

A STUDY OF THE SETTING OF THE ENGLISH NARRATIONS BASED ON VICO'S STAGE THEORY

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ABSTRACT

The present research aims to study the features and alterations of the settings in English narratives based on Vico's *Stage Theory*. Vico the Italian, 17th century philosopher believes that pattern of social development in every culture takes three cyclical stages: Age of Gods, Age of Heroes and Age of men. Then that civilization turns back to the first stage (re-cycling pattern). The central question raised in this essay is whether the settings of the place of narrations have had any special features in any stages and whether it has burdened any alterations during the time. In order to get the answer of the first, the writer has scrutinized the settings of two well-known narrations, belonging to the old English literature. The method is describing most of the settings of main scenes. The results which have been achieved at the end was that the settings are vast, expanded and without any exact borderlines in the narrations of the first stage.

Keywords: Stage Theory- Setting alteration- Setting Shrinkage- Macro setting- Internal landscape

INTRODUCTION

Narratives have the strong potentiality of mirroring the features of time and society in which they have been produced. Subjects, themes, characters, either historical or fictional, can show the different aspects of the cultural, social and political situations of that period. It seems that some sorts of general alteration can be observed historically in the extension of the settings and this alteration follows a special pattern. One can observe a kind of shrinkage in the setting of place during the passing of time. By more carefully scrutinizing, we can see that, deep in the past, in the narratives of any kinds, religious, mythical or historical, the settings of places are vast in scope and with little kind of limitations and border lines. The audience feels to stand high on the clouds and see the events of the narration with a wide sight. Everything is seen in general and from a high-level point of view. There are macro-settings and expanded landscapes. There are vast grasslands and panoramic plains. There are large seas and extended oceans, wide rivers and high waterfalls. Noah builds an ark and saves his family and specimens of each species of animals and birds from a flood, which flows all around the world. Zeus, the supreme god, rules all the heavens. He is the protector and ruler of all human kind on earth. The story of "*Beowulf*" takes place in all the southern Scandinavia and some other parts of Europe. He fights against, and kills the water-monsters in their underwater lair.

One can see that by passing the time and changing human societies, the setting of narratives has taken some alterations. The stories take place in the court of kings, in the cities or abbeys. The wars happen in geographical places. Characters, fictional or historical, take their trip in cities and villages. They drink and eat in inns and pub houses. They fight in palaces or castles. The pilgrims in "*Canterbury Tales*" meet at the Tabard inn in Southwark and begin their journey. The characters in the tales undertake their events in different towns, villages, prisons, inns or cottages. The Prince Hamlet seeks the revenge of his dead father in Danish

court. The duel takes place and culminates in the death of the main characters in the palace of Hamlet's uncle, Claudius in Denmark. Gulliver recounts the events he has undertaken in another kingdom, island or imaginary country.

As we come closer in time, man goes to think more deeply about his own nature and environment. Science is in progress. Then setting of place seems to become, somehow, internal and we can see a kind of "psychological landscapes" and "micro-settings". Narratives are broken down to different pieces and the setting, also, seems to follow the rule. Most of the point of views are in first person and subjective. The story may happen in the mind of the characters as they are recalling the events. We may associate the setting by their mind and remembrance. There are not any definite signs for the readers to know exactly where they are standing in the setting of the story. Some pieces of literary narrative works go to become closer to poetry. The duke, in *"My Last Duchess"*, displays the relations between himself and his previous wife. By the character's words, the reader gets the hints of a complicated story and may know that he is standing on duke's re-marrying day. Wandering through the streets of Dublin, Leopold Blum in *"Ulysses"* by James Joyce recalls the events of his life on a single day; the events and the relationship with his unfaithful wife we get informed of by the stream of consciousness technique. In addition, the presence of Stephen Dedalus, the main character in *"A Portrait of the Artist as a Young Man"*, another novel by Joyce, in this story makes association with another piece of settings. Benjy, an idiot, in William Faulkner's *"The Sound and the Fury"*, recounts and the story of his family by his heavy learning mind and broken-into-pieces language. The reader has to infer the decline of the family by fallen-to-pieces narration and thoughts, and the ones of other embittered characters.

