

DIRECTORATE OF DISTANCE EDUCATION

UNIVERSITY OF NORTH BENGAL

MASTER OF ARTS-ENGLISH

SEMESTER -III

**GLIMPSES OF LITERARY THEORY AND
CRITICISM**

OPEN ELECTIVE 305

BLOCK-1

UNIVERSITY OF NORTH BENGAL

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FOREWORD

The Self Learning Material (SLM) is written with the aim of providing simple and organized study content to all the learners. The SLMs are prepared on the framework of being mutually cohesive, internally consistent and structured as per the university's syllabi. It is a humble attempt to give glimpses of the various approaches and dimensions to the topic of study and to kindle the learner's interest to the subject

We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.

GLIMPSES OF LITERARY THEORY AND CRITICISM

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BLOCK 1 GLIMPSES OF LITERARY THEORY AND CRITICISM

Introduction to Block

This paper helps to understand the various aspects of the life and literary work of Glimpses of Literary Theory and Criticism This module comprises of seven units related to Aristotle and his work along with D. H Lawrence. It also describes A.C Benson as an essayist and gives insight in his life.

Unit-1 In this Unit you will learn about Glimpses of Literary Theory and Criticism. This unit provide glimpse on various types of criticism and provide context about different era of Literary theory.

Unit-2 In this Unit you will learn about Aristotle and his life. It gives the idea about the life and works of Aristotle. It helps to develop the idea about the ethical works of Aristotle. It helps to establish relation between Aristotle and other poets

Unit-3 Objective of the unit 3 is to understand the poetic style of Aristotle. It gives in-depth knowledge about types of forms and content used and describe by Aristotle. It gives how poetic content influence the history of poetry.

Unit-4 In this Unit you will learn about background behind life and works of D.H. Lawrence. It gives insight about the various aspects of D.H Lawrence.

Unit-5 In this Chapter you will learn about D.H. Lawrence-Why the Novel Matters. It gives detailed insight about the novel. It helps to achieve the following objective about critical analysis of the same.

Uni-6 In this Chapter you will learn about background behind life and works of A.C. Benson. It gives insight about the various aspects of A.C. Benson.

Uni-7 In this Chapter you will learn how A.C. Benson was a renowned essayist. It gives insight about the various aspects of A.C. Benson as a famous essayist.

UNIT 1 GLIMPSES OF LITERARY THEORY AND CRITICISM

STRUCTURE

- 1.0 Objective
- 1.1 Introduction
- 1.2 Literary Theory
- 1.3 History
- 1.4 Overview
- 1.5 Differences among Schools
- 1.6 Literary Criticism
- 1.7 Classical and Medieval Criticism
- 1.8 Renaissance Criticism
- 1.9 Enlightenment Criticism
- 1.10 Major Theories and Criticisms
- 1.11 Let's sum up
- 1.12 Keywords
- 1.13 Questions for Review
- 1.14 Suggested Readings And References
- 1.15 Answer to check your progress

1.0 OBJECTIVE

In this Chapter you will learn about Glimpses of Literary Theory and Criticism. This unit provide glimpse on various types of criticism and provide context about different era of Literary theory. This unit helps to achieve following objectives:

- Literary Theory
- History
- Literary Criticism
- Classical and Medieval Criticism
- Renaissance Criticism
- Enlightenment Criticism

1.1 INTRODUCTION

Literary theory can be defined simply as the various methods we use to analyze and understand literature. In other words, when we try to understand literature, we use certain methods to help us understand the meaning, and those methods comprise literary theory. Literary criticism, on the other hand, is the practical application of those theories or methods to particular works of literature--the actual use of a method to better understand a text's meaning.

Literary theories include formalism, historicism, deconstructionism, gender approaches, psychological approaches, and several other methods critics and readers use to understand meaning. For example, if a reader wants to understand every element of Nathaniel Hawthorne's short story "Young Goodman Brown," who has a dream that changes his entire outlook on his family and society, a critic using the historical theory of criticism might look at the Puritan belief system in order to see what elements of Puritanism appear in the story and affect the story's outcome. Using biographical theory, which postulates that an author's life may affect the way he or she writes, a biographical approach would require the critic to look for any evidence in Hawthorne's life that he felt negatively about Puritanism. Such an approach would discover, for example, that Hawthorne actually changed his last name, which was originally spelled without the w, because he was appalled that one of his ancestors was a judge at the Salem witch trials in 1692-93.

