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## Fable (1996) With Voices Hack Torren

thalestriss is a wilful nymph, she is a creature of moods and urges, like the sylphs. she speaks as she does because she is lonely and unhappy. she is lonely because she has no one to talk to. she is unhappy because she is isolated. the sylphs speak for the same reasons as she does. they speak because they are lonely. they speak because they are longing for friendship. like her they are creatures of moods and urges, when they are in one mood, they speak one way, when they are in another mood, they speak another way.

unlike the sylphs, they only speak when they are alone. they are not lonely for long, because they are only creatures of the air. they are not isolated from others, for in the poem they are never apart from the world. they are never alone. they are creatures of the air, and they are creatures of the air because they are creatures of the air. ariel, the sylphs lover, says that we can never really know what they really think or feel. we know they are lonely because they are always talking to themselves. we know they are unhappy because they are always in pain. the same is true of thalestriss. she is lonely and unhappy because she is always talking to herself, or to herself in her head. she cannot hear anyone else, and she cannot see her friends and she cannot keep their company, not because they are not there, but because she is not with them. thalestriss is not free to act on her own, she has no friends of her own and no one who loves her. she will always be lonely and unhappy because she is like this. pope is saying this not because he has been brought up in a way, he is not, but because of how we are made. thalestriss is free to act on her own, but like a sylph she only speaks when she is by herself, and she talks because she is unhappy and lonely.

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this was in a sense a triumph for pope. it also may have been a victory for the scriblerians, for they had been able to keep their secret. they had done so partly because the group itself had been an excellent public relations exercise for pope, in that in 1712 a member of the club, john wilkes, had seen the rape of the lock as a vehicle for attacking his political enemies. the rape had also been a triumph for pope, for it had helped to establish his reputation as a fashionable poet, and it had been a success with the public. in the first edition of the rape, the scrifinati were mentioned in the dedication, and in subsequent editions, in addition to the name of the club, the phrase 'the scrifinati' is often used. pope clearly took these additions to be a credit to the group. and the rape had also been a success for the scrifinati, for it had given the group a focus for their activities, and a 'mascot' to give it an identity. it had also given pope the opportunity to experiment with the kind of work he would later do with swift. it had been a public relations success for him too, for it had helped to establish him as a literary figure who could play well with the famous, and it had been a success with

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the public. it was in some sense a triumph, however, for the dunciad had been the first work by pope to have a large scale following of his own, and the occasion had been widely regarded as a change of direction for pope. the edition in 1743 was the first to appear with a new dedication. it is clearly said to be dedicated 'to his friend j.w. and his admirers' and has the implication that the dunciad is not a work by pope, but a work composed by others, and designed to appeal to others. the dedication may be set within the group, and it uses the kind of personal references and informal style associated with that group. it also makes reference to the scriblerians, for it says that pope had been writing 'the last thirty years of my life' (34). this is a far more personal statement than the one in the dedication of the rape. but if the group is represented as being at the centre of the new work, then some of the more general comments in the dedication may be the reaction of pope to the controversy which had arisen over the content of the dunciad. in any case, the scriblerians were certainly represented as being at the centre of the new work. as they had been, however, their representation in the dunciad, is deliberately 'erotic' (nokes, no. 132), that is, it includes references to the amour, the cupid, and to thecock. 5ec8ef588b

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