There can be drawn some relation lines between these changes and the different stages of Vico's *stage Theory*. Vico argues in his book *"Scienza Nuova"* that civilization develops in recurring cycle of three stages: the divine, the heroic, and the human. Then he explains the distinct social and political features of each era. He adds that after a period of anarchy and barbarism, civilization descends back to the first age.

The central question raised in this essay is whether the settings of the place of narrations have had any special features in any stage and whether they have burdened any alterations during the time. In order to get the answer of the first question, the writer has scrutinized the settings of two well-known narrations, belonging to the old English literature. The piloting models are *Beowulf*, and *The Phoenix*. Both works are from old English literatures and by unknown authors. The method is describing and analyzing most of the settings. The results which have been achieved at the end was that the settings are vast, expanded and without any exact borderlines in the narrations of the first stage.

Beowulf

According to Ian Ousby in his *Paperback guide to literature in English* and under the entry *"Beowulf"*, it is "The most famous and the longest surviving poem in old English, written c.1000 in the West Saxon dialect". The story is set in Scandinavia around 500-600 AD - a time of battles and conquests by Germanic Anglo-Saxon tribes in Denmark and southern Sweden. According to Ousby, then, it "probably developed orally, achieved its present form during the 8th century in Mercia or Northumberland." About the setting, then, he continues, "the poem makes no reference to Britain, but it is set in southern Scandinavia during the migrations of the 5th and 6th centuries." In addition, about the setting, one can find in *The Norton Anthology of English Literature* that "while the poem itself is English in language and

origin, it deals not with native Englishmen, but with their Germanic forebears, especially with two Scandinavian tribes, the Danes and the Geats, who lived on the Danish island of Zealand and in Southern Sweden, respectively." (Norton Anthology 19)

In order to scrutinize some scene settings, it is better to have the plot of the story in mind, first: It is an epic recounting the heroic deeds and fights of the Gaetish warrior Beowulf. In his youth, the hero defeats the monster Grendel who has been terrorizing Danish kingdom. When Grendel's mother comes for revenge, he kills her and the wounded Grendel in their under-water lair. On returning to his Geat-land, Beowulf is given land and eventually he becomes lord of the Geats. He is fatally wounded fighting a dragon enraged by a theft of a goblet from its treasure hoard. The poem ends with Beowulf's magnificent funeral and a prophecy disaster for the Geats.

The versions which have been used here, are *Beowulf*, published in *The Norton Anthology of English Literature*, translated by the senior editor (1966) based on F. Klaeber's 3rd edition of the poem (1950); and *Beowulf*, translated by Clarence Griffin Child, published in Parthenon Publications, under the title of Old English Series, in Cambridge.

To check out the expansion of the settings, two ways diverge before the researcher. One way is to study the direct descriptions about the places and another one is to study some compound expressions and adjectives in old English literature called "kenning" which inductively they refer to the expansion of the place they are describing.

Tracing the first way, at the first of the story and before the demon falls there; readers see a blessed kingdom somewhere on earth, after God has created heaven, sun, moon and earth. Let us have a look at the image:

"The Almighty framed the world, the plain bright in beauty which the waters encircle, and glorying in his handiwork, set the sun and moon to lighten the earth-dwellers, and decked the corners of the earth with boughs and leaves and gave life to every kind of creature that walks alive." (Beowulf 3-4)

The expansion of the atmosphere, readers can see is from heaven to earth, from sun and moon to the lands and waters. It is a picture of a plain, decorated with the trees and beautiful rivers, enlightened by the either sunlight or moonlight.

