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Editorial

An Editorial to the Journal is a deviation from the established practice, but there are many other deviations, accomplished and intended, which can be explained only through this one. The accomplished deviation is the take-over of the printing and publication of the Journal from a commercial publisher by the Association. After nearly twenty years of its life, this is the first issue of the Journal published by the Association on its own at no extra cost. Whatever the significance of this achievement is left to the judgement of the members of the Association. Among intended deviations are three new features: 'Research Notes', 'Literary Debate' and 'Creative Writing'. A notice about the first was given through the first issue of the News-letter, but no research note as such was received. The idea behind the second is to make the Journal more lively by providing an opportunity to the members to express their views on the articles published, and to forge a continuity between the successive issues of the Journal. The Editor will be glad to receive the members' comments on the articles appearing in this issue. He will collect and forward them to the respective authors and publish extracts from the 'comments' and the author's reply in the next issue.

The third new feature envisaged is the introduction of creative writing in the Journal. We shall begin with short poems by the members.

We claim our Journal to be representative of Indian scholarship in English, and hence the following break-up will be some indication of the fields of study which engage our attention: Total number of articles received: 92 (This number does not include those received after the editorial scrutiny was finalised.)

		The	Break-up	
	Total	British	American	Indo-Anglian
Literary Criticism	13	10	3	Nil
Poetry	22	11	4	7
Prose	2	1	Nil	1
Drama	14	6	6	2
Fiction	39	17	6	16
ELZ	2	Nil	Nil	2
Total	92	45	19	28

Editor-in-Chief

EDITORIAL ANNOUNCEMENT

The Editor invites comments on the articles published in this issue of the Journal. He will collect and forward them to the respec-tive authors and will publish extracts from the comments and the author's reply in the next issue. The comments must reach the address given below by the end of August:

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The Editor invites comments from the members on the articles published in this issue. He will collect and forward them to the respective authors and will publish extracts from the comments and the authors, replies in the next issue of the journal,

Love you ten years before the Flood.

And you should if you please refuse

Till the conversion of the Jews.

My vegetable love should grow Vaster than Empires, and more slow.

An hundred years should go to praise

Thine eyes, and on thy Forehead Gaze.

Two hundred to adore each Breast;

But thirty thousand to the rest.

An Age at least to every part, And the last Age should show your Heart.

For lady you deserve this state;

Nor would I love at a lower rate.1

These line show the imaginative range and subtlety of Marvell's poetry. The imperative Ytroke of verb 'Had' sets an intimate tone which assumes a quiet dignity in these lines:

We would sit down, and think which way To walk, and pass our long Loves Day

At the outset, it becomes explicit in the suggestive title of the poem that the traditional mistress of aristocratic love poetry would receive the compliment of the lover in stylized pattern of courtship and love. But the comic rehe arsal of "We would sit down, and.. "is set against the background of "World" and "Time'. The setting of world and time provides the perspec tive for analysis of the poet's love experience.

But the subsequent lines in the poem celebrate the conventional themes of carpe diem and carpe florem in the Epicurean strain. The traditional theme is so explicit that J. B. Leishman comments: "I cannot see that Marvell's mean-ing in this poem is very different from Horace's in the many poems where he reminds his friends that life is brief, youth fleeting, and death inevitable; and, although Marvell's catalogue of absurdities is more ingenious, exuberant, and burlesque that would have occurred to Horace","

In the carpe diem theme the erotic aspects gain premium but here the sense of erotic intimacy is chastened and subdued. The expression hovers between an actual proposition of love and the simultaneous strain of playfulness. The love experience recorded in the poem is at once fantastic and dialectical, yet has beneath it the reality and robustness of experience. The Horatian strain in the poem is easily recognised. But it is only one segment of Marvell's, r perience. Marvell goes far beyond Horatian tradition in his range of learning familiar to his audience. This virtue gains such rich demension that Rich-

mond comments: "To His Coy Mistress handles sexual love with the kind of intellectual discipline that the Middle Ages chose usually to devote only to religion". The Christian writers recognized a sacred and a profane love, so the classical writers treated love both philosophically and sensually. In Mar-vell the ascetic tendency of Christian Neo-Platonism is replaced by an accep-tance ef sensual love. This acceptance is linked up with erotic propositions in the tradition of Jonson and Herrick. The lady in her 'coyness' reminds us of the courtly beloved. The lover courts her with an exuberance of sensuous fantasy. The evocation of the spirit of courtly tradition brings a sudden flash of recognition of a genre of poetry and heightens the intensity of experience. In this Marvell does not accept the totality of either the Horation theme and chnique, or the Petrarchan conventions of love poetry. The pattern of love anges and the resultant experience achieves synthesis at various planes. Therefore, the poem has evoked a wide range of critical appraches, each valid from the point of view of one minor tradition or the other which Marvell orchestrates within certain values, conventions, or artifices. Marvell's poem combines the discipline of sacred love with the the theme of profane love. Though the two lines are wholly different, their metaphorics are identical. However, the dice is loaded heavily in favour of profane love. Pierre Legouis points out: "The same absence of Christian feeling is noticeable in Marvell's most erotic poem To His Coy Mistress". Though there is absence of Chris-tian feeling yet there is a basic evocation of Neo-Platonic thoughts and ideas from several continental sources. Marvell's poem leads us to an imaginative focus in a vast convas. It evokes the sense of sermon and centuries of devo-tion. Ruth Wallerastein writes: "It is characteristic that the denial should turn upon an image. For the vision of the desert and of the handful of dust had been down through the Christian ages no mere mataphor, and no mere scientific assertion either of man's origin, but had been recognised as one of the basic analogies in that divine science in which the impress and shadow, the vestigia of the cosmic order were not visibly on the face of created things"". Therefore, she pleads that Marvell's imagery must be understood in the light of the revival of philosophy which dwelt upon symbolic thought, Neo-platon-ism in various of its forms and older symbolic interpretation of the Bible. The metaphorics of the sacred and the profane lines of love poetry had their basic identity in Marvell's assimilative genius. The far-fetched fantasy of 'the Indian Ganges' links the poem with the metaphysical mode of John Donne. The phrase 'vegetable-love' has its direct link with the Renaissance idea of the rational, the sensitive and the vegetables souls. The whole process of explora-tion is sustained in the evocation of the traditional compliment to the beloved:

An hundred years should go to praise her eyes and forehead and two hundred more to adore each Breast' and 'thirty thousand to the rest. The controlled rehearsal of love is comical and robust in its texture and tone.

It is an example of metaphysical hyperbole in the manner of Donne and Cowley's The Mistress. It is also in the tradition of Catullus. In the lines Catullus addresses his beloved;

give me a kiss, a hundred a thousand kisses, a fifty eleven seven hundred thousand

kisses, and let's do it all over again

Darling how many, how many, you say?

Marvell begins with Catullus's mathematical notations of fantastic love experience but he goes beyond the contour of cliche in the philosophical deli beration of the theme in the second strophe of the poem. In these lines the theme of time constitutes an organic pattern of experience and emerges as Va motivating force:

But at my back I always hear Time's winged chariot hurrying near And yonder all before us lye Deserts of vast Eternity.

This is an echo of the theme of 'beauty' and 'time' which calls back to memory the Elizabethan preoccupation with similar motifs in their poems. Consider Walter Raleigh's poem. To his love when he had obtained Her

Now Serena bee not coy, Since we freely may enjoy Sweet imbraces: such delights, As will shorten tedicus nightes Thinke that beauty will not stay With you allwaies; but away; And that tyrannizing face That now holds such perfect grace With both chang'd and ruined bee, So fraile is all things as we see, So subject unto conquering Time. J

In Raleigh the theme and technique are not rich and profound as in Marvell In Marvell these hints from contemporary poetry have been subtly blended

with a sureness of touch and poignance of expression. (What makes Marvell so intensely alive is his alert and intelligent awareness of the cultural and religi-ous problems of his age. The apprehension of the Puritans has been present-ed in a cosmic context. The exploration of time theme is interlaced with the perennial preoccupation with time, but here it is worked out with startling originality. It is focussed in a distinctly European setting. It is not mere conven-tion but the concentrated essence of a whole tradition. T. S. Eliot10 has pointed out the 'high speed' and 'the surprise' of these lines wrought through a succes-sion of powerful images. Douglas Bush" is impressed by 'the sudden change to realistic and reverberating ironics'.

The association of love and death has its basic sources in the seventeenth century preoccupation with physical death. This metaphysical shudder in Marvell is not simply an echo of Donne, but the subtle working out of a gen-eric source. It has a tremendous significance because it points to deep curr-ents of his intellectual milieu which was reflected in painting, iconography and poetry of the preceding era. Even here is an implied concern for the loss of religious values of life. The dominant motif of the theme of death in the fourteenth century survived in the seventeenth century. Marvell was the heir to a long poetic tradition; consequently he exploited the idea to suit his metaphysical proposition. With his incisive wit Marvell modula-tes his sensuality with a mask of melancholy characteristic of his age, The synthesis is so perfect that we are prone to forget, on the one hand, its sensuality, and on the other the suggestions of desert and charnel house which were deeply rooted in the Baroque tradition. In this context of analysis a remark of C. M. Cohen is significant. He writes, "The Baroque Age, being Nespecially aware of the presence of death, differed, as has been said, from the Renaissance in its attitude to Time"1" Marvell was not obsessed with death. He retains the baroque preoccupation with time and death, and maintains the equilibrium of his metaphysical proposition by suggesting that the lovers triumph over time. It transcends the geographical limits, 'thon by Indian Ganges side and beyond that to 'the Humber' and in a contimunum to the

last age. Marvell's ideas of 'virginity', 'honour', 'grave' and 'embrace' derive their power from Asclepiades:-

Don't hoard thy maidenhood?small gain in this,
In Hades thou shalt find no lovers kiss.
Cypris dear joys are for this life above,
For death's dull bones and ashes know not love, 13
But in Marvell the theme is not a direct borrowing from Asclepiades. The

attitude of Marvell is original in a distinctly European setting. Marvelr poem is far superior to similar themes written by his predecessors and contem poraries. Thomas] P[roctor]'s A Mirror of Mortality treats the theme of time and transience in a much simpler and unconventional manner: Shall clammy clay shroud such a gallant glaze, Must beauty brave be shin'd in darkish cart?

Shall crawling worms be your such lively shows

When valiant corps shall yield the latter breath'14

This consciousness of 'death' and 'worms' has its far reaching effect on the Renaissance mind. Maurice Sceve (1504-1564) one of the continental metz physical poets, associates love with death in his dizam CCCLXXVII

With shining gold and rose Aurora white

Had scarcely finishe'd crowning her fair head When my spirit, which had laps'd and perished quite At the tangled source where diverse things are led Return'd to me accross the curtain'd bed To render me against my death secure But you, who (you alone) have power sure To put an end to fatality, Shall be to me the uncorrupted, Myrrh Against the worms of my mortality 15

Ja these lines, the core of philosophy underlying 'the worms of my mortality, has its echo in Marvell's 'then worms shall try that long preserv'd virginity

It is significant that Marvell's poem is an extension of the treatment of the theme of death in various contexts of European love poetry. Marvell retains the common denominator of the love theme in his poetry. The passionate apprehension of experience is sustained in the third strophe of the poem. The theme of time and transience is crystallized with greater intensity in the conventional suggestion of 'slow-chapt pow'r. In George Herbert's poem Death skull', 'bones' and 'grinning jaws' are presented in the perspective of life after death. But Marvell's tone is cynical for a moment. This is redeemed by the eloquent splendour of consummated love: Let us roll all our strength and all Our sweetness, up into one Ball

"One Ball" refers to the Neo-Platonic ideas of the original hermophro dite as in "The Ecstasy" of John Donne. But the evocation of tradition in Marvell takes the pattern of scattered echoes of Ovid, Cartiglione. Ronsard. Sidney, Spenser and Lucretius. 17 Whereas in Marvell the tradition is

deeply ingrained in his poetic imagination, the distinctive manipulation of tradition constitutes the dominant motif of the poem. The richness and com-plexity of this orchestration is best seen in the last two lines of the poem.

Thus, though we cannot make our sun Stand still yet we will make him run.

It is a befitting conclusion to a love-life that is threatened by devouring time. It evokes not only Ovid's Phaetheon, but also Catullus's theme of Lesbia in which the sun is the symbol of perpetual renewal, in cantrast with human life, which sets once and forever.

So far I have emphasized the thematic aspects of the poem to demons-trate the rich layers of meaning derived from the cumulative force of the poetic tradition. The structure of To His Coy Mistress is startlingly original. The correlative of emotion is provided by the musical form of the poem. The struc-ture of the poem relates it to two distinct traditions: the tradition of Song Books and the dominant rhetorical tradition. Marvell derives the grace and freshness of his verse from the Elizabethan Song books.

Critics like Eliot, and Tuve have been quick to point out the rhetorical pattern of To His Coy Mistress. Cunningham writes, "In brief, the general struc-ture of Marvell's poem is syllogistic, and it is located in the Renaissance tradi-tion of formal logic and rhetoric, 19 Of course, rhetoric is a matter of style. It enabled Marvell to devise the neat argumentative framework of the poem. The seventeenth cent century had inherited a tradition in which poetry was closely associated with rhetoric. Marvell rejected the allegorical cast of rhetorical style primarily because allegorical tradition had grown conventional and decadent.

The basic theme of the poem is one of the traditional commonplaces in literature of courtly love. But the intonation of various traditions forges a complex pattern of organization. The theme, the tone and the attitude co-operate in integrating the various traditions.)

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10. Jrécently Mr. Stewart has pleaded that the temporal imagery of To His Cay Mistress' is closer to that of Samuel Daniel's 'A Pastoral' than to that of any of the prema mentioned by T. S. Eliot. For Details see Stanly Stewart's 'Marvell and the Ars Moriendi in Srecnteenth Century Fengowy. Ed. Earl Miner. (London, 1971) pp. 133.150. For other Seventeenth Century echoes in Marvell's To His Coy Mistren see Denis Davison's "Notes on Marvell's "To His Coy Mistress'" Notes and Querrics, N. 5.5 (1958) pp. 520-521.

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19 T. S. Eliot has pointed out the syllogistic structure of the poem in theessay on Andrea Marvell, p. 254.

20. C. H. Cunningham: Tradition and Poetic Structure, pp. 41-49.

The Structure of The Waste Land

Anup Rudra

The waste Land has remained, even more than fifty years after its publica-tion, an elusive and tantalizing poem beckoning every reader to solve its sybilline mystery. The mystery has centred mainly on the question of the structure, critics and scholars differing sharply on this point. The scho-lars have taken great pains to reconstruct the structure of The Waste Land by going back to Frazer and Weston without referring to Eliot's essay on Dante in in the The Sacred wood. The essay, being written before 1920, may be taken as a probable clue to the natrue of the structure Eliot was interested in, while Omposing The Waste Land. In the course of pointing out the difference of The Divine Comedy from either epic or dramatic poetry, Eliot also saw the need for a different kind of structure for the poem. Eliot also says:

A mechanical framework, in a poem of so vast an ambit, was a necessity On the next page is repeated the remark that 'the framework has to be more artificial and apparently more mechanical. Eliot continues:

It is not essential that the allegory or the almost unintelligible astro-nomy should be understood-only that its presence should be justified. The emotional structure within this scaffold is what must be understood -the structuroet made possible by the scaffold. This structure is an ordered scale of human emotions.

What Eliot speaks of Dante, can be drawn upon in the understanding of Eliot himself, particularly because of the fact that The Waste Land itself is neither epic, nor dramatic in form and has moreover, a scaffold at the back of it.

In a controversial article W. H. Pritchard uses Eliots comments on Ben Jonson to get at the Centre of The Waste Land. Mr. Pritchard deserves to be quoted at length particularly because his comments are an indication of a certain tendency to dismiss the poem as superficial.

Pritchard says:

Let us therefore appropriate Eliot's language about Jonson and apply it to The Waste Land. The poem then became a titanic show, run by showman who draws upon resources in the language and in hime of great power and energy. In this titanic show, characters scenes are drawn in strong and simple outlines; a solid superfici presents itself for inspection, behind which no murky and ambig depths beckon to be plumbed. If this showman is a satirist he is a creative one, his satire only incidentally a criticism of life, of the actuall "modern" world and springing from no pre intellectual criticism of that world. To read such a poem adequa tely, we must become correspondingly creative, our criticism of the poem a commentary on experiencing the imaginative life of a parti cular artifact. We cannot fall back on what Eliot is saying ab the Modern World, because that 'saving is wholly identified with the order of words that is The Waste Land. And efforts to extract meanings from the poem by translating events into more genenl intellectual and symbolic terms would be performed at the peril of making the tenuous and indirect relation between the poem and world much more direct than it is

Mr. Pritchard's is a counsel of despair in that he would like the reader to be satisfied by a 'solid superficies, ignoring all the multiple layers of emo tive and intellectual significance issuing out of the rich allusiveness of the poem. Pritchard, moreover, has made use of Eliot's dramatic criticism in order to forst it on a poem which is obviously not a drama. In fact, Mr. Pritchard has overlooked the references to Dante and Shakespear in the essay on Ben Jonson-references which are extremely significant when we come to talk abouy The Waste Land. Eliot says: 'The immediate appeal of Jonson is to the mind, his emotional tone is not in the single verse, but in the design of the whole. Eliot was a lover of 'design', but that is not all. He was a lover of 'detail' too. In the same essay on Jonson, on the previous page Eliot cominents:

'Shakespeare, and smaller men also, are in the end more difficult, but they offer something at the start to encourage the student or to satisfy those who want nothing more; they are suggestive, evocative, a phr ase, a voice; they offer poetry in detail as well as in design. So does Dante offer something, a phrase everywhere even to no Italiay, and Dante and Shakespeare have poetry of design as well as of detail readers who have

In the light of the above quotation, it would be more reasonable to go to Dante or Shakespeare, rather than to Jonson in search for a probable literary ancestor so far as The Waste Land is concerned. The existence of the 'scaffold' at the back of the poem, leads to Dante, however, with respect to the 'struc-ture.

A form of recent criticism of The Waste Land does away with 'structure altogether, as we find in one of the most influential recent commentaries on The Waste Land by C. K. Stead. Stead underplays the existence of the 'stru-cture' at the expense of the 'texture'. According to Mr. Stead, The Waste Land is a type of poetry in which 'texture' is all important and structure only a shadow'. The 'structure' that Stead would allow the poem is like that of Bach fugue. He comments: The Waste Land is likely to seem poetry aspiring to the condition of music 'Structure like that of a Bach fugue' (as Yeats says in surprise at Pound's Cantos), no plot, no chronicle of events, no logic of discourse, In so far as Mr. Stead criticizes the critics of Eliot who are eager to impose a neat intellectual scheme on the poem, he is on solid ground, but in in his own enthusiasm to carry his thesis, he has reduced Eliot to the automatic school of poets. In order to drive his point home Stead makes a comparison between Eliot and Coleridge. He observes:

"If one contemplates The Waste Land long enough it can seem the most uncompromising poetry ever written in English, wrung, like 'Kubla Khan', from a mind so confident in abstract discourse, so capable of 'explaining' 'itself' that the procession of non-discursive images could only have been achieved by a discipline amounting to self-annihilation. What opium or some rarely attained dream state precipitated in Coleridge in 1797 (pace Miss Elisabeth Schneider), a breakdown 'precipitated more thoroughly in Eliot in the winter of 1921. In each case we face a kind of poetry that has seldom appeared in our literature-a pure non-discursive Image-and we must speak Mabout about it accordingly.

Two comments by Eliot contradict, however, what Mr. Stead is driving at. Regarding Kubla Khan Eliot commented: "The imagery of that fragment, certainly, whatever its origin in Coleridge's reading, sank to the depths of Coleridge's feeling, was saturated, transformed there those are pearls that were his eyes' and brought up into day light again. But it is not Used: the poem has not been written..... Organization is necessary as well as 'inspira-tion'.

The second comment is from Poe to Valery:

'Yet it is only in a poem of some length that a variety of mood cast expressed, for a veriety of moods requires a number of differen themes or subjects, related either in themselves or in the mind of poer

The relevance of the last quotation with regard to The Waste Land reque no special pleading. Mr. Stead, while analysing Eliot's criticism in Chapter Sa of The New Portic, is aware of the complementary aspect of Eliot's notion of the poetic process-design' as well as 'detail' but getting down to talk about The Warte Land, he only emphasizes the 'detail; the 'conscious' element in crras vity is relegated to the backroom of sub-editing. This ultimately gives only a tilted version of The Waste Land a poem of meandering moods without

any structure whatsoever. Stead, however, is not alone in his desire to see The Waste Land as a poem of texture. As late as 1973 we find Graham Hough repeating almost the same words we have observed in The New Poetic. Hough says:

"When people say that they find a deep organic unity in The Weste Land what they mean is that have got used to it. We know that the arguments adduced in its defence during the controversial years were almost all off the mark. It is not an elliptical narrative with the corr necting links missed out. It is not to be homogenised by reference to fertility myths. Its major form is hardly the result of conscious design at all, and what conscious design there is, is t the author's. The difficulties are still there as they always were, but they have ceased to matter. We have stoped looking for princ ples of organisation that are clearly absent. We respond to the poetry in detail, to the sombreness and brilliance of its images, to the precisions and incantations of its verbal surface...11

A consideration of the important critical literature on The Waste Land reveals that the poem is either presumed to have a 'structure' in terms of the scaffold or simply a 'texture') The internal 'structure' born out of emotional units has rarely been hinted at. Eliot himself has contributed to the critical confusion by applying the word 'structure' rather loosely with reference to the poem. In the interview with Paces Review in 1959 he claimed that The Weste Land was "Just as structureless, only in a more futile way before Pound's intervention" 1" Eliot's use of the term is definitely an instance of the num ber of ways a critical term is used. Eliot was referring to the absence of a conventional structure in the poem. What, in fact, Eliot leaves unsaid is com plemented by Pound. In 1924. Pound said: "I did not see the notes till

six or eight months afterwards; and they have not increassed my enjoyment of the poem one atom. The poem seems to me an emotional unit..... I have not read Miss Weston's Ritual to Romance and do not at present intend to11 1

Pound has simultaneously laid emphasis on the right spot of the poem and discredited the background, reminding us of Eliot's observation about Dante' Divine Comedy 'the almost unintelligible astronomy at the back of the poem. The influence of Dante on Eliot has been tog obvious to be emphasized. But none of the scholars has moved beyond the pale of thematic and stylistic considerations. In fact, Eliot's 1929 essay and 1950 lecture on Dante have been frequently referred to, but the 1920 article has not received as much promine-once as it deserves. The 1920 article, in fact, is nearer to The Waste Land and consequently near to the spirit of the poem. In that article Eliot has laid emphasis on the scaffold, the emotive quality of the individual episodes and finally a structure of emotional units existing within the scaffold of The Divine Comedy. Although the scope as also the final impact of the modern poem is different from that of the medieval composition, we might take Eliot's com-ments on Dante as a clue to the appreciation The Waste Land. The last sent-ence. of Eliot's 1920 article on Dante is really illuminating in the sense that we read Eliot's intention of emulating the medieval poet here. Eliot says:

"When most of cur modern poets confine themselves to what they had perceived, they produce for us, usually, only odds and ends of still life and stage properties: but that does not imply so much that the method of Dante is obsolete, as that our vision is perhaps comparati-vely restricted"

Eliot, in fact, has proved that the method of Dante is not obsolete. On the contrary, the method of the medieval poet has worked as a sustaining power behind the breath-takingly modern poem. (It is in The Waste Land that Eliot has genuinely proved himself to be a man of tradition as well as an Vinitiator of experiments.)

My point is not, however, that Eliot was merely imitating Dante, but that he discovered in Dante something which was extremely helpful in allowing him to realize the ambition of writing a long poem. Eliot probably saw in Dante a method by which a poem could be held withing limits and be a meaningful totality. It may be assumed, consequently, that Eliot, much like Dante making use of allegory and astronomy, used the fertility myths borrow-ed from Weston and Frazer, as a framework. By allowing the back-cloth of mythology to hold the poem in shape, Eliot, like Dante concentrated on build-

ing up a 'structure' which is 'an ordered scale of human emotions'. Critics and readers like Mr. Pritchard who complain of the lack of depth of charac rization in Eliot should also contemplate seriously Eliot's comparative analy of presentation of 'emotion' by Dante and Shakespeare. Eliot says:

'Dante's method of dealing with any emotion may be contrasted, not to oppositely with that of other "epic" poets as with that of Shakespeare Shakespeare takes a character apparently controlled by a simple emotion, and analyses the character and the emotion itself. The emotion is split up into constituents and perhaps destroyed in the process. The mind of Shakespeare was one of the most critical that has ever existed. Dante, on the other hand, does not analyse the emotion so much as he exhibits its relation to other emotions,

Obviously, the Shakespearean method of critically analysing character and emotion is singularly lacking in Eliot. But if we care to look into the episodes of The Waste Land we shall discover that Eliot has rather tried to ex hibit the relation of episodic emotion to another till a significant structure evolves. Even here, it may be noted that Eliot made a significant variation, In Dante we find a particular emotion inhering in one episode or character. For example, when Francesca recounts her story, there is both agony and ecstasy in her. This is how Eliot looks at the situation.

To have lost all recollected delight would have been, for Francesca, either loss of humanity or relief from damnation. The ecstasy, with the present thrill at the remembrance of it, is a part of the torture. Francesca is neither stupefied nor reformed, she is merely damned, and it is a part of damnation to experience desires that we can no

longer gratify, For, in Dante's Hell souls are not deadened, as they
mostly are in life, they are actually in the greatest torment of which
each is capable."

In Eliot's The Waste Land the ecstasy, agony and the disgust are split up and left to the readers' imagination to be co-related. The way it is done is one of the most interesting features of The Waste Land. Let us take, for example, the most well-known episode of the encounter between the typist and the young man Carbuncular. Apparently, it is the description of a mechanical inter-course between two semi-automatic figures, evoking merely disgist, Eliot, however, keeps the agony of such loveless encounter for Tiresias who fort suffers all. In the course of the description Tiresias is squeezed in at the most crucial Moments. The agony contained in the encounter is thus subtly passed on to the reader through Tiresias. At the moment of feeling this

'agony' the sensitive reader will be aware of the lost possibility of ecstatic love presented in The Burial of the Dead, through the hyacinthgirl- episode.

It may be said that like Dante, Eliot has also dealt with disgust, agony and ecstasy; but Eliot's method of presenting these emotions is more subtle and complex. The agony is made significant and unbearable, by memory, on the one hand, and 'desire' on the other. Memory is related to the past, while 'desire' gropes towards the future. The people of the Waste Land are in a state of half-life and their state of death-in-life is intensified by memory and desire. The ineffable, inexpressible state of possible fulfilment is embodied in the heart of light, the silence, for example. That is why, an imaginative reading of The Waste Land makes the hyacinth-girl episode a central one, round which all the loveless episodes seem to revolve. It may be observed, incidentally, that this was a favourite technique of Eliot. In the Four Quart-els, for example, we find a few images which go on haunting us throughout our reading of the poem and which, moreover, have a centrality of meaning. We might refer to the rose-garden images and laughter of children among the leaves.

It is one of the structural characteristics of The Waste Land that it contains a number of loveless episodes. Instead of looking at them discreetly, if we consider them in the light of Eliot's observation on Dante, we shall find an intensification of meaning issuing out of the ensemble. Eliot observes: 'A var-iety of passages might illustrate the assertion that no emotion is contemplated by Dante purely in and for itself. A variety of passages from The Waste Land might illustrate the same method.

In the Burial of the Dead we first encounter frightened Marie followed by the Hyacinth-girl. The fright of Maria is sharply con-trasted with the easy surrender of the Hyacinth-girl. In A Game of Chess there are two episodes equally devoid of genuine love. Artificiality is the Keynote here. In The Fire Sermon also there are three episodes the typist episode is followed by the Elizabeth and Leicester episode and then we enco-unter the Rhine daughters. A neat summing up of the significance of all these episodes is made in the lines-'On Margate Sands,

I can connect

Nothing with nothing'20

The amount of space taken up by these episodes in The Waste Land is an indication of the importance Eliot was giving to their significance. The basic theme of the poem as also the ordered scale of human emotions which is its structure is related to them. In fact, one way of reading the poem would be

to realize their central importance, the rest of the poem gives us images ta intensify the feeling of aridity that inheres in the episodes. A careful reading The Waste Land, in fact, reveals that imagistic sections alternate with the

episodic. The poem opens with the celebrated and sonorous lines-

'April is the cruelest month, breeding Lilacs out of the dead land, and after the unexpected 'shower of rain, melts into the episode of Marie and her cousin. The episode is followed by a 'heap of broken images-the 'dry stone' and 'dead tree'. Then comes the Hyacinth-girl.
The second part of the section reverses the order and we find Madame Sosostris followed by the crowd over London Bridge. The section closes with Stetson. A Game of Chess also starts with a description.

"The Chair she sat in, like a burnished throne, Glowed on the marble and goes on for more than hundred lines. This is followed by the neurotic woman with her bad nerves and her silent companion. Just on the heeh of this episode come Lil and her friends. The Fire Sermon, again, starts with The river's tent is broken After a fairly longish descriptive section we encounter Mi. Eugenides. Mr. Engenides is followed by the typist episode. Then there are two short descriptions followed by Elizabeth and Leicester. After the 'burning' end of the Fire Sermon comes Death by water which is a compact of episode and description. It is interesting to observe that the last section What the Thunder Seid is made up entirely of images and descriptions and no episode.

The alternation of 'image' and 'episode could not possibly be fortuitous, particularly when we notice a close correspondence between the basic qualities of the two. For example, the cruelty of April which is startlingly unnatural is matched by Marie's reversal of the order of day and night. Of course, not all the descriptions are so schematically and mechanically related to the episo des. Sometimes, there are ironic relationships. The absence of water in the 'heap of broken images (lines 20) is sharply contrasted with the sea in the reference to Tristan and Isuelt and then with the wet hair of the hyacinth girl.

It is in the fitness of things, again, that Madame Sosostris and her cards should lead us to the 'Unreal City' and the crowd undone by death. The Stetson episode is not much of a suprise, again, if we are aware of the refer ence to the sprouting of the dead. There is a marvellous unity, in fact, in the Burial of the Dead. What started with sonorous seriousness in breeding lilac out of the dead land, ends in macabre levity with the Dog scratching the earth. The close juxtaposition of the descriptive and the episodic, in fact, is every where meaningful in the course of the poem.

(The Waste Land, in short, may be meaningfully responded to if we remem ber that the Grail Symbolsm is merely a scaffold (which was necessary for the poet) to hold the poem together and that the main attraction of the poem is the interrelatedness of the episodes moving towards a total emotional struc-ture. It may also help us a lot, if we keep in mind the importance of the three elements-disgust, agony, and ecstasy-which make the poem so moving. The 'disgust' we find related to the episodes, 'agony' has been reserved for Tiresias, and 'ecstasy' has been thrown into a few lines. This mutation of the Dantean method, if rightly apprehended, may lead us to the sybilline secrets of The Waste Land and end the myth of a poem that is considered all "texture

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affect the main argument proposed in this essay, because all that Pound's editing did was to lop off a few episodes and some descriptions.

Ted Hughes' "The Thought-Fox"-An Analysis

A. Noel J. Irudayaraj

The poem begins with a persona (the internal encoder who is the inter-nal decoder as well, since the poem reads more like a soliloquy than like a monologue by not maintaining the distinctness of the internal decoder from the internal encoder as a monologue should)[1]-assuming Time as forest and recognising the viable presence of 'something else'

'Beside the clock's loneliness

And this blank page where my fingers move'.

In the Second stanza:-

Through the window I see no star:

Something more near

Though deeper within darkness

Is entering the loneliness:

the persona looks 'through the window' and sees 'no star' and realizes that the mysterious 'something else' is paradoxically both 'deeper within darkness' (of outer Space) and 'more near' than the stars and that it is slowly making its entry into Time's 'loneliness' as the light of the remotest stars reaches the earth's atmosphere and the astronomer's ken, after millions of light-years.

The 'something else' is identified in the Third stanza as a fox. Since the title is 'The Thought-Fox', we now understand by hindsight, on re-read-ing the first two stanzas, that Thought enters Time from Space ('is entering the loneliness:") and that it is paradoxically both more objective than the stars ('deeper within darkness') and more subjective, more influential too ('more near'). This paradox is resoluble on the score that Thought has the objective part of its origin in the astronomical cosmos but gets re-integrated into the human life which, in originating Thought by interacting with Matter, has supplied the subjective part of Thought's origin.

THE THOUGHT-FOX

The identification of 'something else' as 'fox' in 'Cold delicately as the dark snow,/ A fox's nose' is followed up with roughly ten lines of detailed des cription of its 'movement' which starts with

touches twig, leaf;

Two eyes serve a movement,

Two eyes serve a movement' is a heavily charged SVO pattern:-

1. Two eyes' (5) may be either those of the fox or those of the persona (which 'imagined' in the first stanza and 'saw' in the second stanza).

2. The action-verb 'serve' (V) can be interpreted either athletically s that 'movement' is a ball or feudalistically so that 'movement' is a leader or master.

3. A movement' (O) may be of the eyes or of the feet, the eyes and the feet being of both the fox and the persona. Thus the three lexemes 'eyer', 'serve', and 'movement' have each two sememes (meanings): 'eyes'-(1) fox's eyes and (2) persona's eyes; 'serve'-(1) athletically and (2) feudalisti-cally 'movement'-(1) eye-movement of the fox and the persona and (2) feet-movement of the fox and the persona. Permuting and combining these sememes, we can interpret 'Two eyes serve a movement' variously as follows:

1. The fox's eyes serve (athletically, a for short) its eye-movement

2. The fox's eyes serve (feudalistically, ƒ for short) its eye-movement

3. The fox's eyes serve

(a) persona's eye-movement

4. The fox's eyes serve

(f) persona's eye-movement

5. The fox's eyes serve

(a) its feet-movement

6. The fox's eyes serve

(f) its feet-movement

7. The fox's eyes serve

(a) persona's feet-movement

8. The fox's eyes serve

(f) persona's feet-movement

9. The persona' eyes serve

(a) his eye-movement

10. The persona's eyes serve

(f) his eye-movement

11. The persona's eyes serve

(a) his feet-movement

12. The persona's eyes serve

(f) his feet-movement

13. The persona's eyes serve

(a) fox's eye-movement

14. The persona's eyes serve

(f) fox's eye-movement

15. The persona's eyes serve

(a) fox's feet-movement

16. The persona's eyes serve

(f) fox's feet movement

Of these Sixteen interpretations only six=1, 2, 6, 9, 10 and 16 are sensical (sic) and the others non-sensical. Of these six, 1, 2 and 6 have the fox's eyes as (S) while 9, 10 and 16 have the persona's eyes as (S).

Apart from the lexical ambiguities of 'eyes', 'serve' and 'movement there

are syntactical ambiguities in so much as 'that', which follows 'movement', can be taken either as a relative pronoun with the anaphoric reference to 'movement' or as a demonstrative pronoun-subject of a fresh independent clause with the anaphoric reference to 'fox'. If 'that' is taken as a relative pronoun, what follows 'that' to 'trees' is a relative clause embedded in the matrix 'Two eyes serve a movement, and stands in anaphoric apposition to 'movement'. If 'that' is taken as a demonstrative pronoun, the comma before 'that' is not only a clause-marker but also a compounding device whereas, when 'that' is taken as a relative pronoun, the comma is only a clause-marker.

The 'movement' is dramatised-mimed-through enjambement, and the recurrence of the spacio-temporal adverbial 'now' ('now' is not only temporal but also spatial because it means in the context 'here' also) and of the co-ordinator "and":

a movement, that now And again now, and now, and now Sets neat prints into the snow

Between trees

The MOVEMENT (now unambiguously referring to the fox's feet-movement since setting neat prints into the snow is not possible for the move ing eyes of the fox or the persona nor for the legs of the persona who, remain-ing in the room, looks 'through the window') is at first cautious ('warily'), difficult ('lame'), even hesitant ('lags'):

.....and warily a lame Shadow lags by stump
but in the next five lines it becomes increasingly bold and purposeful:

and in hollow Of a body that is bold to come Across clearings, an eye, A widening deepening greenness, Brilliantly, concentratedly, Coming about its own business

"An eye's which is earlier described tentatively as 'hollow of a body' has 'a widening deepening greenness', that is, takes on the colouring of the Time-Forest but the Thought-Fox retains its objectivity because its nose, like the Space from which it derives the objective half of its origin, is, as described in the first line of the third stanza,

'Cold delicately as the dark snow,'..