In sum, then, theories provide the methods by which readers and critics look at the meaning of literature, and criticism is the use of those methods to understand meaning.

1.2 LITERARY THEORY

Literary theory in a strict sense is the systematic study of the nature of literature and of the methods for analysing literature. However, literary scholarship since the 19th century often includes—in addition to, or even instead of literary theory in the strict sense—considerations of intellectual history, moral philosophy, social prophecy, and other interdisciplinary themes which are of relevance to the way humans

interpret meaning. In the humanities in modern academia, the latter style of scholarship is an outgrowth of critical theory and is often called [by whom?] simply "theory". As a consequence, the word "theory" has become an umbrella term for a variety of scholarly approaches to reading texts. Many of these approaches are informed by various strands of Continental philosophy and of sociology.

1.3 HISTORY

The practice of literary theory became a profession in the 20th century, but it has historical roots that run as far back as ancient Greece (Aristotle's *Poetics* is an often cited early example), ancient India (Bharata Muni's *Natya Shastra*), ancient Rome (Longinus's *On the Sublime*) and medieval Iraq (Al-Jahiz's *al-Bayan wa-l-tabyin* and al-Hayawan, and ibn al-Mu'tazz's *Kitab al-Badi*). The aesthetic theories of philosophers from ancient philosophy through the 18th and 19th centuries are important influences on current literary study. The theory and criticism of literature are tied to the history of literature.

However, the modern sense of "literary theory" only dates to approximately the 1950s when the structuralist linguistics of Ferdinand de Saussure began to strongly influence English language literary criticism. The New Critics and various European-influenced formalists (particularly the Russian Formalists) had described some of their more abstract efforts as "theoretical" as well. But it was not until the broad impact of structuralism began to be felt in the English-speaking academic world that "literary theory" was thought of as a unified domain.

In the academic world of the United Kingdom and the United States, literary theory was at its most popular from the late 1960s (when its influence was beginning to spread outward from universities such as Johns Hopkins, Yale, and Cornell) through the 1980s (by which time it was taught nearly everywhere in some form). During this span of time, literary theory was perceived as academically cutting-edge, and most university literature departments sought to teach and study theory and incorporate it into their curricula. Because of its meteoric rise in popularity and the difficult language of its key texts, theory was also often criticized as faddish or trendy obscurantism (and many academic

satire novels of the period, such as those by David Lodge, feature theory prominently). Some scholars, both theoretical and anti-theoretical, refer to the 1970s and 1980s debates on the academic merits of theory as "the theory wars".

By the early 1990s, the popularity of "theory" as a subject of interest by itself was declining slightly (along with job openings for pure "theorists") even as the texts of literary theory were incorporated into the study of almost all literature. By 2010, the controversy over the use of theory in literary studies had quieted down, and discussions on the topic within literary and cultural studies tend now to be considerably milder and less lively.

However, some scholars like Mark Bauerlein continue to argue that less capable theorists have abandoned proven methods of epistemology, resulting in persistent lapses in learning, research, and evaluation. Some scholars do draw heavily on theory in their work, while others only mention it in passing or not at all; but it is an acknowledged, important part of the study of literature.

1.4 OVERVIEW

One of the fundamental questions of literary theory is "what is literature?" – although many contemporary theorists and literary scholars believe either that "literature" cannot be defined or that it can refer to any use of language. Specific theories are distinguished not only by their methods and conclusions, but even by how they create meaning in a "text". However, some theorists acknowledge that these texts do not have a singular, fixed meaning which is deemed "correct".

Since theorists of literature often draw on a very heterogeneous tradition of Continental philosophy and the philosophy of language, any classification of their approaches is only an approximation. There are many types of literary theory, which take different approaches to texts. Even among those listed below, many scholars combine methods from more than one of these approaches (for instance, the deconstructive approach of Paul de Man drew on a long tradition of close reading pioneered by the New Critics, and de Man was trained in the European hermeneutic tradition).