Beowulf may be seen as divided into two sections both of which are directly concerned with the sea. Let us study the scene of the coming of Beowulf to Heorot. Here, in the first section, after the monster Grendel going to survey "the tall house" and "slaughtering the king's kinsmen", leaves the city "proud of his plunder". The hero and his men are going to help. Beowulf must cross the sea to meet and kill the monster:

"The time had come. The ship was on the waves, the boat under the cliff."
 "The sea currents eddied, sea against sand."... "Then over the sea waves, blown by the wind, the foam-necked boat traveled, most like a bird, until at good time on the second day the curved prow had come to where the seafarers could see land, the sea-cliff shine, towering hills, great head lands. Then was the sea crossed, the journey at end." (The Norton Anthology 28)

Here, the reader faces to the accounts of a difficult voyage. The words "waves" and "currents", create a seascape, an image of a vast, wide and deep sea, full of waves and eddies on and among which the ship sways by the wind and sea currents like a little bird in a storm. The reader feels standing high, in a cloudy, stormy and connotatively, rainy weather and sees the wide scope, panoramic, roaring and raging sea, engulfing the "boat". The far-flung scenes of the lands and cliffs, which little by little come to eyesight (of the hero and his men), create the image of a far-fetched area.

When they arrive at Heorot, Hunferth, the son of the king Ecglaf, wants to recognize Beowulf and asks him if he is the same Beowulf who has had a swimming vie (match) against Breca, having naked swords in their hands to protect themselves against whale-fishes in his youth age. Beowulf replies recounting the facts about the combat. It is one of the most famous scenes of the story. Beowulf narrates the events:

"He could not swim at all far from me in the flood-waves, be quicker in the water, nor would I move away from him. Thus, we were together on the sea for the time of five nights until the flood drove us apart, the swelling sea, coldest of weathers, darkening night, and the north wind battle-grim turned against us: rough were the waves. The anger of the sea-fishes was roused." ... "A fierce cruel attacker dragged me to the bottom, held me grim in his grasp, but it was granted me to reach the monster with my sword point, my battle blade. The war-stroke destroyed the mighty sea beast- trough." (33)

Beowulf goes on telling that he felt he might have been killed and become the food of the sea monsters at the sea-bottom but:

"In the morning, sword-wounded they lay on the shore, left behind by the waves...", "Light came from the east, bright signal of God, the sea became still so that I might see the headlands, the windy walls of the sea." (33)

Suppose a cinema director has filmed the scene. Imagine it on a wide screen: a deep dark blue sea from the foreground to the horizon, full of waves and strong currents. Two naked men are striving against cold and heavy rain, storm and strong billows (currents). They are swaying from left to the right on the large currents of a "swelling" sea. They have kept on swimming for five nights. Then a sea monster pulls one of them down, to the bottom of the sea. There is a hard fighting at the dark bottom of the sea. What kind of setting does it demand to imagine such a grave and dignified action in an epic? How vast is the location where these actions are taking place? Readers, like viewers, feel the quick actions and movements of the hero while grappling with and slaying the monster under water. Then tomorrow morning, the man, like a little spot on the currents of panoramic blue sea, sees the far-fetched lands appearing to him.

Let us see the opening of the episode of going the monster Grendel to the city. The monster appears out of somewhere under the clouds and looks for the people to catch and kill:

"Then from the moor under the mist-hills Grendel came walking, wearing God's anger. The foul ravager thought to catch some one of mankind there in the high hall. Under the clouds he moved until he could see most clearly the wine-hall, treasure house of men, shining with gold." (35)

The opening of the episode, readers can imagine, is a grim scene of a moor, a high open area of land, an area covered with rough grass and heather, and the misty dark hills behind. Out of the dark clouds, appears the monster approaching to the city. He moves closer and closer until he could see the city. The description is so that the reader feels the monster is moving over the city and looking at it from the above. Then the reader, too, sees the scene through the eyes of monster, gliding over the city. Therefore, the setting demands an open land with an approaching monster, and then a moving over-view of a vast area and a city.