Apart from the coldness and delicateness of the snow, the Thought-Fox

shares with Space darkness too and hence the paradox' 'dark snow with snow as a metonym, along with the earlier 'darkness', for Space, as 'midnight ma ment' and 'clock' are metonyms for Time, and 'head' is for Mind. And retains its individuality as it does its original objectivity, because the 'green-ness acquired in 'an eye comes about its'-fox's-'own business". This 'greenness' keeps 'widening', 'deepening' but only within the same eye (and does not spread even to the other eye though the succession of the two atti butively used present participles emphasizes the durative aspect of the green ing process) so that the rest of the body, especially the nose, remains dark as before, thus typifying the limits to the conditioning of Thought by Time:

'Brilliantly, concentratedly, Coming about its own business Till, with a sudden sharp hot stink of Fox It enters the dark hole of the head.'

"The dark hole of the head' is ambiguous, lending itself to two interpre tations: (1) the hole of and therefore in the head so that the head/Mind be comes the forest contradicting 'midnight moment's forest' and the hole in the Mind-Forest is a certain way of thinking, and (2) the dark hole which is the head, so that the head, logically developing from' 'midnight moments' forest:', becomes a hole in the Time-Forest. According to the former interpretation, 'of' is a partive, locative and possessive whereas in the latter interpretation it is copular. If 'Thought-Fox' is the process of metaphor-construction through the positioning of the tenor 'thought', in front and of the vehicle, 'fox' at the back with a hyphen in between, dark hole of the head is an alternative process of metaphor-construction through the positioning of the vehicle, 'dark Hole', in front and of the tenor, 'the head', at the back with 'of' in between. 'Sigh-tempests', 'tear-floods' of Donne's 'Valediction Forbidding Mourning exemplify the metaphor-construction process of 'Thought-Fox's and 'Des erts of Eternity', 'gates of life' of Marvell's 'To His Coy Mistress' exemplify the process of 'the dark hole of the head",

The latter interpretation of 'the dark hole of the head' in the sense that the dark hole is the head and vice versa is preferable because it obviates the contradiction of the former interpretation and what is more, it coheres with the poem's Logical Positivist assumptions according to which Mind is situated in Time and Thought enters Mind from Space via Time. It is not that Mind and Space-'head' and darkness are unbridgeable nor that Thought like a Pythagorean spirit transmigrates from Space to Mind-from 'darkness' to 'head'. The head (in being 'dark') has something in common with Space, 'the dark ness'. Thought is similar to both because the Fox's nose is

'cold, delicately as the dark snow (Italics mine)

and Thought becomes similar to Time imbibing Time's greenness in 'an eye'. Time is also related to 'the head' because Time is as much human with 'the clock's loneliness' as 'the head' is Time-enclosed. Now, by hindsight, the second stanza acquires greater significance :-

"Through the window I see no star:
Something more near
Though deeper within darkness
Is entering the loneliness:

This is Russell's Neutral Monism: Mind is material as much as Matter is mental. Darkness is there in 'the head' as well as in Space and it is in Tho-ught too. The common darkness and not light is the only reality because there is 'no star' before or after thought. This reality because there is 'no star' is neither wholly material nor wholly mental but neutral, that is, equally both.

The entry of the 'Thought-Fox' into the Mind-Hole in the Time-Forest brings about no change in the cosmos:
"The window is starless still;.
'still' means even after the entry, and 'starless' points back to 'Through the window I see no star of the first line of the second stanza. Between 'Through the window I see no star, of the second stanza and 'The window is starless still'; of the final stanza, Thought has happend. The condition which survives the happening is the same as that which pre-existed it, namely, starlessness. Nothing has changed with Time any more than with Space because 'the clock ticks' in the final stanza as in the first stanza; yet there is a difference and the difference is between the last line of the first stanza, 'And this blank page where my fingers move', and the last line of the last stanza:-

"The page is printed'.
The process of the 'blank page' getting printed is identical with that of the fox turning from 'cold' in the third stanza to 'hot' in the final stanza. This identity climaxes in the pun of 'print' which means both foot-print and publication.
The page is printed.".
looks backs to,
'Sets neat prints into the snow' as much as the latter line looks forward to the former.
That the persona of the first two stanzas does not appear in the remain-ing four stanzas implies that even though the whole poem is a conclusion dependent upon the initial assumption:

I imagine this midnight moment's forest:"

and also though the initial assumption depends on the persona the conclusion itself and its process do not depend directly upon the persona except through the assumption. The persona which is eliminated once the assumption is made and the fox starts moving, may be inferred as observing the fox's mov. ements. But the fact remains that it is not so active in the latter four stanzas as it is in the first two stanzas and in the final stanza when the fox's movements culminate in the entry, 'the head' simply, receives the fox. But even this receptivity is only implicit because the line:

"It enters the dark hole of the head' talks only about the entering fox and not about the receiving head, thus barring out the very possibility of a quibble that the head is active in being receptive. This kind of the use of the persona with his assuming in the first stanza, observing in the second, third, fourth, and fifth stanzas and implicit receiving in the last stanza is itself part of the poem's commitment to Positivism which considers '1' or Head/Mind as more passive than it is in the Idealist philosophies.

The poem is a superb enactment, through image and syntax of a philosophy

NOTES

1. In terms of Communications Engineering, a poem or an artefact like all language-use, is a speech-event/act of communication, (though a very special one at that) of which the poet/artist and the reader are respectively the external encoder and the external decoder while the persona addressing and the persona addressed are respectively the internal encoder and the internal decoder. The distinction between the external encoder and the decoder on the hand is indispensable to safeguard the artefact against biographical criticine.
2. Though thought originates from the interaction of Matter and Mind; the emphatis here it on the material/objective rather than the mental/subjective part of its origin.
3. 3, 4, 5, 7, 11, 13 and 15 are non-sensical epistemically (from the view point of human knowledge itself) whereas 4, 8, 12, 14 are non-sentical contextually (from the point of the present poem).
4. Enjambement is two fold: (1) inter stich (between lines) and (2) inter-stanzaic. Though enjambement pervades the whole poem, it is maximized in this particular section.
5. "An eye' means one of the two eyes of the fox. Citation of the homophony of eye with "I' of the persona as a reason for taking 'an eye' 'in the sense of persona's

eye is a calamitous over-ingenuity since it is the eye of the fox moving in the forest and not the eye of the personal remaining in the room which is coloured by the forest. Again 'an eye' does not mean both the eyes as it does in the idiom 'keep an eye' but means only one eye, since thit numerical specification is unmistakable in the contrast between 'two eyes (L. 11) and 'an eye' (L. 17).

6. While discusing this paper with a British Professor I was told that Thought-Fox' means simply a thought (past participle) fox or what is essentially the same, a thought about fox. If the poem exists in sound-track and not in a printed text, I can understand his missing the hyphen between 'Thought' and Fox and mistaking the substantive for a participle. Such a (mis)reading as his in which forest, fox and hole are reduced to the bare minimum of literalness, so that the poem is not an enactment of an epistemology as is represented in my reading, but only an image of sensory details-forces us to the conclusion that he is either ignorant or dishonest. If ignorant, the authority of the native speaker invoked by some linguists and language-teaching correspondence course-units is a myth prompted by Zenomania and hang-over of the British colonialism. If dishonest, the motive is-through an un-cum-anti-philosophical approach to The New Poetry epitomized in such of his statements as "The Rejection of Metaphysics', 'A neutral tone is preferred now a days' to partrioti-cally represent the New Poets as Nativists like Hardy and Houseman and oppose them to the continentalists like Eliot and Pound.

7. Apart from the two processes of metaphor construction, the poem has one more process, that of midnight moments 'forest' in which the possessive marker between the tenor 'midnight moments' and the vehicle 'forest' is what the hypen is between 'Thought and Fox'.

8. 'Neutral' does not mean here 'neither mental nor material, as neuter gender means 'neither masculine nor feminine', but 'both mental and material in equal measure' as matter is electrically neutral because of the equal number of electrons and protons in an atom. Neutrality in the former case is the absence of both forces whereas neutrality in the latter case is their co-presence in equal measure.

9. Vide note 2.

THE THOUGHT-FOX

The Continuity of the Dramatic Monologue

Madhu Shrivastava

The dramatic monologue as a poetic form is so deeply associated in our minds with Tennyson and Browning that we too easily assume it to be non-existent before the Victorian era. But in fact, nothing could be more contr-ary to facts. Dramatic monologue is inherent in human nature and provides relief to our intense feelings at the time of any crisis in life. In such moods, we apostrophise or extemporise as if someone in particular were listening to us and others were overhearing in general. The speaker seems so much absorbed in his own strategy that he does not let the individual listener or the general audience break in.

It is perhaps this psychological necessity which made man invent dramatic monologue and soliloquy quite early, and soon it found its way into poetic practice. I have been able to trace the tradition from Greek times through Latin and Anglo-Saxon, down to modern English. Some of the instances hunted up during this search are surprisingly perfect pieces of this form, while others fail to emerge above a kind of invocation for lack of dramatic intensity. The 'Fall of Man' and 'The Early Ages of the Earth' occuring in the works of Hesiod (8th century B. C.)[1] are abruptly spoken out, and yet they are not perfect instances of dramatic monologue, because of the interpolations of narrrtive.

In Lucas's translation of Hesiod's 'Fall of Man' and 'The Early Ages of the Earth' lines are spoken out abruptly in the manner of a dramatic monologue:

"We have shared already our father's goods; and beyond thy share, Thou hast robbed me richly, brother, by speaking false and fair The fools:-that have never learnt how 'Half is more than whole,

To gift-devouring princes. Such suits delight their soul,

Nor know that life can be happy on mallow and asphodel.""

but later the speaker changes his manner to narrative":

"But here is another story, if thou wilt listen again,
And well my tongue can tell it of the years when first began
The race of Gods (heed thou my words) and the race of Man.
First of all, the Immortals, who high Olympus hold,
Created that earthly race which bears the name of Gold, Those were the years when still, in Heaven Cronus reigned

And men-lived happy as Gods, with hearts that no cares constrained, Free from all toil and travail. "

The Hymns in Greek poetry in the form of invocation to the deity, recounting his or her divine deeds, may be taken as monologues, but not as dramatic monologues, because (i) there is no imagined audience, (ii) they lack a drama-tic situation and (iii) nothing happens in the background while the monolo gue is being delivered.

Although the true dramatic monologue is scarce in Greek poetry, stray instances of poems which come very close to our concept of the form are to be culled from later Greek poets. Theocritus (3rd century B. C.) who wrote "The Sorceress seems to have laid an example for Tennyson. It is interest ing to note that "The Sorceress' and 'Oenone' both unfold the story of false love. Besides a common theme, there is strong resemblance between the two poems in their devices of invocation and narration within the dramatic mono-logue, and there is sufficient ground to conjecture that Tennyson might have derived inspiration from Theocritus. Theocritus's poem is notable for its refrains:

"My wheel, draw that man hither, Oh draw him home to me, "s

in the first half of it, and

"Listen, O 'Queen Selene', how first in love I fell." in the second half. The device of refrain, particularly the second one, was probably adopted by Tennyson in his 'Oenone'
"Dear Mother Ida, hearken ere I die. 7
Christopher North in his review of the 1830 volume had held the refrain a blemish in the poem, but while Tennyson gave heed to his critic in revising the earlier poems for the 1842 volume, he retained the refrain of 'Oenone'. May one be permitted to conjecture that Tennyson derived his confidence from the example of Theocritus?
Other Idylls of Theocritus can also be shown to be dramatic monologues in form, particularly Idyll III entitled Hylas.

The true dramatic monologue form may be said to have begun with Theocritus (B. C. 312) when Greek poetry had thrived for at least six hundred years, and when having reached its apex in all the kinds, it was on the decline and beginning to show signs of barrenness. This period of the history of Greek poetry is characterised by Lucas as "an age of decadence, when everything seems already said." Lucas cites Theocritus as an example of what "a real poet can do even if he has the misfortune to be born in an age of deca-dence. When subjects of poetry become exhausted, the poet has to fall back upon cultivating devices and modes of expression. The monologue is a product of sophisticated poetic devices necessitated by the exhaustion of the resources of traditional forms of poetry. This observation is certainly true of Greek poetry, and it is perhaps also true of English poetry. Although we have stray instances of this poetic form in English right from the Renaissance times, the conscious and deliberate cultiva-tion of it seems to have been reserved, though for a brief spell only, for the 17th century, and then in a more elaborate and cultivated form for the Vict-orian age, when other devices of poetry had been exhausted by the poetic practice of three hundred years. This theoretical generalisation is more than a conjecture and will prove true, the more we test it on different poetic traditions.

Latin offers a much richer field for gleaning, particularly in Ovid. Ovid's Elegies which are dramatic monologues in effect were translated into English by Marlowe, and thus the English poets must have become acquainted with this form of poetry as early at least as the Renaissance. Besides these, many son-nets and lyrics of Elizabethan poets can be interpreted as dramatic monologu-es. The sonnets particularly very often conceive a dramatic situation. But these may be taken as instances of the occurence of dramatic monologue by accident. More deliberate introduction of this form of poetry into English must go to the credit of Marlowe througa his translation of Ovid. Elegy 11 of Book III in Marlowe's translation of Ovid's 'Amores', is, to all intent and purposes, a dramatic monologue, as can be seen by the following characteris-tics: (i) abrupt opening in the midst of a preconceived dramatic situation, (ii) mindfulness of constant changes in the situational setting and background, (iii) something happening all the time in the background against which the speech proceeds and which moulds the turns and tenor of the speech. I wish I could give a full analysis of one of the Elegies, but limitations of space for-bid. Readers who are interested in the subject may read book III, Elegy II, page 163 in Marlowe's Complete Poems edited by Stephen Orgel (Penguin Edition).

Ancient poetry in classical languages offers a good harvest of dramati monologues, and although influences of Greek and Latin may be traceable here and there, it will not be right to say that the dramatic monologue appe ared in English as a result of classical influence, because instances of this kind of poetry are to be discovered much earlier than the Renaissance.

Surprisingly enough, Anglo-Saxon poetry which was completely immune to classical influence, is not devoid of this poetic form. At least three poema: "Wulf and Eadwacer', 'Deor' and 'The Wife's Lament' have been recognis ed as dramatic monologues by their translators and editors. 14

But these poems cannot be counted among the heritage of the English poets in this line for the simple reason that Anglo-Saxon poetry was not known to the English poets till the late 17th century, and dramatie monologue in English had already appeared much before that time. If we consider that dramatic monologue form is a technique of self-revelation for an imagined character in a moment of crisis, we will have to admit that Prologues to the Tales of the Pardoner and the Wife of Bath are dramatic monologues in effect.

The appearance of the dramatic monologue in Anglo-Saxon and XIV Century poetry may be sporadic, but from the Renaissance onwards the tradi tion can be traced with almost unbroken continuity through poets like Wyatt, Marlowe, Shakespeare, Donne, Pope and Gray. Wyatt's poems from Egert on manuscript, Donne's "The Good Morrow', 'Woman's Constancy', 'The Sunne Rising', 'The Canonization,' 'A Valediction of Booke', 'Love's Ex change', etc., Donne's Satyres and many of the Elegies, Henry Vaughan's "Childhood' and 'The Drawing', Richard Crashaw's 'Hymn to St. Theresa', are all dramatic monologues.

In the romantic age also the form was not discontinued, but it is only in the Victorian age that the form became dominant. Some literary and extra literary reasons for this may be (i) the decline of drama, (ii) the decline of the novel, (iii) the elevation of tone in pulpit preaching, (iv) taste created by Parliamentary and public oratory and (v) the re-organization of the study of history in the Universities which must have provided colourful subjects from the past for their imaginative re-creation by the poetic genius of the age. The third factor which is extra-literary and with which the student of literature may not be acquainted, needs elaboration. In the 19th century we find the tone of preaching becoming more and more dramatised, imaginative and impassioned. The speakers of the church seem to be awakened to the sente of an inspired sort of rhetoric in their style, is

During the years 1815-65, one religious movement succeeded close upon another. A New sect was born almost every day, and the inspired suppor-ters preached with the tongue which seemed to be touched with the divine fire. Early 19th century pulpit preaching had not merely created a taste for thetorical or dramatised orations but at least some of the sermons, for example Thomas Whitaker's (1759-1821) sermon preached at the Consecration of the Chapel of Salesbury, in Lancs on the 8th September, 1807, strike a note of rhetorical declamation; Sydney Smith's (1771-1845) sermon 'On the Sin of Adultery' at Berkeley Chapel, 1809 and many other sermons were pre-ehed in situations and circumstances which brought them very close in form to the dramatic monologue,

Besides the well-known Victorian poets such as Browning, Tennyson, Arn-old, Morris, Swinburne and Rossetti, with all of whom dramatic monologue form was a favourite form, there are about twenty minor poets who practised this form of poetry. It is remarkable about the minor poets that they dealt with themes which did not occur to the major ones, perhaps because they were outside the purview of their experience. Augusta Webster took up the problems of married life, 14 Mrs. Hamilton-King depicted contemporary Italy and Lord de Tabley found inspiration in the Old Testament. 18

Dramatic monologue is not a minor or isolated form of poetry, but one of the most engrossing interest, which has persisted from the very beginning in the European poetic tradition. Its two great periods of harvest in English poetry have been the 17th century and the Victorian age; and the present age will in all likelihood be referred to by future historians of English poetry as the third, and of more varied and absorbing interest than the first two. We do not notice it because of our interest in other aspects of modern poetry, but practically every great poet of the modern age seems to be enamoured of this poetic form and finds its technique more suited to be the medium of expression for the complexities of modern life than any other. It is significant that the poem with which the modern poetry is commonly assumed to begin, to wit, T. S. Eliot's 'The Love Song of J. Alfred Prufrock', is a dramatic monologue, and also 'The Hollowmen', 'The Waste Land', 'Gerontion', 'Portrait of a Lady', 'Journey of the Magi' and 'A Song for Simeon'. So are Ezra Pund's 'Fifine', 'Paracelsus in Exelsus', 'Scriptor Ignotus (Ferrara 1715)', 'Faman Librosque Cano', and 'Near Perigord', etc. with obvious affiliations with Browning: and even earlier, W. B. Yeats's 'Dramatic Monologue of Crazy Jane' 'Dramatic Monologue of Druid and Ribbi', 'The Wild Swans at Coole', 'Leda and the Swan', 'The Cold Heaven", "The Mother of God', 'Lapis Lazuli' and 'Byzantium'. There are other writers of dramatic monologue and their poems

which need mention: Robert Lowell's 'The Mills of the Kavanaughs' John Crowe Ransom's 'Necrological', 'Blackberry Winter' and 'Poems about God', E. A, Robinson's 'The Clinging Vane', 'Partnership', 'Lisette and Eileen', "An Island', 'An Evangelist's Wife, 'The Woman and the Life', 'How Anna-dale Went Out', 'The Prodigal Son', 'John Brown', 'The Three Taverns', Ben Jonson entertains a Man from Stratford', 'Banel to Vernnagen', 'Rem-brandt to Rembrandt', 'Toussaint L' Ouverture', 'Luke Havergal' and 'Hor-ace to Leuconce'.

We did not delve into the antiquity of the dramatic monologue, nor did we give this impressive list of modern dramatic monologues only for ostentation's sake. There is a purpose behind both these. My contention is that to under-stand why this particular poetic form dominates modern poetry, it is necess-ary first to understand the whole tradition. The present can always be seen more clearly by the light lent by the past. Any particular poetic form, which comes into vogue at a particular time, is always the outcome of the demands of the socio-psychological factors of the time. There are two things about the dramatic monologue we have noticed in our survey: (i) it appears at a late stage in the development of a poetic tradition when the more obvious possibi-lities of poetry, both in theme and form, have been exhausted; (ii) It is necessitated by the complexities of life which other forms of poetry cannot take cognizance of.

From this survey we come to the significant conclusion that dramatic monologue always appears when other forms of poetry have been exhausted when, generally, poetry is on decline. We have noticed this aspect in Greek poetry, in the 17th century and again in the Victorian age when all the forms of poetry were exhausted by the masters of the romantic era.

Dramatic monologue is a form within a form. It can appear in the form of a sonnet, a lyric, an elegy or a-soliloquy, and hence the writer of dramatic monologue is not debarred from exploiting the virtues of other forms of poetry.

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13. Sec Introductory Notes to these poems in Anglo-Saxon Poetry, Selected and translated by R. K. Gordon in Everyman's Library.

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16. Please see Augusta Webster's "The Snow Watte', 'Tired', 'The Woman Sold' and other poems.

17. Mrs. Hamilton King's 'Aspromoti', 'Garibaldi at Variagnano 'The Execution of Felice Orisini', 'The Disciples' and 'Jacopo Ruffini".

18. Lord de Tabley's 'Jael'. Since these poets are not represented in popular Antho logies, the gencial reader of poetry is not acquainted with their work. For their poems see 19th Century Perry, edited in ten volumes by A. H. Miles.

William Mulder

It is customary to devote critical attention in Emily Dickinson to her "flood subjects," the great themes of love and loss, death and immortality, and, in Robert Frost, to turn more and more to the dark designs in the poetry of that "other Frost" belatedly recognized behind the pastoral mask. This interest in universals is as it should be. But there is much else in both poets that should not be neglected. Both saw "New Englandly," a notable phrase from one of Dickinson's less notable poems, the poem which begins "The Robin's my Criterion for Tune" and celebrates the circumstances of being "Orchard sprung" rather than "Britain born," the pleasures of buttercups and daisies, October nuts, and winter snows. Taking her line, "I see New Englandly." as my point of departure, I propose to examine several planes of perception in Dick-inson and Frost.

First, perception at an elementary level of description, in which to see New Englandly is to "see provincially", pictorially; it is to be "versed in country things", the land and the life on the land celebrated for their own sake with the affection even Hawthorne felt when he said New England was as much of the United States as his heart could hold.

Second, to see New Englandly is to see morally, didactically, a level at which percept becomes precept, the eye reading nature and society as man-uals of instruction, facts flowering into truths of conduct in a tradition which runs from the New England Primer through Poor Richard's Almanac to Walden, moments when both Dickinson and Frost see a farm, as did Emerson, as "a mute gospel," the laws of physics translating readily, in the eyes of prudent Yankees, into ethics, a secular sermon..

Third, to see New Englandly is to see symbolically by "certain slants of

light," to see inwardly where the psychic meanings are, even on occasion to be struck by lightning, Dickinson's "waylaying Light." It is to yearn for transcendent meanings, to see nature almost as those images and shadows of divine things that Jonathan Edwards recorded, or to become, almost, Emer. son's "transparent eyeball," to find the "inward and outward senses truly adjusted to each other," all "mean egotism" vanishing, and to arrive at the sense, strong ar both Dickinson and Frost, that "All revelation has been ours"

I have said that at this level, Dickinson and Frost almost approach the condition of Edwards smitten by his "divine and supernatural light" and of Emerson equally smitten by his transcendental vision. Almost. Though Dickinson may yearn for grace with all the intensity of her Puritan forebears and be, like them, by turns certain and despairing of overcoming the separa-tion of man from God, and though Frost may yearn like Wordsworth and Emerson to penetrate the veil separating man and nature, they are equally uneasy with the dogmas of theology and the speculations of science though they employ the language of both. "Faith", says Dickinson, "is a fine invention/When Gentlemen can see-But Microscopes are prudent/In an Emergency." At this plane of perception both Dickinson and Frost are most exciting in their tensions and ironies, in their words and wit. Language becomes for both of them the means of grace. Reaching for what Dickinson calls "that diviner thing/That faints upon the face of Noon-/And smites the Tinder in the Sun," her words become a headlong pursuit:

'Tis this-in Music-hints and sways-And far abroad on Summer days-Distils uncertain pain-'Tis this enamors in the East-And tints the Transit in the West With harrowing lodine-

"Tis this-invites-appalls-endows-Flits-glimmers-proves-dissolves-Returns-suggests-convicts-enchants-Then-flings in Paradise-

To see New Englandly at the simplest level is to see a regional landscape in the manner of a painting by Andrew Wyeth. Frost's woods and walls, his meadows and west-running brooks, his birches and apple orchards, his oven birds and woodchucks, his abandoned cottages and tramps in mud time are unmistakably New England, yet the farmer stopping by woods on a snowy ever

transcends New England and suggests a landscape as haunting as anything in Poe, without the Gothic. Frost claimed not to be a nature poet: only two of his

poems, he once declared, had no people in them. For Dickinson nature is "This whole Experiment of Green," epitomized in her garden, which could be both Eden and Gethsemane. The things of this world delight her to peaks of ecstasy: "As if I asked a common Alms/And in my wondering hand/A Stranger pressed a kingdom." "Nature is Hezven," she says; for her the seasons are sacraments, and she joyously invokes creation "In the name of the Bee, the Butterfly, and the Breeze, Amen." The poet, she says, is "Of Pictu res, the Discloser," and

Distills amazing sense From ordinary Meanings-And Atter so immense

From the familiar species That perished by the Door-We wonder it was not Ourselves Arrested it before.

It is those arresting pictures of familiar species in the New England country-side that have endeared Dickinson and Frost to countless readers who feel no need to search for meaning, for whom, as indeed for the poets in these ins tances, celebration is enough. It may be a summer's day at full, a thunder-storm, the changing light of spring, a narrow fellow in the grass, a tuft of flowers, a forest pool, the music of Dickinson's "minor nation" the cricket, or Frost's Hyla Brook "run out of song and speed." In all these scenic mo-ments, the subjects as casily one poet's as the other's, we get the feeling Dic kinson and Frost "love the things they love for what they are" and know "what to make of a diminished thing."

The folk of New England, the farmers and villagers, appear less fre-quently in Dickinson than in Frost, whose hill wife and hired man all the world knows, but unexpectedly in Dickinson, in poems ostensibly about death and immortality, we get New England miniatures, fleeting glimpses of local color. In one poem she calls Heaven a village and describes the advent of resurrection as "The feet of people walking home"; in another, the setting sun is the "Housewife in the Evening West" who "sweeps with many-colored Brooms" and drops "a Purple Revelling." In a little poem seldom noticed, she dwells on a field of stubble, capturing a moment in the toil of New Eng-land farmers they themselves fail to appreciate:

A Field of Stubble, lying sere Beneath the second Sun Its toils to Brindled People thrust-Its Triumphs to the Bin -Accosted by a timid Bird irresolute of Alms -Is often seen but seldom felt, On out New England Farms-

"I'm sorry for the Dead - Today" she says in another vignette, in which she describes a country graveyard and anticipates a famous line of Frost's:

It's such congenial times Old Neighbors have at fences It's time o' year for Hay

We hear Frost's mowers in Dickinson's

Broad Sunburned Acquaintance [who] Discourse between the Toil -And laugh, a homely species That makes the Fences smile

It seems so straight to lie away From all the noise of Fields-

Those Farmers and their Wives. Set separate from the Farming-And all the Neighbors' lives -

That is Frost's New England too. In these genre pictures, for Dickinson as for Frost, "Earth's the right place for love."

It is possible, in these vignettes, to transfix a place, but nature is elusive, a "juggler," and the New England eye knows the hummingbird only as "a route of evanescence." Nature is not only picture, all doors and windows opening ontward; nature is process, nowhere better described than in Frost's woodpile left to the "slow, smokeless burning of decay." The "Dandelions Drama," says Dickinson, "Expires in a stem." "Nothing gold can stay," says Frost. Nature is so elusive that, as Dickinson says, "Perception of an object costs/ Precise the Object's loss." But perception is itself a gain, equal to its price. Such perception sers the object less for itself and more for what it represents, and one habit of the New England mind is to invest the object with moral significance. At this level sight becomes insight, not yet vision but rather a lexicon of human values. Society is the field, not yet infinity.

"The Figure of a Nut", says Dickinson.

Presents upon a Tree Equally plausibly, But Meat within, is requisite To Squirrels, and to Me.

In Dickinson and Frost the meat is often in the form of parable or riddle or animal fable, saved from platitude by surprising conceits, by the freshness of phrase and image. Both the Belle of Amherst and the Bard of Vermont as moralists see wryly, satirically, ironically, as Dickinson in her way and Frost in his attack the dimity convictions and the departmental oddities of their age. At this level theirs is a poetry of wit and proverbial wisdom, having the specific gravity of time honored maxims refurbished, such as Dickinson's "An actual suffering strengthens/As sinews do, with age." Frost's "Mending Wall" has become itself a saying. When Dickinson says that "Crumbling is not an instant's Act" but is "first a Cobweb on the Soul/A Cuticle of Dust/A Borer in the Axis/An Elemental Rust" it rings with axiomatic authority: "Fail in an instant; no man did," she says, "Slipping-is Crash's law"-a line that could be a scenario for Watergate. Frost's "Provide, Provide" is a chilling exemplum on the turn of the wheel of fortune. The simple objects that serve as title for many of Frost's poems the axe helve, the grindstone, the drumlin woodchuck, the draft horse are objective correlatives for funda-mental rules of conduct. Many of Dickinson's brevities are aphorisms, the wisdom of the Old Farmer's Almanac endowed with a woman's wit, the truth caught in paradox and riddle: "Tell all the Truth but tell it slant." In Frost it takes the form of indirection. The homilies abound: his pasture springs and forest clearings are not only lyric and realistic limnings of the visible forms of the New England landscape, but cautiouary scenes, momen-tary stays against moral confusion, constant symbols rich in human content: a brook gone underground in the city, a hornet mistaking a huckleberry for a fly, a cottage blackened by time but blazing in the setting sun, an over-abundant harvest of leaves or apples, a butterfly alighting on a flower spared by a fellow these become, without loss of intrinsic beauty or narrative interest, extended metaphor of character and conduct. Though these poems describe regional realities, they rise on currents of bracing air into the moral atmosp-here. Such poems do not have the intensity of cries of the heart or search-ings of the soul; they are serene reflections on self-evident truths. They are poems to live by.

Even the stars in Frost serve moral rather than speculative ends. Al-though they shine "with neither love nor hate,.. like some snow-white/

Minerva's snowwhite marble eyes/without the gift of sight," and the only response to the human cry for them to "Say something!" is "I burn", from that steadfastness "We may take something like a star/To stay our minds on and be

staid," an image of holding fast reminiscent of Dickinson's poem about the efficacy of routine:

I tie my Hat-1 crease my Shawl-Life's little duties do-precisely-As the very least Were infinite to me-

Therefore we do life's labor-Though life's Reward-be done-With scrupulous exactness-To hold our Senses-on.

Both poets were acquainted with the night, but both found in traditional New England fortitude a model for growing "accustomed to the Dark," even "Those Evenings of the Brain-/when not a Moon disclose a sign-Or Star-come out within. "We fit our vision to the Dark," says Dickison, "And meet the Road-erect Either the Darkness alters-/Or something in the sight/Adjunts itself to Midnight/And life steps almost straight." Similarly, in "In Winter in the Woods Alone," which, significantly, concludes his col lected poems, Frost derives from the felling of a tree a lesson:

I see for Nature no defeat In one tree's overthrow Or for myself in my retreat For yet another blow.

The New England landscap: of Dickinson and Frost is filled with images of human survival and moral victory.

But survival is not necessarily salvation. To see New Englandly is finally to see inwardly, to search the landscape of the soul for signs of grace, an exercise congenial to the New England temperament since the Puritans tied Old England. At this plane of perception Dickinson and Frost seem to part company, with Dickimon closer to the incandescent piety of Edwards and Emerson, Frost closer to the probings of twentieth-century science. B Dickinson moves beyond Emerson to stand alongside Frost in her skepticism modern like him in the tension experienced between the critical mind and the yearning heart. Dickinson's "Grant me, Oh Lord, a sunny Mind-Thy wind will to bear" could have come straight out of Frost.

She regarded infinity the great and proper field of inquiry for the intel-lect. "What mystery pervades a well!" she exclaims, "Like looking every time you please/In an abyss' face!" The natural may be the supernatural disclosed, but

"Nature," she concludes, "is a stranger yet," a "haunted house." Frost looks into the well and spies "For once, then, something." but more often than not, despite all the effort to "look out far and in deep," he has to settle, like his persona in "The Most of It," for a mocking echo. But that does not deter him from scanning the heavens like his star splitter, the farmer who "burned his house down for the fire insurance/And spent the proceeds on a telescope/To satisfy a lifelong curiosity/About our place among the infinities." Dickinson admires nature's order however indifferent the Sun, "Busy with Majesty, may be to human concerns.

Londscape, or nature, for both Dickinson and Frost is now neither picture book not moral primer but psychological and metaphysical metaphor. At this level images of sight prevail and language becomes the synonym of mind or spirit entering matter to probe the mysteries:

But God's own descent Into flesh was meant As a demonstration That the supreme merit Lay in risking spirit In substantiation.

What Frost calls "the mighty charge" of "the soul's ethereal/Into the mate-rial" is to say that language itself participates in the mystery of creation and becomes the Word made flesh. "Bring down thy conceivings to the reach of sense," urged the 17th-century preacher Richard Baxter; "excellency with-out familiarity doth more amaze than delight us; both Love and Joy are promoted by familiar acquaintance." "Earth's most graphic transaction," says Dickinson, is placed within a syllable, nay, even in a gaze." "Is there any act," she seems to ask, "more blessed than the divine descent, the volun-tary stooping of immanence, to reach the ear and heart, to make the Word live? Seeing New Englandly may be nothing less than what Thomas H. Johnson calls "the indwelling glory of language," the "sacramental efficacy" of "thonghts greatly conceived and expressed." Edwards saw this imman-ence as "images or shadows of divine things," what Emerson meant by "cor-respondences," faithful physical reflections of divine realities for which he strove to find verbal equivalents, to use words as God uses objects. Dickinson and Frost, too modern to feel easy with such correspondences and distrustful

of the old vocabulary, create new words to live by, a vision hard-won out of opaque experience, colloquial "bulletins from eternity."

Dickinson's "Before I got my Eye put out" describes the illumination that floods ordinary objects and vivifies them when the inward eye is quicken. ed, the "News" so startling it would, she says, "strike me dead." It happens to her again when she describes "The farthest Thunder that I heard" as being "nearer than the Sky" and rumbling still. "The Lightning that preceded it," she says, "Struck no one but myself." She calls it a "waylaying Light," an experience "quiet as a Flake-/A Crash without a sound," but in it "Life's reverberation Its Explanation found." It resembles Edwards' palpable "sense of the heart." The illumination for Frost comes in a more contem-porary idiom, the experience wholly humanistic but not less thrilling as he describes "the things the mind has pondered on/A moment and still asking gone... /Strange apparition of the mind":

But the impervious geode Was entered, and its inner crust Of crystals with a ray cathode At every point and facet glowed In answer to the mental thrust,

Eyes seeking the response of eyes Bring out the stars, bring out the flowers, Thus concentrating earth and skies So none need be afraid of size. All revelation has been ours.

To see New Englandly at this plane of perception, whether put in transcen dental or humanistic terms, is to see inwardly, imaginatively, in a bold attempt to reconcile the external and internal worlds of our existence. Sight in moments of exaltation or penetration becomes the insight that is vision. "Who built this little Alban House/And shut the windows down so close/My spirit cannot see?" Dickinson was forever straining against the bars of mortality to see "how far the morning leaps," ready on "some gala day/With implements to fly away." She was ready

The rest of Life to see!

Past Midnight! Past the Morning Star! Past Sunrise! Ah, what leagues there were Between our feet, and Day!

To see New Englandly is to have what ultimate vision, what final percep

tion? In Emily Dickinson, the vision is both beatific and agonized-ecstatic of earth's joy and ready to renounce everything for the possibility of a greater but despairing that it can ever be known. "Is there anything beyond love and death?" she cries. For a poet whose "life had stood, a loaded gun," there could be no

complacency. And as poet she dwelt, as she herself put it, in Possibility. In Robert Frost the vision is pastoral and stoic, courageously humanistic, willing to submit to the unreason in the universe, as in the Masque of Reason, yet, as in the Masque of Mercy, open to the possibility of grace. In both Dickinson and Frost the vision is profoundly religious.

In conclusion, then, to see New Englandly is to be endowed with percep-tions indigenous to the mind and map of New England; it is to be descrip-tive of a landscape decidedly regional as far as that region is part of universal norms, and decidedly religious if you will allow that Dickinson and Frost, who seldom went to the church of their fathers, may have been going to heaven all along. Dickinson was intense and ventured nearer eternity than Frost climbing the tallest birch toward heaven but bending back again, Frost speaks for both of them, however; when, in "I Could Give All to Time," he asserts a sense of ineffable values saved from the fragile shards of mortality. At the climax of a naturalistic description of the passing of geological time, he concludes,

I could give all to Time except-except

What I myself held. But why declare The things forbidden that while the Customs slept I have crossed to Safety with? For I am There, And what I would not part with I have kept.

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Godavari Sharma

Parthasarathy is a poet with a single volume of poems to his credit. Rough Passage is a fastidiously selected slender volume wherein every poem speaks volumes of the poet's dexterity and also his peculiar predicament. "In it twenty years' writing has finally settled", the poet says.

This unifying of twenty years' work resulted in achieving certain inten-tions of the poet, though, inevitably, something is lost in the process of elimi-nation. Yet, the poems in the volume have assumed "their destined appear-ance.... as a unified poem whose impact as a whole is so much greater than of the individual parts that make it up." The poet himself recommends it: "This is a book where all the poems form part of a single poem, as it were. By revision and elimination.. I have at last composed, but perhaps not completed it. It should be considered and read as one poem".

