp conservative reaction and consequent minor but consistent occurrences of civil unrest and disturbances (Davies 2002: 47–54); it also saw the re-establishment of the Roman Catholic Church as a power in French politics (Furet 1995: 296). Mérimée was strongly opposed to Bourbon rule and his works became an expression of his ideological stance marked by scepticism, mocking anticlericalism and antiroyalism.

By contrast, Thornton Wilder had a religious family background, his father was a devout Congregationalist and his mother was the daughter of a Presbyterian pastor. His brother, Amos Niven, became a theologian, who wrote widely about the spiritual aspects of contemporary literature (Burbank 1961: 21). Although Thornton Wilder never identified himself openly with organized religion, "Protestantism, stripped of its sectarian colorations, is at the heart of his mysticism" (Burbank 1961: 138–9).

Prosper Mérimée's play *Le Carrosse du Saint-Sacrement* was first published in the 1829 June issue of *Revue de Paris* and then included in the

second edition of *Le Théâtre de Clara Gazul* (1830, first published 1825), a collection of plays presented by Mérimée as translations by a certain Joseph L'Estrange of the work of a Spanish actress, Clara Gazul. The publication was accompanied by the biographical information about the actress who had never really existed and by her "portrait", which in fact represented Mérimée himself disguised as a Spanish woman. The drawing was done by the painter and art critic Étienne Delécluze in April 1825.

The action of Mérimée's play is located in eighteenth-century colonial Peru. Peru is known as the cradle of the Inca civilization, which emerged with the settlement of a tribe in the Cuzco valley about 1100. The Spanish Empire conquered the region in the sixteenth century and established a Viceroyalty, which included most of its South American colonies. Until 1824, when Peru gained independence, it remained the centre of Spanish power in South America. One of the most significant events of the colonizing process was the foundation of Lima in 1535, from which the political and administrative institutions were organized.

Mérimée's one-act farcical play dramatizes an anecdote concerning two historical personages: the famous Peruvian comedienne Micaela Villegas (ca. 1739–1819), nicknamed the Perichole, and the Viceroy of Peru, Manuel de Amat (called Don Andres de Ribera in Mérimée's play), who held office in Lima from 1761 to 1775. As G. Hainsworth suggests, Mérimée might have been inspired by Basil Hall's book *Voyage au Chili, au Pérou et au Mexique pendant les anneés 1820, 1821 et 1822* which appeared in French translation about 1825 (Hainsworth 1972: 141–152). As Mérimée himself summarizes it in a footnote to his play, the anecdote is about how one day the famous actress had a whim to go to church in a coach. At that time there were very few coaches in Lima and they all belonged to the most distinguished citizens. The Perichole persuaded her lover, the Viceroy, to give her his magnificent coach in which she appeared in the city, to the great astonishment of the Limeans. Having enjoyed the use of the coach for about an hour, the Perichole, in a flash of piety, donated it to the Cathedral so that the coach could be used to transport the Holy Sacrament to the sick and the dying (Mérimée 1985: 333).

Despite the fact that the action of the play is confined to the Viceroy's room in the palace and the represented time does not exceed a couple of hours, Mérimée succeeds in constructing a broad view of the exotic colonial society by introducing embedded summary narratives which throw light on different aspects of the referential reality. These narratives

take the form of reports on the current affairs presented to the Viceroy by his personal secretary, Martinez, and serve to reveal, on the one hand, the political instability of the country, with one of its provinces on the verge of an Indian revolt; and on the other, to expose the corruption, favouritism and incompetence of the vice-regal administration. The grotesque image of the Viceroy, who is continually immobilized by attacks of gout and whose participation in the life of his realm is reduced to voyeuristic observation through the windows of his palace, of the boisterous activity of the Limean street, can be interpreted as Mérimée's symbol for the physical and intellectual degeneracy of the French Restoration aristocracy.