Broad schools of theory that have historically been important include historical and biographical criticism, New Criticism, formalism, Russian formalism, and structuralism, post-structuralism, Marxism, feminism and French feminism, post-colonialism, new historicism, deconstruction, reader-response criticism, and psychoanalytic criticism.

1.5 DIFFERENCES AMONG SCHOOLS

The different interpretive and epistemological perspectives of different schools of theory often arise from, and so give support to, different moral and political commitments. For instance, the work of the New Critics often contained an implicit moral dimension, and sometimes even a religious one: a New Critic might read a poem by T. S. Eliot or Gerard Manley Hopkins for its degree of honesty in expressing the torment and contradiction of a serious search for belief in the modern world. Meanwhile, a Marxist critic might find such judgments merely ideological rather than critical; the Marxist would say that the New Critical reading did not keep enough critical distance from the poem's religious stance to be able to understand it.

Or a post-structuralist critic might simply avoid the issue by understanding the religious meaning of a poem as an allegory of meaning, treating the poem's references to "God" by discussing their referential nature rather than what they refer to. A critic using Darwinian literary studies might use arguments from the evolutionary psychology of religion.

Such a disagreement cannot be easily resolved, because it is inherent in the radically different terms and goals (that is, the theories) of the critics. Their theories of reading derive from vastly different intellectual traditions: the New Critic bases his work on an East-Coast American scholarly and religious tradition, while the Marxist derives his thought from a body of critical social and economic thought, the post-structuralist's work emerges from twentieth-century Continental philosophy of language, and the Darwinian from the modern evolutionary synthesis.

In the late 1950s, the Canadian literary critic Northrop Frye attempted to establish an approach for reconciling historical criticism and New

Criticism while addressing concerns of early reader-response and numerous psychological and social approaches. His approach, laid out in his *Anatomy of Criticism*, was explicitly structuralist, relying on the assumption of an intertextual "order of words" and universality of certain structural types. His approach held sway in English literature programs for several decades but lost favor during the ascendance of post-structuralism.

For some theories of literature (especially certain kinds of formalism), the distinction between "literary" and other sorts of texts is of paramount importance. Other schools (particularly post-structuralism in its various forms: new historicism, deconstruction, some strains of Marxism and feminism) have sought to break down distinctions between the two and have applied the tools of textual interpretation to a wide range of "texts", including film, non-fiction, historical writing, and even cultural events.

Mikhail Bakhtin argued that the "utter inadequacy" of literary theory is evident when it is forced to deal with the novel; while other genres are fairly stabilized, the novel is still developing.

Another crucial distinction among the various theories of literary interpretation is intentionality, the amount of weight given to the author's own opinions about and intentions for a work. For most pre-20th century approaches, the author's intentions are a guiding factor and an important determiner of the "correct" interpretation of texts. The New Criticism was the first school to disavow the role of the author in interpreting texts, preferring to focus on "the text itself" in a close reading. In fact, as much contention as there is between formalism and later schools, they share the tenet that the author's interpretation of a work is no more inherently meaningful than any other.

1.6 LITERARY CRITICISM

Literary criticism (or literary studies) is the study, evaluation, and interpretation of literature. Modern literary criticism is often influenced by literary theory, which is the philosophical discussion of literature's goals and methods. Though the two activities are closely related, literary critics are not always, and have not always been, theorists.

Notes

Whether or not literary criticism should be considered a separate field of inquiry from literary theory, or conversely from book reviewing, is a matter of some controversy. For example, the Johns Hopkins Guide to Literary Theory and Criticism draws no distinction between literary theory and literary criticism, and almost always uses the terms together to describe the same concept. Some critics consider literary criticism a practical application of literary theory, because criticism always deals directly with particular literary works, while theory may be more general or abstract.

Literary criticism is often published in essay or book form. Academic literary critics teach in literature departments and publish in academic journals, and more popular critics publish their reviews in broadly circulating periodicals such as The Times Literary Supplement, The New York Times Book Review, The New York Review of Books, the London Review of Books, the Dublin Review of Books, The Nation, Bookforum, and The New Yorker.