Rough Passage is obviously Parthasarathy's poetic autobiography. The tell-tale titles of the three sections 'Exile', 'Trial' and 'Homecoming' tell that. He is perhaps half-way through the 'rough passage'. More is yet to come. Ten years ago he set the first step into the world of poetry-books, but later disowned it-rather retraced his first step. (The First Step: Poem: 1956-66, (1967). By that time he must have been a little more than thirty. He must have stopped there for 'stock-taking', as he feels it necessary in his first piece in 'Exile':

At thirty the mud will have settled.

You see yourself in a mirror.

Perhaps, refuse the image as yours.

Perhaps Parthasarathy too refused his image as his own. So he waited for ten more years to let the mud settle more thoroughly. Meanwhile his image grew bright. His exile, his trial and his home-coming gave sufficient

nourishment to the poet in him and he is now a mature man to have an objective look at the rough passage he traversed so far. His experience gate the knowledge to write

Experience always doesn't make for knowledge You make the same mistakes.

He is always conscious of his evolution and attempts to justify his present against the background of his past. It seems he developed a peculiar disen. chantment with the language and the country of his dreams and feels au exile in his own country, because he speaks and writes easily in a tongue alien to it. He is bitterly satirical of himself:

He had spent his youth whoring after English gods.

But after the stock-taking, after realising that his dreams about English and England are mere dreams, and after questioning himself

what have I come
here for from a thousand miles?
The sky is not different.
Beggars are the same everywhere. The clubs.
are there, complete with bar and golf-links,

he then concludes, in his essay "Whoring After English gods", with the English language has been prolonged and tempestuous. now, and I have, as the phrase goes, settled down with Tamil. realised:. "The affair It's ove Yes, he

There is something to be said for exile;
You learn roots are deep.
That language is a tree, loses colour
Under another sky.

The past has nothing to give him except bitter nostalgia. Utterly disappoint ed by the foreign tour, he returned:

I return

to the city 1 had quarelled with, a euphoric archipelago,
.uneventful, but welcome.
He finds himself a foreigner in his native city. His comments on his country have an unlooked for ironic content:

The eye ache from feeding too much on the ripe fruit of temples.

The second part, 'Trial' mostly comprises his love poems, wherein the ele-ments of nostalgia, disappointment and even cynicism dominate. He is tired of his mistress and a farewell is necessary.

We lives our lives for-ever taking leave.

Our world, Love, moves within the familiar poles of eye, hand is eclipsed by the word.

Once everything went well with them:

The sweet water of your flesh I draw with my arms as from well.

But now

I have put aside the past in a corner, an umbrella now poor in the ribs. Curled around me are not the familiar arms, but an octopus past, blurring the plate-glass of my days.

All this is past.

He is now alone 'like the stone benches in the park. All that he has are a mindful of rememberances. He relives his past.

My past is an imperfect stone; the flaws show. 1 polish the stone, sharpen the lustre to a point.

After passing through the trial, he reviews his present position, the con-sequences of his home-coming. We find a shift of focus from love to langu-age. He is sorry, sometimes indignant at the miserable state of his mother land and his mother tongue. The alien-consciousness in one's own mother-land is peculiarly Parthasarathy's predicament. The problem is not so acute with others like Nissim Ezekiel and K. D. Kathrak who are also in the same plight. Poets are often restless spirits and the poetry is the expression of their self in search of an identity. This rootlessness and lack of a sense of belonging Parthasarathy too shares, but his share is large. The harmonious blend of the two cultures-Eastern and Western-has remained an impossible

goal. Our poet belongs to neither. This is very well brought out in this ap

image:

Through the holes in a wall, as it were, lamps burned in the fog.

In a basement flat, conversation filled the night, while Ravi Shankar, cigarette stubs, empty bottles of stout and crisps provide the necessary pauses.

Here Ravi Shankar represents the Indian culture whereas cigarettes, stout and crisps provide a foreign atmosphere. The poet tries to blend both, enjoying them simultaneously. But the culture-wall is too concrete to break. His attempts only make insignificant dents in the wall, but cannot pull it down. This idea is illuminated well in the first image. Lamps in the fog only burn dim, but do not shine bright. They look like holes in a wall, like the vain attempts of the poet to pull down the culture wall.

Like the culture problem, language problem also looms large in his poetry. He is much anguished at his helpless position and the decadence of Tamil. It may even be suspected his linguistic paradox is real and his poetry an illusion, as Parthasarathy is the only Indian writing in English who finds his bilingual context odd and English an ineffective medium for creative writing. Others have come to terms with English. Strangely enough Partha-sarathy is able to turn out effective poetry in English. The excuse he gives for his inability to go back to Tamil, despite his longing for it, is that Tamil seems to be eroded by a process of decomposition. The poet declares:

There is little you can do about it except throw up your hands.

Not mere anguish, but a touch of optimistic concern for the language would perhaps be more to the point. That is why the following piece, though appealing, is not quite convincing.

My tongue in English chains, I return, after a generation, to you.

I am at the end
Of my dravidic tether,

hunger for you unassuaged.

1 falter, stumble.

Speak a tired language wrenched from its sleep in Karal teeth, palate, lips still new to its agglutinative touch. Now, hooked on celluloid, you reel down plush corridors.

Neither the exile nor the homecoming answered his quest for a tradition. Both the alternatives-English and Tamil-are equally inadequate for him.

But as he finds the roots of his dravidic psyche in Tamil, he can cleanse and refine the language, which is the duty of any true poet. However, as the poet himself elsewhere points out, it is this dilemma and tension that keep his poetic spark glowing. His poetry is an outcome of these paradoxes and maladjustments. Once these are resolved, there may be nothing for the poet to hang on to. ".... For me the situation is the poetry. If it be at all

resolved, I might stop writing altogether", he is reported to have said. Sometimes, feeling bitterly sceptical of his present existence, he retires to his childhood days. The Family sentiment, as in the poetry of A. K. Ramanujan is sincerely and honestly explored

Scrape the bottom of your past. Ransack the cupboard for skeletons of your Brahmin childhood.

It is thus he is able to 'strike out a line for yourself from the iron of life's ordinariness. Perhaps William Walsh is right in his observation: "A pro-portion between his themes and his temperament make his work a singularly faithful projection of his nature, and accounts for the absence of fabrication and externality in it." Also this may explain the directness of his statements and aptness of his similes and other images.

Now forty, he considers himself positively old. I have exchanged the world for a table and a chair. I shouldn't complain.

It is surprising how he views the world from outside himself. He constantly checks and re-checks his own image in the mirror of his poetry. He is modest in his unforgetfulness of his failures. In the last pieces of the book, we find an element, unagreeable perhaps, of weariness and despair.

That last refinement of speech terrifies me. The balloon

of poetry has grown red in the face with repeated blowing.

Hereafter 1 should be content, I think, to go through life with the small change of uncertainty.

Perhaps it is with this weariness that he gave the book the title Rough Passage, Though the intellectual and emotional evolution of the poet is a rough passage, the growth of his craftsmanship is a smooth and well-laid passage and the passages too bear the evidence of chiselled perfection. Dr. Sivaramakrishna explains the 'three-tiet structure of the poems like this: the native whoring after English gods is the thesis, the discovery of roots through those very gods is the antithesis and the resulting synthesis is the Tamil house lass 're placed by the exact chronometer/of Europe'. The thesis and antithesis are all right but the synthesis does not seem to have been achieved so far. Nowhere in the poems do we find the poet coming to a settled state of mind.

When Parthasarthy's poetry is viewed as poetry per se, putting aside the attendant paraphernalia, the most striking feature is his telling imagery. His images leap to life, as it were, fitting into the symbolic, universal as well ar natural context. Expression is at its best, with apt, fresh and original images Here are a striking few:

When he came back to his native city, Inland, an old civilization hissed in the alleys and wells.

The sun has done its worst; skimmed a language, worn it to a shadow.

The place is all wells and alleys and the orthodox people, snakes and frogs in the wells. The snakes hissed. They are the thin, silent, burnt old men in the dark alleys at noon. This is a country ruled by the sun. He has 'skimm-ed a language'. This skum gives the picture of green, moss-strewn abandon ed wells. The men, their language, their civilization-all shadows.

Parthasarathy shares with his contemporaries a love of the erotic, but his croticism does not disgust. It pleases.

The body sputters: Your flesh was the glass that cupped its hands over me. Hours glowed to incandescence.

See how beautifully he gives the picture of the parenthesis of an embrace (without words): And here is the tender, sensuous touch resulting in a silent ecstacy:

I am all fingers when it comes to touching them. Their fulness keeps the eyes peeled with excitement. A nipple hardens on the tongue. Here, pleasure is elliptic, wholesome.

There is the language, then:

The bull, Nammalvar took by the horns, is today an unrecognizable carcass, quick with the fleas of Kodambakkam.

A description of the Goan seascape:

Gulls wrinkle the air.

The boat heaves, opens the river's eye, in a twinkle of streets.

His limbs are, in the [night,

still as crockery, now, rinsed and dried, after half-a-day's legitimate use.

In worlds of inexpressible ecstacy,

..words, surely are more than ripples in the deep well of the throat.

When his father died,

I crashed, a glass house hit by the stone of Father's death.

At the burning ghat relations stood like exclamation points.

I am my father now.

He uses some traditional images also. As his preoccupation is mainly with exile and a loss of tradition, the usage of traditional images like the tree, 'familiar coconuts', River Vaikai and Mamallapuram closes the gap between the private experience and tradition. Thus such images are functional also.

POETRY OF PARTHASARATHY

His style is brisk and crisp.

There is a deliberate rejection of the musical word for the sake of direct and striking usage, 'Scruplous' is the adjective often used to describe his poetry. Prof.

K. R. Srinivasa Iyengar holds that of the poets who cultivate an extreme austerity of style, Parthasarathy is pro. bably the most successful. His poems reveal an uncommon talent and sensibility that deliberately puts shackles on itself. It is not surprising that at times his over-carefulness makes his poems look a little contrived. As every poem is subject to constant revision, every word has an appropriateness, as far as the intentions of the poet go, His poetry looks, at times, rather cerebral than spontaneous. As with all other Indo-English poets, with Parthasarathy also the English word is elusive. He feels he is fed up with words At the same time he also feels the lack of right words. This quality is well expressed in the following lines (which were not included in Rough Passage):

Words have eaten deep Into my life. I am scared

For ever

Some days it is a torture Not to be able to write.

And I'd hate to drag the words by the hair Into the sunlight of a poem I pray that words be Available, ready for use.

A poem shouldn't be Kept waiting at the door

(Two cheers for the poet)

Thut we find Parthasarathy as a skilful poet who pursues his craft seriously and who has a mode of expression-which is distinct from that of any other Indian poet today. He is an Indian trying to be an Indian, quits with the undigestable alien culture, grieving at the degeneration of his native culture. He has no serious commitment about his assertion of national identity like Ezekiel, Ramanujan and many others, still he has an immense love for his motherland. This is expressed through a striking metaphor:

Observe the peninsula has the face of a bull. Include the mountains and you have the horns. The sea will do for a row of bells or of marigolds.

How about the Pamir for a hump?

At this rate you'll have to look for the tail in Russia. But here, the bull is not a hero. He is not killed for sport; he ploughs the field, feeds the people; he is the beloved of Shiva, this bull.

('The Bull as Metaphor' which forms the first part of his 'Towards Understanding India'.)

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Marlowe's Conception of God

Sheo Bhushan Shukla

The number of critics who find Marlowe an atheist and consequently do not allow him any conception of God, is by no means insgnificant. A few of the pioneer critics like P. H. Kocher and Harry Levin are reluctant to admit that Marlowe has any religion at all. Whereas the former b lie-ves in the truth of the atheistic charges brought against Marlowe by his contemporaries, the latter asserts that the greatest dramatist-poet before Shakespeare "preached irreligion wherever he went, telling men not to be afraid of 'bugbears and hobgoblins', "

There are, however, many critics who do not share such views. They consider Marlowe's atheism a myth begotten and nurtured by the wild charges levelled against him by such persons as Greene, Kyd and Baines. Judith O'Neill, for example, believes these charges to be "rumours they heard and passed on, adding new details in retelling". Apart from his creative writings, Marlowe has not handed down anything to us which either refutes or substantiates them in spite of the fact that Greene ascribes the authorship of a "vile, heretical" tract to the dramatist and Sir William Vaughan supports him by stating in The Golden Grove that Marlowe "as is reported.....wrote a book against the Trinity". Naturally, all inferences about the views of the creator of Dr. Faustus either on atheism or his conception of God will have to be based on what his contemporaries wrote about him, what he himself wrote in his plays and the interrelationship between the two if there is any.

A close study of the charges of Kyd, Greene and Baines reveals certain interesting but unusual facts. For one thing, they appear to be the same in substance, a fact which might be due either to a well planned conspiracy against Marlowe or to certain known facts about the dramatist. It is curious that no contemporary document speaks of Marlowe's faith in Christianity, whereas

almost all extant records stress his irreligiousness and heterodoxy. As Marlowe was a well-known figure of his time and had high connections, it is not each understandable that all people should unite against him and practically nobo dy should come forward to defend him.

Besides, these charges are not so scurrilous, disjointed and irrelevant as they appear to be at first sight. They reveal not only what P.H. Kocher call "a naturalness of association" but also a profound rational thinking at the back. Who but a person with a rational outlook could explain the facts d Jesus's birth and Moses's feats in the way Marlowe did? The following area few extracts from the Baines note which, in the words of P.H. Kocher, stand alone for "revolutionary impact and scope" and is "an extraordinary da

cument in the history of English free thought." That the first begining of Religion was only to keep man in awe.

That it was an easy matter for Moses being brought up in all the arts of the Egyptians, to abuse the Jews being a rude & gross people.

That Christ was a bastard and his mother dishonest.

Finally, these accusations are similar in spirit to the heresies Marlowe's works are replete with. There is not even a single hero-a usual Marlovias play is all about the hero-in the entire canon of this dramatist who is either a believer or an admirer of Christianity. Even Faustus's repentance in his lat speech cannot be called true Christian repentance. Marlowe could not have had an ending different from the one he had because of his practice of follow-ing his sources (in this case The Damnable life by P.F.) closely and transfor ming them at the same time. Besides, the last speech is so dramatic and so mbolical that it would be a serious critical error to use it as an evidence of Marlowe's apostasy. The hell that Faustus is afraid of and that causes him 10 cry in anguish, is his tragic isolation from the rest of mankind. Doctor Fausts is by no means "Christian in conception and import", as Douglas Cole be lieves. On the contrary, "the truth of poetic imagination gives the lie" to whatever "religious assertiveness" the plot may have.

It will not be out of place here to point out that Marlowe's preoccupa tions and preferences are intellectual and secular rather than religious and moral in the sense in which these words are understood by people at large. The spirits whom Faustus conjures have

more beauty in their airy brows,

Than has the white breasts of the queen of love.(Doctor Faustus, 157-158)

To prefer the 'brows' of sexless angels to the breasts of Venus clearly sug

gests, as Harry Levin rightly infers, that "Marlowe's sensibilities were less intrigued by sexual than intellectual beauty-the beauty of Lucifer in his radiant pride." Fautus's Helen too is a spirit of beauty and not beauty in flesh and blood. Similarly, it is typical of Marlowe to make his Edward think of philosophy and not

of God, as a person of the middle ages would have done, when he falls on evil days:

Come Spencer, Come Baldock, come sit down by me,
Make trial now of that philosophy,
That in our famous nurseries of arts
Thou suckedst from Plato, and from Aristotle.
(Edward II, 1883-1886)

All this by itself is unique for a man living in the perilious days of Queen Elizabeth I when even to insinuate anything against Christianity was fraught with great risks to life and property. But Marlowe is not a person to stop only at this; he attacks both Christians and Christianity. Bajazeth while lamenting over his defeat says,

Now will the Christian miscreants be glad, Ringing with joy their superstitious bells;

(Tamburlaine, 1334-1335)

Bajazeth has been defeated by Tamburlaine, a non-Christian, and so he need not worry about 'Christian miscreants'. But there is even less dramatic need to call them 'superstitious' unless he is speaking for his creator as, of course, he is doing. In the same way, Orcanes's exclamation against the Christians,

Then, if there be a Christ, as Christians say, But in their deeds deny him for their Christ;
(Tambur laine, 2896-2827)
reflects Marlowe's prejudice against the hypocrisy of the Christians which he might have seen being practised day in, day out. The second line of the above quotation is typically Marlovian because it speaks of not what the Christians have done but what they do. Orcanes, and for that matter his creator also, is not so much against Christ as his followers. Let alone Tamburlaine, the Chris-tians do not acquit themselves well even in The Jew of Malta. The Governor of Malta in this play goes back on his Christian oath on the pretext that he need not stand by any oath made to the infidels. Such things made Marlowe so sick that he was unable to impart any of his poetic passion to such characters as the Good Angel and the Old Man in Doctor Faustus.

Christianity is not the only target of Marlowe's broadside: he does not spare either Islam or Judaism. His Tamburlaine burns the Holy Koran,

And all the heaps of superstitious books, Found in the Temples of that Mahomet,

Whom I have thought a God?
(Tamburlaine, 4285-4287)

Insistence on the word, 'superstitious' here is again revealing. Temburlaine's attack on Islam is symbolical of Marlowe's attack on all organized religiota. The Jew shows both the Christians and the Jews in an unfavourable light. Ba. rabas is supposed to be a disciple of Machiavelli who counts "Religion but a a childish Toy" and holds "there is no sin but Ignorance" (The Jew, 14-15), His name assumes significance in the light of Baines's accusation:

"That Christ deserved better to die than Barabas and that the Jews made a good Choice, though Barabas were both a thief and a murderer."

This incidentally shows the length to which Marlowe [could go in his re bellion against orthodox Christianity.
Marlowe's bitterness against every organized religion arises from his own personal experiences and studies. It is a well known fact that Marlowe was a student of divinity at Cambridge and intended to take holy orders. His religi ous knowledge extended well beyond Christianity. He knew a great deal about Islam and Judaism, In Tamburlaine and The Jew of Malta he makes comparison between three religions. If Baines is to be believed, he also knew about the Indians and their ancient writings. He is alleged to have said:

"That the Indians and many Authors of antiquity have assuredly written of above 16 Thousand years agone whereas (Moses) Adam (said) proved to have lived within 6 thousand years". Harry Levin very justly remarks about The Jeu of Malta that "by Craftily pitting infidels against believers, one belief against another, fanaticism against Atheism, Marlowe has dramatized the dialectics of comparative religion. "10
With all his knowledge of various religions Marlowe must have thought about the nature of true religion and there is ample evidence in his works to suggest that he did. His attack on Christianity, Islam and Judaism is not an attack on religion itself but an attack on all organized religions. True religion is man's faith in certain values of life. It is personal in nature and is separate from various forms and appearances which not only cover it up but which are often mis taken for it. Marlowe is an iconoclast but like Shaw in our own times destroys the old only to make room for the new.

And the new that takes the place of the old in his works is his own religion, his faith in certain values, his vision of life. As a matter of fact, the creative urge behind what Drayton called "all air and fire' is his faith glowing behind all that he has written.

One of the basic postulates of Marlowe's faith is his belief in God. Like Tamburlaine, Marlowe too appears to be saying to mankind:

"Seck out another Godhead to adore,...." (Tamburlaine, 4311) What is the dramatist's conception of this "another Godhead"? Let us begin by saying what Marlowe's God is not. His is not the Hebrew God, the "law-giver, piti-less, just, mechanical and unimaginative," nor is it one of the Greek gods "who were for the most part local and limited, bound to a particular" district or city or family, being a little more then dignified man". It is not even the Christian God who is "eternal, infiniete, omnipotent, omniscient" but who does not allow free will, knowledge and reason to man. If Marlowe's God is neither this nor that then what is He? The dramatist has not left behind any external record of what his idea of God was. But there is a great deal in his creative works to indicate what he thought about the nature of God.

It will be fruitful to see what various characters in the plays of Marlowe say about the true nature of God and whether what they say can be identified with their creator's view-point. Michel Poirier, a French critic of Marlowe, thinks that it can be done without inurring any critical risk. He writes:

"Several of his heroes express their faith in God whom they set over that of the Christians and Moslems and who may be considered as Marlowe's."

Now the first major play of Marlowe, Tamburlaine, often speaks of God in various contexts. The hero of the play calls himself "the scourge of God". This, however, does not call for any Christian interpretation of the play as Roy W. Battenhouse thinks. In fact, Tamburlaine is not the "scourge of God" in any Christian sense of the word. He often considers himself as great as God and defies Him. He declares that he too is made of divine essence. He is more a representative of God on earth than a sinful tyrant whom God destroys after the divine purpose is fulfilled. While killing his son Calyphas, he says:

Here Jove, receive his fainting soul again, A Form not meet to give that subject essence, Whose matter is the flesh of Tamburlaine, Wherein an incorporeal spirit moves Made of the mould whereof thyself consists.

(Tamburlaine, 3785-3789)

Tamburlaine's divine nature consists in his energy and vitality. He destroys without the least twinge of conscience but to create the new and the living. His will is unbending and he is a votary of knowledge and beauty. He throws conventional morality on the scrapheap. This is how he sees himself:

For 1, the chiefest Lamp of all the earth, First rising in the East with mild aspect,
But fixed now in the Meridian line,
Will send up fire to your turning Spheres, And cause the sun to borrow light of you.
(Tamburlaine, 1480-1484)

He sees himself as another sun, a greater one, and is an embodiment of energy light and fire.

The Jew of Malta is a play about corrupt society where everything, be it religion, politics or economy, is rotten. The hero, Barabas, has all the vitality or his creator but is not ideal in any respect. In spite of monopolizing the best poetic lines, he remains a villain because he is merely destructive. Ha calls God "Primus Motor", meaning the same as "The chiefest God first mover of that Sphere" of Tamburlaine" (1452). Just before this he was dealing in scrip-tural terminology and his sudden shift to a metaphysical one becomes drama-tically meaningless if it does not reveal the mind of the dramatist. The Jew also associates God with energy and fire.

The Guise in The Massacre at Paris is not a bit less anti-religious than the Jew. Some of the best poetry in the play is inspired by the anti-religious senti-ments of the Guise.

Religion: O Diabole.
Fie, I am asham'd, how ever that I seem,
To think a word of such a simple sound
Of so great matter should be made the ground.
(The Massacre, 123-126)
The best thing in the world for him is man's effort to reach the unreachable:
That like I best that flies beyond my reach.
Set me to scale the high Pyramids,
And thereon set the Diadem of France,
I'll either rend it with my nails to nought,
Or mount the top with my aspiring wings,
Although my downfall be the deepest hell.
(The Massacre, 99-104)

Navarre is a foil to the Guise and mentions God very often (11. 56, 191, 580, 589, 734, 804 etc.) His is a Christian God, an instrument of justice:

But he that sits and rules above the clouds, Doth hear and see the prayers of the just:

And will revenge the blood of innocents,
(The Massacre, 42-44)

J.B. Steane thinks that "there is a true religious sense of God at work and tri-umphing through Navarre. "12 This is the type of argument which would leave all the heresies uttered in Doctor Faustus aside and consider it a religious play because the hero dies in terror and agony. It amounts to saying that Lear is justly punished for his ill treatment of Cordelia. As a matter of fact Navarre is neither a hero nor a radiant personality and to identify his views with Mar-lowe's would be to violate all the critical norms. Besides, his praise of God does not accord well with the poetic logic of the play.

Edward II deals with sensuous beauty, love and revolt against the State. The characters are not directly concerned with God in any way. King Edward does not repent in the end, feeling innocently:

Yet how have I transgress'd
Unless it be with too much clemency ?
(2109-2110)
He thinks of Plato and Aristotle in his distress and appeals to the celestial sun to ward off the direst crisis in his life, his deposition. He often mentions God but without any profound religious feeling. His enemy Mortimer is a man of virtue who turns Machiavellian in the popular sense of the word but who redeems himself at the end not by appealing to God or any religious feeling but by defying Fate and going to the other world in the spirit of Columbus.
The play in which the question of Marlowe's conception of God is most prominent and pertinent is Doctor Faustus. This play appears to be a blend of contradictions: morality form and secular content, extreme daring and excru-ciating agony, excellent dramatic poetry and slapstick. As Faustus bids adieu to divinity and sells his soul to the Devil for the sake of absolute knowledge and power that accompanies it, we are made aware of the unique courage of man which is not prepared to acknowledge any limits to the will of man. In his efforts to break the bondages put on man by divinity, he, perhaps, utters the greatest heresy which has ever been put on the boards and yet his inten-tions are noble and high-minded. He thinks of repenting but there is no going back on the path he has chosen and he gets more and more alligned to Meph-istophiles. The conflict in him is not between good and evil but between medi-

eval religious conscience and urge to knowledge. It is another matter that in trying to tear himself apart from the roots of orthodox feelings, he himself is torn into pieces. And yet he does not repent. The last speech shows the tita-nic terror of Faustus crossing 'the borderline between consciousness and dis solution" but

has not anything of Christian recognition of sin and repentance before death. It reveals his disillusionment with the knowledge that he has

gained and not its abjuration. Faustus cries in agony: Ah rend not my heart for naming of my Christ,

Yet will I call on him:
(Doctor Faustus, 1434-1435)
And yet he appeals to Lucifer and not to Christ to save him.
Oh spare me Lucifer!
(Docter Faustus, 1435)

The God that Faustus remembers in this speech is not merciful and for. giving; he is unrelenting and revengeful.
And see where God
Stretcheth out his arm, and bends his ireful brows:
(Doctor Faustus, 1436-1437)
There cannot be a more despairing commentary on the God of orthodox Christianity than this.

Some of the utterances of Mephistophiles, particularly the following ones, are also considered to be religiouss
Think'st thou that I who saw the face of God, And tasted the eternal joys of heaven, Am not tormented with ten thousand hells,
In being depriv'd of everlasting bliss ?

(Doctor Faustus, 313-316)
This may apparently seem to be an assertion of the existence of the Biblical God but in reality it is not so. Mephistophiles's rebellion against God is sym bolical of man's quest for knowledge, which has its own dangers. Knowledge used for creative purposes can make man God-like but if used merely fot destruction it is Satanic and hellish. By being "so passionate For being depriv'd of the joys of heaven (319-320), Mephistophiles warns Faustus of the plight into which a man seeking after knowledge may fall- The envoy of the Devil has gained knowledge by his revolt but he has not gained any control over the creative processes of life. He is "tormented with ten thousand hells" because he has eternally lost the joys of creativity.

Faustus also lands himself in a similar, painful situation. He seeks know-ledge for creative and constructive purposes:

I'll have them fly to India for gold.

I'll make my servile spirits to invent:
(Doctor Faustus, 110-125)

His aims are not only knowledge, power and wealth, nationalism and social prosperity but also the resolution of mysteries like life and death, hell and heaven. But what he gets is disillusionment and frustration. He is not told who made the world and mysteries of the universe are not resolved for him. Instead of using his powers for his fellow human-beings, he becomes more and more self-centred. The quest of knowledge is fraught with hazards, as we are very well aware today, but the only way left to man is to face them and overcome them. Humanity must survive the night of despair and dark-ness symbolized by Faustus's fateful last hout, before it can hope to see the dawn of light.

Thus Marlowe's God belongs neither to Christianity nor to Judaism or to Islam. He is the embodiment of energy, pure and unchecked by any con-ventional morality or personal considerations. Marlowe puts "his loftiest religious sentiments into the mouth of an infidelt in Tamburlaine. Orcanes, King of Natolia, defines God as

That he that sits on high and never sleeps,
Nor in one place is circumscriptible,
But everywhere fills every Continent,
With strange infusion of his sacred vigour
(2906-2909)

There is no dramatic need for expressing such sentiments. It appears that some idea is haunting Marlowe's mind this idea is implicit in many speeches of Tamburlaine and he must articulate it. Dwelling on this conception of Marlowe's God, J, B. Stean rightly observes:

The universal spirit has power and dignity which extend beyond local allegiances, nomanclatures, rites and myths, and his essential attribute is energy. This God, immanent in his creation, is know by vigour rather than (in any Christian sense) virtue. 14

This conception of God, as I have pointed out in my monograph Chritsopher Marlowe His vision and Art, is very near "the highest con-ception of God in Vedic India."14

The dramatist is rather too explicit here but he could not have frequently afforded to be so in an age when people suspected of least atheism were burnt

at the stake. However, Marlowe's plays are full of oblique allusions to such a conception. The basic theme of each of his play is energy. It may express itself in various forms the quest of knowledge, the pursuit of power, the passionate craving far beauty and the irrepressible urgeto excel. Like Dr. Faustus every hero

of Marlowe is driven by the urge to leap up to his God. though "the downfall be the deepest hell". Harry Levin rightly remarks about his heroes:

"They are continually active and, up to a point, incapable of suffering, All of Marlowe's plays are dominated by the animus of such individuals, and by the resultant conflicts between virtue and fortune that is to say, between the energies of the protagonist and the circumstances into which he hurls himself. 16

A host of images associated with infinitude, light, heat, notion and im. manence also refer to Marlowe's thinking about the Supreme Being. The chief among these is the image of the sun. As a symbol of light, heat and energy, it outnumbers all other images. "The sun the first cause of both heat and light" remarks Harry Levin, "beats upon his metaphors" 1" The major characters of Marlowe often refer to the sun. Tamburlaine is "chief-est Lamp of all the earth". Edward II in the moment of his extreme agony when he is compelled to give up what Tamburlaine calls "the sole felicity of an earthly crown", appeals to the sun to save him:

Continue ever thou celestial sun,
Let never silent night possess this clime,..
(Edward II, 2050-2052)

The most tragic appeal to the sun comes from the most rebellious hero of Marlowe, Dr. Faustus.

Fair Nature's eye, rise, rise, again and make Perpetual day, or let this hour be but A year, a month, a week, a natural day, That Faustus may repent and save his soul,

(Doctor Faustus, 1244-1247)
The sun, the supreme symbol of energy and outward manifestation of God in Marlowe, is both destroyer and creator. It destroys sloth, darkness and the decaying and creates energy, light and life. Like the trinity of the Hindu God, Marlowe's God is destroyer, creator and preserver all in one, and is unhampered by any conventional morality. He destroys what is old, corrupt, decaying and crumbling, what in fact is a dead weight in the up ward flight of man. He is creator and preserver of life, beauty and energy

Some of Marlowe's heroes who like Phaethon try to emulate their creator are both destroyer and creator. As Tamburlaine sweeps the world ruled by corrupt emperors like Cosroe, he pursues the ideals of beauty and knowledge. His idea of power is to be master of both life and death. Faustus not only wants to have

power over life and death but to resolve the mystery of both. He seeks knowledge to create but moves towards destruction by severing his link with the mankind and becoming more and more egocentric.

The human predicament in the world of Marlowe can be described in the terms of "Icarus complex". To seek the infinite, to make efforts to reach Godhead, is virtue. But to cut oneself off from humanity in any effort, howsoever noble, is evil. Man may seek divinity but he cannot cease to be man. Icarus tried to overstep human limitations and flew near the sun only to burn his waxen wings and fall into the sea to be drowned. The Prologue of Doctor Faustus attributes the hero's fall to his waxen wings. Dido's mind runs on them when Aeneas is gone with all her fleet:

I'll frame wings of wax like Icarus, And o'er his ships will soar unto the Sun, That they melt and I fall into his arms:

(Dido, 1651-1653)

The heroes of Marlowe meet their tragic end, not because they seek in-finity in every important sphere of life, as pious Christians would like to believe and as critics like Douglas Cole and Roy Battenhouse do believe, but because in their upward thrust they leave humanity far behind. Tambur-laine not only burns the town in which his wife died but also prepares to march against the gods in heaven when he himself falls ill. But soon he rea-lizes that he is man and will have to die like one (Tamburlaine, 4458). This is the problem of the Jew too. In his untiring pursuit of more and more riches he has become less and less humane. His policy is:

For so I live, perish may all the world.
(The Jew, 2292)
He gets alienated from all, his daughter, Ithamore and the other Jews. He becomes Governor of Malta but the islanders hate him. He awakens to this situation very late and meets his tragic end while vainly trying to earn the gratitude of the Maltese. Edward II is ready to lose all for love
So I may have some nook or corner left.
To frolick with my dearest Gaveston.
(Edward II, 367-368)
But his losing all the world causes his tragedy.

The problem of tragic isolation is acutest in Doctor Faustus. The more

the hero advances on the path of knowledge, the more he is cut off from mankind. His apostrophe to Helen, a superb tribute to beauty, is also his

renunciation of his humanity. The sin of demoniality which Faustus commits in his intercourse with Helen, who is only a succuba, is only symbolical of his abandonment of the essential attribute of man, his humanity. He tells his chamber-fellow, "had I lived with thee, then had I lived still, but now 1 die eternally" (Doctor Faustus 1359-1360), but it is too late. He has reached the heights from which there is no climb-down. In the hour of his death, he sees the blood of Christ streaming in the firmament. Christ had shed his blood for humanity but Faustus cannot get even half a drop of it. He who had wanted to be on earth as Jove is in the sky (Doctor Faustus 101) would now be happy even if he became a beast:

Ah Pythagoras, metempsychosis were that true This soul should fly from me, and 1 be chang'd
Unto some brutish beast:
(Doctor Faustus 1461-1463)

Thus Marlowe's heroes aspire to have that infinite energy whose eternal source is God but they are led astray because of their obsession with self and loss of touch with mankind at large. The pe.il of Dr. Faustus is inherent in the advance of knowladge even today and may prove to be as catastrophic at the fall of Dr. Faustus,

Marlowe's worship of energy is apparent in his plot structure. The ups and downs in a Marlovian plot are linear and the finale consists in the most sweeping flight of the poet's imagination. His images are mostly connected with light and energy. He is fond of verbs which indicate motion, parti cularly upward one, such as "rise", "mount", climb, and "soar". He uses energized participles in place of static adjectives such as "shining" for "bright", "mounting" for "high" and "fainting" for "low", the parts of which "like the spheres that from his cosmos, are ever moving. "19 The verse of Marlowe is also charged with motion and energy and it is these two that make it "mighty line". Every poetic speech in a Marlovian play us ually has a rising motion which ends climactically at the end of the verse sentence. He gets "a new driving power by reinforcing the sentence period against the line period" and making the "rapid long sentence" run "line into line as in the famous soliloquies 'Nature compounded of four, elements and 'what is beauty, saith my sufferings, then,
Thus, depending on the obvious internal evidence of the creative works

of Marlowe, we can form an adequate idea of his conception of God. It is scientific, objective and based on natural religion. For Marlowe energy is God and it has no reference to the conventional ideas of good and evil. Man can aspire to the infinitude of this energy but he cannot leave terra firma which alone provides him ground to stand on. Unless man combines his quest for the infinite

with love for humanity, he cannot avoid the tragic cat-astrephe towards which he appears to be heading. This alone is Marlowe's message to us and it is central to all his works.

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Pinter's 'The Caretaker':

A treatise on Urbanization

Surendra Sahai

The Caretaker is generally interpreted as an English version of the human predicatment as depicted in Beckett's Waiting for Godot and the Davies's plight taken to reflect on the Everyman today. There is another aspect of the play rendered by Pinter with great ingenuity and feeling for details. The Care-taker as an urban fable makes a scathing indictment of humanity by highlight-ing the neglected aspects of deprivation and want in the materialistic world of a metropolis. More than any other play by Pinter The Caretaker treats the causes of alienation in a materialistic society and dramatizes the helplessness o an individual against the oppressive systems, Pinter focuses attention on man's predicament by rendering in physical terms the psychological tensions and frustrations and defining, ironically, the choice of man in shaping his environ-ment. The Caretaker does not blatantly hit at the social condition but chooses situations, in a growing expanding city, in which man stands defeated and cheated by dreams of money and power. There is a certain sadness pervad-ing the spheres of human relation and Pinter in his own oblique and subtle fashion expresses his disapproval of contemporary values, particularly those relating to money and man in the city. The Caretaker establishes Pinter's mastery in dramatising deterioration in the moral world in physical terms.

Pinter makes an unequivocal affirmation of faith in the individual as the creative centre of society. It is not by mere chance that he places the indivi-dual against a few social forces representative of the urbanised city, like charity houses, hospitals, multi-ethnic social groups formed by the teeming immigrants, unemployment and poverty etc. Pinter pronounces no judgments but through individual's experiences and frustrations makes eloquent comments on the living conditions in a city like London. The city appears as a malevolent force, a

wilderness in which the individual slips into a dehumanized nonentity. la The Caretaker Pinter dramatizes the effects of urbanisation on the moral fabric of man. Man becomes a victim of institutions of his own creation and tha suggestively is himself responsible for his sad lot. Davies here represents the common lot of man in modern society.