The story of the Perichole's religious "conversion" is treated frivolously by the author who depicts it as just another manifestation of the actress's whimsical nature. The satirical posture also allows Mérimée to deride the clergy whose representatives – the licentiate Thomas d'Esquivel and the Archbishop of Lima – are portrayed as hypocritical liars expert at squeezing money and gifts from their flock. Moreover, the public ceremonies dealing with the conversion of Indians are presented in the play as pompous and shallow political events used by the Limean elite as an opportunity to ostentatiously display its wealth and tickle its vanity. Thus, for Mérimée, writing against the background of the Bourbon Restoration, the exotic Peruvian setting becomes a grid through which he interprets the political realities of his day. The Spanish colonial periphery functions as a metaphor which establishes an analogy between the Spanish colonial rule in 18th century Peru and the specific circumstances of the 19th century French people. In this way Mérimée manages to produce a discourse of resistance to royal absolutism and official religion without much political danger for himself.

As Patrick Berthier points out, at the moment when Mérimée was writing *Le Carrosse* Spain was *a là mode*: mantillas had already made their appearance in Paris and caused a sensation; numerous publications were familiarizing the French public with Spanish literature and history (Berthier 1985: 9–10). Spain, conceived in the popular cultural imagination as the depository of eroticism and unbridled passions, forms an effective backdrop for Mérimée's transgressive discourse on love. Defying the contemporary notions of propriety, Mérimée presents love as sexual desire gratified in a series of secret love intrigues. The Perichole, talented, witty and manipulative, is shown as carrying on several love affairs simultaneously and cleverly twisting all the men around her little finger. Mérimée's

representation of the Perichole's freedom in selecting sex partners was subversive in regard to the period's dominant discourse on sexual relations and could not fail to shock some of Mérimée's contemporaries. In fact, according to Patrick Berthier, even as late as 1924 the critic Pierre Trahard, along with his condemnation of "the antireligious passion" of the plays collected in *Le Théâtre de Clara Gazul*, expressed his strong disapproval of their "*amours sataniques*" in which depravity replaces feeling (Berthier 1985: 20).

Writing his novel a hundred years after the publication of Mérimée's play, Thornton Wilder borrows the French writer's characters and exotic setting; however, he represents the appropriated fictional world differently. Contrary to *Le Carrosse*'s scenic narrative, satirical in mode, humorous and vivacious in tone, Wilder's reworking, ostensibly in the form of a historical romance, is in fact a philosophical novel dealing with the traditional theme of theodicy; it is tragic in mode, somber and ironic in tone. Informed by the perspective of the liberal humanist ideology of personhood, Wilder's text humanizes the characters and provides the psychological motivation for their actions.

Following his own narrative agenda, Wilder presents three retrospective episodes recounting the lives of the five victims who perished on the twentieth of July, 1714, in the fall of the bridge of San Luis Rey, "the finest bridge of all Peru" (Wilder 1982: 8). The victims are the Marquesa de Montemayor; her servant girl Pepita; the Perichole's life-long friend, teacher and admirer Uncle Pio; her sickly son Don Jaime; and the young man Esteban, who suffers from the trauma of bereavement after the death of his twin brother. From Mérimée's play Wilder borrows the characters of the Perichole, the Viceroy, the Archbishop and the Marquesa de Montemayor; the latter being a hybrid character merging the roles of the Marquesa d'Altamirano and the Countess de Montemayor who in Mérimée's text are relegated to the background and made part of the general context (they appear in two of Martinez's summary narratives). The three retrospective narratives are framed by two chapters entitled "Perhaps an Accident" and "Perhaps an Intention" correspondingly which describe the accident and its consequences and tell the story of the Franciscan monk Brother Juniper, a witness to the tragedy, who "made the resolve to inquire into the secret lives of those five persons" and "to surprise the reason of their taking off" (Wilder 1982: 10) in order to find the answer to the question whether "we live by accident and die by accident, or we live by plan and die by plan" (ibid.).

As many commentators have observed, Wilder's treatment of the problem of chance and design in human life allows both believers and non-believers freedom of interpretation. Rex Burbank, comparing Wilder's novel to Conrad's *Chance* (1913), points out that the quotation from Sir Thomas Browne which Conrad took as the epigraph for his novel – "Those who hold that all things are governed by fortune had not erred, had they not persisted there" – is equally applicable to *The Bridge*:

> The applicability of the Browne epigraph to *The Bridge* is thus apparent: Those who hold that the fall of the bridge was an accident would not err in their position if they did not insist upon its being the whole truth. To this Wilder adds: Those who believe would not err if they did not insist, like Juniper, upon proving God's presence in all the events of life (Burbank 1961: 47).