After the awful monster Grendel slaughtered the warriors, he flees from there, wounded and mortally sick by the hero's strikes. Then, the people make ready a funeral for the king and queen's son killed in the war. The grave mood of the great funeral is described here:

"The funeral pyre was made ready and gold brought up from the hoard. The best of the warriors of the War-Scyldings was ready on the pyre. At the fire, it was easy to see many a blood-stained battle-shirt, boar-image, all golden – iron-hard swine- many a noble destroyed by wounds." ... "Then Hildeburn bade give her own son to the flames on Hnaef's pyre, burn his body, put him in the fire at the shoulder of his uncle." ... "The woman mourned, sang her lament" ... "The greatest of death-fires wound to the skies, roared before the barrow." ... (41)

Here the ceremony of the funeral and the big fire demands an open area. The lines of warriors arrayed along the fire with their boar-image armors. The large pile of the dead bodies, with bloodstained battle shields are burning in the fire. The blaze of the big fire rises to the sky. The word "skies" in the text, connotes to a picture of an extended scene, most of which is sky. It seems that the readers stand in some distance away, look at the process of the ceremony, see the blazes and tilt their looks up to follow the smoke of the fire to the "skies". They seem to hear the lament of the woman from the distance.

Then Beowulf attacks wounded Grendel and his mother in their under-water lair. He strikes the last blow to the monster; he stabs his blade on all the doomed body of Grendel's mother. The action takes place under the sea and the writer has allocated full descriptions to this combat, which demands a vast location under water. However, the researcher would like the readers to look at that moment of the last blow, up there on the land:

"At once the wise who were watching the water with Hothgar saw that the surging waves were troubled, the lake stained with blood."

The image here is a wide scope picture of a sea with frequent surging waves coming to the beach. Lines of men stand there waiting. Suddenly the color of the water gets bloody red. The moments are full of tension and waiting. They are looking at the sea with surging bloody waves. Is it the blood of the hero? They are searching everywhere of the bloodstain sea to find out if their hero comes up the water alive or not. To imagine such a full-tension scene and grave heroic deeds, the reader should make a wide seascape, a sea stained with blood, an ocean of blood. How wide and vast should such a setting of the image be?

Then, the hero, Beowulf, emerges from the water, carrying many helmets. His blade is already melted with the hot blood of the monster. Swimming hard, he comes to the shore:

"Quickly he was swimming" ... "he plunged up through the water. The currents were all cleansed, the great tracts of the water, when the dire spirit left her life-days and this loaned world." ... "Then the protector of seafarers came toward the land, swimming stout-hearted; he had joy of his sea-booty, the great burden he had with him. They went to meet him." ... "Then the helmet and the war-shirt of the mighty were quickly loosened. The lake drowsed, the water beneath the skies, stained with blood."

There the hero appears, carrying the armors and weapons back with him. The armors, which had been looted from the city hall by the monster. The action is great and epic; the emergence of a victorious hero out of a sea; bringing peace, victory and property for his people. He swims a distance toward the shore. Happy people rush to him happily. They loosened the helmets, armors and weapons he has carried. The scene is in a long and vast shore with a drowsy, calm sea, but still stains blood.

"They bore the head from the mere's cliff, toilsomely for each of the great-hearted ones: four of them had trouble in carrying Grendel's head on spear-shaft to the gold hall" ... "their lord, high spirited, walked in their company over the fields to the mead-hall." (49)

The people rush to the hero, some of them try to carry the cut head of the monster. The words "toilsomely", "cliffs" and "fields" show the greatness of the action, which is taking place. The image made in the reader's mind, here, is one in which some men are trying to drag the monster's head out of the cliffs, then put it on the spears. The scene contains a host of men carrying something on the spears, with their commander in front. They pass through cliffs and fields to the city. This action demands vast settings like highlands and wide fields.

Of course, the story goes on. After the king dies, the kingdom comes into Beowulf's hand. He rules his people well for fifty winters in peace and prosperity. Then, a fire-breathed dragon, enraged by stealing a golden cup from his hoard, attacks the city. The descriptions of the dragon's rage and the burning and destroying the city houses by him are great in action. "The terror was made known to Beowulf". Providing especially made armor and weapons for the battle against the flames of the dragon, Beowulf goes to attack the dragon. Here is the description of the dragon's hoard "beneath the stone-cliff", where the final fighting happens:

..."a stone arch standing, through it a stream bursting out of the barrow: there was welling of a current hot with killing fires, and he might not endure any while unburnt by the dragon's flame the hollow near the hoard. Then the man of the weather-Geats, enraged as he was, let a word break from his breast. Stout-hearted he shouted; his voice went roaring, clear in battle, in under the grey stone. Hate was stirred up..." (63)

The readers can feel the great, perhaps underground, awful lair of the dragon. There, under the cliffs (maybe underground) are rising wells of fire to the surface and hot currents of fire. The hero shouts and his roaring voice gets echoing through the hoard. The deep resonant voice brings in mind the image of an extent location. Then

"The monster breath came out of the stone, the hot war-steam. The earth resounded." (63)

The appearing of the dragon while resounding the earth connotes the shaking the earth in a large rate. "Coiling in flames" the dragon comes "gliding on, hastening to his fate." The battle begins. They attack each other several times. Here is a look at one of them:

"The worm (dragon) came on, angry, the terrible malice-filled foe, shining with surging flames, to seek for the second time his enemies, hated men. Fire advanced in waves; shield burned to the boss; mail-shirt might give no help to the young spear-warrior; but the young man went quickly under his kinsman's shield when his own was consumed with flames." (64-65)

The words "gliding on", "hastening" describing the actions of the dragon can just happen in a spacious panoramic location. The surging and advancing waves of fire in the final combat between the good and the evil of the epic can nevertheless happen in a small place. Beowulf blows the last strong strokes and kills the dragon but he is killed by the wounds he has gotten in the fighting, too. At the end of the narration, there the readers can find Beowulf's funeral, which in turn happens in a vast setting.

"Then the people of the Weather-Geats built a mound on the promontory, one that was high and broad, wide-seen by seafarers and in ten days completed a monument for the bold in battle ..." (71)

The second way, which is before the researcher to study the expansion of the settings, is having a glance at some of the compound adjectives and expressions, called "kenning" which one can encounter a host of them while reading an old English text. They can show the readers that how men in old ages used to look at their heroes, their nature and their world. Here are some of them:

The compound name "earth dwellers" refers to the men peopling a place, a city for example, but having the word "earth" in the structure connotes the expansion of that place which in turn might be the result of the absence of concise geographic knowledge. The compound names and adjectives like "sea-cliff", "sea-wood", "sea-road" and "wave-path" refers to the natural places which bring the image of extended natural scenes in reader's mind; the places where the hero's ship pass during the long quests and voyages. The compound adjectives like "battle-host" or "protector of the seafarers" connote to person with great actions; the actions which happen in a large area either lands or seas. The kennings like "whale road" which refers to a lake, a sea or an ocean shows that how vast the people of that time used to see their environment. They used to see it so extended that the biggest sea animal they had ever known (a whale) could go and come in it easily, like a road.

There are several other scenes in this epic, which can be paid attention to as the models of the vast settings. However, the researcher thinks that the mentioned, scrupulously studied ones is enough here. The elevated style and tone of the narrator in describing the story, the subject of the classic epic, which is mostly war and combats, and the natural locations where the actions happen there, certainly demand wide scopes settings in most of the scenes.

The Phoenix

It is an old religious allegory, preserved in the *Exeter Book*. As Ian Ousby says, "its account of the phoenix myth is loosely based on Pliny and *De Ave Phoenix*, a poem attributed

Lactantius, but it goes beyond these sources in making the bird a symbol of Christ and the Christian life." (Ousby 302)

The narration comes from an eastern myth about a legendary bird. As Vico said the emergence of myth and legend is one of the features of the literature produced by man during the first stage. In addition, another feature is the existence of a slant to religious themes in the works of this era. The story of this mythical creature has produced a host of literary and religious works in some of the early civilizations and it is still being appeared as a symbol of re-generation and resurrection in literary works all around the world.