The very setting of The Caretaker-Aston's room is a veritable menagene of tools, electric gadgets and the whole shabby tenement appears a primitive dwelling awaiting transformation, to fit in the urbanised apartments standing in rows along the road. Aston's room has: "A small cupboard, pint buckets boxes containing nuts, screws etc. More boxes vases by the side of the bed. A door up right..... a mound, a kitchen sink, a step-ladder, a coal bucket, a lawn-mower, a shopping trolley, boxes, side board drawers... iron bed.... gas stove....blow lamp, a wooden chair planks of wood, a small electric fire and a very old electric toaster an electro luxa bucket hangs from the ceiling." (P. 6). This room contains building material owned by a man planning to raise it into a penthouse. It contrasts the two brothers whose minds are opposed to each other, whose dreams about the house are different, Aston's main concern is to raise a shed "I've got that shed to get up. And if I don't get it up now it'll never go up. Until it's up I can't get started." (P. 76). Aston's humble ambitions are matched with the humility of his temperament, and he wants to raise an old man, Davies, up like the building in shambles he lives in. This is one aspect of mankind whose major concem is to find a shed overhead. It is not difficult to find sky scrapers rising out of dust in the neighbourhood, the city is cosmopolitan with all the Poles. Greela and "em blacks", the restaurants crowded, owned by Scottish and Indiam, forcing an old English man to do work on the floor: "cleaning the floor, cleaning up the tables, doing a bit of washing-up." (P.9) and throwing him out on complaints. This is what contrasts with the happy night life under the neon signs depicted on picture postcards, but an authentic picture nonethe less. The whole house needs urgent repairs and a caretaker. Aston's dream of raising a shed will not meet the requirements and ambitions of his brother Mick who has visions"....I'd have teal-blue, copper and parchment lino leum squares... Venetian blinds on the window, cork floor, cork tiles.... off-white pile linen rug, a table in... in afromosia tea veneer....furniture.. mahogany and rose wood. Deep azure blue carpet, unglazed blue and white curtains... it wouldn't be a flat it'd be a palace." (P. 60)

The 'palace-penthouse' visions of Mick play a significant role in the process of urbanisation, of development of a metropolis at the cost of humani tarian concern and as such invite a comparison with the role of railways in

the city of London during Dickens' time. The uprooting of land and trees resembling an earthquack, in Staggs' Gardens (Dombey and Son) though for the welfare and advancement of people, affected the simple lives of lower classes that inhabited the place leading them by the hand to prosperity in a new society of which the heartless pride of Mr. Dombey is a befitting monument. Mick had ivherited the same vain unconcern for the poor and stands mesme-rised by his paranoic dreams of money and power. The blatant directness of Mick's

expression has the oblique Pintersque irony which calls our attention to the utilitarian aspect of the speaker's mind, asking for moderation rather than a blind acceptance as true. In fact in today's world Mick's dream betrays a youngman's susceptibility to and faith in the new world. As one proceeds further Mick's materialistic thinking comes to be associated with the decline in ethical and humanitarian concerns. He treats Davies as a mere tool to hang his dreams on.

Mick's outlook on material prosperity teems with the confidence typical of the young lured by prospects of quick money. He has an indifferent vanity as the master of a whole new world. Mick's mind shows the way in which social institutions, ambitions and dreams shape not only the physical but the moral world. There is a certain callousness about his speech which makes the discrepancies between the rich and the deprived all the more gnawing. Pinter renders a social, economic condition in terms of human conditions. Institutions of charity (Aston) and generosity (Mick) are subjected to a de-grading determinism which would ultimately frustrate human effort. Ironically man himself is the oppressor and the victim. The Caretaker drama-tizes a complex human feeling through a complex social machinery.

The whole house is in need of repairs. Both Aston's ideas of building a shed and Mick's penthouse dreams are imaginary projects. No effort has yet been made to get work started. The planks of wood, boxes, carpets and building material are in sad contrast with Mick's visions. His mind has started to weave fantasies about big money which the house might earn as rent. "... three hundred and fifty a year exclusive Eight hundred odd for this room or three thousand down for the whole upper storey... who do you bank with? (pp. 35-36) The penniless tramp is overawed at these staggering figures. Compared to Mick's Mephistophilean air Aston appears "an echo of Dostoievsky's holy fools", mainly because the former plans to extract utmost profit by exploitation whereas the latter offers accommodation for need of companionship and charity towards a fellow being. The dual aspect of basic human nature 'charity and cunning' is dramatised in the tension between the two brothers.

Corruption of nature-human and physical-comes in the wake of urbani sation, When cities become too big and monsterish they tend to smother not only human kindness but also the beauty of physical nature. The concrete jungles rise out of land raised to the ground, trees felled, and ponds vanish ing out of sight. No trees, no rivers, no countryside, only rubble ani shambles this is what we find in The Caretaker. When Davies looks outd the window:

Davies, Looks a bit thick.
Aston. Overgrown.
Davies. What's that, a pond?
Aston. Yes.
Davies. What you got, fish?
Aston. No, there isn't anything in there.
(Pause)
Davies. Where you going to put your shed?
Aston. (Turning) I'll have to clear the garden first.
Davies. You'd need a tractor, man. (p. 17)

In the cosmopolitan towns today, with the available space shrinking unde man's feet, fish ponds and swimming pools may be as out of place as the owner-Aston who perfers to work with his hands rather than use a tractor The pond and the overgrown piece of land stand as a sad reminder of man invasion of nature's territory and linger in view as a poiguant memorial the last vestiges of the natural environment, sacrificed to mammon worship It is not a mere ecological problem but a moral issue since The Caretaker i concerned with deprivation of feeling and compassion as much as, in economic sense, with the poverty of man. The open space which lends in charm to the expensiveness of of human concerns is now replaced by a cramp ed in feeling. The city which shows great feeling of accommodation toward new buildings turns an indifferent eye on the inhabitants. With the circum cribed space, human nature stands shorn of the frills of delicate feelings li sympathy, love, and charity.

Aston's shed when it is raised would be dwarfed under the skyscraper mushrooming in the area and give him the feeling of confinement Wal Loman experiences in Death of a Salesman: "The way they boxed us in here Bricks and windows, windows and bricks... there's not a breath of fresh ait The grass don't grow... Remember those two beautiful elm trees. The should have arrested the builder for cutting those down. They massacred

the neighbourhood. smell the stink from that apartment house: And another one on the other side...."(P. 12. Penguin, 1968)

Aston's dreams, when realized would also be subject to Willy Loman's despair. Davies' observations on the neighbourhood are portentious. The closeness of the apartments and the neigubours making noises at night worry him too much:

Davies. I tell you what, may be it were them blacks.
Aston. What?
Davies. Them noises.
Aston. What Blacks?
Davies. Them you got. Next door. May be it were them Blacks making noises, coming up through the walls. (p. 23)

The Caretaker, sounds a dirge on the fast vanishing nature amid towering structures, residential apartments, penthouses and palaces. The homeless tramp who has the whole city as his place to roam around, set in, lie in and sleep on, feels this immurement all the more, a warning against the ever increasing encroachment on one's privacy.

Mick emphasizes the vastness of London to a man who has been on the roads most of his life and hopes for some rest at the end of seemingly inter-minable perambulations. Such a man is easily scared when Mick speaks about a bloke he knew in Storeditch. The "middle class prothalamion to London" which Mick sings brings out strings all the well know localities like Aldgate, Camden Town, Finsbury Park, Putney, Fulham, Caledonian Road, Nag's Head, Angel, Essex Road, Dalston Junction Upper Street, Highbury Corner, St. Paul's Church, etc. The future of Davies again takes him in the streets which scare him. Micks London is Pinterised London, a city of roaring highways, endless roads, speeding vehicles, frightful vistas of concrete jungles which refuse Davies' soleless shoes their long cherished rest. Like a devil it awaits Davies. In different ways, both Aston and Mick are also victims of the metropolitan ethos. Aston's primitive nature renders him unfit for the city life and Mick ironically is too taken in by the get-rich ways of the penthouses and palaces. The city is still in the nature of a promise to the brothers, though to Davies, more experienced than the brothers, it is a frigh-tening reality, a heartless monster.

The city can accommodate Davies only if he can establish his identity, without his identity papers his efforts to assimilate into society are rebuffed.

He has to fit into some social-ethnic scale.

His first benefactor, Aston, 100%

sets out to explore Davies' past:

Aston. Welsh, are you?
Davies. Eh?

Aston. You Welsh? (Pause)
Davies. Well, I been around, you know.. what I mean...I ben around.
Aston. Where were you born then?
Davies. (darkly) what do you mean?
Aston. Where were you born?
Davies. I was. uh, oh, it's a bit hard, like to set your mind back...see what I mean... going back... a goodway... lose a bit of track, like... you know... (p. 25)

Davies thus, is denied any feeling of belonging in a city when the only place that accepts him is an underground toilet at Shepherd's Bush. Coming from the hovels of the city he is constantly pushed down by the city power Ironically, the two brothers are no less in need of a psychological protection The Caretaker chooses a delicate matter, dwindling family ties in the urbanised setting. Aston and Mick lack any warmth for each other and conspicuously seek out each other through Davies-an outsider Davies, substitutes 'parental care though finally he is cast off in this role as well. His plea for more respect contrasts oddly with the matter-of-fact airs of Mick: "Where I wa brought up we had some idea how to talk to old people with the proper respect We was brought up with the right ideas." (p. 10) Mick rejects all such appeals. His sole concern is monetary, true to the spirit of the time.

The Caretaker demonstrates how destinies of men in the cities are shaped by their environment and social circumstances. Pinter refers to two institutions -a monastery at Luton and the hospital where Aston is taken as symbolic of perpetrators of cruelty on men. When Davies goes to Luton, the "bastard monk" instead of giving him a pair of shoes orders him to "piss off". The facade of charity and illusion of humanitarianism are shattered. Instead, Davies is offered food insufficient even for a bird. Aston's experience at the hospital is also revealing. Both Davies and Aston find their experiences in comprehensible and are cast off as victims and derelicts. The city is respon sible for their problems and present state of mind. Pinter has given a social context to the psychological problems of his characters. There can be a society for the prevention of cruelty to animals but the city can ill afford a society for the prevention of cruelty to men.

There is a certain inhuman element prompting the extension of city boundaries. The East End of Pinter's boyhood has been a place which witnessed a great exodus of men disallowing any feeling of a permanent settlement. The very landscape is at one with the movement of men and changing. Pinter does not make vague references to the city, instead he particularises it to render it in a more recognizable pattern. The Hackney setting of the Caretaker gives realistic touches to this urban fable. The house located in the East End will soon be swallowed by the everflowning boundaries of the city but at present this is "a frontier where city and country gnaw each other ragged, the pattern of streets

trailing off into weed and wasteland, the neon and billboard slogans signalling emptily over the Essex marshes." The population increased rapidly in 1920's and 1930's towards the North West London and the East End because "the stem" of a funnel through which a human population moved at varying speeds and at various times". Stepney, Shoreditch, Hackney and Stamford Hill are the funnel stem areas through which the population moved on to Golders Green and beyond. The streets on the city-end areas were occupied by the working class people "some big run-down Victorian houses, and a soap factory with a terrible smell, and a lot of railway yards. And shops. It had a lot of shops. But down the road a bit from the house there was a river, the Lea River... a marsh. And near the filthy canal as well. There is a terrible factory of some kind. With an enormous dirty chimney, that shoves things down to this canal. This was the scene of Pinter's early life. His most impressionable years were passed in this region of terror which gave him his first ideas about the uncertainty of security in life. The violence in those dimly lit streets must have appeared sinister to Pinter as a young lad: "I went to a Jewish Club, by an old rail-way arch, and there were quite a lot of people often waiting with broken milk bottles in a particular alley we used to walk through... There was a good deal of violence there, in those days." The dimly lit streets, and fear of violence aroused great fear of strangers and he was scared to talk to people. This was the East End of London where Pinter grew and where Aston lives.

The menace became the outsider who in no time ejected the owner from his comforts and security. Aston makes his first mistake by inviting Davies, a total stranger to share his room and then gaining some confidence in the new symbiosis, goes on to narrate his experiences at the hospital, a secret which Davies uses against him: "I tell you, mate, I'm not surprised they took you in... I never been inside a nut house"... (pp. 66-67) Aston's faith in huma-nity suffers an untimely setback but this is part of city life and an unhappy rejoinder to the prevailing mutual distrust and failure of any effort to over-ride this circumstantial hell.

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du urin' and along which even the prostitucs-les amazons have become motorized. In fact, a symbol of the quadruple degradation of a city of one. time human proportions.... The trees had long been threatened...as obstacles, impediments to a steady and rapid flow of trees... in the course of the construction of the various underground parkings that have since, perhaps as an unconscious tribute to the continuity of Parisian history of which the young technocrats are ad joyfully ignorant become the terrain of prowling rodeurs, thieves and surineurs, sex maniacs and fanatics...long period of con. trolled rents...consequent degradation of so much house property...massive renewal of

immigration from the provinces toward the capital... Auvergnat speculators, many of them of peasant origin, in taking over run down hotels in the Marais, and converting them into semiluxury flats. An alarming and lifeless vocabulary that can take only take in "les grands ensembles" and that has no eyes to see the banality of small scale of beauty, diversity and individual embellishment.

Each aspect of the changing Paris mentioned above has direct relevance to the changing London, the steady urbanisation of the suburban landscape. Despite the ever increasing number of flats in the multistoreyed structures an old man has to seek shelter in the conveniences, even if it is the best one as at Shepherdke Bush where Davies lives, is a crying shame on the new civilization which turns its force from a homeless, shoeless, foodless, pennyless old man and turns him out in the cold in the soulless city, a heartless gesture of the new urbanized society which denies an old man his right to live with self-respect. But then as civilization advances humanism dwindles. This is what The Caactater is about. The play is an acknowledgement of human failure aginst forces of greed, segregation and selfishness. The human res ponse to these forces has been conditioned by the effect of urbanisation. It is in effects the whole system which Pinter has castigated, the innumerable classes, creeds, avarice and greed, the aggregate of distress and sorrow in an expanding metropolis-that is all the drama in The Caretaker.

The Caretaker is an indictment of the existing social condition during the process of commercialisation and as such it is also a sad commeutary on the human affairs. In the absence of any cosmic vision, Gods and religion it is the Kapkaesque ubiquitousness, the inherent malevolence in the urbanised surroundings which reduces man to a nonentity. In this sense The Caretaker is a true modern urban tragedy.

SURENDRA SAHAI

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Christopher Fry and Tennessee Williams A Comparative Study of A Phoenix Too Frequent and The Rose Tattoo

P. N. Lal

In theme, both A Phoenix Too Frequent of Fry and The Rose Tattoo of Williams bear a close resemblance, and yet, they are widely divergent in their formal patterns of expressiveness. The 20th century British theatre likens Fry to Shakespeare. Commenting on the dramatic debut of Mr. Fry, Geoffrey Bullough

admits that "He was compared with Shakespeare for his teeming invention". No less is the admiration for Tennessee Williams in America: "Tennessee Williams is our modern Shakespeare" remarked Diana to Williams's mother. Nevertheless, a careful study of the aforesaid plays reveals that, of the two playwrights compared to Shakespeare, Tennessee Williams shows more attention than accomplishment, more leanings towards sentimen-tality than towards a balance of the heart and mind both to envisage a vision of orderliness and cohesion in his pattern of art. The reasons are obvious. Christopher Fry has inherited Shakespeares's spatial imagination which takes cognizance of the mundane and the supermundane in a sweep; while Williams imagination is too temporal to be of universalizing effect. A great creation of drama works out rebirth for its characters out of all human limitations and it reaches the height of illumination in the very act of transcen-dence. A Phoenix Too Frequent retains part of Shakespearean inventiveness by its forging of cosmic unity between man and Nature. The Rose Tattoo starts as well as ends with the consideration of only the most fleeting experience of mankind-sex as an end in itself. Hence, while Fry achieves in his play an archetypal vision of life, Williams has been incapable of moving beyond the snares of his perennial conflict between the sacred and the profane, between puritanism and Calvinism in his own being. In the following section,

I have made an attempt to show how Christopher Fry and Tennessee Williams are poles apart in their treatment of the similar theme and how much divergent their patterns of imagery become owing to the difference in their scales of imaginativeness.

A Phoenix Too Frequent pictures antagonism between animation and stagnation of the human soul-a kind of life-and-death opposition in which the final victor is life which promises fertility and rebirth. The story, though simplest in the form of a one-act verse drama, delineates the anguish and despair of Dynamene who

desires to be one with her dead husband, Virilus, in order to transcend the Hades of her material existence. Keeping the corpse of her husband in the cemetery, Dynamene mourns the death of her man in whose absence life on the earth would be akin to that in a hell. But as the night advances, darkness derpens, and the lady, who believes in dying, finds in her presence a soldier named Tegeus, the watchman of human corpses, offering her hope in her despair and light in her darkness. Tegeus, the messenger of life who is not despaired of existing on the earth even in his obnoxious drudgery, opposes death and stagnation. When Dynamene confronts him with a question as to what his ambition is-whether or not, ambition alone "is an appetite particular to man," the reply of Tegeus is most exemplifying. He says "The desire to find a reason for living. nevertheless, is all given to her desire to die. But, soon, a reversal occurs. The soldier whose heart was a fountain of hope and joy just a few minutes earlier, is now to die as a punishment for the loss of one corpse and conse quently, law will hang him. Dynamene offers the corpse of her husband with a faith in the dignity of life itself by saying:

I loved

His life not his death. And now we can give his death The power of life. Not horrible: wonderful! Isn't it so! That I should be able to feel He moves again in the world, accomplishing Our welfare? It's more than my grief could do.

Dynamene's icy indifference to life which had prompted her to believe that "This place is for none but the spider/Raven and worms, not for a living man's gives in to a joyous acceptance of its wonderous charms. Symbolically, Dynamene, an epitome of death, is really reborn by killing her

former self. Hence, in a triple way, death prompts rebirth-the dead husband saving the soldier's life and hence the rebirth of his life on the earth; the soldier's getting full life on the threshold of death which could have overtaken him as a punishment for the loss of a corpse; and finally, the rebirth of the lady herself who metamorphoses herself out of her death-wish. Hence, the title itself, which calls upon us to know of phoenix, serves as the symbolic gesture towards the rush of life emanating from the dead pool of human emotions.

Fry's play ends happily though the major portion of it moves on to a seriously melancholy rhythm. The picture of levity is engendered by Doto whose unflinching acceptance of the earthly existence intertwines the play with her bold optimism. Fry calls the play a 'comedy' which dramatizes the intellectual atmosphere of the play. Williams' The Rose Tattoo is also a comedy in that sense. But Williams shaped his play out of his grave moral and ethical feelings which overshadow the comic structure and deepen the tissues of the play with all pathos as it were. In "The Timeless World of A Play" printed with The Rose Tattoo, Williams clarifies his moral attitude: "The great and only possible dignity of man lies in his power deliberately to choose certain moral values by which to live as steadfastly as if he too, like a character in a play, were immured against the corrupting rush of time. Snatching the eternal out of the desperately fleeting is the great magic trick of human existence, 24

A Phoenix Too Frequent was first produced in 1948,, and The Rose Tattoo in 1950. There exists between the two plays a close affinity of plot-outline. Dynamene of Fry is here Serafina, and Doto, the maid, is here characterized in her earthiness by Serafina's daughter, Rosa; and Tegeus is Alvaro, the truckdriver. Unlike Fry's play, The Rose Tattoo begins shortly before Serafina's husband dies. And thereafter, Serafina mourns the death of her husband by keeping his ashes in an urn near the statue of a Madonna-all signifying religious yearnings after perfection. The play, in a decisive way, presents a basic conflict between Serafina's idealism of love that her husband was pure and unstained, prompting her to remain loyal to his memory; and the unfathomable rush of physical passion that drifts her away from such an ideal when she realises that she has been more befooled by her husband after his death than in his life-time. Serafina consorts with Alvaro, a truckdriver, and chooses a life of sex-revelry as a means of salvation. Serafina would have been tragic in a way if she had allowed herself to remain broken and tormen-ted-in simple words, a suffering soul-even after the discovery about her

husband's illicit sexual relation with another lady. Instead, she likes mote to be a frenzied adventuress in the life of sex in order to act the rebel,

One may notice a fine resemblance between the themes of the two play Fry shows his creative imagination by inventing a concrete and plausible situation to treat his theme artistically and convincingly. The lady who mourning the death of her husband is woord by the soldier. By the morning, he succeeds in instilling in her profound emotions of love. Unlike Serafina, she does not make grand

pretences. Her conversion is natural, turning from mourning to loving as the latter will enable her to forget the past. She accepts the lover in a genuine way. Here, sex as an elixir of life, as presented by Fry, is not astounding; it emanates from the very structure of the play. Serafina's acceptance of a new life of intensified sexuality, on the other hand, is based on the assumption that her idealism about her husband is fake and unreal. It is proved thereby that Serafina, by her very nature, is deprived of any ideal instinct in herself and one simply wonders how she made this idealism a conditional phenomenon of her life. Hence, Serafina becomes ridiculous in this respect. Like an existentialist, Williams places before Serafina an either-or situation where Serafina allows her own freedom to bedevil her. Williams posits in this play a conflict between order and anarchy of human emotions and sentiments, whereas Fry in his play, does show a conflict between death and life, between barrenness and fertility, and between darkness and light. Thus, while Williams' play rests upon egotism and exoticism, Fry's play does rest upon the universality of high human values. This difference in the levels of imagination on the part of both Christopher Fry and Tennessee Williams does also foster differences in their use of the poetic imagery. The following section will pinpoint the degree of differences in the poetic images and symbols underlying the two plays in treatment.

Christopher Fry is pre-eminently a metaphysical poet. His response to the world of his experience emanates from his free but audacious sensibility that strides towards the fusion of the most discordant and hetrogenous elements in imagery. Emil Roy rightly finds 'his place in the metaphysical tradition." The metaphysical poets, as Mr. Eliot put it, had great leanings towards "elaboration (contrasted with the condensation) of a figure of speech to the furthest stage to which ingenuity can carry it. Fry evinces his poetic power through his eclectic personality. All great poetry is metaphysical in its ordering of the most disparate human experiences. Such experiences cott

out in the verbal textures of wit, irony and conceits. Fry's A Phoenix Too Frequent has poetic imagery at once physical and superphysical. The cohesion which Fry gives to his images becomes not only admirably artistic but also meaningful in the very fusion of the matter and form. Tennessee Williams' imagery in The Rose Tattoo is not superb in this sense. His mature plays like The Glass Menagerie, A Streetcar Named Desire, Camino Real, Suddenly Last Summer, The Night of the Iguana, and The Milk Train does not Stop here Anymore are the only works that derive their poetic harmony of matter and form from his mataphysical

imagination. Williams is not wanting in this power. What is significant for the discussion here is the point of Williams inferiority in the use of the poetic imagery in The Rose Tattoo that bears similarity in theme with Fry's A Phoenix Too Frequent. The magnitude of difference between Fry and Williams is discernible through the fact that while Fry feels in words, Williams feels through them. Hence, The Rose Tattoo, in imagery, wears out. An examination of this difference needs a detailed exposition of the image-patterns of the two plays.

In A Phoenix Too Frequent, the central metaphor is 'Phoenix' itself that binds all the image-patterns into a harmony. It symbolises rebirth, recreation and the metamorphosis of darkness into light. Consequently, the images of death-and-life opposition abound in the play. Emil Roy rightly suggests: "As the title implies, the imagery in Fry's first one-act comedy, A Phoenix Too Frequent (1946), is organised by the rhythmic phoenix-myth: a bindihg paralysis of life is released by a rush of vitality." Even characters stand out as symbols enacting the levity-and-seriousness antithesis of the metaphy-sical poetry.

When the play opens, Doto strikes a note of grim pathos by commenting on the night: "Nothing but the harmless day gone into black/Is all the dark is. And so what's my trouble?/Demons is so much wind. Are so much wind. 10 The darkness which is akin to death. as it is opposed to light, is leading us to the images of opposition between Hades and Paradise. Hades is all shapes and shades with Cerberus. The opposition exists likewise between existence and annihilation, and between frigidity of love and the warmth of love. Existence is likened to a poor musician. The earth is fit for the spider, raven and worms but not for an individual. Dynamene, herself the symbol of death, is part of Hades where light is an intruder. She goes on to say:

In place of mourning

Light itself is a trespasser; nothing can have

The right of entrance except those natural symbols Of mortality, the jabbing, funeral, sleek-With-omen raven, the death-watch beetle which mocks Time: particularly, I'm afraid, the spider Weaving his home with swift self-generated Threads of slaughter; and of course, the worm. I wish it could be otherwise. Oh dear, They aren't easy to live with."

The bleak and dismal iconography of life on the earth is pictured by the images of spider, death-watch beetle, worm, raven and funeral. To counteract this death-image of the earth, the play intesifies the positive references to life's

value. The images that stir the feelings of love for life on the earth emanate from the natural world as also from the supernatural That is to say, the images are both earthly and elemental. Hence, they ga a spiritual poise in their harmony. The images of 'moon', 'sum 'water', 'stars', 'sky' and 'space' are all elemental in their pervasivenes The dominant food-images recurring in the play are those of 'loaf' and 'wine'; and man is a ploughnan who grows trees and leaves on the earth for generating perpetual music by the singing birds. These are the general image-patterns that impregnate the play with visual and auditory rhythm. Consequently, silence and song embrace the general structure of the play.

But the most striking image-pattern springs forth from the element of memory and desire in the play. Dynamene's memory of her husband is linked up with her desire to embrace death. But Tegeus confronts her desire with his own; as also Doto by her ever praising the earth. It is this ambiva lence that gives rise to the imagery in which there are more elements of the metaphysical than of mere foolery of love. Fry has tinctured the consciousnes of both Dynamene and Tegeus with spatial imagination. Dynamene's memory points to her husband who was 'ship' and herself 'water':

He was the ship. He had such a deck, Doto, Such a white, scrubbed deck. Such a stern prow, Such a proud stern, so slim from port to starboard.

If ever you meet a man with such fine masts

Give your life to him, Doto, The figurehead

Bore his own features, so serene in the brow

And hung with a little seaweed. O Virilius,

My husband, you have left a wake in my soul. You cut the glossy water with a diamond keel. 12

It is one of the finest metaphors that deepen the creative urge for life's values. Consider the musings of Dynamene when she finds in Virilius the embodiment of the entire world-the metal and plume of the garden, the sea fumes, tides, warın baths, and the sun. "You were the peroration of nature", " says she about her husband. There are, in all this image-form, the metaphysical witticism and the far-fetched comparisions. Dynamene again says: "The eye of the one-eyed world is out. "14 Hence all darkness. Dynamene may be redeemed by light, by a song of life against the silence of death-wish. She is a 'winter-thought and spring is an oblivion. When Tegeus redeems her by his love, Dynamene says:

You use

The Jamplight and the moon so skilfully, So arrestingly, in and around your furrows. A harmonious ploughhman goes whistling to a team Of sad sorrow, to and fro in your brow And over your arable cheek, 15

Along with this arresting image-pattern where elemental values are much more predominant, we have in the reverberation of a Portia-Bassanio or a Romeo-Juliet longing for the eternal love. Tegeus speaks:

O Dynamene,

Let me unload something of my lips' longing On to yours receiving. Oh, when I cross Like this the hurt of the little space between us I come a journey from the wrenching ice, To walk in the sun. That is the feeling. 16

Tegeus makes a journey from ice to sun, from the void of love to the warmth of adoration in love. The ripeness of this longing can be felt only through the image of love as a commodity, for giving and receiving. And when this union takes place, creation ensues. Dynamene, by rejecting the void, becomes creation itself. She tells Tegeus:

O all

In myself; it so covets all in you, My care, my charms. Then I shall be Creation. 17

It goes without saying that Christopher Fry works out creation out of death by the end of the play and the rhythm of the imagery becomes much more

Shakespearean and elemental. Fulness of vision is discernible when fusion i complete.

The imagery in Williams' The Rose Tattoo is incapable of working out of death as the elemental and integrated metaphors that inform A Phoenix Too Frequent with a cohesive pattern of meaning, are partly absent from Williams' play. The images in the play envisage distraction rather than creation. Here, as nowhere in his other plays, we have a body of imagery and symbols motivated more by the theatrical imagination of the playwright than by his poetic faculty. Williams' handling of the images does not spring from the observed phenomena. They

emerge out of his preconceived feelings for the things that are not so much artistic as they are arty. The recurring images in the play are roses, ashes, blood, seasons like winter and summer, an also the evil images of disease and disintegration. The two symbols that work out integration most fleetingly are Sky and the Lady in whose presence are kept the sacred ashes of Rosario. Williams takes no pain to create a play of the fulness of vision out of these images and symbols. His tendency to overact sex jeopardises the possibility of a Dynamene-Tegeus union by the end.

When the play opens, we find Williams scattering roses everywhere-both in the setting and the entire body of the play. Describing Serafina, Williams says: "Her black hair is done in a high pompadour that glitters like wet coal. A rose is held in place by glittering hairpins. Her voluptuous figure is sheathed in pale rose silk, 18 Moreover, added to these romantic physical settings are a yellow paper fan on which are painted rose and jewels that gleam on her fingers, her wrists and her ears and about her throat. Thus, Serafina, the lady of varied decorations made by roses, becomes a voluptuous queen of seductive charms. Her husband, uses oil of roses on his hair and the whole night the dark room smells full of roses, Tennessee Williams sums up all this through the use of one metaphor taken from the vegetative world of Nature. Serafina and Rosario are two plants of roses of one bush, and Roza, their daughter, is a twig off the old rose-bush. Estelle tells Rosa: "You are a twig off the old rose-bush. 19 Yet, such a lavish use of the rose as a metaphor does not become tantamount to Williams' mere straining after effects; rather, I feel that Williams could have found no better symbol than the rose for proving the moral problem involved in the play The play proves by the end that the lovers of roses, both Serafina and Rosario, created thorns for themselves in so far as the moral pattern of action makes claims on them. This is the major concern of Williams in the play.

As the basic source of Fry's play is religious and that of Williams moral, the image-pattern is bound to differ from each other. Williams' moral apprehension makes itself felt when the play dramatizes the events after Rosario's death. Each dominant image in the play takes on a symbolic significance. The three poignant metaphors are roses, ashes, and blood. Through these three metaphors, Williams dwells upon the opposition between the sacred and the profane in love. For example, the ashes of Rosario become a symbol of Serafina's faith in pure love existing between her and her husband. But soon, the priest, Deo Leo, terms it as 'pagan idolatry,, and this symbol acquires ambivalence in its nature. If on the one hand, it symbolizes honour, at the other, it becomes subject to

doubt. Similarly, the opposition existing betweeen the sacred and the profane in love is pictured through the blood metaphor. Rosa, for example, who is disgusted with her mother because of the latter's traditional control over her unusual freedom, cuts her wrist and the blood signifies a revolt agains traditional morality. Blood signifying honour makes itself most meaningful when Serafina makes Jack promise to respect Rosa's innocence with a vow of the 'Blessed Blood of Jesus'. Something like a ritual is signified by the image of blood in the play. Hence, the physical and the moral are both counterbalanced by the ambivalence of the blood-imagery. The recurrence of ashes, rose and blood as metaphors deepen and intensify the moral perspective of the play through the rest of the acts. Thus, in the third act, Serafina's struggle between the moral and the personal demands is suggested by the imagery of home, tin-roof, and the wind. She sees the rose tattoo on Alvaro's breast, and finds herself breathless in a house of a hot tin-roof. Love and the absence of love are suggested by Alvaro through the image of blood and seasons. Love brings, as Alvaro suggests to Serafina, good blood circulation and the absence of it means too much blood circulation which freezes his fingers. Love makes the world the summer and, therefore, the absence of it makes the world winter-bound. "No, no, I know I know", observes Alvaro, "that's what warms the world, that is, what makes it the rose the rose would not grow on the bush the fruit would not grow on the tree. So, love becomes symbolic of fertility and Serafina's austerity has frozen her.

The idyll behind the ashes of Rosario's body is over, the moment Serafina knows of Estelle's love with her husband while the latter was alive. The statue of the Lady becomes a little doll and she blows out the light and forgets the Lady as the Lady forgot Serafina. The image of light works here in a symbolic way. Serafina's blowing out the light and her forgetting the Lady

are symbolically the triumph of darkness over light, which means het fall from wisdom to corruption. All this refers to lust and temptation and the final destruction of the moral self. It is, in Christian terms, a sin she has committed. Williams uses here certain images drawn from the animal world to stress the magnitude of her sin. "The parrot squawks at her. The ga bleats. The night is full of sinister noises, harsh bird cries, the sadd-flapping of wings in the canebrake, a distant shriek of Negro laughter The pure rose of the beginning is tainted now and it is indicative of the moral attenuation on the part of Rosario who tainted it by his secret immond love with Estelle. When Serafina goes with Alvaro, like Alma going with a salesman in Summer and Smoke, Serafina expresses her own helplessnes: man, when he burns, leaves only a handful of ashes. No woman can

hel him. The wind must blow him away." The cycle of fall is complete Thus, Williams, unlike Fry, closes the play with the moral and ethiol evaluation of the human conditions.

It is clear, thus, that the image of roses has a basic coherence which ha been unjustly overlooked. As I have explained, Williams' concern is not for scattering or overdoing the roses. They refer poignantly to the sacred and profane in their varying uses made in the play. John Mason Brown looks ar these images of rose as "cheap paper flowers used to fancy up a lot d downright foolishness." Even Nancy M. Tischler feels that the image of rose becomes "cloying as it is obtruded in the names, tattoos and dialogue. But these expressions of criticism are more an undertone than the appraisal of the real facet of the image-pattern in the play. The roses as images bring about a cohesive picture of opposition between what is beautiful from withou and ugly from within. The inferiority of Williams' play consists howeve, in the stinted growth of Serafina who feels more than thinks. Williams should at least have given her time to think. She lapses into sensation, not into a vision. Her acceptance of life is an acceptance of the hedonistic pleasures as against Dynamene's acceptance of life as a stream of hope Thus, Williams's moral outlook makes his play end in a tragic pathos whi A Phoenix Too Frequent of Mr. Fry ends with a note of a well conceived happ acceptance of the human conditions. Unlike the symbolism of "Phoenix" in the title of Fry's play, "the rose tattoo" as a symbol points mor towards a recreative force of sex than towards the generative power of 2 Mr. Fry envisages.

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Guilt and the Nature of Protest in the Family Plays of Arthur Miller

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This paper proposes to study the three family plays of Miller, All My Sons, Death of a Salesman and A View from the Bridge from the standpoint of the first generation's guilt and the second generation's moral protest. In the other plays of Miller, though the family occurs, it is not the operative frame-work, and the two generations are not clearly postulated. I expect to show that there is a progressive passivity in the protest of the second generation and their moral zeal does not keep the family together.

These three plays of the family: All My Sens, Death of a Salesman and A View from the Bridge, suggest a contrastive relationship between the two gene-rations. While the first generation shows a progressive growth in complexity of involvement in guilt and crime, the second generation shows a progressive passivity in its nature of protest. As the first generation moves from Joe Keller's betrayal of the society, through Willy Loman's breach of trust in the family, to Eddie's violation of both the family and society, the second genera-tion slides from Chris's spirited moral protest through Biff's withdrawal and self-destruction to Catherine's escape into traditional social life.

Joe Keller's crime, even after discounting his own defense, is primarily unintentional. Although his responsibility for the death of the pilots cannot be absolved, he certainly did not intend killing them. His interest was business, not the war efforts of the country. He is myopic, self-centred and ambitious, but is not a conscious murderer. He had thought that the weld-ing of the cracks in the cylinders would be discovered before they were used: "... I never thought they'd install them. I swear to God. I thought they'd stop 'em before anybody took off." 1 His only concern was to stay in busi-ness: "By the time they could spot them I thought I'd have the process going

again, and I could show them they needed me and they'd let it go by..." He shows the typical insecurity of a poor man despite his having risen ecoto mically now. But when he comes to know of the death of the pilots, he hardens himself. In the court he lies to protect himself and sends another man, h partner, to jail. He, thus, betrays men who have no blood ties with him He betrays the society.

Willy Loman's involvement in guilt is more complex than that of M Keller. On the social level, Willy both holds and preaches wrong valu through which he destroys the very family he seeks to protect or take to pros perity. In addition, there emerges now a second guilt of a more personal nature, the sexual guilt of adultery through which he again betrays the etia of his marriage and family.

Eddie's guilt is the most complex and he is shown to be more intensely involved in a guilt of larger destructive potential than Joe's or Willy's had been. He betrays his family, the immigrant community, and the society ba the sake of his passion, which is his driving force. Hence the personal crime has grown from adultery to incest a clear intensification of the sexual imme rality. If the discovery of the guilt of the first generation in Sons and Seler man destroys the family without causing harm to the society, in A View the final action is more proliferative in its impact. Not only is Eddie's family destroyed but also those of Marco, Rodolpho, and Lipari's relatives come to harm, and the whole neighbourhood gathers to watch the fight between Edde and Marco. Unlike in the earlier plays the catastrophe has also become progressively public. Joe dies in the seclusion of his home, Willy dies on a lonely road, but Eddie dies watched by the whole neighbourhood.