Check Your Progress I:

Q1. Discuss the history of literary criticism.

Answer.....
.....
.....

Q2. What is Literature?

Answer.....
.....
.....

1.7 CLASSICAL AND MEDIEVAL CRITICISM

Literary criticism is thought to have existed as long as literature. In the 4th century BC Aristotle wrote the Poetics, a typology and description of literary forms with many specific criticisms of contemporary works of art. Poetics developed for the first time the concepts of mimesis and catharsis, which are still crucial in literary studies. Plato's attacks on poetry as imitative, secondary, and false were formative as well. The

Sanskrit Natya Shastra includes literary criticism on ancient Indian literature and Sanskrit drama.

Later classical and medieval criticism often focused on religious texts, and the several long religious traditions of hermeneutics and textual exegesis have had a profound influence on the study of secular texts. This was particularly the case for the literary traditions of the three Abrahamic religions: Jewish literature, Christian literature and Islamic literature.

Literary criticism was also employed in other forms of medieval Arabic literature and Arabic poetry from the 9th century, notably by Al-Jahiz in his *al-Bayan wa-l-tabyin* and *al-Hayawan*, and by Abdullah ibn al-Mu'tazz in his *Kitab al-Badi*.

1.8 RENAISSANCE CRITICISM

The literary criticism of the Renaissance developed classical ideas of unity of form and content into literary neoclassicism, proclaiming literature as central to culture, entrusting the poet and the author with preservation of a long literary tradition. The birth of Renaissance criticism was in 1498, with the recovery of classic texts, most notably, Giorgio Valla's Latin translation of Aristotle's *Poetics*. The work of Aristotle, especially *Poetics*, was the most important influence upon literary criticism until the late eighteenth century. Lodovico Castelvetro was one of the most influential Renaissance critics who wrote commentaries on Aristotle's *Poetics* in 1570.

1.9 ENLIGHTENMENT CRITICISM

In the Enlightenment period (1700s to 1800s), literary criticism became more popular. During this time period literacy rates started to rise in the public; no longer was reading exclusive for the wealthy or scholarly. With the rise of the literate public and swiftness of printing, criticism arose too. Reading was no longer viewed solely as educational or as a sacred source of religion; it was a form of entertainment. Literary criticism was influenced by the values and stylistic writing, including clear, bold, precise writing and the more controversial criteria of the

author's religious beliefs. These critical reviews were published in many magazines, newspapers, and journals. Many works of Jonathan Swift were criticized including his book *Gulliver's Travels*, which one critic described as "the detestable story of the Yahoos".

1.10 MAJOR THEORIES AND CRITISISMS

19th-century Romantic criticism

The British Romantic movement of the early nineteenth century introduced new aesthetic ideas to literary studies, including the idea that the object of literature need not always be beautiful, noble, or perfect, but that literature itself could elevate a common subject to the level of the sublime. German Romanticism, which followed closely after the late development of German classicism, emphasized an aesthetic of fragmentation that can appear startlingly modern to the reader of English literature, and valued *Witz* – that is, "wit" or "humor" of a certain sort – more highly than the serious Anglophone Romanticism. The late nineteenth century brought renown to authors known more for their literary criticism than for their own literary work, such as Matthew Arnold.

The New Criticism

However important all of these aesthetic movements were as antecedents, current ideas about literary criticism derive almost entirely from the new direction taken in the early twentieth century. Early in the century the school of criticism known as Russian Formalism, and slightly later the New Criticism in Britain and in the United States, came to dominate the study and discussion of literature, in the English-speaking world. Both schools emphasized the close reading of texts, elevating it far above generalizing discussion and speculation about either authorial intention (to say nothing of the author's psychology or biography, which became almost taboo subjects) or reader response. This emphasis on form and precise attention to "the words themselves" has persisted, after the decline of these critical doctrines themselves.