The version which has been used here, is *The Phoenix*, translated by Charles W. Kennedy, published in Parentheses Publication, under the title of Old English Series, in Cambridge. All the paragraphs at the first pages of the story are the descriptions of universal locations, which drive the story from general setting of place to specific one:

"There is far hence in eastern realms, a land most noble, widely known to men. Nor is that corner of the world of easy access to many tribes throughout the earth but by the might of God it is set apart from sinful men. That plain is full of beauty, blessed with joys, with the fairest fragrance of earth. Single in its loveliness that island, noble the Creator, great of heart and rich in might who established there that land. There are often open and revealed unto the blessed the joy of pleasant sound, the door of heaven." (1)

The setting is clearly as wide as a world, an imagery eastern realm in a corner of the world, an island inaccessible by man, on the earth. It is a beautiful plain on a lovely island, which is full of blessing, joy and pleasant sounds. It seems that it is the gate of heaven.

"That is a winsome plain, the woods are green, far-stretching 'neath the sky."
(1)

Clearly, it is a wide scope picture of an extended green plain with many tall trees in distant, and a nice, blue sky above. The narration goes on to tell that the weather is so fine that neither rain, nor snow, nor frost, nor warm weather can make harm on it.

"That noble land is starred with blossoms. There stand no hills, nor mountains steep, no stony cliffs rise high as here with us, nor dales nor glens, nor mountain gorges, caves nor crags. No whit of roughness bidth there; but the pleasant field, blossoming with delights, bringeth forth beneath the clouds. Twelve fathom measure higher is that radiant land, ... than any of those hills that here with us rise bright and high under the stars of heaven." (2)

Here again is a description of the fine, flat, full-blossomed, wide and evergreen area. As far as eye, can reach, there is no hill or mountain. There are no kinds of valleys, neither deep, nor narrow, nor caves and crags. The narrator says that the flat land is more than about twenty meters (twelve fathoms) higher than the hills they know, which means that it rises high and bright "under the heaven". There are dozens of these paragraphs describing the vastness of the setting. Here is one more:

"As of all the turmoil of the waters, the sea-flood, covered all the world, the compass of the earth, yet that noble plain stood all unhurt, firm held against

the water's surging, blessed injured of the tossing waves, through the grace of God: so it shall bide in blossoming until the coming of the fire of the judgment of God, when the chambers of death, the shadowy sepulchres of men shall be open." (2-3)

A clear reference is here to the Noah's Flood when covered the earth. However, the narrator says that even while all corners of the world were flooded, that special plain has remained unhurt. This, of course, wants to prove the everlasting blessing, glory and nice expansion of that setting. It will remain the same till the Judgement Day.

Then the narrator begins to describe the bird. In order to dignify the bird, even the movement of the bird requires a vast area:

"Then strong of flight, exulting in his pinions beneath the sky the fowl gazes eagerly upon the mountain stream, over the water, when the gleam of heaven may come up gliding from the east over the spacious sea." (3)

It is just enough for the readers to imagine the flying of the bird. It stretches its wide-open wings, while flying high over the mountains and searching for a sea to have some "water-sport". There it bathes twelve times and tastes sea-cold water from the "pleasant springs" after each of the baths. Then the bird flies to its lofty world again:

"Then after his water-sport, proud of heart, it soarth to a lofty tree, whence most easily it may behold the journey when over the tossing sea the taper of heaven, the gleam of light, shineth serene. The land is garnished, the world is beautified, when heaven's gem, fairest of stars, over the compass of the sea illumeth the land throughout the earth." (4)

The verb "soar" demands a stretched space in order to imagine the action. Even the tree is so lofty that while sitting on it, the bird can see easily the "tossing sea" and an area so vast where can contain all "journey" of the "taper of heaven"- that is the sun. A land garnished with all kinds of fruits and beautified by the sun is there, before its eyesight. There are a lot of piece of descriptions about the loftiness of the bird and expansion of the place it lives on. Then after long years, the bird goes to find a proper place to have a nest where its fate is going to happen:

"Then the grey feathered fowl is stricken, old and full of years; that joy of birds fleeth the green earth, the blossoming land, and seekth thence a far realm of earth, a home and native land where no land dwell." (4)