But what is of greater interest is the fact that while the first generation grows progressively complex and personal in its guilt, the second generation becomes progressively passive in its moral protest. Chris's discovery of his father's crime, as we have already seen, makes him combative and amply vocal, yet in the final analysis he asks only rhetorical questions:

"What is that, the world-the business?
What the hell do you mean, you did it
for me? Don't you have a country? Don't
you live in the world? what the hell are
you? You're not even an animal, no animal
kills his own, what are you"

There is in this a positive protest although he is not sure what to do. He is groping for the right terms in his moral indignation. Joe's guilt mainit

shatters Chris' love for his fathher. Chris always has loved his father, as Annine testifies: "You're the only one I know who loves his parents."4 And this love now is lost. The institution of the father was sacred for Chris and he finds it gone: "I know you're no worse than most men but I thought you were better. I never saw you as a man. I saw you as my father. (Almost breaking): 1 can't look at you this way, I can't look at myself:" He cannot look at his father as a criminal as that would demean him in his own eyes. For that he decides to go away. His irresolution leads him to with-drawal: "I mean, I'm going away for good His war-born idealism, the ideal of responsibility which he had learned during the war in the shell-torn fields, does not help him when he faces crime and guilt in his own house. He merely stands transfixed to indecision. It is Joe who comes to his rescue, proving perhaps for the last time that he is always for his family. By killing himself, he frees Chris of his responsibility. Chris fails in a personal situation, His is a generalizing mind and his responses are always impersonal. In his love for

Annie, he never considered the issue from his own point of view: "I want you to be ready for me. I don't want to win you away from anything..." In his relationship with friends like Jim Bayliss he had the same imper-sonal idealism. He wanted him to do research and discover things. He never thought about the practical side of family life. And facing for the first time a crisis that calls for his personal response, he fails. His protest is only verbal, Nevertheless it is there, and palpably so.

Biff on the other hand runs away from his father and home, after witness-ing the betrayal of his mother by his adored father. As with Chris, Biff's major shock is the demolition of the father-image which for him was always sacred. He had accepted him as a great man with a personality and his father was immense: "I'm taking one play for Pob. You watch me, Pop, and when I take off my helmet, that means I'm breakin' out. Then you watch me crash through that line:" He always preferred his father to his friends "Ah, when Pop comes home they can wait:" And this love turns to hate and spite when he sees Willy's false personality, and lack of integrity. Then and there he decides to go away, and loses all interest in his study and future. He does nothing to bring his father to a recognition of values. He just turns into a rebel without a cause to uphold. He loses all sense of future and purpose in life: "I tell ya, Hap, I don't know what the future is. I don't know what I'm supposed to want. "19 Protest, for him, is withdrawal from life. Except for a passive self-realization his protest does not bring any integrating value for the sustenance of life. Yet his withdrawal is a protest, although it is less combative, less vocal, and weaker than Chris's.

Catherine, as we see, is the recipient of Eddie's guilt which is more shocking than those of Joe and Willy, yet the nature of her protest is more passive. She too rejects the father-image in Eddie but she works for her own interests. In open defiance of Eddie, she merely wishes to escape. She just wants to go away from the sphere of Eddie's influence: "I'm going with him, Eddie. At the end of the play when she joins the chorus of abuse, she only voices forth the code of the community with the privilege of anger. It is not Catherine, it is the voice of the whole neighbourhood that condemus Eddie at the end. And when she learns of her recipient status, she is merely speechless in horror: "B!" The play is so designed that the death of the protagonist is only a minute away, when Catherine gains full knowledge of the reality. While Eddie's disapproval of the locality where she worked, of the neighbourhood, of her friends, and of Rodolpho comes back to her in a perspective, the horror of the knowledge is complete. And at the same time, her abandonment of Eddie, is also complete.

Her moral protest is the weak. est, the most ineffectual in the three plays, and the most uninformed. The arguments she used to have with Eddie, to accept the job or to visit the cinema with Rodolpho, were only the products of her selfish search for plea. sure. The moral protest for her is only escape.

Thus, if the protagonists of these plays reveal a lack of moral awareness, the second generation, in spite of its protest, does not come to any valid point of view. At best it raises the accusing forefinger but does not contribute in any way to the stability of the family. Chris, Biff and Catherine only desert their fathers at the critical moment. The father-son relationship is both personal and social, and both have moral implications. If betrayal of the society (Sons), betrayel of the family (Salesman), and betrayal of both (4 View) are immoral, desertion of the father in his critical and mad moment is equally immoral. And Chris, Biff and Catherine are equally guilty. The only one of the second generation to have acted on his own conscience is Larry. He does not kill himself owning up the guilt of his father alone, he atones for his participation in the murder of fellowmen. He has gained the very same knowledge that his father gains later, and their actions are similar, atonement and expiation. And the others by their idealism and moral sense only cause the death of the protagonists. Though Chris and Biff are used contrastively as foils and act as agents of conscience, they, at the same time, are parallels to the protagonists. In Chris and Biff too, one discovers the same incomplete comprehension of man and the world as is found in their fathers. If Joe Keller holds the family above the society, Chris helps the nation above the society, Chris holds the nation above the world. His much vaunted, "universe

of people" does not seem to include the people of other nations. If he could kill innocent strangers in the battle field without his conscience bothering him, he has no claim to moral superiority over his father. If loyalty to one's nation means disrespect for the same value in the 'enemies' (innocent pát-riots of a different country), Chris's universe is absurd indeed. The diffe-rence between Joe and Chris is in the scale, the quantum, not the content. Love for man, should not distinguish between friend and enemy, countrymen and strangers, it should be an all-inclusive value. Chris stands contradicted by his own logic-no animal kills his own-and one is tempted to ask, what animals did he kill in the war, and he was such a loyal soldier: Biff, on his part, turns away from his father in righteous anger, but wades through life gathering the same dust of futility as Willy does. He does not give an example of a life different from that of his father. He rather dramatises point-lessness by his various failures and rootless wanderings. If Willy had waded through life pointlessly, Biff does exactly the same. Catherine is just dumb. She has neither vision nor comprehension. But the most intriguing fact is

that the enlightenment that comes at the end, comes only to the protagonist. It is either Joe or Willy who acts on the new light; Chris or Biff get no real insight and fail to act. The first generation alone recognizes the values, the second, in spite of its protest, does not. A moral is not military challenge, involving victory and defeat in an impersonal sense. It should lead to an integration of the individual with family and society, not to disintegration. But in these plays the family disintegrates. At the first encounter with the father's guilt the father image is rejected by the second generation, and it fails in its turn to introduce any other value that may contribute to the stability of the family. Within the family when reality and idealism clash both come to grief. No relationship appears viable.

The second generation has no real faith in anything. Its idealism appears so brittle that it breaks at the slightest tension, at the moment of its need. The cause for this lack of vision in the younger generation is not far to seek. Andrew Greely sums up the position of this generation:

Our young people have retreated into the world of fantasy and non-involvement because they, like the rest of western civilization have lost faith in the world and in themselves...

Non-involvement, then, is in the final analysis based on fear, fear of failure, fear of frustration, without reason or hope. It is

a fear that comes only with a complete destruction of faith and results in the complete destruction of courage. The modern young person has lost his nerve, because society has lost in faith."

The younger generation in Miller is no different. They have neither convie tion nor courage.

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Novel to Anti-Novel

Laxmi Parasuram

According to some recent books on fiction a contemporary novelist is reported to have said that he began to write fiction on the assumption that the true enemies of the novel were plot, character, setting and theme. Such sharply critical and adverse remarks by the practitioners of the art on what used to be regarded as the veritable elements constituting fiction have given rise to much confusion and bewilderment in critical circles, and some critics of fiction have been led by these remarks to conclude that the fictional mode has reached a dead end.

A certain sense of self-conscious experimentation and search for novelty has been part of the very nature of fiction right from its hybrid, almost apologetic

beginnings at the end of the 17th century. Fiction as a new genre in the 18th century, unknown to classical predecessors, was never sure of its own elements and was constantly engaged in attempts to define and justify itself. Henry Fielding, the accredited Father of the English Novel, called his novel a comic epic in prose while at the same time claiming it to be history. Ingredients of the novel varied widely from one example to another, and the novel competed freely with the sermon and the newsletter, with works of philosophy and poetry. In all these early novels, the need to imitate life and depict the manners of society based on personal observation and experience often came up against the necessities of plot and moral action, and the individual authors tried to deal with such implausibilities in their own particular and personal manner. Although each new practitioner of fiction tended to learn a few tricks of the trade or be influenced unconsciously by novelists senior to him, there was no rigid common code to which the young aspirants had to conform. This freedom, so rightly noted by Ian Watt in his The Rise of the Novel made the novel a flexible medium for all individualistic, free, unconditioned

responses to experience, The inherent flexibility and the individualistic vein in the fictional mode are the two main factors we have to reckon with in order to understand the growth and development of fiction upto our own times. Even some of the radical expriments attempted in fiction-writing today derive theis rationale from this sense of freedom and flexibility granted to the fictional mode. The present disagreements among the supporters of traditional novel modern novel, and new novel can be understood clearly in terms of the very nature of fiction which holds together a vast range of disparities in 20 individual context.

It is also a characteristic of the fictional mode to view experience as pattern with a definite beginning, middle and an end. As Professor Kermode has explained in The Sense of an Ending, 'this end directed pattern of fictional representation of reality has had important consequences on fiction and its criticism Critics are wont to speak of fiction as if it were constantly involved în an evolutionary devolopment and this naturally leads us to think of a final end of the fictional

mode. When radical experimental fiction that questions the traditional elements of fiction is written, we tend to consider it as an indication of such an end and the new novel becomes equated with anti-novel,

The sense of crisis in contemporary novel and its criticism, it seems to me, stems from a search for a theory of fiction which shall be consistent with the growth of new concepts in modern life. The vitality and health of the novel at any period are very much dependent on the particular "congeries of formulated ideas" as Lionel Trilling has pointed out. These ideas-social, political, aesthetic and intellectual underwent a radical transformation during the early years of this century and we still seem to be carrying the overwhel ming burden of these changed ideas. During the years from 1890 and 1990, these new ideas relating to art and language, man and his mind, his freedom from himself and society created an upsurge of new fiction and criticism. Ia our own generation, these "new" ideas from the early century seem to have remained in a stagnant form without providing any new direction for fiction or its criticism. Saul Bellow in his Nobel Prize Speech has commented on this situation thus: "Since the Twenties, how many novelists have taken a second look at D. H. Lawrence, or argued a different view of sexual potency or the effects of industrial civilisation on the instincts? Literature has, for nearly a century, used the same stock of ideas, myths and strategies". The dilemma of the contemporary novel is as much one of exhaustion with the old 'new' ideas as one of search for really new directions.

Strangely enough, one of the reasons that led to the situation in the novel today was its own self-conscious growth during the period mentioned above.

Much of this growth took place in the hands of master novelists who were aware of the unexplored possibilities of their art form and who, therefore, tried to reach out to the limits of these possibilities. The unprecedented achievements in novel-form made by masters like Flaubert, Henry James, Conrad and Joyce no doubt chartered fresh territories of ideas for the novel. But more conspicuously, they also brought attention to the technical and stylistic aspects of novel as an art form, and one of the results of this increased attention was a growing emphasis on the autonomous nature of fiction as pure art. In earlier fiction, the imitation of social reality based on personal observation had played an important part but now it was not this reality that was considered a valid referent for judging the merit of fiction. This approach to fiction as if it were a symbolic presentation of an attitude to experience rather than a transcript from it is the basis of formalist or structuralist approach to fiction. The formalists concern themselves with the laws of coherence within the work which is effected by means of narrative techniques, the use of images and symbols, and other devices. Their approach to fiction is through its source in language and they disassociate it from history, biography, psychology and social conditions. Their

view has tended to subject fiction to a narrow refinement of single elements and deprive it of its connection with society which is both its source and end. Such theories and attitudes have been pushed so far in some cases that the very validity and relevance of the fictional mode has come under question.

One aspect of this notion of autonomy in the fictional mode can be seen in the degree of omniscience that is generally conceded to the author of a fictional work. Starting with Henry James, who in his critical prefaces advised the writers to show and not tell their stories, 'to render and not 'to state', the omniscience of the author within a novel has been repeatedly under critical disbelief. As Erich Auerbach in his Mimeris has pointed out, the authors of old narrative texts usually played an all-important role in their work, narrating, manipulating and commenting on the progression of events. This conspicuous role of the author gradually tended to diminish under the impact of acquired narrative skills; but in the twentieth century, the diminution of the status of omniscient author becomes too conspicuous. The virtual disappearance of the author from the text is best exemplified in the twentieth century by the so-called 'stream of consciousness novels which dramatize the minute fluctuations of the consciousness of characters without any explanation or comment from the author. The case for such impersonality of the author is best stated by Stephen in Joyce's A Portrait of the Artist as a Young Man where he says: "The artist, like the God of the

creation, remains within or beyond or above his handiwork, invisible, tefited out of existence, indifferent, paring his fingernails".4

However, the astonishing technical exploration of the form seems to haw exhausted its chances of further development by later practitioners. Than Bernard Bergonzi in The Situation of the Novel quotes Ortega Y Gast remarking as early as in the Twenties that it is erroneous to think of the nov as an endless field capable of rendering ever new forms. Lionel Trilling provides another perspective on the question when he points out that the supporters of technical brilliance in fiction-writing often put explicit ideas in literature at a discount and this has resulted in a general weakness intellectual life as reflected in novels.

The disappearance of the author from fiction under the influenced theories of autonomy was closely followed by what W. J. Harvey calls 'the retreat from character", "It is a regard for and interest in a character, a human being, as something more than a creation of language or a function in the total context" that is the basis of characterisation, and English fiction ha been sustained by a gallery of fictional characters that derive their vitality from their correspondence

to human beings. As Wayne Booth in his Te Rhetoric of Fiction says, the creation of such living characters is at lear partially dependent on the omiscient stand taken by the author, on what Booth calls 'the reliable commentary' and 'control of distance' by the author.! A character whose inner life has not been fully revealed to us by the authe is reduced to a mere symbol.

However, the question that comes up for us in this context is this: Cana genre exhaust itself simply by following the laws of its own development? O can we say that the novel as an art form distinct from sociology, biography, history, philosophy and ethics has no chance for survival? Any answer such questions will be controversial? The advocates of the so-called nes novel, for example, will rule out any negative answer. The impersonalit theory of art which some would see as sapping at the root of characterisatio is advanced by these New Novelists as a means of creating a new type d novel. Thus to Robbe Grillet, quoted and commented on by Bergonzi, b absence of a personal relationship between the author and the characters of novel is quite consistent with the direction our perceptions have taken today's world. Characters with distinct faces and names as human being he says, are obsolete notions from the past since in our own times" exclusive cult of the human has given way to a larger consciousness, one that is less anthropocentric" 10

Existentialists like Sartre and Camus have also tried to write fiction based on a new relationship of man and the Universe. But this new relationship based on an absence of temporality and causality is not able to create a sense of ordered sequential change that is so essential for any understanding of fiction. Thus Sartre criticises Mauriac because his novels are founded on a past that has a determinate power over the present and future. This determinate nature of the past is dishonest, according to Sartre, since man has the existential freedom at every moment. Therefore, no plot based on ordered sequence nor character based on the so-called 'essences' will do according to the existentialists; but as Professor Kermode points out, can fiction be written without an imaginative investment in coherent pattern?"12 Again, according to Kermode, fictions are only mental structures and they do involve the creation of a satisfying consonance between beginnings and ends. All fiction exists in tension between a paradigmatic form and contingent reality and we juge novels by their transfiguration of the contingent. "In reality a man may be entirely free or entirely without character", says Kermode, "but in a novel he cannot be so. If he were entirely free he would walk out of the story and if he had no character we would not recognise him", 13

The sequential order of words and sentences that constitute the verbal medium of books has also been questioned by the practitioners of contempo-rary novel. The modern technology that is available for making innovations in other arts like music and painting seems to be of no help to the novel for its further growth and change. This is because novels are to be composed and read as a succession of words in a sequence of numbered pages bound together in an unbreakable order. Some contemporary novelists, however, have experimented with certain ideas and devices to overcome this necessity. for simple chronological and sequential order within the novel. Thus, time-patterns have been drastically manipulated during the modern period and some of these new patterns were based on the philosophy of Time and Mind advocated by Bergson and William James in the latter half of the nineteenth Century. The new novelists of today seek for a total emancipa-tion of the novel from the linear order. Elements of innovation from other arts-a sense of simultaneity from cubist painting, a choral effect from music and montage techniques from cinema are all tried out in the novel in order to release it from a simple sequential order. All these efforts, however, have not managed to effect a clear break-through for the novel form since as Bergonzi says, "No matter how revolutionary a novel's content may become, it

is still conveyed to the reader by a vehicle that has not essentially changed since the days of Defoe or Richardson" 14

As long as man can preserve his individual identity and the will to se and assert his freedom, the novel as a genre cannot cease to be produced There may be several changes or even distortions of the old form, the message conveyed may take on a negative quality and the so-called anti-novels may multiply in number but still the novel-form cannot become totally to existent. Its protean ability to subsume human experience and project human aspirations will enable the novel to continue to exist as a significant index to the quality of human life at all times.

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The Horse's Mouth: A Study of the Philosophy of Being

Bimalendu Majumdar

Joyce Cary's The Harse's Mouth (1944) concludes his first trilogy. As in his previous novels, here too the author studies the peculiarities and problems associated with human existence. It is the story of a picaresque hero, Gulley Jimson, an artist and painter, rich in liveliness and raw humour. It is really the portrait of an artist as a whimsical man, an artist who dictates his own memoir to his honorary secretary and the triumph of Cary's art lies in the way he brings about a marvellous transformation in the account of this artist-protagonist, combining the comic and the tragic views of life in an effortless way, till his birth is seen as a fall into freedom, an incident straight from the horse's mouth, for to fall is really to discover one's own self.

In this dictated record of his life before and at the start of the Second World War, Gulley Jimson relates how he used to sell pictures and how, one day, seeing a picture of Manet, he received the shock of his life. It was a shock, which

transported him to a world of delight. It came to him almost in the manner of a creative revelation and like a flash of lightning:

It skinned my eyes for me, and when, I came out I was a different man. (p. 62).

Cary's art reaches a height of cloquence not unmixed with an overtone of emotion and sarcasm, when Jimson found himself wandering amidst the marble statues of the British Museum and brooding over the torso of some battered old Venus without any head, arms or legs. Jimson's words are charged with emotions. In the field of art he rings out the old and rings in the new:

Goodbye impressionism, anarchism, nihilism, Dadaism, and the giddy goat, now staggering with rheumatism. Hail, the new Classic. (p. 64).

When Cary, an existentialist author, speaks of art, he has in mind a kind of practical wisdom that cannot be neatly formulated in propositions. There i a distinctive taste of sincerety in the kind of understanding expressed in these lines and it consists in projecting himself into the situation in such a way as to

avail himself of the possibilities it offers. Walter Allen interpretes the persona. lity of Jimson in terms of Nonconformist tradition and remarks rightly:

It is the quality of Jimson's faith, his unquestioning certainty that he must live and paint according to the light of his intuitions, without regard to the cost in material success, that makes him so much more than a mere eccentric and gives his vision of society, as we see it through his eyes, its value.1

Jimson paints, it is true, responding to the lights of his intuitions, and la descriptions and drawings are, in his own words, 'works of passion and imagi

nation' (p. 42). Jimson, it should however be borne in mind, become more than mere representative of the Nonconformist tradition precisely fa the presence of qualities like intuition, inspiration or imagination. The des perate, almost the deathless close of his narrative account amply attests the truth that he exists from moment to moment, looks forward to the future, ani he is really 'more than a mere eccentric' (as suggested by Allen), especially in view of the fact that there is no underlying essence which determines nature. If Jimson is of any consequence in the realm of art, he is really the sum of his own possibilities.

It would be a mistake to judge the integrity of The Horse's Mouth mere as the product of a creative imagination. Jimson's bitterness against th theoretical basis of modern art criticism explodes when he quotes freely fro Blake:

And if the babe is born a boy, that is to say, a real vision It's given to a woman old who nails him down upon a rock Catches his shrieks in cups of gold. (p. 48)

It is a militant protest against nailing down a work of 'imagination to the rock of law, and why and what' (p. 48) and submitting it to logical analysis. Like Wordsworth, Cary's Jimson believes that we dissect an object of beauty to kill it. Moreover, he sincerely believes that "the whole impact of art is personality", and that a work of art defies dogmas and analyses:

The truth of a work of art is in its value both of fact and feeling. But feelings are indivisible ond not subject to any exact analysis.

Jimson therefore employs imagination in his works of art in the hope of evoking reality and his famous pictures-The Fall, The Bath, and The Raising of Lazarus-are for him the starting point of a relentless revealing of the discon-tinuities which have been covered up in 'the system' and at the same time signifies the beginning of a search for a new form and the quest of new relationships.

The effect of wealth on the general state of culture is a recurrent thought in these novels of Cary. As discriminating readers, we also perceive that an awareness of the might and mechanism of money frequently moves the mind of

Jimson, and an example of it is discernible when the story begins in a tone of memoir:

I had two and six left from my prison money. I reckoned that five pounds would set me up with bed, bread and working capital. (p. 11).

It is the modest beginning of a voyage of discovery of a sensitive soul. The idea of money gathers significance when, for example, he visits the public bar at Eagle maintained by his friend Coker. The reader knows by flashback that Jimson owed money to many, and this becomes evident at least from what Coker says:

I should think they'll all want their money back now you're out again. (p. 12).

The implications of transactions relating to money and the interest derived from it grows, diversified, of course by a variety of other themes which Cary introdues into the mechanism of the plot. By a shift in perspective Jimson is now seen in the house of Hickson, a rich patron of art in Portland place.

It is a dramatic arrival of the artist in the house of a rich person. R.W Noble understands the significance of Jinison's visit to Hickson's place, but not in the way it is presented in the critique under reference:

Cary's presentation of Gulley's fray with Coker to Hicson's place for money emphasises that Jimson is a serious artist, whose imaginative vision contrasts with the deceptions which he has used to survive in the world.

And now when Hickson's man opens the door right in the middle of the wall, Gulley finds the picture of Sara. He protests that it is not a lump, nor disgusting and its beauty and appeal cannot be judged by the self sure measure of money:

It's a work of genius. It's worth fifty thousand pounds. It's worth anything you like because it's unique, and Hickson knows it too. (p. 98).

He protests, almost quarrels with Hickson, and when the tension of this exas perating situation dies down, he clarifies the meaning of a picture's value like an expert critic of art. The reply has the sharpness and wit usually found in a Shavian character:

What do you mean, for instance, when you say, a picture is worth five thousand pounds or five hundred or five bob. A picture is not like chocolate, you can't eat it. Value in a picture isn't the same thing as the value in a pork shop. (p. 107).

It was Nietzsche who for the first time discerned the problem of values as it is presented to us here. Hitherto, values have been historically determined; now man has become reflective and must take upon himself the full burdes of responsibility and freedom. Sartre, for instance, holds that values att created by our choices. We do not choose a thing because it is already good but it becomes good by our choosing it. However, Sartre also asserts that we car not choose anything as better 'unless it is better for all,

Cary's protagonist writes in his own person and in looking to his turn of thought and turm of phrase it is difficult to escape his personal idiosyncracy d

expression. The 67-year-old narrator has just been freed from prison, and he goes on musing within himself:

I was walking by the Thames.

Half-past morning on an autumn day. Sun in a mist. Like an orange in a fried fish shop. All bright below. Low tide, dusty water and a crooked bar of straw, chicken boxes, dirt and oil from mud to mud. Like a viper swimming in skim milk. The old serpent, symbol of nature and love. (p. II).

Much of the success of this kind of depiction derives from the elaborate structure of Cary's personal style, his use of the manner of monologue interieur, signifying right in the opening sentences the turn of a free mind. Cary's style always warms up when he narrates an object having an optic appeal, for here he gains vigour from experiences of his personal life. An ordinary description of a cloud when the fire is dead brings out, for example, all the glory of colour vividly before our mind's eye:

Clouds all in blue and blue-and-soot. Blue-black smoke drifting up like smoky candles, and a blue sky as blue spectacles with his pieces of sooty cobweb floating high up. (p. 59).

Jimson's use of words connoting consciousness of colour in short disjoined sentences not only expresses perceptions, intuitions and emotional convictions, but also makes Cary's manner of writing immediately recognizable. It is worth-while recalling certain impressions which A House of Children must leave on our minds. Cary's landscape, skyscape and seascape have powerful optic appeal in that novel. In this novel too let us watch Jimson as he visits the flat of Sir William Breeder. He is simply overwhelmed by the lavish use of wealth and taste and breaks out in ecstatic brooding:

Usual modern collection. Wilson Steer, water in watercolour; Mathew Smith, victim of the crime in slaughter-colour; Utrillo whitewashed wall in

morta-colour.... (p. 146).

Gulley's brooding on shades of different colours in subtle forms of interior monologue found in abundance in The Horse's Mouth is only the direct ex-

pression of his individual mode of apprehending reality. It is a style sharp emotional and essentially individual-quite aware of the sharp discontinuities concealed in traditional forms; perhaps the shock of encountering such discontinuities in life has produced a style in which the conventional form of story writing is largely found wanting, and consequently abandoned.

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The Existential Note in Graham Greene's Brighton Rock

G. Rai

Brighton Rock (1938) marks the turning point in Graham Greene's literary career. Religious themes have coalesced with some important existential issues, such as human freedom, feeling of anxiety and the absurdity of human existence. Through Rose and Pinkie, Greene affirms that man is his future, the fundamental tenet of existentialism. Man makes himself what he is in freedom and responsibility. But his freedom is not absolute. It is hedged round by possibility and facticity.? Man is open and projects possibilities, he is also enclosed by the factual situation in which he already finds himself. Rose transcends her situation and projects herself into the future. Man creates his situation and is responsible for it. It is in this sense that Rose and Pinkie are free and make their future.

Like Christian existentialists, Graham Greene talks of the need of grace and the reality of human freedom. He is in revolt against the conventional forms of faith. Faith arises from the painful experience of having nothing left. Rose acquires faith without following the rules of the church.

Graham Greene is not an absurdist for whom life is utterly meaningless. But like an absurdist, he seems to be attracted towards the absurd and irrational in life as it is evident in this novel. The absurd love of Rose stirs Pinkie's true self and brings about a change in him. Through her, Pinkie feels the glimpses of heaven and attains self-knowledge. The ordered systematized modern life that Ida represents in the novel is

disastrous. The fear of punishment by human law drives Pinkie to commit crime after crime. But when all is safe, he kills himself. The transcendental significance of life may be found in the irrational and the absurd and not in what is rational and logic-bound.

Graham Greene is one of the most important writers who have close affinity with the existential ideas, popular in our time. A catholic convert,

Greene seeks to restore religious sense lost to the English novel. He has been studied mostly as a religious writer and as a writer of obsessions. Hi existential bent has hitherto been overlooked. His existential concern, more effectively pronounced in his later novels, has made its appearance in Brighten Rock. The important existential issues treated in this novel are human freedom, feeling of anxiety and the absurdity of human existence. The religious and existential themes have beautifully coalesced.)

Pinkie, a boy of about seventeen, is the central figure in the novel. Hi pale, ugly face and his grey in-human ageless eyes have an effect of hean lessness like those of an old man deprived of normal human feelings. For him, the world is the domain of evil and life is painful and ugly. Mephistopheles' words to Dr. Faustus that Mr. Prewilt repeats in the novel "Why, this is Hell, nor are we out of it", though he is thinking about hi own suffering, are the fittest comment on life. It is never fully happy and satisfying. Pinkie reflects about life "It's jail, it's not knowing where to ge money. Worms and Cataract, Cancer. You hear fem shrieking them from the upper windows-children being born. It's dying slowly". Pinkie makes conscious effort to escape from the horror of his early years-a knowledge of poverty, hate and premature experience of sex "the game leading man to "the stuffy room, the wakeful children the saturday nighs movements from the other bed. It was worth murdering a world". Hs asceticism-no drink, no cigarettes, no woman-is only an ascape from the horror of life. His civil office marriage, though irrevocable afterwards, is not a marriage in the real sense. He has no love for Rose, a shabby child fro Nelson Place, who fills him with awful resentment. He is firm not to hany marital relationship with any body. The idea of marriage stirs nausea in hin "To marry-it was like orduse on the hands".

His self-conscious dedication to "credo in Unum Satanum" is the res of his terrible hatred for the world and his fellow men. Criminality another refuge from the horror of existence. On his way to Rose's house

bargain with her parents for her hand, he comes across the scenes of his childhood. He is seized with a dim desire for annihilation-"the vast superiority of vacancy". He reflects, "No body could say he had n't done right to get away from this, to commit any crime","

Some critics think that Pinkie's evil is environmental and the impressions of early childhood shape his vision. Mesnet remarks, "Pinkie was driven to revolt by the terrible experiences of childhood" Pinkie himself blames his parents for his loathing for sex and nausea for life. He is frequently reminded of the unhappy experiences of his early life that led to his perversion, "his cells were formed of the cement school playground, the dead fire and the dying man in the St. Pancras waiting-room, his bed at Franks and his parent's bed" Pinkie's depravity is, no doubt, emphasised in the novel. He is denuded of natural human impulses. Sex, for him, is not fun, but a sickness like a file on the metal. Love is a dirty act. He laughs at the fine words-'love' 'beauty'-that people use for the dirty act. He is determined not to be deceived and give himself to marriage and the birth of children. Greene points out that Pinkie's viciousness and perversion involve

more than the wide-spread seediness and criminality that characterize his surroundings. Situation is not a complete explanation of an individual's behaviour. One has always scope for fresh and new decisions. Though "bound in a habit of hate"19, be has opportunity to rise above his situation and accept a new course for his life. There is a radical change in his career after he is involved with Rose. Though he is congenitally barred from any insight into goodness, it nevertheless looms before him, vague and indistinct in the ritual of the Church and in the childlike faith of Rose. He senses a "kinship with Rose." "...he was touched by the faintest sense of communion between himself and Rose". For a time the passion he feels for his new wife humanizes him. He gets over his fear for sex and his pride is cleansed through inter-course with her. He feels momentarily exhilarated by the strangeness of his experience "..... it was not difficult after all. He had exposed himself and nobody had laughed", 1" He feels tenderness for his partner in the act. It seems his vice will go out of him at her touch and his warmth will thaw the confines of his hell. "You could lose vice as easily as you lost virtue going out of you from a touch" 13 He is afraid, he may no longer be himself entire and self absorbed. He is careful lest Rose's hold upon him may be effective. He feels at home in his dirty room at Frank's and has a sense of belonging. Rose alters the order of his things while sweeping and cleaning the room. He feels driven out. He looks round with angry disappointment

at his changed room the position of everything altered and the whole place swept and clean and tidied. "It was her hell now if it was any body's he disowned it" 14 He resists the glimpses of heaven getting to him through her with the concentrated hatred and fear bred from the pain and treachery and squalor of his life and asserts his own invidiality. Pinki finds himself in a strange situation where he is required to take a very critical decision. He is to choose between Rose's goodness and self surrender on the one hand and and his individual self on the other. "He had won a move and lost a move; they could not make her give evidence, but she knew...she loved him, Pinkie cannot abandon Rose's love and the civil offic marriage is as irrevocable as a sacrament. Only death can set him free. Pinkie choses death. It is his own choice, not fully determined by his pan life. K. Allott and M. Farris comment "real choices are made by the individual and that the detetermining force of the environment is not compulsive"

Pinkie is an angst-ridden character. The experience of angst is a part of the modern temperament. Pinkie's anxiety is not an inner conflict nor does it result from his breach of conventional standard of morality. It lies at the root of his

alienation from society through his criminality as well as his estrangement that involves an anxious longing for the lost ideal. His desin to escape from the poverty and squalor of his childhood into the underwork of crime and violence does not materialise. Rose brings him back to his own past. Piker, a thin undernurished boy like himself rises from the pas to remind him of a smoky childhood, "the cracked bell ringing and the unhappy play ground"." His anxiety for the lost ideal is more painful that his unsuccessful attempt to escape his past. He still remembers the snatches of the liturgy which he repeats in his spoilt voice: "Agnus Dei, quitollis peccata mundi, dona nobis pacem. In his voice the whole lost world moves. Pinkie longs for peace but there is to be no peace for him. Heaven is just a word. He cannot believe in its peace. "Hell was something he could trust. A brain was only capable of what it could conceive and could not conceive what it had never experienced", 19 Rose reminds him f his lost ideals. No longer a legal witness to his crime, she a witness to his inwardness. In the face of Rose, Pinkie encounter his own inwardness. Even her humility seems to him a trap. Th faint call of God, rising from the depth of his conscience haunts him and he feels "a faint nostalgia for the tiny dark confessional box 20 somethint he has lost or forgotten or rejected. Pinkie's feeling of anxiety takes on religious meaning and points to the presence of God. "An enormous emotion

beat on him, it was like something trying to get in... Dona nobis pacem." He withstands it with all the bitter force of pride and hatred. The light of God approaching him through Rose can redeem him but a positive response means a total surrender of his self and the sacrifice of the governing principle of his personality. He is not ready for confession, penance and the sacrament. This will be "an awful distraction". He feels resentment for not having his chance and seeing" his glimpse of heaven if it was only a crack between the Brighton walks" Rose's boundless love, unshaken by the knowledge of his evil is terribly shocking. He senses the threat of the other'. He will go on living if Rose were eliminated. "He would be free again nothing to think about but himself. Myself", On failing to respond dynamically to the faint inner voice which tells him of his weakness and calls him back to another way of life, Pinkie sets about his end. Devoid of hope he cannot take steps required to rise above the evil surrounding him. After Rose has promised to follow him wherever he goes, he hurls himself to death. There is nothing else he can do. Pinkie's anxiety may be equated with the consciousness of sin because any religious experience asserts our responsibility to God. "Against thee, thee only have I sinned and done this evil thing. (Palm 51). Pinkie's angst is a sigh of his personally created estrangement from God. Here one calls to mind Marcel's attitude of depair. Man, tormented by anxiety and

worry for his belongings, falls victim to despair. He becomes stagnant and corrupt and all initiative is paralysed. He involves himself in a process of self-destruction. "Despair" he says, is an expression of "the will to "negation' as applied to being","

Rose also is reared in the slum of Nelson Place, a centre of abject poverty, crippling disease and hopeless ignorance. She is just out of the 'hole', where there is "murder, copulation, extreme poverty, fidelity and the love and fear of God", when she is innocently involved with the way of the world in Snow's restaurant. Pinkie is the first boy who shows more than casual interest in her. She finds something agreeable about him which fascinates her; "something in common perhaps-youth and shabbiness and a kind of ignorance in the dapper cafe," Rose's attraction is amusingly naive and sudden but in its course it becomes binding, permanent and anxiety-ridden. Pinkie thinks she is 'green'and does not "know what people do." To Ida Arnold, she is crazy about the boy and loves him for fun. In fact, she decides to love Pinkie in full awareness of what she is doing. Routole observes, "She is bound to the boy first by circumstance then through choice, "Her love is not inspired by childish wish-fulfilment, or temporary infatuation. Her knowledge of Pinkie's wickedness does not shake her choice.

She knows well the territory in which Pinkie lives and moves. It is a place of "accidents and unexplained events, the stranger with a card, the fights the course, the headlong fall Rose's awareness of Pinkie's life is reveal in her encounters with Ida and in her existential confrontation with Pinkie Ida struggles hard to let Rose know that Pinkie is not in love with her rather he is using her. She mercilessly communicates the facts about Pinki wickedness. But Rose is unshaken in her decision. There is nothing I will tell her "she knew by tests as clear as mathematics that Pinkie was evil-what did it matter in that case whether he was right or wrong" 22 As her ideal of right and wrong, Ida's philosophy of natural love, "you will have plenty of boyy", has no effect upon Rose. She whispers, "I don't care. ....I love him" It is evident that Rose chooses Pinkie knowing all about him Lawrance Learner remarks. "Though she has no knowledge of evil, understands it and her goodness does not cut her off from experience"

Graham Greene emphasises the passion with which Rose loves Pinkie She really believes that he is fond of her. "Oh God", she says, "you sweet to me, Pinkie. I love you" 3 Though a Roman Catholic, for he love, she commits the mortal sin by marrying without sacraments. For hin she is prepared to sacrifice everything,

even her life. "1 don't care, 'I' bun with you than he like her." At the time of marriage, she desires to b in a state of grace. But all of a sudden, she realises that it is not good praying now. She has finished with all that. "If they damn him they have got to damn her too. She assures Pinkie of her deep passionate love "I love you Pinkie. I don't care what you do. I love you for ever. You have been good to me, wherever you go, I'll go too. She has a grez sense of happiness. She is sensible of an immense freedom-no time-table to keep, no work to be done. She is now free from prayer on Sunday. She watches the people coming back from mass and feels no envy for them "They had their salvation and she had Pinkie and damnation. She s fully satisfied with what she has done. She is an existent caring for existenc here and now. She will feel a sense of glory to bear Pinkie's child. "A child. and that child would have a child.....it was like raising an army v d friends for Pinkie." She triumphs over the darkest nightmare of her life the doubt that Pinkie does not love her as Ida tells her. She is shaken by awful doubt to detect his sexual repulsion and his instinctive withdrawa from her in the country drive. It is enough that she loves, "It did s matter; she loves him she had her responsibility. She is conscious both d herself and of other persons. No confusion exists in Rose between 'P and 'thou'. Her responsibility in love is the basis of her willingness to suffer

damnation with Pinkie. This forms the nucleous of the novel, its funda-mental affirmation. Rose yields herself to Pinkie's every will but at the end betrays him because, as Atkins remarks, "She is frightened and bewildered and believes she is doing the right thing."42

Rose, like Pinkie, is conscious that existence is sickness unto death. Her anxiety leads to hope. It is, indeed, an anxiety for the future. She is always full of hope that Pinkie will change. She pleads with Ida, "People change. Pinkie may not be past all hope. She believes in the eventuality of good and evil. "Nothing was decided there was always hope." Her expecta-tions are always frustrated. Like Kierkegaard's Abraham, Rose teleologically suspends all ethical considerations and enters the narrow path of faith, having no one to understand her situation and give her counsel. She trembles inside but never loses trust in herself. She is torn between her loyalty to her pledge and her conscience that reminds her of her independent autonomous existence.