Wilder's novel defines the human condition in terms of existential despair and alienation, with the individual self deprived of any authentic communication with others. All the characters in *The Bridge* suffer from unrequited love and loneliness, however, their love is not free from selfishness or ulterior motive; for example, the Perichole's "shabby, clandestine" (Burbank 1961: 50) love affairs serve only to gratify sexual desire; the Marquesa's idolatrous maternal love for Dona Clara "was not without a shade of tyranny: she loved her daughter not for her daughter's sake, but for her own" (Wilder 1982: 15); Uncle Pio's love for the Perichole stems from his wish "to play Pygmalion" and to indulge the three passions of his life: "his passion for overseeing the lives of others, his worship of beautiful women, and his admiration for the treasures of Spanish literature" (Wilder 1982: 56). Even the Abbess's love for Pepita lacks tenderness and is partly motivated by the necessity to find a successor to continue her charity work. Wilder's novel asserts that meaningful existence can be achieved by accepting Christian values and trying to live up to them. The only way to come to terms with unrequited love, loneliness and death is, according to the writer, humility, altruism and disinterested love. Notably, this is illustrated by the Perichole's religious conversion which brings her peace of mind and makes her one of the Abbess's devoted helpers. Wilder's moral message, echoing that of St. Paul's first letter to the Corinthians, is summarized in the final paragraph of the novel:

> [...] soon we shall die and all memory of those five will have left the earth, and we ourselves shall be loved for a while and

> forgotten. But the love will have been enough; all those impulses of love return to the love that made them. Even memory is not necessary for love. There is a land of the living and a land of the dead, and the bridge is love, the only survival, the only meaning. (Wilder 1982: 82)

Wilder's novel indirectly polemicizes with Mérimée's politically committed satire, critiques his caricatured representation of character as social type and, by showing that both the powerful and the disempowered deserve sympathy and understanding, affirms the traditional humanist view according to which individuals and personal relationships should take precedence over political systems and social structures (Glebova 2005: 100–107). Placing the narrative in the exotic South American setting Wilder underlines the universality of human nature untinged with such characteristics as history, class, gender or race. The exotic setting becomes part of the rhetoric of the sublime, intensifying the aura of tragedy about human life and the momentous dimension of death.

Paradoxically, Wilder's traditional Christian discourse on faith, hope and love subverted the predominant literary discourse of the day – social realism established by Theodore Dreiser and Sinclair Lewis – by pointing to its one-sidedness and superficiality. As Rex Burbank puts it, "Considering the critical climate that prevailed in the twenties, it might fairly be said of Wilder himself what he says in *The Bridge*: 'There are times when it requires high courage to speak the banal' [...]" (Burbank 1961: 56). Given the sociopolitical context in which Wilder had to write, remote and exotic Peru enabled him to avoid limitations imposed by the 1920s American setting associated by the reader with squalid slums, unemployment, violence and class struggle. On the other hand, the exotic setting served Wilder as a mechanism to foreground the timelessness of spiritual values and to advance the idea that was later formulated by Isaiah Berlin as "All human beings must have some common values or they cease to be human (Berlin 1998: 57)."

It follows from the comparison of the two works that however different Wilder and Mérimée may be in their religious beliefs, value systems and writing styles, there is an interesting affinity they share – they both use the trope of the exotic – what is more, the same spatio-temporal complex – as a rhetorical strategy by which they place themselves outside the dominant discourse of their culture and provide its critique from the position of an elite intellectual minority.

3. *The Bridge of San Luis Rey* in American culture: an ongoing dialogic clash of world-views and interpretations

Although *The Bridge of San Luis Rey* won the Pulitzer Prize in 1928, its critical and public reception has never been unanimous. At some periods, Wilder's novel shifts to the margins of literary discourse, at others it gravitates towards the literary mainstream. These shifts in attitudes are accounted for by the changing sociohistorical and ideological contexts surrounding the reception of the text and coloured by the practical and spiritual experience of new generations of readers.