"There the pure fowl turned swiftly from them, that within the forest grove in its shade it may dwell in a desert place, concealed and hid from the throngs of men; there in the forest wood it bides and habits in a lofty tree, fast by its roots beneath the roof of heaven; which men on call Phoenix from the name of that fowl." (5)

Here the bird leaves the green, plain and the land with full-blossoming tree and flies to a deserted and abandoned place. The action of the journey from the expanded areas to wide deserted lands needs some large settings to happen. Here is the setting of time and place where the bird wants to build the nest:

"When the wind lieth at rest, and fair is the weather, and brightly shineth the holy gem of heaven, when the clouds are done away, and the forces of the waters lie tranquil, and every storm is still under heaven, and from the south gleameth warm the weather candle, shining upon the hosts of men, then it begin-neth to build in the boughs and rear its nest." (5)

In order to imagine this scene, the readers must have in mind a place where there is no wind with a fair weather; the sun shines brightly, There are no clouds in sky; the oceans are calm and tranquil; no storm is seen around. It is in such a situation where the bird starts building the nest.

The bird builds the nest with "herbs", "blossoms" and plants. It nestles there until with the heat of its body the nest begins burning and with "the grasp of fire the fowl burns with its nest" and "full of many years the Phoenix burns". Even when the narrator wants to draw an expanded simile between re-birth of the bird and the fruits when growing out of their seeds, it needs a whole and large place to imagine:

"Even as when man for sustenance bringeth home the fruits of the earth in the harvest season, pleasant food at the time of reaping ere the coming of winter, lest a shower of rain destroy them under the clouds, where in there find and joy of food when frost and snow with mighty force shroud the earth in winter weeds; from those fruits shall the wealth of man by the nature of the grain again spring forth, which is first sown pure seed, and then gleaming of the sun in the springtide waketh the germ of life, the riches of the world, so that the fruits, the treasures of the earth, are again begotten of their kind: even so that fowl, old in years, growth young again and compassed about with flesh." (6)

Expanded simile is one of the old English features. Scrutinizing this kind of comparison can show how the people of that time used to employ similes and metaphors. This can show how general they saw the world. They used to see it as a large whole. The narrator draws the reader's attention to the fruits when they are fresh and pleasant on the trees, then people pick them but some of them fall and hide under the snow when winter covers the earth white. Then in spring, they wake and grow fresh out of their seeds. Because of a whole and general content, the readers should have a united nature, a vast setting in their mind, in order to perceive the image; a setting consists of trees full of fruits with people picking them, then an area snow-covered and extended and then a landscape full of green fruiting trees everywhere. Then the re-born bird takes the process again:

"There the blessed fowl may joy in its abode in the running streams within the forest groves and dwell in the plain until a thousand winters have run." (8)

Again, there is the new bird growing in its nest in a nature full of running streams, among forest groves and plains in a span of thousand years of time. Then the narrator draws his expanded, one by one comparison of the Phoenix, his allegory, to the different stages of creation, life, death and resurrection of man. God has made the blessed man and has set him in "fairest of earth's fields", called Paradise. There he has felt no "lack of blessing", until he has lost it because of the forbidden fruit. Then he lives on earth until his death choosing the eternal life, which is Paradise, by doing good deeds and the help of the Saviour Christ. In order to imagine this concrete expanded simile, the readers should have in mind a setting as universal as heaven, paradise and whole earth.

The narrator has allocated the final chapters to make these abstract and general ideas concrete by building up his allegory.

CONCLUSION

The results, which one can get from the scrutinizing the scenes settings of these two piloting models are these; in the age of god (Vico's first stage), the narrations are action-centered which demand a vast and expanded area as setting. Most of the scenes happen in natural places like plains, grooves, seas, oceans, jungles and even they may take place somewhere between heaven and earth. As the data have demonstrated, the descriptions are general and sometimes without paying much attention to most of the details which results in vast setting with no exact borderlines. Most of the points of views are omniscient which make the readers fell standing high on the clouds and look down at the narration events as a whole. Although in order to answer the second question raised in introduction, that is if there are any alterations during the time, it demands scrutinizing the setting of some more pieces of literary works, selected from the other ages.

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