"It came like a revelation as if someone had whispered to her that she was some one, a separate creature not just one flesh with him. She could always escape." Rose, with the possibilities of hope exhausted is likely to tell Pinkie to give up the

plan of suicide and live by hook or by crook but she has no courage. Her impulses of the catholic training urge her to renounce her love. She is tempted to recant by an axiom as an alternative to existential commit-ment. "You can plead for him at the throne of grace." But she does not allow self-deception to buttress her passion to survive. It is death not damnation that scares her. She puts down the revolver to hear Pinkie's name shouted through the rain. The voice in the wilderness is the gospel (good news) that redeems Rose from the deadly plan. her that this must be news, that this "It seemed must make 10 difference. She could not kill herself when this must mean good news. Her love triumphs over all impediments that befall her. It is 3747 not provisional that can be dropped when it is inconvenient. She reaffirms her love in the critical moments of her life. It always moves beyond the adversity of the immediate situation. Her love challenges old Priest's morality who comments on the "appalling strangeness of the mercy of God." The priest asks Rose to "hope and pray. "49 She wants but does not know how to hope. She does not have to know. Her life is testimony to that passion. She has a sudden conviction that she carries life. A sudden feeling of immense gratitude breaks through the pain. "It was as if she had been given the sight a long way off of life going on again."50 She walks towards "the worst horror of all." A. A. Dentis explains, "This is the worst horror of all that Rose must return to life without hope, world without end." The

revelation, the phonograph record holds for her is the worst horror. But thi wont't destroy her because she has faced unexpected facts before,

Rose's capacity to receive the unexpected as an occasion for hope implies some kind of leap, as Kierkegaard calls it a leap beyond the immedia situation. Like other heroes of Greene's, Kose reaches spirituality withog following the rules, Routolo comments, "Having broken every sacrame Rose becomes Brighton Rock's existential advocate for a churchl Christianity, Like Kierkegaard, Graham Greene seems to be angry wid christianity reduced to a conventional institution. Kierkegaard regard conventionalised christianity or christiandom as apostasy, for it takes away al the anxiety and deep seriousness of the leap of faith.

Brighten Rock presents most clearly the theme of basic confrontation two levels of existence, the spiritual and the earthly.) Rose anticulates tha basic confrontation. She understands that she and Pinkie are of the realm of good and evil and at a different level and with different values from those d the world of right and wrong which Ida and all the others inhabit. Row exclaims, "It's her.. asking questions. Soft as butter. What does know about us... She does not know what a mortal sin is... Right and Wrong. That's what she talks about.." Pinkie, who in material terms las been nowhere and done nothing, has more grasp of

reality than the engaging and well covered woman learned in the ways of the world and the appetita and comforts of the flesh. "She is just nothing"s as Pinkie says. Ida Arnold, on the other hand, represents a middle class materialist, common is the modern world, full of vitality, quite sure that life is worth living "Ida Arnold was on the right side, she was cheery, she was healthy..... She wa honest, she was kindly, she belonged to the great middle law abiding class. She knows what is right and what is wrong and her mission of life is to rigis the wrong and see that the evil is duly punished. She strives for justice, eye for an eye', law and order. Right and wrong, the big vague abstraction provide Ida spiritual sustenance. They are anethema to Rose and Pinkir It is suggested that her optimism is dangerous and remorseless. Her ruthles pursuit of Pinkie results in another murder and suicide. Pinkie's devotion sin and Rose's participation as the part of a bargain are set on a higher levd than Ida's decency and generosity. He seems to believe that anything on the higher level is superior to anything on the lower level.

(The theme of opposition between good and evil and right and wrong handled by Greene seems to have a close allinity with the theme of different levels of conscience in existentialist philosophy. The term 'conscience à

somewhat ambiguous. It may mean a person's awareness of the moral code accepted in his society. It also stands for an individual's conviction that transcends the accepted standard of this society. Existentialists are critical of the conscience in the first sense and hold that only the second is important. The clash between the two levels of conscience is dramatically presented by Kierkegaard in his consideration of the story of Abraham and Isaac in the book Fear and Trembling. The command of God comes to Abraham to lay his son upon the altar and slay him in an act of human sacrifice. By what Kierkegaard calls a 'teleological suspension of ethics', Abraham is ready to go against his moral principles and his human feelings to obey the command. He is ready to set aside the 'Universal', that is to say, the generally accepted standard of what is right, in order to carry out the duty uniquely laid on him as an individual before God.

In Heideggar, the conventional moral obligation is known as 'public conscience', the vice of the 'they'. This kind of conscience simply reflects the commonly accepted standards of right and wrong. The true conscience or the conscience at a deeper level, functions precisely in delivering us from the voice of the 'they". "Conscience summons Dasein's self from its lostness in the "they." Only when he stops listening to the voice of the 'they', can the existent truly hear the call of conscience. The call comes from the depth of one's own being. It is the call of the authentic self, struggling to be born. The call is addressed to the in-authentic

or fallen self, the self that is dominated by the they and entagled in concerns that have come to determine it rather than to be determined by it. Thus existentialists despise conven-tional morality and claim that the deeper level of conscience demands our obedience before anything else.

B

Graham Greene is acquainted with the rational outlook of his time which suggests that economic and environmental factors determine the behaviour of an individual. Ida says, "Man is made by the places in which he lives." Indifferent parents and the ugly environment are responsible for what he is, as Pinkie thinks. "Hell lay about him in his infancy", 60 he reflects. But Greene does not believe in the compulsive nature of situation. To him, human beings are unique and their behaviour is independent of environment. Rose and Pinkie are exposed to similar influences. They are raised in the same neighbour-hood of Brighton by similarly disinterested parents. But Rose transcends the values that shape Pinkie. Pinkie feels the tidal pull of goodness particularly on the final death ride. But he resists entrance to grace capable of transforming his hatred into love. He sees life as a "series of complicated tactical exercises, as complicated as the alignments at

Waterloo....

He sets out to escape Nelson Place but it remains with him in Rose. His plan to rid himself on an incubus is ingenuous, still there remains a gulf between his ambition and the incomprehensible world. In spite of his momentary sense of affinity with Rose, he is unable to understand ber capacity for devotion and self-sacrifice. She ceases to be a threat to his public life but her love threatens his private life in a way Pinkie could not foresee, similarly, Rose's expectation are flung to the wind. Worse comes to worst. Pinkie is whipped into zero and she returns to life to suffer its horror. "W a strange world, there's more things in heaven and earth, Greene quotes Shakespeare. Thus Brighten Rock certifies Greene's concern with the irrational. Life, he presents, is full of confusions, contradictions and divorces "Life held vitriol bottle and warned him, I'll spoil your looks. "What was most evil in him needed her; it could not get along without goodness This situation of the novel seems to be remotely derived from Camus and Kafka, Camun says, absurd is "that divorce between the desires and the world that disappoints, my nostalgia for unity, this fragmented universe and the contradiction that binds them together. Pinkie faces the absurd through suicide that Camus rejects as evasion. Rose signifies the coherent position that Camus recommends. She lives the conflicts and tensions which it involves and refuses alleged solutions. Rebellion is the opposite of suicide. It is a vote for life, a refusal to be defeated. The true revolt against absurdity is in continuing to live. Rose is

a rebel. She obeys Pinkie as long as she can stretch her hope. When he is past hope, Rose revolts. She refuses to be treated as an object, asserts herself as a person. She has courage and strength to go beyond the disappointment of the present. She leaps into her future in full consciousness of the absurd. Routolo says, "She is seldom afraid to face future, or more accurately her future. The meaning of Rose's life is some how always beyond the facts of her experience" She is a slave who has taken orders all her life and suddenly decides that she cannot obey some new command. Defining a rebel Camus observes, a rebel is "a man who says no: but whose refusal does not imply a renunciation. He is also a man who says yes as soon as he begins to think for himself."

Thus through Rose and Pinkie Greene affirms that man is future, the fundamental tenet of existentialism. Man shapes his future in freedom and responsibility. But human freedom is never absolute: it is hedged round by possibility and facticity. Man is open and projects possibilities, he is alse enclosed by the factual situation in which he already finds himself. Rose transcends her situation and projects herself into the future. Pinkie, too, though he allows himself to be made by the past, is free to reject it. The past

does not determine the future. Man creates his situation and is responsible for it. It is in this sense that Rose and Pinkie are free.

Like Christian existentialists, Greene talks of the need of grace and the reality of human freedom. He correlates his understanding of faith with man's decision in faith. He is in revolt against the traditional forms of faith. He claims that faith arises from the painful experience of having nothing left. Rose acquires faith without the rules of the church)

Greene is not an an absurdist for whom life is utterly meaningless. He, however, seems to be attracted towards the absurd and the irrational in life.

The ordered, systematised modern life that Ida represents in the novel is disastrous. The fear of punishment by human law drives Pinkie to commit crime after crime. The absurd love of Rose stirs Pinkie's true self. Through her Pinkie feels the light of heaven and attains self-knowledge. He kills himself, putting himself in the place of Christ. He remembers the words in the Mass. "He was in the world and the world was made by him and the world knew him not. The act of willing Christ is also the act of willing oneself. Kierkegaard says, "I will one thing only, I will belong to Christ, I will be a Christian.69 Thus the existential note is very powerfully projected in Brighton Rock. The novel insists on man as a unique and original individual whose behaviour is independent of his environment. Life is absurd and irrational. Man works out his destiny out of his

own resources and sense of existence. He acquires faith or loses it through the exercise of his free will.

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The West Wind Blows Through Malgudi

O. P. Mathur

In R.K. Narayan's novels, as Professor A.N. Kaul has rightly remarked, we are aware of a small though significant part of the national condition,[1] a fundamental aspect of which is the Western influence which seems to pene-trate the lives of the common men at numerous points. R. K. Narayan himself says:

Society presses upon us all the time. The progress of the last half century may be described as the progress of the Frog out of his well. All means of communication, all methods of speedy travel, all newspapers, broadcasts and every kind of invention is calculated to keep up a barrage of attack on the Frog in the well. He will not be left alone ?2

Narayan's cousciousness of the gradual disappearance of the caste-system has been delightfully portrayed in 'Castes: Old and New'. The description he gives of a traditional village community as "somewhat isolated from the main stream of modern life" by the sixty miles that separate it from the nearest railway station, the three miles that separate it from Electricity, and the crisscross streets that separate its less than hundred houses from each other. "4 As a matter of fact, the West has made deep inroads into the common man's life in Malgudi in respect of not only the Geographical aspects of the town but also of the steady

erosion of traditional ways of life and the rise of new values necessarily accompanying the contemporary cultural upheaval which no writer with Narayan's background of English education, with his wide sympathies apparent from his comments on Christianity in My Days, and his comprehensive and clear-eyed vision can ignore. Being "absolutely au-thentic"s in the words of Professor P. S. Sundaram, Narayan realizes that the East-West interaction should not be confined to superficialities. He quotes Aldous Huxley with approval:

What a pity. When two nations get together they get the worst of each other-Rope-trick and such things from your country and gadge and mere technology from the West. Isn't it extraordinary?

In his own novels the Western penetration of Indian life has been portrayed as being highly significant, operating at the very sources from where the characters and events of the novel draw their sustenance. This paper focuses on this aspect of Narayan's fiction as depicted in about half-a dozen of his novels which span nearly the whole of his writing career.

The Bachelor of Arts (1937) one of R.K. Narayan's earliest works, deceptive in its simplicity Foreshadowing the later novels in some of its them es and motifs, it shows individual freedom trying to come to terms with exter. nal constrictions. Chandran is essentially a free spirit hedged round by ruler and restrictions both in the college and at home, while Veeraswamy and Mohan on the one hand and Malathi and later Susila on the other help him in realizing his aspirations and their limitations. Chandran's soul is a playground of powerful antagonistic forces, both social and metaphysical, and the novel seems to be an uncomfortable idyll of boyhood often hovering dan. gerously neat tragedy Chandran's toss of the coin to decide whether he should marry a girl of his parents's choice or not is symbolic. What would have happened if the coin had fallen with the other side up? Chandran's accep tance of Susila is, however, not just mechanical. His heart goes with it. Susila has touched the deepest chords of his being which Malathi could not:

For the rest of the journey the music of the word "Susila" rang in his ears. Susila, Susila, Susila. Her name, music, figure, face, everything about her was divine, Susila, Susila-Malathi, not a spot beside Susila.

It was a tongue-twister; he wondered why people liked that name."

Obviously, Chandran is acting on his own volition. The novel depicts individ ual freedom simmering into revolt but voluntarily coming to terms with the traditional norms. There are other characters in the novel who would not have accepted this solution which is a personal one. Narayan does assert the validity of traditional Indian values but the wind from the West has changed much of the panorama and the instinctively traditional solution arrived at through a path curving dangerously near the edge of tragedy has the air of being isolated and hardly of universal validity.

In The Bachelor of Arts the atmosphere of release and freedom created by Western education synchronises with the heaven of freedom experienced by a growing youth on the threshold of life. But in The Dark Room (1938), which Narayan calls "an early testament of the 'Woman's Lib' movement" the western values arise from an opposite source that of a feeling of domestic

oppression so well summed up in the title. The protagonist, so different from Chandran, is a married women with children who is tyrannised over by a callous husband Ramani in love with his probationer-colleague Shanta Bai. A clue to an understanding of the spirit of the novel is provided partly by the title and partly by the last paragraph.

She sat by the window, haunted by his shining hungry face long after he was gone, and by his "Locks repaired long after his cry had faded out in the distance, 10

With its reminiscences of Wordsworth's The Solitar Reaper and Keats's Ode to a Nightingale, appropriately suggestive of natural sorrows and pains suffered by a tongueless creature who can only dream of freedom and die heart-stifled in her den. The ambiguity of allusions applying both to Savitri and Mari emphasise the splitting of Savitri's personality into two-what she is in her self-imposed imprisonment and what she would like to fade into, a liberated creature making the vale overflow with her sound or a Philomel flitting from her dark bowers to the freedom of the vales and the mountains, This cleft in Savitri's personality is at the root of the novel the spirit of which is expressed through the image of the dark room which follows her wherever she goes. This darkness is an externalization of her mental condition created by the stuffy oppressiveness which women of the orthodox Indian middle class are destined to endure. Her rebellion, though naturally arising from her own soul exemplifies the modern awakening as also the return to the freedom of the natural, if not primitive, life

led by Mari and Ponni. Her rebellion is complex, a product both of the East and the West, having its roots in both primitivism and modernity. Her decision to return to her husband's house is again, like Chandran's, a personal decision. She finds that in the temple also she has to live in a dark room' "there was no escape from fear and charity" and "The whole air was oppressive; the surrounding objects assum-ed monstrous shape in the solitary hour. "11 The balance is finally tilted by her "nostalgia for children, home and accustomed comforts"12. The final decision is rendered in touchingly human terms, "This is defeat. I accept it. I am no good for this fight. I am a bamboo pole Perhaps Sumati and Kamala have not had their hair combed for ages now13. There is no mention of the sanctity of marriage or the fear of hell. Hers is an essentially human decision. Though she returns and starts living as before, a persistent realization lingers in her that "A part of me is dead 14. In The Dark Room, as in The Bachelor of Arts, there is no superficial East-West confrontation: rather the conflict between the basic attitudes of the two is traced to its ulti-mate sources in human parsonality-a woman's deep attachment to her home

and children and her haunting desire for freedom. The ultimate triumph of th former is achieved after a great deal of suffering, and it is only a Pyrrh victory, for the heroine is doomed to lead a shattered and partial existency ever after. Her reabsorption into the stream of orthodox life is for her ow personal reasons and, in addition, it is only partial and superficial. The Guide (1958) displays in abundant measure R.K. Narayan's sophi

ticated treatment of the East-West theme. Like The Bachelor of Arts which contains a representative Britisher, Principal Brown The Guide has a representa tive American a press-reporter. But as in the earlier novel, the East-Wes theme in The Guide is treated on the more significant level of the unconscio and unobtrusive, but deep and comprhensive, influence of the Western mod of life and values upon the traditional Indian society. In this novel the railwa comes to Malgudi, creating new opportunities and new tensions. Some of the characters of this novel draw their spiritual sustenance from traditional and values. To this class belong Velan with his unquestioning faith and Raju mother and maternal uncle with their deeply ingrained orthodoxy. Rosie and Marco, on the other hand, with their non-denominational names, belong only superficially to Indian culture-one interested in Indian dancing and the other absorbed in Indian painting. But neither of them really 'belongs Liberated from traditional customs and faiths they are aliens in their ows land. In between these two types of characters stands Raju, the 'ordinary Indian boy, whose chief gift is rather a sort of 'negative capability', a derin and capacity of falling in with the wishes and plans of others. He gravitates from one pole to another, finally perishing as a fake or a saint. The author' highly ambivalent attitude noticeable in the sympathy and irony with which almost every major character is treated, is crystallised in his

treatment of Raju. From a tourist guide and a somewhat dishonest manager of the dance performances of Rosie, with whom he is all the while living in sin, Raja is supposed to be transformed into a real saint only because he cannot rus away from the consequences of his sham holiness. The turning point occun when he sees Velan, who was fauning him, hunched in his seat.

Why not give the poor devil a chance, Raju said to himself, instead of

hankering after food which one could not get anyway. This resolution gave him a peculiar strength. He developed on those lines: 'If by avoiding food I should help the trees bloom, and the grass grow, why not do thoroughly a

The illogicality of Raju's new-found faith is sharply clinched in the las sentence. The ironies are transperent. It is the same Raju, the tourist-guid who had agreed to give his company and then his love to the lonely Rosit

But this time the pleasure he is deriving is not that of sex or wealth but that of doing something self-less for the first time. Making a virtue of necessity, he seems to be enjoying the role of a martyr-doing the right deed for the wrong reason. 1 With his increasing mental and physical weakness, the idea of martyrdom possesses him and by the end he also begins to believe in his success. One who deluded others all his life now seems to be a victim of self-delusion. The irony is implicit in the concluding lines of the novel:

The morning sun was out by now; a great shaft of light illuminated the surroundings. It was difficult to hold Raju on his feet, as he had a ten-dency to flop down. They held him as if he were a baby. Raju opened his eyes, looked about, and said, 'Velan, it's raining in the hills. I can feel it coming up under my feet, up my legs' and with that he sagged down."

The juxtaposition of 'up' and 'down' in the last sentence as also Raju's confusing the cold of death creeping up his legs with his success-in bringing down the rains even through the surroundings are all bright with sunlight-all this is highly ironical and tends to suggest that the author is not so sure of Raju's supposed martyrdom though he provides a luminous setting for it. Has Raju really returned to the spiritual sources of Indian culture, to faith? or does he still remain an actor who has begun to believe in his role? Is his death a martyrdom at all except, as Shaw defines a miracle, as an event which creates faith among the people: These are open questions. The novel is as ambiguous as the contemporary situation in which the East and the West are inextricably blended and as ambivalent as these people poised between the two worlds. Raju is an acrobat who swings, in every sense of the term, bet-ween the two. In this he is a true representative of the ordinary Indian groping his way in this twilight world and coming by something

which is either a diamond or a piece of glass-perhaps it depends on the way you look at it. (This very ambiguity may possibly hold the key to the author's own difficulty in making a final choice between oriental blind faith and Western icono-clastic rationalism. As an ironist he perceives the truth and the falsity of both simultaneously and leaves it to the reader to arrive at his own solution.)

It is in The Vendor of Sweets (1967) that the East-West polarisation is dramatised powerfully with all its ironies and tragic implications. The two major characters Jagan and Mali in their exaggerations and conflicts, not only tend to become creatures of fantasy but olso assume a symbolic character. Both of them seem to be alienated beings. Mali's alienation is cultural. The febelliousness already present in him is hightened by his stay in America. To this is added self-centredness, money-mindedness and a get-rich-quick men-

tality. He not only begins to deride every thing Indian, except Indian money, but also seems to become an embodiment of all that is un-Indian in all his attitudes and values. His living in sin with Grace, a half-Korean girl, sym lises cultural topsy-turvyism, while his over-reaching project of producing a story-writing machine on a mass scale is an illustration of the absurd mater ialistic ambititions and the impersonal mechanizations of the West which seek even to capture and control creative freedom and to produce works of art to order instead of allowing them to emerge freely and naturally as the seda tor-turned-hairdyer in the novel would have liked to do with a stone image. Jagan's alienation seems to be of another and a more ironical type. In his o way his life has become fragmented and mechanical, his professions existing apart from his profession. A likeable bundle of fads and self-contradictions, he is a weet-vendor whose advice "conquer taste" would cut the very bra nch on which he sits. His beliefs and fads, however, are not mere comouflage for acquisitiveness. Unconscious that his pronouncements are quite out of tune with his way of life, he seems to be groping his way to an authenti existence. A point of criticality is reached when he reduces drastically the price of sweets and makes the business uneconomic. Ironically enough, it a the culturally alienated Mali who acts as a catalytic agent and helps him come to terms with himself through renunciation which, while being the traditional goal of Indian life, is also in this case a highly satisfactory solution. By a ferre of habit Jagan does take his cheque-book with him, but it seems probable that he will rarely use it except may be to pay Grace her return fare. The conclusion of the novel is both comforting and disturbing. Jagan's return the Indian ideal of renunciation is satisfying and inspiring. But what is dis turbing is the ferling that he may be among the last to embrace this way of life. A sculptor has already turned hair-dyer. And there is a big yawning generation gap. Jagan is the past, but Mali is the future. Will he also one day return to the fold? One seems to witness a turning point in India's cultural history.

Narayan's latest novel The Painter of Signs is markedly different in tone from his earlier ones. In it irony seems to be yielding the pride of place seriousness and sincerity of humanistic sentiment which helps in clarifying the ironical complexities of the earlier novels. The Painter of Signs also, lär other novels, portrays the process of modernisation (or is it Westernisation of Malgudi which has now reached a state where it can be compared with New York:

This is a jungle where other beasts are constantly on the prowl to attad and bite off a mouthful, if one is not careful. As if this were New York

and I blocked the traffic on Broadway. He would not recognize it, but Malgudi was changing in 1972.

In this fast changing world Narayan has taken a hero and a heroine whose attitudes are characteristically modern. Raman's profession is painting of sign-boards which he regards as a means of communication between the people, in the absence of which they would "wallow in isolation". He is a rational-ist whose motto could very well be, "Be scientific, please, scientific", His agnosticism (He had not really made up his mind as to whether the legendary gods were real or imagined allegories) is characteristic of a modern middle-class Indian. But in his rationalism he seems to be looking forward to the future:
He was determined to establish the Age of Reasons in the world. "I want a rational explanation for everything", he cried. "Otherwise my mind refused to accept any statement". He was bursting with self-declarations. "I'm a rationalist, and I don't do anything unless I see some logic in it", 24
He is an introvert who is getting into "the habit of communicating on two planes-audibly and inaudibly at the same time" He tries to philosophise about events "This will pass" and his accommodative nature and sense of fair play make him a poor businessman. He wants to get over the thoughts of money and sex, "Money and sex, he reflected, obsessive thoughts, too much everywhere-literature, magazines, drama, or cinema deal with nothing but sex all the time, but the female figure, watersoaked, is enchanting"

It is from this dilemma that the events of the novel grow, for this introspec-tive, somewhat 'unmanly' man comes across an 'unwomanly' woman, a puzzl-ing young girl who has "an unmitigated antagonism to conception" and whose mission seems to be to halt the journey of a recalcitrant sperm29, Her name is non-denominational, the name of a lovely flower, but she has the qualities of a Hecuba, a Victoria, a Rani Laxmi Bai. It is the traumatic exper-ince of living in a

large family, a sort of "madhouse" where "The house-hold was like a hostel 30 and allowed no privacy of thought or living, that has made Daisy what she is a liberated woman devoted to the cause of fam-ily planning. These two interesting specimens of a society in transition fall in love with each other rather 'surreptitiously, with a guilty feeling, for both

feel that by yielding to passion they are betraying their missions and are falsifying their authenticity. The irony is, however, extinguished in the seri-ousness of the end where Daisy returns to her interminable mission and the gentle, introspective rationalist Raman who was once willing to dwindle into a Santhanu, adds one more dimension to the modernity of his stance by

his act of existential defiance of the universe:

He looked at the key in his hand. "To hell with it" he said, and slung it into the dry fountain an act which somehow produced the great satisfaction of having his own way at last. He mounted his cycle and turned towards the Boardless that solid, real world of sublime souls who minded their own business

One of the movements of the novel seems to be towards a greater degree of self-realization by Raman. He is now less of a sentimetalist and his earlier rationalism, partially and temporarily belied by his falling in love with a giri like Daisy, is now developing into a sort of rebelliousness against the unknown. The old orthodox world is still viewed with sympathy, even admiration, as in the case of Raman's aunt, but in Narayan it is always relegated to the back. ground, and usually exited from the active life of Malgudi. Modernization and moderized characters were targets of irony is many of Narayan's major novels like The Guide, The Maneater of Malgudi, Mr. Sampath and The Vendor of Sweets. But in The Painter of Signs they are viewed with marked approval.

H.M. Williams rightly points out, "Narayan sees South India as a fundamentally conservative society changing (slowly at first, but later at accelarated speed) under the impact of the West, industrialism, modern ideas, The successive novels of R.K. Narayan have effectively captured the movement of modern Indian history as it affects the lives of the common men în a conservative society shaping their mental make-up and creating new tensions which are often at the root of his plots. The material of Narayan's novels broadens out from the family to the community and the nation and one notices that modernity is slowly but surely seeping deeper and deeper. The East-West theme is thus unavoidable. But in R. K. Narayan, this theme hat not been presented in terms of a vast social, economic or political conflict, nor in terms of a philosophical confrontation: its dimensions are ethical, s deep and unobtrusive that one might easily miss it

altogether. Narayan gives us the feel of life itself which is neither all white nor all black but the gray. twilight world of contemporary life quivering hesitantly between tradition and modernity, East and West, inextricably mixed up in the minds of indivi duals and creating what S.C. Harrex, in another context, calls "the psyc hological and social tensions involved in the uneasy conjuction of old ways and new evolving values" Narayan's own attitude towards the West. is representative of Indian attitude-unsure and ambivalent like the alternate denigration and idolization that the poor Sir. Frederick Lawley received at the hands of the Mulgudians, Narayan's major characters too become serio-comic, uncomfortably poised between the two worlds. The traditional

values do often seem to prevail at the end, but the triumph is superficial, uncertain and on a purely personal level, and we are not sure whether this pattern would be repeated. Narayan has painted the sigus on the cultural walls of Malgudi for whosoever can read them. His latest novel shows that the decade of the "seventies has arrived in Malgudi. Will he likewise portray the dawn of the eighties also? We hope that he will. The wind from the West blows freely and naturally through Malgudi, irreversibly altering its cultural climate and constantly winging seeds which go on sprouting and changing the face of society, as it has blown through its creator not only giving him a clear perception of the serious and the comic that lie at the hearts of both the traditional and the modern but also producing within him the bloom of an ironical, silvery laughter, the sense of humour" creating a "glow of peculiar civilized pleasure"3 which is one of the distinguishing characteristics of Western culture.

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Edmund Burke as a Character Writer

S. N. A. Rizvi

Character writing as a genre in Western literary tradition is generally traced from Theophrastus in Greek, through Plutarch in Latin and Casaubon in French, and brought down to Hall, Overbury and Earle in English. The anterior end of the story is sometimes pushed back to include Plato (The Re-public) and Aristotle (Nicomachean Ethics), both of whom lived before Theoph-rastus, and the posterior limits are stretched to recognise the contributions of such writers as Fuller and Addison. In the English part of the story, some-times credit is given to Chaucer in the mediaeval times and to Thomas Audley[1] in the Renaissance. What is surprising is that while writers like Thomas Fuller, Sir Henry Wotton, Clarendon and Addison are included in the tradi-tion, the best among the character writers in the eighteenth century, viz. Edmund Burke finds no mention. It is proposed in this paper to consider Burke as a character writer and to focus attention on his prolixity, variety and distinctive technique in this genre of prose literature.

Burke was not a character writer by accident as Fuller and Wotton were, but he was very much conscious of the bent of his genius in this direction. In one of his early letters to Shackleton he wrote:

"I have, I know not how, got into the habit of Character drawing, and got by it the ill will of one of my acquaintances, who is not thoroughly reconciled to me since,"

This is not merely a confession of the awareness of a certain bent of his genius, but also an announcement of a distinctive quality of his character writing, viz. not characters of types of moral or social traits in abstract terms but of actual persons in such concrcete termsḷas to be identifiable. His acquain-tance would not have been incited to an 'ill will' had he not recognised him-self in the character drawn by Burke.

In his early London days he wrote many characters which have been edited and published by H. V. F. Somerset under the title of A Note Books The first character in this Note Book occurs in the mock-serious Funenal Ora-tion on The Inspector, a periodical which used to be brought out by one Dr. Hill. Apparantly this character is compounded of Overburian witticism and Conceits:

Great genius never compass their End by ordinary methods. The Ins pector, a man born to illustrate all good maxims, has illustrated this. What an uncommon genius must he have had, who took his way to admiration by the road which leads directly to Contempt; who establi. shed an opinion of his Modesty by self-adoration, of his courage by suffer. ing, of his religion by gallanty, of his Gallantry by his Saturday's Paper, and of his consistency by all."

But actually this character is different from the Overburian prototype in that it is based on a real person. The next character occurring in the Note Book is in the same strain, and the intention and technique are still more unambi-guous because of the title "The Character of Mrs. Burke,,". Thus Burke's individuality in character writing is evident from the very beginning although he is not unacquainted with the Overburian tradition. Perhaps it is because of his being acquainted with Overburian tradition that he makes a deliberate effort to keep his identity apart. The beauty of Overbury's Wife

"Is but skinne-deepe, but to two Senses knowne Short even of Pictures, shorter lived than Life",

while Burke's ideal is handsome; but it is a Beauty not arising from features, from Complexion and Shape. 'Tis all the sweetness of Temper, Benevolence, Innocence and Sensibility which a face can express that forms her Beauty." Just as the concept of beauty differs from that of Overbury, the concluding remarks in the two writers also differ. Overbury's last lines:

For when by Marriage both in one concurre Woman converts to Man, not Man to Her

are strikingly contrasted to Burke's ending: "Who can see and know such a Creature and not love her to distraction? Who can know her, and himself, and enteratain much hope." Perhaps the subject also had to do something with the change, but the change undeniably is there. Theophrastus's detachedness Hall's didacticism, the Overburians' witticism and conceit have all disappear ed, yielding place to a pathetic autobiographical touch. It is no more the description of the oddities of behaviour, or the actions illustrative of a quality nor is it the imaginary character of an Ideal-and this in spite of Burke's intro

ductory part of it-but it is a fine picture of the impressions that young Burke's mind had received of a lady in whose house he had stayed for a while as a patient. There is something of Wordsworth's impression of Miss Mary Hutchinson recorded in that beautiful lyric 'She was a Phantom of Delight'. Altogether, the character in the hands of Burke becomes more complex in so far as it seeks to reflect the writer's own emotional complexes. It becomes poetic and hovers on the border of the lyrical, and to some extent, metaphysical, poetry. It is no more merely individualise a type, or play at witticism, an attempt or seek to to derive plea-sure from the exploitation of one's ability to manipulate words: it has passed the bounds of those superficialities and entered into the precincts of the author's inner experience.

The Note Book has, next, a number of characters which are more in the traditional style There is, for example, the 'Man of Spirit'-a compound of Theophrastan "Hypocrite' and Overburian 'Dissembler', 'A True Genius'-antithesis of the foregoing but too ideal to be real-, 'A Fine Gentleman', 'A Good Man', etc. The method in all these is uniform. First an attempt in one or two paragraphs at a definition of the character, then as the character pro-ceeds, the reader is reminded of the method of Fuller, whose characters are described, paragraph after paragraph, centring round some maxims. In the character of a Fine Gentleman, for example: "He is no scholar...yet he is not ignorant," "There is very little wit in his conversation...", "Neither is his discourse of the humorous kind...". This continues till all the details adhere together to exhibit a type. There is nothing in these characters that would announce their author unmistakably. If these were the only characters that Burke had written, his name would not have demanded any special attention, in the region of character writing at least.

The last character in the Note-Book, the character of A Good Man is very important for understanding Burke's technique and the source of the material for his characters, viz, his deep understanding of human weaknesses which alone make a man real and human The introductory paragraph makes it clear that Burke understands very well that a Theophrastan or a Jonsonian character is found only in books. There is, the author knows, a difference between a "general

character and a particular portrait." He presents all the theoretic characteristics of the general character of a good man, but he also adds "the marks of weakness and imprudence" even though they may not be conductive to the character's perfection, He could not help it because he never knew "any very good character without a large proportion of imprudence"

Burke's practice in the traditional character writing was not altogether a waste. It perfected his style for portraying human beings. When he came to write the Abridgement of English History, his basic method remained the same-first a general concept of the character, then its portrayal with a few bold touches and selective details, and finally his judgement. The only dift. erence was that whereas in the traditional characters the general concept wat formed out of the imagination, here its basis was historical research. It was impossible for him to have personal knowledge of his subjects, a qualification which Dr. Johnson commended in Sallust; and so Burke preceded to form his judgement of the historical characters cautiously from the findings of his re searches. This gave him the advantage of being free from prejudices and partialities, which it is very difficult to avoid in the case of personal acquain tance. Burke very well knew this for in his 'The Character of Phidippus' who was drawn from his kinsman William Burke, he says that "the least degree of intimacy with a person is not a favourable circumstance to him who draws his character.". The life like characters that emerge are on the one hand a tribute to his thorough knowledge of history and deep insight into human nature, and, on the other, his application of the technique of character writing to the writing of history. Although lacking Clarendon's advantage of contemporary knowledge, he has portrayed characters which are in no way inferior to those of the Civil War. Here is the character-portrait of William the Conqueror:

Magnificent in his living, reserved in his conversation, grave in his common deportment, but relaxing with a wise facetiousness, he knew how to relieve his mind and preserve his dignity; for he never forfeited (to) a personal acquaintance that esteem he had acquired by his great actions. Unlearned in books, he formed his understanding by the rigid discipline of a large and complicated experience. He knew men much, and there fore generally trusted them but little; but when he knew any man to be good, he reposed in him an entire confidence, which prevented his prud-ence from degenerating into a vice. He had vices in his composition, and great ones, but they were the vices of a great mind.... 10

This could easily have come from the pages of Clerendon's History. The vices of William, as described by Burke, invite comparison with Clarendon's des cription of Charles:

"His kingly virtues had some mixture and alloy that hindered them fros shyninge in full lustre, and from producings those fruites they could have bene attended with; he was not in his nature bountiful, though he gave

very much which appeared more before the Duke of Buckingham's death after which those showers fell very rarely, and paused too long in giv-ing, which made those to whome he gave less sensible of the benefit, 16

Another memorable character of Burke is that of Thomas a Becket which could have been drawn by none else except Burke or Clarendon. What recommends Burke's historical characters is their universality. His deep understanding of human nature directed his gaze onto those features of his characters which are not of one age or clime but which are deep-rooted in human nature itself. Take his character of King John, for example, who is painted as

"indolent yet restless, in his disposition; fond of working by violent methods, without any vigour; boastful, but continually betraying his fears; showing on all occasions such a desire of peace as hindered him from ever enjoying it. Having no spirit of order, he never looked for-ward, content by any temporary expedient to extricate himself from a present difficulty.

In this character there are traces of Overburian wit and an attempt at para-dox in style. The juxtaposition is also, perhaps, the result of Burke's know-ledge of the Overburian character. Had Burke continued his historical writ-ings, we might have had a greater portrait gallery than the History of the Re-bellion and the Civil War.