Theory

In 1957 Northrop Frye published the influential *Anatomy of Criticism*. In his works Frye noted that some critics tend to embrace an ideology, and to judge literary pieces on the basis of their adherence to such ideology. This has been a highly influential viewpoint among modern conservative thinkers. E. Michael Jones, for example, argues in his *Degenerate Moderns* that Stanley Fish was influenced by his adulterous affairs to reject classic literature that condemned adultery. Jürgen Habermas in *Erkenntnis und Interesse* [1968] (*Knowledge and Human Interests*), described literary critical theory in literary studies as a form of hermeneutics: knowledge via interpretation to understand the meaning of human texts and symbolic expressions—including the interpretation of texts which themselves interpret other texts.

In the British and American literary establishment, the New Criticism was more or less dominant until the late 1960s. Around that time Anglo-American university literature departments began to witness a rise of a more explicitly philosophical literary theory, influenced by structuralism, then post-structuralism, and other kinds of Continental philosophy. It continued until the mid-1980s, when interest in "theory" peaked. Many later critics, though undoubtedly still influenced by theoretical work, have been comfortable simply interpreting literature rather than writing explicitly about methodology and philosophical presumptions.

History of the book

Related to other forms of literary criticism, the history of the book is a field of interdisciplinary inquiry drawing on the methods of bibliography, cultural history, history of literature, and media theory. Principally concerned with the production, circulation, and reception of texts and their material forms, book history seeks to connect forms of textuality with their material aspects.

Among the issues within the history of literature with which book history can be seen to intersect are: the development of authorship as a profession, the formation of reading audiences, the constraints of censorship and copyright, and the economics of literary form.

Current state

Notes

Today, interest in literary theory and continental philosophy coexists in university literature departments with a more conservative literary criticism of which the New Critics would probably have approved. Disagreements over the goals and methods of literary criticism, which characterized both sides taken by critics during the "rise" of theory, have declined. Many critics feel that they now have a great plurality of methods and approaches from which to choose.

Some critics work largely with theoretical texts, while others read traditional literature; interest in the literary canon is still great, but many critics are also interested in minority and women's literature, as elaborated on by certain academic journals such as *Contemporary Women's Writing*, while some critics influenced by cultural studies read popular texts like comic books or pulp/genre fiction. Ecocritics have drawn connections between literature and the natural sciences. Darwinian literary studies studies literature in the context of evolutionary influences on human nature. And postcritique has sought to develop new ways of reading and responding to literary texts that go beyond the interpretive methods of critique. Many literary critics also work in film criticism or media studies. Some write intellectual history; others bring the results and methods of social history to bear on reading literature.

Value of academic criticism

The value of extensive literary analysis has been questioned by several prominent artists. Vladimir Nabokov once wrote that good readers do not read books, and particularly those which are considered to be literary masterpieces, "for the academic purpose of indulging in generalizations". Terry Eagleton attributes an unsung stature to literary critics and to criticism in academia. He believes that critics are not so well-known and praised, to his disappointment, and that literary criticism is declining in its value because of the manner the general audience is directing it towards that underappreciated state. At a 1986 Copenhagen conference of James Joyce scholars, Stephen J. Joyce (the modernist writer's grandson) said, "If my grandfather was here, he would have died laughing ... *Dubliners* and *A Portrait of the Artist as a Young Man* can be picked up, read, and enjoyed by virtually anybody without scholarly guides, theories, and intricate explanations, as can *Ulysses*, if you forget

about all the hue and cry." He later questioned whether anything has been added to the legacy of Joyce's art by the 261 books of literary criticism stored in the Library of Congress.

New Historical/Cultural Materialist Criticism

New Historicism, or Cultural Materialism, considers a literary work within the context of the author's historical milieu. A key premise of New Historicism is that art and literature are integrated into the material practices of culture; consequently, literary and non-literary texts circulate together in society. New Historicism may focus on the life of the author; the social, economic, and political circumstances (and non-literary works) of that era; as well as the cultural events of the author's historical milieu. The cultural events with which a work correlates may be big (social and cultural) or small.

Scholars view Raymond Williams as a major figure in the development of Cultural Materialism. American critic Stephen Greenblatt coined the term "New Historicism" in the Introduction of one of his collections of essays about English Renaissance Drama, *The Power of Forms in the English Renaissance*.