According to Rex Burbank, Wilder's novel became a best-seller almost immediately after its publication because it represented "a welcome departure" from the realism of the twenties that dwelt excessively upon the seamy side of life. However, with the onset of the Great Depression in 1929 the situation changed. As was mentioned above, *The Bridge*, propagating traditional moral and religious values, ill suited the period concerned with social issues when the conviction grew among both critics and the general public that it was the responsibility of the writer to portray realistically and uncompromisingly the social problems of his country and his time. Therefore, Wilder was accused by some critics of "scornfully ignoring the social injustices in America and of writing for a 'small sophisticated class'" (Burbank 1961: 16).

Wilder's status further shifted to that of a marginal writer in the second half of the twentieth century, which was dominated by the ideology and aesthetics of postmodernism, the critique of liberal humanism and the challenge to "grand narratives" such as Christianity. Wilder's books were perceived as sentimental, unsophisticated and banal both in structure and message. As Rex Burbank comments, there was a feeling that the readers "had outgrown" Wilder who came to be regarded "as a schoolbook author whose works have the kind of perspicuity, didacticism, and tearful optimism that makes him suitable for high-school anthologies but not for critical analysis" (Burbank 1961: 20). Wilder was given credit almost exclusively for his contribution to the development of the entertainment industry, as a precursor of the genre of disaster novel/film which basically follows the conventions started by *The Bridge*: the plot revolves around a (natural) disaster and consists of multiple plotlines featuring a disparate group of characters who are brought together at the place and time of the catastrophe. The genre gained popularity in the 1960s–1970s with J.

G. Ballard and Arthur Hailey as the leading representatives. Some of the most famous disaster films include *The Airport* (1970) based on Hailey's eponymous novel, *The Poseidon Adventure* (1972), *Earthquake* (1974), *Independence Day* (1996), *Twister* (1996), *Armageddon* (1998), *The Day After Tomorrow* (2004) and *Poseidon*, a 2006 remake of *The Poseidon Adventure*.

The beginning of the new millennium has seen a change of paradigm in literature and culture studies from the radical scepticism of postmodernism to an interest in ethical issues, a revival of religious feeling and the emergence of Trauma Studies. This realignment of cultural and literary theory, which came to be known as "the ethical turn", was signalled in the 1990s, for example, by the works of Steven Connor (1992) and Simon Critchley (1992) and the polemics between Christopher Norris and Jean Baudrillard (Norris 1992). Being an important sub-strand of ethical criticism, Trauma Studies emerged in the works of such theorists as Cathy Caruth, Dominick LaCapra, Shoshana Felman and Geoffrey Hartman. Trauma has become a central trope in the cultural imagination of the late twentieth and early twenty-first century and "a privileged critical category" in literature and culture studies because it "reinstates reference to the real, but in a way that does not abandon all the carefully gleaned insights of literary theory into the problematic nature of reference and representation" (Luckhurst 2006: 497, 503). On the other hand, the focus on trauma is also explained by the contemporary situation in the world, marked by global and local armed conflicts, terrorism as well as the increasing number of natural, anthropogenic and technogenic disasters. Especially the terrorist attack on the World Trade Center in New York on the eleventh of September, 2001, achieved global impact. As pointed out by Philip Tew, contemporary novels are preoccupied with scenarios of guilt, trauma and loss, and are characterized by "a traumatological aesthetic" (Tew 2007: xviii).

In the context of such a perspectival transformation, Wilder's novel, with its focus on events surrounding the disaster and its aftermath, including the effects upon individuals and society, has proved to be especially resonant for contemporary readers who interpret it as a trauma narrative. The relevance of *The Bridge* was demonstrated, when British Prime Minister Tony Blair chose the final words of the novel for reading during the memorial service held at St. Thomas's Church in New York city on the 21st of September 2001 for victims of the September 11 terrorist attacks. The book was also referred to by TV news reporters – Brian Williams of NBC News and Charlie

Gibson of ABC News – reporting the collapse of the Minneapolis bridge across the Mississippi River in Minneapolis, Minnesota, during the evening rush hour on 1st of August, 2007, killing thirteen people who were a cross-section of ages, ethnicities and religions. These examples testify to the fact that contemporary readers identify the presence of "a traumatological aesthetic" in *The Bridge* and respond to the way the novel articulates a sense of a collective and individual wound. Wilder's novel comes to the fore as a therapeutic narrative capable of alleviating a psychological injury and dealing with what Cathy Caruth calls the self's "incomprehensibility of survival" after a traumatic experience (Caruth 1996: 64).