The third and the final stage in Burke's character writing is reached in the speeches he delivered in Parliament, including such political pamphlets as the Reflections on the Revolution in France and the Letter to a Noble Lord, which were in effect undelivered speeches. Payne has noted the great use Burke made of 'character' in his speeches. It is easy to see that in this he was guided by his favourite Cicero, whose speeches are full of 'characters'. Here he wrote characters neither of moral and social types, nor of individuals, hiding their identity under fictitious names, nor again of remote historical personages. The moral aloofness of Theophrastus, the pulpital purpose of Hall, the detached portrait-painting of Clarendon-none of these could be much of a guide here. He

had to draw his contemporaries without praise or blame as he saw, rather felt, them. The portraits that peep out of his Parlia-mentary speeches and political pamphlets are as life-like as could be desired. And yet the physical features are nowhere visible. They are the impressional pictures as they were seen by the mind's eye of the author. Here is the orator portraying Charles Townshend:

"In truth, Sir, he was the delight and ornament of this House, and the charm of every private society which he honoured with his presence, Perhaps there never arose in this country, nor in any country, a man of a more pointed and finished wit, and (where his passions were not con cerned) of a more refined, exquisite, and penetrating judgement. If had not so great a stock, as some have had who flourished formerly, knowledge long treasured up, he knew, better by far than any man I was acquainted with, how to bring together within a short time all that wa necessary to establish, to illustrate and to decorate that side of the ques tion he supported..

The character of Townshend is, of course, very long, but Burke was a dip lomat in his oratory. Mindful of the possible objection of the House to the intrusion of an individual's character in an important national debate, he saved the situation by turning to the Chair and remarking, "Sir, In this eventful history of the Revolution of America the characters of such men are of much importance. Great men are the guide-posts and landmarks in the state.".

The great skill that Burke evinced in character drawing may be illustrat ed by a comparison of one of his characters with that of the same person by another great speaker. Henry Grattan was one of the very great speakers d the eighteenth century. Both Grattan and Burke have drawn the character d Chatham. Grattan's character of Chatham reads like the funeral oratke that it was. A few abstract generalisations are linked up to give the audience some idea of the great Commoner. Contrasted with this the character d Chatham and his Cabinet by Burke shows all the advantages that are to be derived from a deep insight into human nature which enables him to scan not only the exterior of his subject but also to read his motivations, 20

The character of Chatham was written in the beginning of Burke's Parlia mentary career. As more and more political problems engaged his attention, he delivered many speeches and they are all replete with characters. Grenville, Walpole, Montesque, Fox, Saville, Howard rub shoulders with each other ina civilised and urbane crowd. These are characters in the style of Clarendes although Burke's

originality is evident in every one of them. For examp the character of Admiral Keppel is not just a character. The writer of the piece who had passed from active parliamentary life and who had lost mos of his friends, remembers the friend of his active days. The character is not only a mental portrait of the Admiral but the expression of a great personal loss. This kind of personal touch given to the character was something new in English and its only model is to be found in Cicero.

There is another category of characters of people he had never met nor seen, but whose plight and destiny touched some sympathetic cord in Burke's mind. He was a champion of the down-trodden and persecuted, and, there-fore, his famous 'Impeachment speeches are replete with characters of the victims of the persecution of Warren Hastings-Devi Singh, Raja Chait Singh, Munney Begum, Cantoo Babu and others. These figures surrounding Hast-ings whose full length character Burke judges superfluous, because the entire Impeachment proceedings were full of references to him which the audience could put together, acquire a strange aspect by contrast. This was an evid-ence of unfailing judgement of Burke where character writing was concerned. If these Indian personages live anywhere today, they live in their characters drawn by Burke with a greater vivacity than in any other record. They have been brought to life by another literary device. They are presented against a dramatic backdrop on which Burke bestows as much attention as on the characters themselves. His picture of India is as vivid as it can be expected 10 be. He has here the advantage over the painter who can only paint a scene, and the architect who could at best have presented only one structure of a land which abounds in grandure in stone side by side with miserable looking houses in mud and thatched roofs. Burke's background of India is at once panoramic and representative. His structure in words is superior from this point of view to any in pigment or stone. And yet there is a purpose behind all this seemingly lavish art. It is not decorative but strictly functional. It provides a habitation and a home for his Indian characters with the result that they come to be more alive than they otherwise could have been. This is an original contribution of Burke's to the art of character writing for which even Cicero does not provide a precedent.

There is another functional use to which Burke puts his skill in character writing. In Augustan architecture the entire edifice was conceived round a central piece-the stair-hall, the parlour, the library, the study, or the audi-ence-chamber. The architectural designers generally proceeded on this principle. Burke's character writing has some such purpose. In every one of his major writings first a character is conceived and drawn, if not on the page, in the mind the writer at least, and then every detail of the work or speech moves round it as a nucleus.

Thus in the famous Impeachement, the character of the Begum of Oudh, and in a more famous place, Reflections on the Revolution in France the celebrated character of the Queen:

"It is now sixteen or seventeen years since I saw the queen of France, then the dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her

just above the horizon, decorating the elevated sphere she just began to move in, glittering like the morning star full of life and splendour and
joy..."n
This gives to Burke an object to direct the sympathies of the readers to. The brevity and lightness of touch here is remarkable and bears testimony to t accurate artistic judgement of Burke, because more details attempting a f length portrait would have vulgarised the image the delicacy and etherealnes of which are sacred to the imagination. But this is not what I intend to draw attention to, The important point here is to recognise the functional use of the character in the total piece in which it occurs. An image has been con jured up and now the reader will automatically refer all the details to it This functional use of the character, as pointed out above, is the most dis tinctive contribution of Burke's to the art of character writing. Burke is to mere follower of a literary tradition, he is no mere imitator of a particular model, but he has a distinctive identity of his own.

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Notes Towards Matthew Arnold's Erudition of Orientalism

Suresh Prasad Mishra

"Let a man raise himself by his self; let him never lower himself: but he whose self is unconquered his self acts as his own enemy like an external foe."

One who turns from the reading of the Hindu Masterpieces to the reading of Matthew Arnold's criticism will be impressed by a vein of similarity. That man has two selves, the second of which acts as a restrictive power, that he must die to one in order to find himself in the other is almost as central in Arnold's thinking as in the expostulations of Krishna to Arjuna or in the words attributed to Buddha.

In Christianity, also, Arnold perceives a similar dichotomy, though the terminology which he employs has an oriental cast rather than a Christian, for Christianity, on the whole, does not equate "Self" with God., So pervasive, in fact, is this conception in the thinking of Arnold that Stuart Partt Sherman was tempted to observe: "Throughout his works one will find the doctrine of the two selves in man. "4: an opinion which was anticipated, especially as it applies to Christianity, by one of Arnold's contemporaries:

...no Christian can complain that Mr. Arnold has brought out with so much emphasis the doctrine of the two lives, of the higher self and the lower self, of the annulment of the fleshy nature required for the well-being of the true man.5

A basic question, nevertheless, is whether these ideas with an oriental coloration came to Arnold first-hand or whether they filtered through obliquely via the medium of German culture especially Hegel, who was himself an interpreter of the oriental wisdom. Arnold, said Lionel Trilling, quoting A. W. Benn, "....generally passed for a disciple of Hegel, 'probably

without ever having read him. The fact seems to be that, to amend Benn's statement slightly, Arnold barely read him. This view is substantiab by the recently published notebooks of Arnold in which we find merely entries of Arnold from Hegel which Arnold copied from a French encyclo paedia. Further, in the reading which Arnold, as was his custom, prescribe for himself, there is no mention of Hegel's name: there is of the "Bhagvat Gita. Thus, while the probability of Arnold's exposure to and assimilatine of orientalism through a secondary medium is not excluded, the fact appean to be that Arnold depended less on hearsay and oral transmission for bi oriental ideas and more on the oriental pieces themselves.

Actually his intimate interest in and knowledge of oriental thought ate observable in a variety of places and attested to by a number of authorities First of all, his Notebooks contain the following significant entry, which would suggest that Arnold, like the author of the original passage, sought incorporate into his own thinking and that of his country the significat outlook of the east:

My earliest purpose in life to bring over into my own knowledge and into my own fatherland the language and the spirit of the Solemn and distant east,

The following passage, further, from Arnold's Notebooks contains unmistakable evidence that Arnold was absorbed in oriental thought:

"Let him reflect the transmigrations of men caused by their sinful deeds, on their downfall into region of darkness, and their torments in the mansion of Yama, On their separation from those whom they love, and their union with those whom they hate, on their strength overpowered by old age and their bodies racked by disease; On their agonising departure from this corporeal frame, their formation again in the womb, and the glidings of this vital spirit through the thousand million passages; On the misery attached to embodied spirits from a violation of their duties, and the imperishable attached to them from their abundant performance of all duties.10

Again, Arnold's interest in the East is shown in the following laudatory reference to it:

"....that wonderful East, from which, whatever aims of superiority Europe may justly give itself, all our religion, of some sort or other, has still an empire over men's feelings such as it had nowhere else."

Arnold, further, read the Bhagavad-Gita with obvious enjoyment. la a letter to Clough he expresses his regret that Clough did not share bà

appreciation: "I am disappointed the Oriental wisdom, God grant it were mine, pleased you not. 1

It is well known that Arnold was interested in the enduring qualities of literature. As is evident from the following extract from a letter to his sister, Mrs. Forster, his quest for permanence must have received a stimulus from Buddhism. "I must read Merope to you, I think and hope it will have what Buddha called the character of Fixity, that true sign of the law. "13

It is not illogical to assume that this inspiration he received from his own copy of Burnouf's work on Buddhism, for in another letter to her we learn that he owned and prized it: "I must ask you to send me a reference for my next lecture the book is now unprocurable you shall have it again. "14

Another index to the influence of the orient on Arnold is his emphasis on disinterestedness which turns out to be a derivative from the Indian doctrine of "inattachment" (In his essay, "The Function of Criticism at the Present Time", the word disinterested in one form or another appears nine times). One example of the use of the word and the concept will suffice:

"It is of the last importance that English criticism should clearly discern what rule for its course, in order to avail itself of the field now opening to it, and to produce fruit for the future, it ought to take. The rule may be summed up in one word, disinterestedness. And how is criticism to show disinterestedness? By keeping aloof from what is called "the practical view of things"; by resolutely following the law, of its own nature, which is to be a free play of the mind on all subjects which it touches. By steadily refusing to lend itself to any of those ulterior, political considerations about ideas, which plenty of people will be sure to attach to them, which perhaps ought to be attached to them, which in this country at any rate are certain to be attached to them quite sufficiently but which criticism has really nothing to do with."15

It is a curious fact that Arnold takes this conception of disinterestedness, which in its original context has a highly religious and metaphysical meaning, and adapts it to literary criticism. For Krishna, the God, inattachment meant

indifference to physical life and attentiveness to spiritual life. Yet one must not heave a "do nothing" attitude toward the physical or practical life, ".... O son of Kunti (Arjuna whom the god is exhorting) do thou perform action without attachment."14 One must do what is given him to

do but disinterestedly, with serenity and a sense of perspective, for ultimately the physical life recedes into nothingness, as the spiritual life moves in and replaces it. For Arnold, the critic, making a plea for judiciousness, indiffence to the "passion of the moment", freedom from attachment to the immediate and personal the enslaving hold of the practical, the Indian doctrine supplies the rule and so he says and testifies in his own words:

"It will be said, that it is a very subtle and indirect action which I am thus prescribing for criticism, and that, by embracing in this manner the Indian virtue of detachment (italics mine) and abandoning the sphere of the practical life, it condemns itself to a slow and obscure work. Slove and obscure it may be, but it is the only proper work of criticism,"u
The words "embracing in this manner the Indian virtue of detachment" suggest indebtedness.

Apart from Arnold's own statements and qualities revealing his interest in oriental learning, there is still another source of evidence in the friendship between Arnold and Max Muller, the eminent Sanskrit Scholar. Besides the number of references in Arnold's letters to Muller, 19 the following anecdote related by Muller links the mind of Arnold with the oriental tradition. The following lines of Arnold (1868):-

Like driftwood spars, which meet and pass Upon the the boundless ocean plain,
Man nears man, meets and leaves again,

So on the sea of life, alas!
seems to have originated from these lines in Sanskrit.
Yatha Kashtham ka Kashtham ka Sameyatom mahodadham Sameyta ka vyapey atam Tadbad bhutasamagamah

(As spar and spar also Come together on the great ocean And having met go apart, Thus of beings is the meeting).

This verse must have been a great favourite, for it occurs not only is the Mahabharata, Ramayana, Hitopadesha, and other popular collections but in a very similar form in a Buddhist work, the Mahavastu....

As a spar is carried off on the great water ocean, Struck together, vanishes, thus is of friends the meeting.

Arnold was not a Sanskrit scholar, and there is hardly any proof that b ever studied Sanskrit literature. Of course the same thought might hast occurred to two poets, but one's sense of probabilities seems to rebel agains so easy a supposition.

It remains to be said that Arnold may have been guided towards his interest in oriental thought by his father who himself was interested in it. To a former student, Reverend H. Fox who had come into India as a missionary, Thomas Arnold wrote: "I should earnestly, I think, look out in a Hindoo's mind for those points which he had in common with us, and see if the enormous differences might not be explained and their existence accounted for. His son, one might add, undoubtedly went farther than his father in diminishing the distance between his own mind and that of the East, of "looking out" and discovering the points of similarity that in the realm of mind and spirit tie the East and West together.

The streams of influence, to conclude, upon a man like Arnold are infinite and varied. In the time when Arnold lived the interest in oriental literature, philosophy, and religion among the literati of Europe and America was widespread. Inevitably Arnold was exposed to those influences, and his writings reveal correspondences with the oriental masterpieces. The central purpose of this paper, however, is to deal essentially not with the internal evidence but with the overt facts of Arnold's interest in and debt to orientalism. These facts may be summed up as follows: one, Arnold had a marked interest in the orient as is indicated by the passages which he entered into his notebooks; two, he possessed and had direct access to the oriental masterpieces; and, three, on occasion he expressed his indebtedness to that source. It is therefore not reasonable to suppose that Arnold merely echoed the thoughts of other enthusiasts. Beyond a doubt he went as near to the original source as possible, from which he drank so deeply that, as Stuart Pratt Sherman suggests, all his writing are tempered by its wisdom.

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SURESH PRASAD MISSE
From Image to Idea: A re-examination of T. S. Eliot's dissociation of sensibility

Rajnath

Eliot's theory of the dissociation of sensibility is not only one of his major contributions to literary criticism but his most solid critical concept. The theory has been examined by a number of critics among whom F.W. Bateson and Frank Kermode deserve especial mention. Kermode has questioned the historicity of the theory and Bateson has accounted for the paradoxical nature of the term "sensibility". But both the critics overlook the development of Eliot's criticism and thereby ratify Eliot's remark that "I am accustomed to critics tracing the rise and decline of my creative powers from poem to poem and play to play. But when it comes to my critical essays the criticism of them seems to assume that I wrote them all at once, and that it was de-signed to take its place in an orderly structure", Bateson and Kermode have focussed on Eliot's early essays, especially "The Metaphysical Poets" and "Andrew Marvell" and have failed to realize that the theory of the dissocia-tion of sensibility takes on a new complexion in his later essays. In my study I wish to demonstrate how the theory undergoes a shift of emphasis from image to idea in course of the development of Eliot's critical career. This, in fact, is the point on which I shall be primarily focusing. And it is here that I differ from the other critics on the theory.

There are two more points on which I differ from Bateson and Kermode First, I do not accept their wholesale identitication of sensation or concretion engendered by poetic imagery with the unified sensibility. As I shall point out, sensation, though an important ingredient of the unified sensibility, cannot be completely identified with the latter. Secondly, Bateson and Kermode do not sufficiently discriminate between different terms and the different senses of the same terms. Bateson, for instance, finds puzzling Eliot's use of the term "sensibility" in two different senses and explains the puzzle in terms of his

indebtedness to Remy de Gourmont's Problem du Style. He does not realis that it is in the very nature of Eliot to use terms in more than one sense.

As I do not look upon Eliot's entire critical output as a fixed lump, I divid his critical development into two phases, the early phase which ends in 1921 with the publication of the three essays which subsequently formed Homay to John Dryden (1924) and the later phaes which starts with the publication of the essays included in For Lancelot Andrewes (1928). In dealing with the meta. physick poets the early Eliot's concern is with the poetic quality embodied in their works rather than theology that goes into their poetic compositions Even a cursory glance at the two essays on the metaphysical poets in Hemage to John Dryden will reveal to us that Eliot does not restrict the metaphysical quality of "sensuous apprehension of thought" to the so-called metaphysical or, for that matter, Christian poets only. Besides Elizabethans like Shakes peare, Marlowe, Webster, Jonson, the classical writers such as Catullum, Propertius, Ovid, and French writers like Baudelaire, Gautier and, Laforgue manifest the metaphysical quality. Among the metaphysicals themsebes Eliot finds the metaphysical quality in both secular and religious metaphysi cal poetry. In a most significant statement on the dissociation of sensibility in his essay on "Swinburne as Critic" Eliot groups the metaphysicals with other writers:

The quality in question is not peculiar to Donne and Chapman. la common with the greatest-Marlowe, Webster, Tourneur, and Shakes peare they had a quality of sensuous thought, or of thinking through the seaws,

or of the senses thinking; of which the exact formula remains to be defined. If you look for it in Shelley or Beddoes, both of whom in very differen

ways recaptured something of the Elizabethan inspiration, you will n find it, though you may find other qualities instead. There is a traceof it only in Keats, and derived from a different source, in Rossetti (my italics)

Needless to say, the metaphysical quality is not restricted to the metapby cal poets: traces of it are discernible in poets so different from them as Keal and Rossetti. Eliot says in his essay on "Andrew Marvell" that the hold on human

values, the grasp of human experience that we find in the Elizabe than and Jacobean poets "leads towards, and is only completed by the relig ous comprehension". Eliot's emphasis on the "religious comprehension sounds fortuitous in view of the interpretation of the metaphysical quality advanced by him. The very fact that he finds the metaphysical quality is both religious and secular poetry is evidence enough that religion is not esser

tial to it. I believe that this ill-founded assumption stems from the fact that mataphysical poetry is for the most part religious poetry, too.

The later Eliot with his penchant for Christian values plays down the importance of Donne and, looking upon Dante as the greatest metaphysical poet, sets much value on George Herbert. The definition of metaphysical poetry advanced by him in the Clark lectures (1926) is a clear pointer to the shift in Eliot's attitude towards the metaphysical poets. Defining metaphy-sical poetry right at the outset of his first lecture he writes:

If you identify "metaphysical" with "philosophical" and limit "philoso-phical" to those poets who have given expression to a system or some view of the universe, and man's place in it, which has some philosophical equivalent. then the definition is perfectly clear.

We can notice how the emphasis has shifted from the "sensuous apprehension to the philosophical thought. In the essays on "The Metaphysical Poets" and "Andrew Marvell" Dante and Lucretius, Donne and the other metaphysicals, the French symbolists were all grouped together whereas in the Clark lectures Dante providing, as he docs, the emotional equivalent to a coherent philoso-phical system, emerges as the ideal metaphysical poet and other poets are anessed with respect to him. The metaphysicals and the Franch symbolists are all inferior to Dante in the metaphysical quality of giving sensuous embodiment to thought. It is the thought, the philosophical thought, that becomes the pivot of value judgement.

By the year 1930 when Eliot delivered the broadcast talks on metaphy-sical poetry, published subsequently in The Listener, Eliot's concept of meta-physical poetry had undergone a further change. In the Clark lectures, Donne is still a philosophical poet but in the 1930 broadcast talk on Donne he is removed from the category of philosophical poetry. Eliot distinguishes sharply between philosophical and metaphysical poetry and places Donne where he belongs and not with philosophical poets like Dante, Lucretius, and Goethe. Drawing on Santayana's Three Philosophical Poets he advances the following distinction between philosophical and metaphysical poetry

Philosophical poetry is poetry in which the poet has done one of two things. He has either written a poem to express in verse a particular theory of the universe which he has taken over from some philosopher-Lucretius wrote his poem to expound the philosophy of Epicurus and Democritus in verse and Dante expounded substantially the philosophy of St. Thomas Aquinas in verse or else he makes his own system of Philosophy and expresses that in verse; and the latter is more what Goethe did. But in philosophical poetry the poet believes in some theory

about life and the universe and makes poetry of it. Metaphysical poetry, on the other hand, does not imply belief; it has come to mean the Poetry in which the poet makes uses of metaphysical ideas and theories,

What I am driving at is not merely that Eliot's attitude towards Donne changes, but his concept of metaphysical poetry as such takes a new turn. Eliot has come to value the importance of belief, and of all the metaphysical poets, Donne seems most incapable of believing anything. Consequently, in the altered context poets with genuine beliefs, George Herbert for instance, tale precedence over Donne.

The element of concreteness that goes with poetic imagery has been brought out by all the critics of Eliot who have dealt with the theory of the dissociation of sensibility. Frank Kermode, for example, contends that the theory has "a strong connection with the development in the present century of the theory of the image. That Eliot values poetic imagery is evident from hi following statement:

The work of poetry is often said to be performed by the use of images: by a cumulative succession of images each fusing with the next; or by the rapid and unexpected combination of images apparently unrelated, which have their relationship enforced upon them by the mind of the author. This appears to be true.

But this does not suggest that the unified sensibility is nothing but concretenes or sensuousness. What has misled most critics including Bateson and Kermode is their inability to see that Eliot has used the same terms in different senss There are three terms that need to be adequately clarified before the dissocia ion of sensibility can be explained, namely emotion, feeling, and thought. we examine closely the emotional terms used by Eliot, we shall find that they are of four different types. The following are the extracts containing emo tional terms of different types:

It is not in his personal emotion, the emotion provoked by particular event in his life, that the poet is in any way remarkable or great. (my italie This is so to speak the structural emotion provided by the drama. But whole effect, the dominant tone, is due to the fact that a numbered floating feelings, having an affinity to this emotion by no means super ficially evident, have combined with it to give (my italics) us a new art emotice!

The personal emotion is, Eliot makes it sufficiently clear, the emotion evoked by particular events in the life of the poet, the structural emotion is the enstion that we find in the poem, and the artistic emotion is the emotion that stems from the work as a whole out of the combination of emotion and feeling. There is a fourth emotion also which is not qualified by any adjective but is used as a synonym for any of the three emotions. When Eliot uses the word "cmotion" in the passage where he defines the objective correlative, he uses it as a synonym for the personal emotion. But when the term comes in con-junction with feeling it is used in the sense of "structural emotion". And whenever Eliot talks of "the effect of the work of art" he has at the back of his mind "the artistic emotion" since the effect is after all the emotional effect.

Like the term "emotion" the term "feeling" has been used by Eliot in more than one sense. The critics go wrong in assuming that it has just one implication in Eliot's criticism. The critics have identified feeling with sensa-tios which is the product of imagery. Bateson, for instance, says that "feel-ing means sensation". And Allen Austin expresses a similar view in his re-mark that "the term 'felt'. has been correctly interpreted by Basil Willey as 'image' (a combination of sensation and emotion)" 19 The term "Heling" as used by Eliot has a twofold implication. It means, first, emotion and, secondly, sensuousness generated by imagery. Feeling is juxtaposed sometimes with "emotion" and sometimes with "thought". When it occurs with emotion it connotes sensation or sensuousness but when it occurs with thought it sometimes implies sensuousness and sometimes emotion. To point out the two different senses of the term "feeling" 1 am giving below two extracts from the same essay:

In Chapman especially there is a direct sensuous apprehension of thought, or a recreation of thought into feeling, which is exactly what we find in Donne,

The poets in question have, like other poets, various faults. But they were, at best, engaged in the task of trying to find the verbal equivalent for states of mind and feeling." (my italics)

The term "feeling" in the first extract is equivalent to "sensuous apprehens ion" while in the second it implies "emdfion" and sensuousness is covered by "the verbal equivalent".

As regards the term "thought" as used by Eliot, like "Feeling" it has been reduced by most critics to a single implication. In point of fact the word "thought" has different meanings in different contexts and juxtapositions.

ELIOT'S DISSOCIATION OF SENSIBILITY

Allen Austin says that the complexity of Eliot's dissociation of sensibility lies not in the term "feeling" but in the term "thought" and goes on to po out the two different senses it has been used in. "The term 'thought Eliot's definition." writes Austin "refers to abstract ideas in relation to the dissociated sensibility but it refers to wit or play of intellect in relation to the unified sensibility I find no evidence in Eliot's criticism of the separa tion between the two senses of the term "thought" as mentioned by Austin though the term has certainly been used in two different senses which come close to those pointed out by Austin. The term "thought" in the two senses occurs in both the unified and dissociated sensibilities. The first of the tw senses is exacily that mentioned by Austin, i. e, vit or play of intellect. The sense I would call "metaphysical idea" rather than "abstract idea"

The two senses of the term "thought" call for further elaboration. We must bear in mind that every metaphor or simile is not a conceit just as every conceit is not a metaphysical idea. The "play of intellect" above may may not be expressed through images. I am quoting below the lines that Eliot himself instances from Andrew Marvell's To His Coy Mistress in order t demonstrate how intellect can operate in two different ways.

Had we but world enough and time, This coyness, lady, were no crime,

I would Love you ten vears before the Flood, And you should, if you please, refuse Till the conversion of the Jews; My vegetable Love should grow Vaster than Empires and more slow.

If we leave out the last two lines there is no poetic image but only the play of intellect. It is in the last two lines that the poetic images from vegetation and empires are brought in. But it must not be forgotten that wit or play of intellect in metaphysical poetry usually operates through images)

As regards the two types of thought-wit and metaphysici idea-they often combine in mataphysical poetry that is to say, wit is displayed through the use of

metaphysical ideas. Before going to discuss the combination of the two it is worthwhile to examine how they separate. In a typical metaphysical poem disparate experiences are fused in other words, images quite remote from one another are brought in conju ction. Metaphysical imagery, drawn as it is from different spheres of know ledge, demands erudition on the part of the poet. We are reminded d

Dr. Johnson's remark that "the metaphysical poets were men of learning, and to show their learning was their whole endeavour."13 The following lines from Donne's "A Valediction: of weeping" have been cited by both Dr. Johnson and Eliot as an example of metaphysical wit:

On a rounded ball

A workman, that hath copies by, can lay An Europe, Afrique, and an Asia, And quickly make that, which was nothing, All.
So doth each teare, Which thee doth weare, A globe, yea world by that impression grow.

Till thy teares mixt with mine doe overflow
This world, by waters sent from thee, my heaven dissolved so.

The poet brings in geography to describe love just as in another poem, "A Valediction: forbidding mourning" he brings in mathematics, "twin compass-es", to describe the peculiar relation that obtains between two lovers. The above lines are metaphysical in the sense of the play of intellect through imagery drawn from remote spheres. But they are not metaphysical in the sense of the use of an idea borrowed from metaphysics.

In his Clark lectures, Eliot advances a definition of metaphysical poetry which has already been discussed. According to this definition a metaphysical poet is one who gives an emotional equivalent of mataphysical thought. Mataphysics being a branch of philosophy, Eliot has used the two terms interchangeably. Though Eliot does not admit it explicitly, by metaphysical poetry in the strict sense he implies poetry which uses for poetic pursposes metaphysical ideas set forth by metaphysician, In the seventh of his Clark lectures he affirms that of all the mataphysical poets Donne and Crashaw are the only ones who are fully metaphysical. And it is not for nothing that of all the metaphysicals Eliot relates only Donne and Crashaw to Spanish my-stics and saints-Donne to St. Ignatius and Crashaw to St. Theresa. What I am driving at is that in order to be a

metaphysical poet in the strict sense of the term one has to have metaphysical bent of mind which Eliot finds only in Donne and Crashaw who were influenced by the Spanish metaphysicians. As Eliot points out time and again, Donne, a voracious reader, was very well grounded in philosophy and made use of philosophic ideas for poetic purposes. It is where he makes such a use that he is metaphysical in Eliot's restricted sense. One can instance Donne's "The Ecstasy" where the Neoplatonic idea of "ecstasy" (standing outside one's own body) has been rendered poetically. Of his experience of ecstasy Plotinus writes:

Many times it happened: Lifted out of the body into myself, becoming external to all other things and self-centred, beholding a marvello beauty: then more than ever, assured of community with the loftien order; enacting the noblest life, acquiring identity with the divine, stationing within it by having attained that activity, poised above what soever in the Intellectual is less than the Supreme: yet there comes the moment of descent from intellection to reasoning, and after that sojourn in the divine, I ask myself how it happens that I can now be descending and how did the soul ever enter into my body, the Soul which ever within the body is the high thing it has shown itself to be. 14

The Soul goes out of the body to experience ecstasy but it cannot remain in the ecstatic state for ever and has to come back to the body. Explaining the descending of the body Plotinus distinguishes between that part of the Sod which is spirit and that which is Nature and the world of sense. To him the world of sense is not evil but beautiful. In Donne's poem the Soul goes out fof the body and then returns to it. Like Plotinus, Donne recognizes the beauty of the physical world which is indispensable for the spiritual union. Besides neoplatonism Donne draws on scholastic philosophy to underline the "inter. depedence of body and soul" and suggest that "the complete unity of two lovers, though their souls already enjoy a oneness, is not realized until ther bodies also are joined.

Eliot controverts Grierson's argument that "The Ecstasy" formulates Donne's "metaphysic of Love", i.e., Donne believes in the metaphysial ideas expressed in the poem, and points out that Donne simply uses meta phsical ideas for poetic purposes. But the difference between Grierson and Eliot is an insignificant one in the present context. The significant point Jis that "The Ecstasy" is a complete metaphysical poem as it offers the emo tional equivalent of metaphysical ideas.

IV

In his discussion of the Elizabethan and Jacobean writers, particularly the metaphysical poets Eliot emphasises frequently what he calls "emotional equivalent of thought." The first formulation of this notion occurs in the essays on "Imperfect Critics" and "Philip Massinger": in the former he used the term

"sensuous thought" and in the latter talks of "the intellect the tips of the senses." In his eassay on "The Metaphysical Poets" he uses the phrase "a direct sensuous apprehension of thought". Explaining what be means by the poet who thinks, Eliot writes in "Shakespeare and the Stoiciss of Seneca", "The poet who thinks' is merely the poet who can express the emotional equivalent of thought". These quotations from different essays by

Eliot bring out the importance he attaches to the feeling of thought. And Donne's "The Ecstasy" is an emphatic instance of how thought is felt. Eliot's writings after his coversion to Anglo-Catholicism reveal his progressive deva-luation of Donne and exaltation of Herbert. The early Eliot admired Donne and the poet who came next to Donne in his admiration was Andrew Marvell. It is surprising that in the two essays in Selected Essays by which Eliot on meta-physical poetry is best known "The Metaphysical Poets" and "Andrew Marvell there is not a sigle quotation from Herbert and in the essay on Marvell Herbert is not even mentioned. The first relatively detailed account of Herbert came as late as 1930. If Eliot's first writing in metaphysical poetry was on Donne, the last was on George Herbert.

If we compare Eliot's writings on Donne with those on Herbert we shall find that bis depreciation of the former goes side by side with his exaltation of the latter. The first piece on Donne by the later Eliot plays down the importance of Donne though in a subtle way. He makes a point which he repeats much more forcefully in "Donne in Our Time". He says that "those who take Donne as a contemporary will be taking him as a fashion only"." Eliot dis-misses this view of Donne and points to the metaphsical quality of his poetry which places him above the nineteenth century poets. But does not Eliot him-self look upon Donne as a contemporary? The view that he dismisses here he himself has half a mind to accept in "Donne in Our Time" where he writes: "That there was an element of fashion in our enjoyment and exploitation of Donne it would be vain to deny it; but there was nothing capricious about the fashion"," When I say "half a mind" I mean that Eliot does not reckon the Donne revival in the present century a matter of fashion only though be does find an element of fashion in the revival. In "Donne in Our Time" Eliot almost veers round to the other extreme in his assesment of Donne when he observes that "in Donne, there is a manifest fissure between thought and sensibility"; that is to say, Donne suffers from the dissociation of sensibi-lity.

It Donne comes down in Eliot's assessment Herbert goes up. Comparing Donne and Herbert as religious poets he said in his lecture at Salisbury Cathe dral (1938) that "religious poetry was more incidental for Donne, and more essential for Herbert and that with Donne I feel that there is always some thing of the particular and private sinner which remains, as a kind of sediment, even in his

most religious verse". The later Eliot is aware of the difference between Donne and other metaphysical poets, and hence his attempt to separate them:

We must dissociate Donne from the school of Donne", so far as these followers enjoy any particular vogue in our time, it is a popularity reflected from that of Donne or partly one arising from a new interest in devotional verse. 18

This dissociation of Donne from other metaphysical poets, particularly Herbert, has far-reaching implications Eliot does not seem to be sure of Donne's religious piety though he tries to give the contrary impresssion. In his BBC talk on Donne he said: "I believe that his religion was quite sincere and in "Donne in Our Time" he wrote: "it was possible fot Donne to be, and I am sure that he was, genuinely devout", But Eliot does not mean what he says and suspects, though tacitly, that Donne's religion is the religion of a man who only wants to feel what religion is like. In the same essay in which he cosiders Donne "genuinely devout" he intimates that "the kind of religious faith expressed in Donne's religious writing is wholly consistent with the employment in his poetry of many scraps of various philosophies that appear there." Eliot says time and again that Donne, unlike Dante or any jother medieval poet, was interested in what it feels like to cherish philosophic lideas rather than their truth or falsity. Similarly Donne is interested more in the idea of religion than in religion as such. That this is Eliot's view is testified by his comment on the development of Donne. He does not agree with those who divide Donne's life into two periods, "one dissolute and irreli gious, the other a revulsion to intense and austere piety" and holds that is one and the same man in both early and later life." Eliot takes issue with those who exaggerate the erotic, or for that matter, mystical element in Donne's poetry. It is this exaggeration which is responsible for the view that there was a complete division in Donn's life. What Eliot is suggesting is that the erotic element in the early Donne is not of necessity his personal experi-ence just as his later penitence is not always felt. He admits that he cannot "take very seriously Donne's later remorse or repentence."

The devaluation of Donne and his separation from poets like Herbert be came necessary for the later Eliot just as the exaltation of Donne and his associa tion with other metaphysical poets was necessary for the early Eliot. The early Eliot's association of Donne with other metaphysicals emphasised the metaphysi cal technique which he valued much while the later Eliot's dissociation of Donne from other mataphysicals stressed his Christian point of view. Not being sure of Donn's religious piety, he thought he had better separate him from other

metaphysicals whose religion could not be called in question. Is his pamphlet on George Herbert Eliot speaks of "the school of Herbert"

including in it Vaughan and Crashaw. Differentiating Donne from Herbert he writes:

The difference that I wish to emphasise is not that between the violence of Donne and the gentle imagery of Herbert, but rather a difference between the dominance of intellect over sensibility and the dominanc of sensibility over intellect. Both men were highly intellectual, both men had very keen sensibility: but in Donne thought seems in control of feeling, Hand in Herbert feeling seems in control of thought.2

Doune' poetry betrays dominance of intellect while Herbert's the dominance of feeling though both are Intellectual poets as against the reflective poets such as Tennyson and Browning. But the later Eliot is the more sympathetic towards poetry with the dominance of feeling over intellect. Herbert's feeling is genuine and as such has greater appeal than Donne's to the religious poets including Eliot.