Many New Historicist critics have studied Shakespeare's *The Tempest* alongside *The Bermuda Pamphlets* and various travel narratives from the early modern era, speculating about how England's colonial expeditions in the New World may have influenced Shakespeare's decision to set *The Tempest* on an island near Bermuda. Some critics also situate *The Tempest* during the period of time during in which King James I ruled England and advocated the absolute authority of Kings in both political and spiritual matters. Since Prospero maintains complete authority on the island on which *The Tempest* is set, some New Historicist critics find a parallel between King James I and Prospero in *The Tempest*. Additionally, Daniel Defoe's *Robinson Crusoe* can be interpreted in light of the true story of a shipwrecked man named Alexander Selkirk. Analyzing a text alongside its historical milieu and relevant documents can demonstrate how a text addresses the social or political concerns of its time period.

Marxist Criticism

Notes

Marxist criticism places a literary work within the context of class and assumptions about class. A premise of Marxist criticism is that literature can be viewed as ideological, and that it can be analyzed in terms of a Base/Superstructure model. Karl Heinrich Marx argues that the economic means of production within society account for the base. A base determines its superstructure. Human institutions and ideologies—including those relevant to a patriarchy—that produce art and literary texts comprise the superstructure. Marxist criticism thus emphasizes class, socioeconomic status, power relations among various segments of society, and the representation of those segments. Marxist literary criticism is valuable because it enables readers to see the role that class plays in the plot of a text.

Bressler notes that “Marxist theory has its roots in the nineteenth-century writings of Karl Heinrich Marx, though his ideas did not fully develop until the twentieth century” (183). Key figures in Marxist theory include Bertolt Brecht, Georg Lukács, and Louis Althusser. Although these figures have shaped the concepts and path of Marxist theory, Marxist literary criticism did not specifically develop from Marxism itself. One who approaches a literary text from a Marxist perspective may not necessarily support Marxist ideology.

For example, a Marxist approach to Langston Hughes’s poem “Advertisement for the Waldorf-Astoria” might examine how the socioeconomic status of the speaker and other citizens of New York City affect the speaker’s perspective. The Waldorf Astoria opened during the midst of the Great Depression. Thus, the poem’s speaker uses sarcasm to declare, “Fine living . . . a la carte? / Come to the Waldorf-Astoria! / LISTEN HUNGRY ONES! / Look! See what Vanity Fair says about the / new Waldorf-Astoria” (lines 1-5). The speaker further expresses how class contributes to the conflict described in the poem by contrasting the targeted audience of the hotel with the citizens of its surrounding area: “So when you’ve no place else to go, homeless and hungry / ones, choose the Waldorf as a background for your rags” (lines 15-16). Hughes’s poem invites readers to consider how class restricts particular segments of society.

Ethical Criticism

Theorists who lived as early as Plato and Aristotle were broadly concerned with ethics and literature. Hence, Plato banned poets from his Republic. Similarly, during the Renaissance in England, an anti-theatrical movement swept the country. Leaders of this movement feared that spectators might imitate the immoral actions they viewed on the stage. Derek Attridge, who has lectured and published on ethical debates in literary studies, has emerged as a contemporary theorist of the ethics of reading. Attridge proposes that literature provides a vehicle in which readers can explore ethical issues in literature.

Ethical criticism focuses on issues related to morality or ethics within a literary text. This school recognizes that literature can reflect or generate ethical principles or questions. Since ethics can be divided into metaethics (the nature of ethics), normative ethics (ethical principles), and applied ethics (ethical principles applied to specific circumstances), ethical literary criticism may be approached in a manner that is similar to the field of ethics itself.

For example, a metaethical reading of a sacred or religious text might concentrate on how the text presents good and evil as polarized, abstract, real entities that empirically exist. In contrast, in Woody Allen's film *Crimes and Misdemeanors*, the protagonist Judah has his lover Dolores killed after she threatens to reveal their affair to his wife. After experiencing intense regret, he works through his guilt and begins to enjoy his life again. The film presents morality and ethics as creations of the mind that are not empirical truths. To consider normative ethics, one can approach John Milton's *Paradise Lost* and analyze the principles it upholds, such as obedience to a monotheistic deity, submission to a spouse, or even commitment to environmental stewardship. Literature is also rife with opportunities to examine literary characters and their circumstances as "case studies" in applied ethics. For example, Anton Chekhov's short story "The Lady with the Pet Dog" narrates an affair between a married man (Dmitri Gurov) and woman (Anna Sergeyevna). Since both Dmitri and Anna are affected by their unhappy marriages, Chekhov invites the reader to conduct a case study in sexual ethics by examining the affair between them.