The Bridge of San Luis Rey in the light of Bakhtin's theory of dialogism

The perspective of intercultural comparison applied to the analysis of Wilder's novel in this essay has shown oscillations in the reception and interpretation of *The Bridge,* the varying positions the book acquires in relation to the dominant literary and ideological discourses of particular historical and cultural moments, as well as the novel's contestation of its source text. The example of *The Bridge* vividly illustrates the phenomenon Mikhail Bakhtin termed dialogism. According to Bakhtin, no utterance exists alone; all utterances – from an individual word to a novel – are dialogic, their meaning and logic depend upon what has previously been said and on how they will be received by others (Bakhtin 1984: 184–5). Bakhtin uses the term "dialogue" in a very broad sense. Katerina Clark and Michael Holquist point out that the model of dialogue that we are familiar with in colloquial conversation served Bakhtin as a trope that could be applied, more generally, to thought production (Clark and Holquist 1984); whereas Lynne Pearce observes that Bakhtin's dialogic principle, emphasizing "dialogue" instead of "difference", "both/and" rather than "either/or", counters the perceived negativity of a good deal of modern/postmodern thought (Pearce 2006: 228). As Pearce maintains, once we have accepted the Bakhtinian idea of dialogue, "all communication, written or spoken, becomes a fantastically volatile affair beyond the conscious control of individuals or authors" (Pearce 2006: 227).

With regard to novelistic discourse, Bakhtin underscores the significance of the sociohistorical context in interpreting the inherited tradition by pointing out that the analysis of novelistic discourse can be

productive only on condition it takes into account the social stratification of language, i.e. the distribution of all the ideological voices characteristic of a given historical moment. As Bakhtin writes:

> at any given moment of its historical existence, language is heteroglot from top to bottom: it represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles and so forth, all given a bodily form. These "languages" of heteroglossia intersect each other in a variety of ways, forming new typifying "languages" (Bakhtin 1981: 291).

In the course of time, the "environment of social heteroglossia" (Bakhtin 1981: 292) changes, which leads to the reinterpretation of canonical novels (for example, a comic character may come to be read as a tragic one and vice versa). According to Bakhtin, this process of "refraction" is inevitable and productive in the historical development of novelistic discourse. Each historical period refracts canonical works in its own way and brings out their semantic potential.

For Bakhtin, there does not exist either the first or the last word in the dialogic context of literary discourse. There are huge, endless masses of forgotten senses – those born in the dialogue of the past centuries, but at certain moments in history, they will be retrieved and will revive in a new context. As Bakhtin puts it, "[t]here is nothing absolutely dead: every sense will celebrate its own renascence" (Bakhtin 1989: 531, my translation – O. G.). It is this never-ending process of the retrieval and revival of forgotten senses that ensures the historical life of literary works.

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ИНТЕРКУЛТУРНЕ ПАРАЛЕЛЕ: СЛУЧАЈ РОМАНА ТОРНТОНА ВАЛДЕРА *МОСТ СВЕТОГ КРАЉА ЛУЈА*

Сажетак

У овом есеју дискутује се о интеркултуралном преплитању на примеру романа Торнтона Вајлдера *Мост светог краља Луја* (1927) *The Bridge of San Luis Rey,* 1927) који је сграђен на темељ у дела Проспера Меримеа *Кочија светог Сакрамента* (*Le Carrosse du Saint-Sacrement* , 1829). С једне стране књигу је могуће тумачити на основу везе са својим претходником, у светлу чињенице да су ова дела плод рада двојице аутора и да су поникла у различитим културама и добима. С друге стране Вајлдерово дело могло би бити посматрано у светлу разних тумачења историјски и културно удаљених средина: почев од периода Велике економске кризе, преко разних тумачења у току друге половине двадесетог века, све до почетка новог миленијума. Овај роман био је поприште разних интерпретација у односу на доминантан културни и идеолошки образац што може пружити илустрацију дијалошке природе интерптерације посебно у односу на индиректна значења која сажимају историјско бреме одређеног појма, о чему је писао Бахтин.

Кључне речи: интеркултурне паралеле, Бахтин, Тортнон Вајлдер, Проспер Маларме