As has been said, the later Eliot emphasizes the metaphysical thought, which for him is the Christian thought, rather than the metaphysical conceit. At several places in his later criticism he distinguishes between a conceit such as found in metaphysical poetry and a metaphor or simile employed by poets like Dante and Shakespeare. In his early writings he finds "a direct sensuous apprehension of thought" in the metaphysicals as well as in Dante and Shakespeare. "The poets of the seventeenth century," he wrote in his cele-brated essay on The Metaphysical Poets "the successors of the dramatists of the sixteenth, possessed a mechanism of sensibility which could devour any kind of experience. They are simple, artificial, difficult, or fantastic, as their predecessors were; no less nor more than Dante, Guido Cavalcanti, Guinir-celli, or Cino." Thus the four qualities enumerated-simplicity, artificiality, difficulty, and fantasticality-the metaphysicals have in common with poet like Dante and Cavalcanti. But only two years later, reviewing Marvell's Miscellaneous Poems, he distinguishes sharply between conceits of a poet like Marvell and the imagery of Dante and Shakespeare. After his remark that Marvell is highly conceited he advances his definition of a conceit. "In a conceit," he says "two things very different are brought together, and the spark of ecstasy generated in us is a perception of power in bringing them to-gether. And he illustrates this definition from Marvell's "Might a soul hath there and be clean/Or stake its drought?" Eliot points to the sudden-Dess of the transference from material to spiritual water"

in Marvell's lines. He contrasts Marvell's conceit with the imagery employed in Shakespeare's

"She looks like sleep/As the would catch another Antony/In her strong toil of grace," In Shakespere's lines, he says, there is fusion instead of contrast-"a restoration of language to contact with things" 26 Eliot leaves us in to doubt as to which of the two he prefers. He discerns in Dante precisely what he finds in Shakespeare. After adducing lines from Dante he comments: "these are not conceits. They have a rational necessity as well as suggestive. ness; they are, like the words of Shakespeare above, an explication of the

meaning.# In his Clark lectures (1926) Eliot discusses at length the distinction bes

ween the imagery of poets like Dante and Cavalcanti and the conceits in the metaphysicals. He makes it abundantly clear that in Dante the interest of the reader centers on what is being communicated and the images are employed only as a means of communication. In the metaphysical poets, on the other hand, the interest lies in the ingenuity displayed in the employment of conceita In his talks on the poets of the seventeenth century he again touches on the difference between the two types of images. Of conceit he says that it "is used for its own sake and for the intellectual pleasure of far-fetched comparisons,

The point to note in the above shift from the metaphysical conceit used for its own sake to the imagery employed for the sake of meaning is not s much the shift of emphasis from one technique to another as the general drift towards what is communicated. Thus the "what" takes precedence over the "how"

NOTE

1. I am grateful to Mrs. T. S. Eliot for her permission to quote an extract each from "Author and Critic" and "Clark Lectures on the Metaphysical Poetry of the Seventeeth Century". Both the pieces, which are now part of the Hayward Bequest a King's College, Cambridge, are unpublished and the copyright on them it vested i Mrs. Eliot

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BOOK REVIEWS

SHAKESPEARE IN HIS OWN TIME by D. C. Biswas. New Delhi: Macmillan India 1979, pp xix-162. Price Rs. 50.

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The extraordinary variety and richness of the existing Shakespeare criti-cism makes it difficult to justify the arrival of any new book on the scene. This one by Dr. Biswas, though competent and efficient, hardly initiates a novel trend in Shakespeare studies. It provides reliable detailed analyses of Henry IV, As You Like It, Love's Labour's Lost, Measure for Measure, Troilus and Cressida and Macbeth; it also succeeds in its aim of probing these plays in terms of the ethos of the Elizabethan-Jacobean Age; it does not, however, break any new ground.

Dr. Biswas shows here a sound general knowledge of the social-economic history of the Bard's Age in the light of which he sanely interprets the plays. The inadequacy of the study, however, is shown in his lack of reference to Shakespeare scholarship. In spite of his focus on the relation of the Ranaiss-ance milieu he does not come to terms with any 'historical' critics except Tillyard. Even the old "historical" critics like Raleigh, Kittredge, Bridges and Stoll are ignored. It is also notable that a commentary on the philoso-phical bases of the Elizabethan-Jacobean thought that inspired the plays of Shakespeare should completely omit any reference to the audience that come to the Globe and Blackfriars theatres.

Since the book is conceived less as a unified thesis and more as a collec-tion of essays with a similar approach, it would be helpful to glance at the individual chapters. The first chapter "Shakespeare's Prince Hal: A Ren-

aissance Figure" in its analysis of Henry IV in terms of the impact of Machi.

aveili on the contemporary thought shows a close knowledge of the political writings of the Italian philosopher. It is also refreshing that unlike many the dress imagery. However, he does not tell us any thing that is completely new. Another flaw here is one which is common to a number of these essays -the habit or providing us detailed summaries,

The second chapter, "Shakespeare and the Euphuistic novel" contains an excellent analysis of Greene's Menaphon, but it is not equally good on the other plays. Thus, when discussing As You Like It, he claims that the use of antithesis in the choice and grouping of characters is the result of Lyly's in fluence on Shakespeare. Does not he forget that the contrast of characters, is the enence of all good drama? However, the section on As You Like It does have the quality of thoroughness. The discussion of Measure for Measure in the light of the Elizabethan concept and administration of justice shows the same virtue of soundness,

Perhaps the most useful essay in the book is " Troilus and Cressida and the Renaissance concept of value". After neatly pointing out the inadequa cies of the approaches of Kenneth, Muir, Wilson Knight and Una Ellis Fermer, it analyzes the mercantile imagery in the play and interprets the action in terms of the tension between the Renaissance concept of the market value and the intrinsic value of things.

Finally the last chapter on witches in Shakespeare shows a detailed know ledge of the Elizabethan Jacobean opinions on witchcraft, though the writings of Browne provide a notable exception to this list of James 1, Heinrich Kramer, James Sprangler, Reginand Scott and L. Levater. But the com ments on the plays of Shakespeare and his contemporaries again get bogged down in long plot summaries, and the conclusions which emerge from them are not always reliable. Thus, when suggesting that a certain scene in Mar beth is not spurious, Dr. Biswas does not refer to any Folio or Quarto or even a notable Eighteenth century edition of Shakespeare by Rowe, Pope, Theobald, Warburton, Johnson, or Capell. In fact, an interesting feature of the study is the total unwillingness of the writer to tell us which edition of Shakespeare he has used. The weakest part of the book, however, is the introduction which is little more than a summary of the chapters which follow it.

Nevertheless, the book is a sound, thorough, useful study of the plays and their social-political-philosophical milieu.

TOWARD "SAMSON AGONISTES" by Mary Ann Radzinowicz, Princeton, 1978. ALEXANDER POPE, THE POET IN THE POEMS by Dustin H. Griffin, Princeton, 1978.

Revirmed by R. K. Kaul English Department, Rajasthan University, Jaipur.

Milton scholarship is very specialised these days. Books which set out to offer a new interpretation of the poet are not designed for the general reader. Ms. Radzinowicz's book is no exception. A lay reader may wonder whether it is proper to write a book of 436 pages on a poem of 1758 lines. The book is not free of repetition. Nor is the writer's style calculated to attract the reader.

The patient reader, however, will find a study of the book rewarding.

Ma Radzinowicz's approach to Milton as a poet and thinker evolutionary, She charts the development of Milton's views of history, politics, morals theology and poetry. Her formulations are well-considered and convincing. For example Milton at the beginning thought of the poet as a rhapsode, towards the end he thought of the poet as a sage and a teacher. Altogether the cast of Milton's mind grew less mystical and more rational. There are parallels to this development in every other sphere of thought.

About Samson Agonistes she makes a number of perceptive observations. For instance Milton's modifications of Greek tragedy are thus summed up, "his transmutation of the hero into the elect saint, of destiny into God's decree of free will, of scriptural history into parallel contemporary history." (p. 98) She sees catharsis as taking place not only in the minds of the audience but also in that of the hero, of Manoa and of the Chorus. (p. 357) But the origi-nality of her formulations sometimes leads her to overstate her case. For example she considers not only Milton but Milton's God as a tragic poet.

Ms Radzinowicz's comments on Milton's poems are scarce. She doesn't have much to say about Milton's style or syntax. About the imagery of Samson Agonistes she observes that as the play progresses, the imagery of physical warfare is gradually replaced by that of spiritual warfare and spiri-tual pilgrimage. It is undoubtedly true that towards the end Samson is likened not to Hercules, Ajax or Goliath but to the evening dragon, the eagle and finally to the phoenix. One who reads the play without any preconcep-tions, however, will not pilgrimage. find many images or suggestions of spiritual

She dismisses in one parenthetic remark a radical flaw observed by the critics in Milton's tragedy, "those critics who are determined to force the drama into an amoral pattern of exultant genoicide." (p. 117) Surely the emotional effect of the tragedy which she characterizes as therapeutic is marrol by the exultation of the Chorus over the massacre of the philistines. WIZ Milton's failure to anticipate a more humane response to the play is under standable Ms Radzinłwicz's failure to see the force of this objection is

Mr Griffin's book is far more readable, Fortunately Pope scholarakis has not yet achieved the same degree of density (or impenetrability) as Million scholarship The author's approach is relatively old-fashioned. He attempts to sketch a portrait of the poet on the basis of what Pope tells t about himself in his poems. trot

The Correspondence of Pope was published in volumes by George Sherbury in 1956. Although every critic who has written on Pope since then has made use of the correspondence, Mr Griffin's venture is somewhat original. H first draws the lincaments of Pope's character from the letters and then en mines the poems systematically to see how far the poems corroborate the in pression made by the letters.
Mt Griffin points out the discrepancies in Pope's character as revealed in the letters. His actual behaviour does not accord with the image he project of himself. But this discrepancy is not to be ascribed to hypocrisy. Pope wat fully aware that he fell short of his idealised self-portrait. Apparently he thought of his self as "an object to be studied, nourished, developed, com posed, retired into, cultivated, like the hortus conclusus." (p. 26) "In an earh epistle he conceived of his life as a work of art to be shaped and ordered like a stage play." (p. 29)

There were several competing selves within Pope. He confessed to be ing incongruous and inconsistent. In the Horatian Imitations, the most autobio graphical of his poems, and especially in the Epistle to Arbuthnot, these selve, according to Mr. Griffin, are unresolved and unreconciled.

The author is not unaware of the danger of treating every poem as autobi graphical. In spite of his sophistication, however, he spins out the theory th Achilles, Hector, Ulysses and Thersites (in the translation of Homer's lis are aspects of Pope's own character. Similarly the characters of Atics Sporus, Timon and Bufo are parody versions of himself.

In dealing with the Essay on Men Mr Griffin makes some very acute servations: e. g. "the life of the poem, its excitement and drama, lie in b

juxtaposition of 'plan' and 'maze' (p. 143). Again he states, "Perhaps Pope never fully decided whether the Essay was to be an 'I-you' poem (moral ins-truction) or a 'we' poem (implied conversation between equals)."

REAL AND IMAGINED WORLDS: THE NOVEL AND SOCIAL SCIENCE by Morroe Berger, Cambridge, Massachusetts: Harvard Univer-sity Press, 1977. xi, 303 pp., with bibliography, index. $ 15.00.

Remared by Ashok R. Kelkar Deccan College, Pune.

The modern novel and modern social science (and social history) both arose in the 18th century West out of a common impulse to understand peo-ple in their ordinary existence together (what Brecht calls menschliches Zus-ammenleben). This kinship has been recognized often enough-sometimes in the form of rhetorical flourishes like Norman Mailer's "History as a Novel. The Novel as History" of the sociologist Robert Nisbet s "Sociology as an art form" (Pacife Sociological Review Fall 1962). Both are regarded as ways of commenting on human behaviour and social institutions though there may be a difference of opinion about their relative success in illuminating what they comment on.

Judging from Berger's study under review, there is at least one sociolo-gist who is willing to take the novel seriously and consider its special capacity to contribute to man's knowledge of himself and society in comparison with social science and history. The examples come mainly from English, Amrican and French novels (Fielding, George Eliot, Forster, Austen, Balzac, Hardy, Hawthorne, Thackeray, Trollope, Woolf mainly). Like a good scientist he throws in lesser-known figures like Elien Glasgow and T. S. Strib-ling to make his sample more representative. On the other side of the fence it is mainly social science and history of the 20th century positivistic vintage. Indeed he establishes the novel as a social institution-justifying its existence, competing with other institutions, borrowing as well as disseminating ideas and values within its historical setting. The early chapters (3-7) review the insights and critiques offered by the novel through such means as the choice of incidents and characters, the handling and content of dialogue, the narrator's addressing the reader on incident and character and on man and society and

the contemporary scene. Indeed we are taken through such areas as social class, power, and law; economy; marriage and the status of women; religion: interpersonal relations and emotions; social changes through time. This well documented review brings out two things. The social scientist, no less than the novelist, draws upon the common accumulating fund of knowledge that we grace with the name of common sense, The novelist, no less than the social scientist, rediscovers old insights and contributes novel ones when co mon sense falls short. The novelist may even forestall the scientist as when George Eliot anticipates (in Middlemarch 1872) Max Weber's hypothesis con cerning The Protestant Ethic and the Spirit of Capitalism (1904-5).

But what will perhaps impress the literary student more is that Berger succeeds in taking the novel on its own terms. He does not shirk the problem raised by the literariness of a novel and takes them up in the closing chapters (8-10). His conclusion is reassuring-Vive la difference: what is more, he makes a resolute attempt to define the difference between fiction on the one hand and history, social setence, and the common ground of them all, life, o the other. (The term history, to be sure, is being used here for the gene f discourse and not for the recorded events themselves.)

Before I conclude this brief notice, I may be permitted to draw the author's and the reader's attention to the interesting classification of narrative offered by Paul Kiparsky (in his essay contributed to Oral Literature and the Formula, ed. Stolz & Shannon, Ann Arbor, 1976, p. 98)-the function of a narrative may be defined in either of two ways. The narrative may be told as knowledge (fact) or as entertainment (fiction); again, the narrative may stick to the familiat conditions of the real world (realis) or allow them to le suspended with no questions asked (irrealis). This yields four types-history (knowledge; realis), myth (knowledge; irrealis), story (entertainment; re lis), romance (entertainment; irrealis). Berger's "fiction" is of course a species of Kiparsky's "story". Folk stories offer morals, literary stories off insights.

THE FINAL YEARS OF THOMAS HARDY by Harold Orel 1912-1928. London and Basingstoke: The Macmillan Press Ltd., 1976. Pp. 151. £ 7.95.

Reviewed by (Miss) Pankaj Khanna Department of English Himachal Pradesh University, Simla.

On a prolific author like Thomas Hardy whose literary career spans almost sixty years, a book concentrating on the last sixteen years of his life has a particular relevance. This was also the time when Hardy had turned exclusively to express himself artistically, having been disgusted with the hostile reception of his novels earlier. As such the study also becomes significant, the author's concern here is solely with the poet Hardy who had been rather ignored by the critics' enthusiasm for Hardy the novelist. However, only the later poems of Hardy are taken into account as the author believes "There is a late Hardy in the poetry, just as there is a distinguishable apprentice novelist in Desperate Remedies, Under the Greenwood Tree, and A Pair of Blue Eyes; there are phases of development in Hardy's poetic career.. ." (p.2): and the author here chooses to study the final phase of Hardy's poetic career. To determine the beginning of Hardy's final phase he chooses neither the year that begins the second volume of Hardy's biography, i. e. 1892 (the year of critical and popular reception of Ters), nor 1896 (Hardy's disgust at the hostile reception of Jude), nor 1908 (the year of publication of the Dynasts the turning point in Hardy's life suggested by various critics but the year 1912-the year of Emma's death which he feels is the year of "profound significance" to Hardy. Accordingly, in his study Harold Orel considers only five volumes of Hardy's poetry that were published after 1912: Satires of Circumstances, Lyrics and Reveries (1914), Moments of Vision (1917), Late Lyrics and Earlier (1922), Human Shoes (1925), and Winter Words (1928).

Primarily it is a biographical study though the author states his plan thus: "Primarily, however, this book studies the ways in which Hardy wrote about his continuing concerns in poetical form, and it attempts to use biographical information whenever possible to distinguish and define the boundary-lines between lyrical and dramatic expression" (p. 4). As a matter of fact the study quite often appears to be as much an attempt to recount Hardy's later years from the evidence gathered from the poems, especially so in the later chapters.

The study is divided into eight chapters. The first chapter is purely a biographical one and takes a backward look over the various influences shap-

ing Hardy's mind right from his childhood. The second chapter "Emma" fra details Hardy's happy romance with his first wife Emma Lavinia Gifford and subsequent sad discord in theic married life, and then there is quite a discusing of Hardy's poems on his relatioship with Emma where the author strewes the dramatic nature of the poems and the consistency of the persons Hardy creates in these poems, The persona in these poems is significant in establishing the tone of the poems in which Hardyrelived ancient happiness bled again from ancient wounds" (p. 43); he recounts the happy time with his "deares Emmie" and poignantly records the alienation, always accepting his fu share of guilt and responsibility.

Chapter three, "Attitudes to the Past", is significant in that it makes a attempt to correct the misceadings of Hardy's relationship to the past. And ropeatedly in this chapter and the next one, "The Occasional Poems," avids nce is put forth both from the poems and all sorts of biographical sources t absolve Hardy from the charge of being a pessimist. Also, the autobiograpb cal quality of these poems is stressed and biographical information is provide to the reader so that he can "read between the lines" (p. 62). Chapter also principally presents forth a "hopeful" Hardy as revealed in his variou nature poems, till in his poem "Afterwards" the optimistic tone starts getting little diminished.

Finally, the last two chapters entitled "Hardy's Views on Christianity" and "War and Pax Britannica" reveal the heart-broken, ageing Hardy has lost his fais in the power of Christianity and in the evolutionary meliorism with the ou break of the First World War. Hardy's own personal statements and his later poems testify to the gloom enveloping Hardy in his final decade. A comparist with The Dynasts and other earlier war poems proves the author's argument that "Thomas Hardy, who so violently and so often reacted against charge that he was a pessimist in his art, finally became one in his study at Ma Gate" (p. 122), and ultimately "renounced his faith in the powers of reast, science and the evolving consciousness of the Immanent Will to create a bette world" (p. 137). Chapter six is a little different in that it glances bed at Hardy's interest in the theatre and discusses briefly his poetic play Ta Famous Tragedy of the Queen of Cornwall, pointing out the personal element in and Hardy's experimentation with the dramatic form (an extended study which he contributes to the anthology published the same year, The Gen Thomas Hardy, ed. Margaret Drabble [London: Weidenfield and Nicolse 1976]; but it is already a world of growing darkness symptomatic of despairing change taking place in Hardy's mind.

In all the author refers to or quotes from nearly two hundred por

which are thematically distributed in separate chapters and in each chapter further categories are made according to the smaller thematic concerns and that makes the study neat and systematic which could otherwise become dull and cumbersome with incessant piling of biographical details. In fact, biogra-phy has been the chief concern in most of the recent Hardy studies; for example in Thomas Hardy by Norman Page (London: Routledge and Kegan Paul, 1977), and Thomas Hardy: Art and Thought by F.B. Pinion (Totowa, New Jeresy: Rowman and Littefield, 1977), though both these books are more comprehensive in that they take into account the total literary output of Hardy. The study of the poems in the book under review is mainly limited to two aspects the form is studied only in terms of whether it is lyrical or dramatic, and the themes are analysed merly in terms of their being optimistic or pessimistic. Still it is a more fruitful study than books like The Psychology of Hardy's Novels: The Nervous and the Statuesque, by Geoffrey Thurley (Queens-land: University of Queensland Press, 1975), and Thomas Hardy's Women and Men: The Defeat of Nature by Anne Z. Mickelson (Metuchen, New Jeresy: Scarecrow Press, 1975), which oversimplyfy Hardy's works, dividing all his characters into two broad categories. With considerable labour bestowed on biographical material collected from all available sources, Orel's book provides a fresh perspective on Hardy's later poems. The eight plates add to the interest of the book.

THE LAST ROMANTIC: A LIFE OF MAX EASTMAN by William O'Neill, New York 1978: Oxford University Press. $ 14.95.

Reviewed by Vinay Hardikar Department of English University of Poona, Pune.

'Why was Max so self-destructive professionally and politically? How could a man embrace in old age so much of what he had opposed when young? Why was Max so often out of step with his times and his peer? William O'Neill sets himself these and such other questions in the introductory chapter of his book on Eastman, which is the lateset biography of Max Eastman-poet, novelist, journalist, essayist, literary critic, editor and ardent lover of women and their rights. O'Neill gives studied and heavily annotated answers to

these queries in a balanced yet intimate account of Eastman's controversial literary, social and political career. We also feel that the sensational journey of Eastman from a radical pro-Soviet leftist to an active right wing conser vative, interspersed with successful attempts at love is what makes Eastman 50 amiable. Here is someone, who, as O'Nell quotes from Leon Edel, knew the real meaning of the word 'loy' and hence deserves to be called 'The Last Remantic.'

The 300 paged analytical narrative gives full details of Eastman's pride and problems. It starts with personal psychological problems, his inability for long-term relationships-both emotional and intellectual, and strikes a pro minent line of consistency in the seemingly contradictory details. Max's friends and endeavours are treated with equal importance. His publications and articles are placed in their context with accounts of how they were received by the American and European press. Insights and judgements like Lenin, who embodied that combination of theory and will that Americans seemed to lack', 'Having destroyed science by accident he (Max) set about, wrecking philosophy by design' 'Communists failed to distinguish what had to be changed and what couldn't be', 'Creative people generally, and writers in particular, are notoriously self-centered', make the book more readable than it already is and reflect O'Neill's personal views.

John Reed, Earnest Hemingway and Black poet Clande Mackay are some of the prominent contemporaries portrayed with purpose and precision. More controversial topics like Eastman's fight with Hemingway, his divorce, his support for Macarthy are dealt with sympathetic objectivity. Though the blurb emphasises Eastman's promiscuity more than necessary. O'Neill showi great sense of proportion in reporting it. One feels that he could have done better to show similar restraint in his attack on Stalin and the Russian communists and in his heavy drawings upon Solzenitsyn. These give a slight feeling that Eastman's disillusionment is beng more used to repudiate Comme nism (which is easy) than to understand Eastman (which is essential), but only, one must say, in those chapters. The Last Romantic may be a welcome document for students and teachers of Eastman but it will also make wonder ful reading for all interested in the 20th century individual's conflict with his times.

TWENTIETH CENTURY AMERICAN CRITICISM: INTERDISCI-PLINARY APPROACHES (ed.) Rajnath (Delhi: Arnold-Heinemann, 1977). 302 pages+ XI-XV; price: Rs. 50.00.

Reviewed by V Rai

The book under review is a collection of papers presented at a U.S.I.S. Seminar on "Twentieth Century American Literary Theory and Criticism: Interdisciplinary Approaches," held at Mussoorie in September 1974. The assumptions of the interdisciplinary approach to literature are that methods developed in non-literary disciplines can be applied to literature. For example, psychology, sociology, and the other social sciences have developed certain methodological procedures of their own. These can be, and are, applied to a study of literature with a view to yielding certain results, which may be a contribution to psychology, sociology, or whatever the discipline whose tools are being applied. Since literary criticism has not yet developed into a mature autonomous discipline, it has been possible for the neighbouring discipline to move into what is still the no man's land.

T. S. Eliot has raised certain questions as to the validity of such approaches. Whether or not, for example, a particular psychological interpretation of a certain literary text is valid is for the expert in the field of psychology to determine. The same thing is also true of the linguistic interpretation of a literary text. Such interpretations are intended to contribute to the discipline from which the tools of interpretation are borrowed. As opposed to all such so-called interdisciplinary approaches to literature is the assumption that literary criticism cannot borrow its categories from any discipline but literature itself. The contributors to the volume have raised some of these questions as well as have attempted interdisciplinary approaches.

The late R. K. Kohli opens the volume with his survey of interdisci-plinary criticism in America during 1910-1940, and takes note of Marxist, psychoanalytical, and such other extrinsic approaches. Jonathan Culler follows up R. K. Kohli's survey and brings it up to date, i.e. 1940-74. Richard Ellmann argues the relationship of biography and criticism, but it is hard to accept, in literary criticism, the result of his interdisciplinary approach that the writer of the "Dark Lady" sonnets, Shakespeare, was a homosexual, however valid this result may be in psychology. His failure as a critic is that first he invents a fictive biography of Shakespeare, the homo-sexual, and then interprets the sonnets in that light.

R. K. Kaul makes a survey of the historians of ideas. P. S. Sastri's

essay is very scholarly and takes into account the entire body of Aristotle work to gloss his critical distinction between the mimetic and didactic mode of literary discourse. Then he discusses lyric in its mimetic aspect. Rajnah finds it difficult to reconcile T. S. Eliot's attitude to the Renaissance writen with that to the Metaphysical poets: "If Eliot had looked upon the meta physicals as revolting against the Elizabethans, a view not unusual now, b would have found the way out of his dilemma though not without contra dicting his earlier stance." (p. 91) Jonathan Culler's second essay argues that the student of literature should be, but is not, trained to analyse a literary text the way a student of linguistics analyzes language. Linguistics should therefore, be accepted as a model for literary criticism. S. Nagarajan considers Richards's school textbooks for foreign students as containing his linguistic principles offiterature. Ch. Harish Chandra makes a survey d the linguistic approach to literature, Ashok R. Kelkar presents his response to the seminar. S. M. Pandeya studies the development of certain critin concepts-such as tradition and archetypal myths-in America to guard agains dislocation of values under the impact of advertisement and propaganda with Which modern society is beset. N. S. Pradhan surveys modern America dramatic theories inspired by social outlook.✓

M. 1. Raina surveys Marxist approaches in America. G. Panicker studies the theological dimensions of criticism, such as in T. S. Eliot M. K. Naik considers The Family Reunion a failure because of Eliot's religious preoccupations. Peter Hiscock discusses religious preoccupations of Eliot a a critic. D. S. Maini examines the limits of psychoanalytic criticism. B. Das surveys myth criticism and assesses its value. V. N. Arora's study d The Scarlet Letter is a fine application of Jungian archetypes. D. R. Sharma makes a study of Lionell Trilling as a critic. Rupin Desai surveys the interdisciplinary approaches to Shaespeare in the 20th century.

The book is badly printed and the Errata does not include all the erros. Some of the essays are mere surveys, and do not show the intellect of the authors in action. Some are full of fresh insights, and some make fruitfad application of theories. But on the whole, as my comments on some of the papers would have made it clear, the interdisciplinary approach has not ye acquired acceptability to literary criticisın. Eliot's objections have to be reckoned with. And none of the papers makes even a moderate attempt this area. The whole concept of interdisciplinary criticism is suspect. The more promising rival is literary structuralism, of which the Establishment whether democratic or Communistic, is afraid. The Establishment all over the world today wants to promote interdisciplinary criticism, for anything cas

be made out of such approach irrespective of its relevance or usefulness with regard to the strictly literary value of the work under reference. Any extrinsic approach to literature must justify its validity by proving its service-ability to the literary value or appreciation. On the whole the book under review is a valuable pioneering work in a fresh area of literary criticism.

(Introductions to English Language Teaching-Central Institute of English and Foreign Languages-Vol. 2).

PHONETICS AND SPOKEN ENGLISH by R. K. Bansal (Delhi Oxford University Press 1978).

INDIAN AND BRITISH ENGLISH A HANDBOOK OF USAGE AND PRONUNCIATION by Nihalani, Tongue and Hosali (Delhi Oxford Univ. Press, 1979).

THE LITTLE OXFORD DICTIONARY with a Supplement of Indian Words (OUP, 1979).

WRITING WITH A PURPOSE by Champa Tickoo and Jaya Sasikumar, (Delhi OUP, 1979).

TEACHING OF ENGLISH-A MODERN APPROACH by Kshanika Bose (Delhi Doaba House, 1979).

Reviewed by S. N. A Rizvi

PHONETICS AND SPOKEN ENGLISH. The Central Institute of English and Foreign Languages, Hyderabad, has been doing a lot of useful work in the field of ELT. The present book is the second in a series of books which are written, as Professor Ramesh Mohan says in his Preface, "to introduce college and university teachers of English to some of the basic concepts underlying the teaching of English in India." Spread over eleven chapters and four appendices, the book discusses all the important aspects of the phonetics of English.

Professor Bansal lucidly describes the organs of speech which "are the same in all human beings." The highly specialized nature of the subject-matter requires the use of technical terms. The author has yet succeeded in makidg it very interesting reading. Chapters six and seven, on the phonemes of English, deserve special mention. In these, the author lists, with abundant examples, the vowel and consonant phonemes of English as found in the Received Pronunciation of Britain and the General Indian English. The comparative chart of pp. 23-24 is a must for everyone who wants to know

the major differences between the RP and the GIE phonemes. The contrastive study is Professor Bansal's special field and he writes the chapter with supreme confidence. One could, however, expect him to make the section on the vowel-phoneme spellings (pp. 28-35) more exhaustive. For instance fi:/ has the realizations in Caesar, quay, and phenix, in addition to those listed by the author. Similar by /i/ sound in gynaecology, Monday, guines, and minate does not find mention in the book. The interested reader may find a more detailed description in Hill and Ure: English Sounds and Spellings (O. U. P. London 1962). The book may be added to the biblio graphy given on pp. 79-81.

The consonant phonemes of English are given on page 38. The colume of "Suggested Devanagari symbols" is left blank. One wonders why: The description of spellings (pp. 44-46) is more exhaustive than that of the vowel phonemes. Section 5, "Difficulties of Indian Speakers", should be carefully read by every Indian Speaker of English. The advice regarding the acquisi tion of /v/ needs to be followed if intelligibility is not to suffer. The section on consonant clusters could have been expanded to include examples as well One may consult Chuters by Colin Mortimer (Cambridge Univ. Press: Cambridge, 1977).

WORD ACCENT is a chapter that all teachers of English must carefully read and remember One of the major areas of the essentials of English, it is unknown to many a teacher in our colleges and universities. Bansal'ı hard work and meaningful classification (pp. 48-55)-partly derived from Kingdon's work on the subject-has guided innumerable teachers to better speech. The chapter on Word-stress in Rizvi and Katyal: A Modern Engli Grammar for Plus Tae (Delhi Frank Bros., 1978) and "word-stress", (pp. 213 219) Nihalani et al: Indian and British English (Delhi OUP 1979), to name just two, are based on Professor Bansal's work.

Chapter eleven and the four appendices may serve as a guide to am course planners in Spoken English in India. Appendix I ought to include, in the booklist, the four booklets by Colin Mortimer-Clusters, Link-up, West Forms and Stress Time (Cambridge U. P. 1977-78).

INDIAN AND BRITISH ENGLISH: The book by Nihalani, Tongue and Hosali is a sincere attempt at the description of what may be regarded as the typically Indian usage of English. The title is, however, misleading, for, instead of a descriptive attempt (which, with all its shortcomings, it is) appears to claim to be a definitive "handbook."

The authors explain their scheme in the Introduction. They have avoided the use of the term "Indian English", for, they aver, "no compre

hensive description of this so-called Indian English has been made." They further state that "this group of soholars consider (sic) that the term is imprecise and misleading and that it should not be used." But that is what the title precisely contains: "Indian....English."

They use IVE ("Indian Variant(s) of English") for "certain features of English usage" some of which, according to them, "being found; virtually everywhere (sic) English is used in this country." They have selected, in Part I, about a thousand items of the English language "which are used in a distinctive manner by large numbers of educated Indian speakers of English".

The approach, in Part I, which is entitled "Lexicon of Usage", is claimed to be "entirely descriptive and informative." The fundamental question: what is Indian English? has been conveniently ignored and the focus is "exclusively on those items of the English language which are used in a different manner by speakers of English in Britain and in India." (pg. 4) The fact is that in a country like India we can only have specimens of regional English, because the usage and idiom change from state to state and region to region. A candidate from Kerala "writes an examination", for instances, while one from the North either "appears at an examination" or "takes an examination." (Of course, "to give an examination" is an error, and not Indian usage). Similarly "one by two" (pg. 131) may be in use in the South, but one never hears it in the North; or, "keep terms" in the sense of attending college may be a South Indian usage.

The authors are aware of the existence of "regional differences" of which a comprehensive survey "will in due course certainly be undertaken." By implication, their Lexicon contains only pan-Indian "differences" of usage, which is a claim too tall to be tenable. Many items included in the book are examples of errors of English and not of Indian English, or IVE, e.g. "accompany with" (pg. 16), "knowledge" (pg. 109), "admitted to" (pg. 17), "more ideal" (pg. 99), "adapt on" (pg. 17), "reached to" (pg. 147), "liable for" (pg. 114), "news" (pg. 126), "since" and "similar as" (pg. 162). Descriptive linguistics is to absurdity when the preceding errors are listed as examples of IVE.

Many itemes which are characteristic of IVE have not been listed. For instance, "directly" in the sense of direct, straight is an IVE for soon, without delay. Similarly, "presently" in the sense of at the present time is an IVE for the British usage which means soon.

Some items have been wrongly defined, e.g. 'oiling' (pg. 130). The

Indian usage for flattery is "buttering". "Oil/grease somebody's palm" Indian British usage for offering a bribe.

Perhaps the best part of the book is the Preface by Professor Samul Mathai, who also notes that many items recorded as examples of IVE art really errors of English as well. One cannot, however, agree with the Prefate that the book should prove to be of great help to the Indian learner and teacher of English..." "An Indian teacher may like to be aware of Indian regional variants of English for better remedial work in class, but a leamer need not be exposed to studiously collected regionalism and errors labelled IVE. If this section of the book is taken seriously by a Britisher, he is likely to get a very wrong impression of the IVE.
The second part of the book-derived essentially from Professor Bansal life-long work-is more sound and useful. There cannot be two opinions that the British RP is "an unrealizable ideal" in India. The CIEFL modd meticulously offered by Professor Bansal and here reproduced ought to be followed in India. But, if there are teachers who have been exposed to the RP and have a near-RP pronunciation, they need not be expected to discard it in favour of the General Indian Pronunciation.

Spoken English is NOT "an important component of the B.A. and M.A. English curriculum in most of our universities", as claimed by the authen on page 208. Then, testing spoken English is not done in any univernity, So the question whether to take the RP of GIP as the testing model does not arise. The authors blunder when they assert that the distinction between the sounds of the letter(s) as in sugar and leisure need not constitute a teaching item (pp. 212 and 230) for Indian learners of English. To utter common wordi like Leisure, pleasure, mrature without the right sound of /3/ need not be encouraged. The rest of their contention (pp. 211-13) ought to be accepted.
The Dictionary of Pronunciation" is a good model. One could perhaps, one day, see Jones' EPD with IVE pronunciations in square brackets.
THE LITTLE OXFORD DICTIONARY: The dictionary was first added

to the family of Oxford dictionaries in 1930. Then a Supplement on Indias words used in English writings in "India, Pakistan, Sri Lanka and Bangla Desh" was added in 1976. The 1979 reprint has an enlarged Supple ment. Perhaps the Addenda (pp. 669-71) ought to be transferred to the mais dictionary in the next edition.
The supplement is a useful effort and the readers of Indian literature is English will surely benefit by it. The informants of R. E. Hawkins are however, not very well informed and some of his sources are now obsolett The meanings of many words need to be revised. e-g. Akali does not now

mean what the dictionary says, and the definition may lead to problems. Zopadpatti is invariably found as Jhoparpatti or Jhopadpatti. There are a few errors of composition, e.g. zir has been printed twice; once after siper and then after vishnu. The latter should be deleted in the next print.

On the whole the little dictionary is of great utility.

WRITING WITH A PURPOSE: India has, of late, witnessed a mushroom growth of ELT books. The present books has, however, the distinction of being well-written and practically useful guide to intermediate students. There are eight units: Writing Paragraphs, Writing Letters, Describing, Narrating: Telling a Story, Arguing, Reporting, Note-making and Summarizing. All the units have three main features. They first provide models, then exploit them for discussion, and, finally, set guided writing tasks. The same features are repeated, with more or less emphasis, in unit after unit.

The weakest part of the book is the attempt at teaching/mentioning usage items. There is no scheme behind usage descriptions in the book. Pages 2, 45, 49, 51, 53, 55 and 59 have just casual references to sequence numbers, sentence patterns, phrases and the passive. Perhaps the authors realized that the scheme of the booklet was too ambitious and left usage-the most tricky area the least touched.
The units on Note-making and Summarizing are well done. The authors should be able to provide more tasks in a later edition.
TEACHING OF ENGLISH: The book is apparently the result of a life-time of teaching and teacher-training. There are twenty-three chapters and four appendices. An index is also provided.

The book has, first, a sensible description of the position of English in India. The author avoid making a categorical assertion regarding the position of English in India. She refers to various government statements and reports, the three-language formula, and the description of English as a librarylanguage, and concludes by describing the actual position in school and college curricula. "To sum up," says the author, "there is little opportunity in our country to learn English in a functionally communicative way in social and environmental situations. Hence the learning of it is artificial and its field of operation, quite limited." (pg. 16) She gives a summary of the position of English as a second/foreign language in commonwealth countries "situated in the East and West." This section is highly informative.

A discussion of the standard and objectives follows. It is a systematic analysis of the objectives at the elementary, middle and senior stages. The

objectives of courses at various levels are also discussed. The question selection and grading of teaching material is then taken up. The author ha sound advice to offer developing speech skills, reading and comprehensiv composition and grammar. There is an informative chapter ont vocabulary of English. Most books on ELT are deficient in that they don' connect the scheme of teaching to testing. This author has rightly related her ideas on teaching English to testing it. The testing model (pp. 292-3號 and Appendix A) should be carefully read by teachers in the making.

It is a very good book for pupil-teachers. It is pity that it is mane by exceptionally faulty English. A few random examples are quoted be

1. Opinions are divided on the issue as when the teaching of English she begin in Indian schools." (pg. 7)

2. "A brief survey of the position of foreign language learning in respe of some countries make the above points clear." (pg. 8)

3. Use of language laboratory is conspicuous by its absence." (pg. 9)

4. "Why does an average Indian favour the 'reading' objective is beca it is the most easily attainable skill in the language course. "(pg. 21)

5. "By means of repeated and proper drilling of meaningful and appes priate structure at a time can it be expected that the child shou reproduce sounds correctly....." (pg. 26)

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