Post-Colonial Criticism

Notes

Post-colonial literary criticism frequently focuses on relationships between colonizers and colonized people in literary texts. Post-colonial criticism also analyzes whether a text upholds or subverts colonial ideals. The Oxford English Dictionary defines the word “colonialism” as a colonial system or principle involving the exploitation of weaker peoples by a larger power. Methods of colonialism may include the domination, subjugation, or enslavement of an indigenous population and their land; the exploitation and exportation of resources; or the creation of a settlement project. Post-colonial criticism is particularly important in the twenty-first century. As John Springhall observes in *Decolonization Since 1945*, approximately a third of the world’s population lived under colonial or imperial rule at the time that the Second World War broke out in 1939 (1).

Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, authors of *The Empire Writes Back* (1989), are three key figures who significantly oriented literary studies towards Post-colonial studies. Post-colonial theorists and literary authors also engaged these same issues in their theoretical and literary works in the 1950s and 1960s, however, especially as countries around the world gained independence from colonial powers. Gender, economics, race, and ideology are all subjects for consideration in post-colonial studies, so post-colonial criticism overlaps with some of the other critical schools of thought.

For example, some post-colonial literary critics argue that the central conflict of Wole Soyinka’s play *Death and the King’s Horseman* revolves around the interference of the British colonial officers in the ritual suicide of the King’s Horseman (Elesin). According to the Yoruba tradition, Elesin’s duty was to follow the King into the afterlife in order to ensure the King’s safe passage.

Soyinka based this play on a historical incident that took place in Nigeria during British colonial rule. Although the Yoruba custom dictated that Elesin commit suicide after the King’s death, the British deemed the tradition a barbaric one. In the play, Elesin tarries in the marketplace, leading women of his tribe to accuse him of not fulfilling his duties as a man of the tribe. Elesin’s delay also enables the British colonial officers to arrest him in order to prevent him from carrying out the ritual suicide.

The gendered colonial conflict affects the play's meaning because it illustrates the refusal of male British authorities to respect traditional customs in Nigeria. The conflict takes on a tragic dimension when Elesin's son, Olunde, who had been studying abroad in England, returns to Nigeria to take the place of his father and restore order. The play does not celebrate Olunde's sacrifice, however, since performing the ritual suicide was not Olunde's duty. The play also concludes by dramatizing Elesin's suicide, which presumably resulted from his grief. Soyinka's play invites readers to analyze how colonialism operates as an antagonistic force in the play.

Cognitivism (aesthetics) THEORY

Aesthetic Cognitivism is a theory about the value of the arts that approaches them not simply (or not even) as sources of delight, amusement, pleasure, or emotional catharsis, but, instead, as sources of understanding. As Nelson Goodman put it in *Ways of World making* (1978), "the arts must be taken no less seriously than the sciences as modes of discovery, creation, and enlargement of knowledge in the broad sense of advancement of the understanding."

Cognitivism is a departure from methodologies that have dominated studies of art in the past, particularly in literary theory and film theory, which have not employed scientific research. In some cases, particularly since the rise in the 1970s of psychoanalytic, ideological, semiotic, and Marxist approaches to theory in humanities research in Western academia, cognitivism has been explicitly rejected due to its reliance on science, which some scholars in those schools believe offers false claims to truth and objectivity.

Within aesthetic research, cognitivism has been most successful in literary and film studies (in the forms of cognitive literary theory (as proposed by Mary Thomas Crane and Alan Richardson) and cognitive film theory (as proposed by Noël Carroll) respectively, where it generally aims to explain audience comprehension, emotional elicitation, and aesthetic preference. Although some cognitivists, such as Torben Grodal, also employ ideas from evolutionary psychology in their work, there is no necessary connection between these approaches, and many

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cognitivists do not agree with conclusions made by evolutionary psychologists.

Cognitivism is considered to have been introduced to film studies by David Bordwell's 1985 book *Narration in the Fiction Film*. Cognitive film studies is now prominent enough in film studies to be included in textbooks that survey film theory.

Formalism (literature)

Formalism is a school of literary criticism and literary theory having mainly to do with structural purposes of a particular text. It is the study of a text without taking into account any outside influence. Formalism rejects or sometimes simply "brackets" (i.e., ignores for the purpose of analysis) notions of culture or societal influence, authorship, and content, and instead focuses on modes, genres, discourse, and forms.

In literary theory, formalism refers to critical approaches that analyze, interpret, or evaluate the inherent features of a text. These features include not only grammar and syntax but also literary devices such as meter and tropes. The formalistic approach reduces the importance of a text's historical, biographical, and cultural context.

Formalism rose to prominence in the early twentieth century as a reaction against Romanticist theories of literature, which centered on the artist and individual creative genius, and instead placed the text itself back into the spotlight to show how the text was indebted to forms and other works that had preceded it. Two schools of formalist literary criticism developed, Russian formalism, and soon after Anglo-American New Criticism. Formalism was the dominant mode of academic literary study in the US at least from the end of the Second World War through the 1970s, especially as embodied in René Wellek and Austin Warren's *Theory of Literature* (1948, 1955, 1962).

Beginning in the late 1970s, formalism was substantially displaced by various approaches (often with political aims or assumptions) that were suspicious of the idea that a literary work could be separated from its origins or uses. The term has often had a pejorative cast and has been used by opponents to indicate either aridity or ideological deviance. Some recent trends in academic literary criticism suggest that formalism may be making a comeback.

William H Thelin criticizes Maxine Hairston's approach to teaching composition from a current-traditional standpoint, which she then mixes with the political. He claims that "No matter how sound the politics ... the student would have no choice but to regurgitate that dogma in the clearest terms possible and to shift concentration onto matters of structure and correctness".

Mary Ann Cain writes that "formalism asserts that the text stands on its own as a complete entity, apart from the writer who produced it". Moreover, Cain says that "one can regard textual products as teachable and still maintain that being a writer is a "natural" act, one not subject to instruction. Composition, like creative writing, has flourished under the assumption that students are already writers, or have the capacity to learn-and that everyone should be writers. Yet the questions composition tends to pose within this assumption are not so much about which aspects of writing can or cannot be taught, but how writing can be taught and under what conditions. In regards to formalist composition, one must ask, "to what extent is this 'need' for 'academic discourse' real – any more than the need for more 'imaginative writing' is real-except to perform some function, to get something done?"

African-American literature

African-American literature is the body of literature produced in the United States by writers of African descent. It begins with the works of such late 18th-century writers as Phillis Wheatley. Before the high point of slave narratives, African-American literature was dominated by autobiographical spiritual narratives. The genre known as slave narratives in the 19th century were accounts by people who had generally escaped from slavery, about their journeys to freedom and ways they claimed their lives. The Harlem Renaissance of the 1920s was a great period of flowering in literature and the arts, influenced both by writers who came North in the Great Migration and those who were immigrants from Jamaica and other Caribbean islands. African-American writers have been recognized by the highest awards, including the Nobel Prize given to Toni Morrison in 1993. Among the themes and issues explored in this literature are the role of African Americans within the larger American society, African-American culture, racism, slavery, and social

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equality. African-American writing has tended to incorporate oral forms, such as spirituals, sermons, gospel music, blues, or rap.

As African Americans' place in American society has changed over the centuries, so has the focus of African-American literature. Before the [American Civil War], the literature primarily consisted of memoirs by people who had escaped from slavery; the genre of slave narratives included accounts of life under slavery and the path of justice and redemption to freedom. There was an early distinction between the literature of freed slaves and the literature of free blacks born in the North. Free blacks expressed their oppression in a different narrative form. Free blacks in the North often spoke out against slavery and racial injustices by using the spiritual narrative. The spiritual addressed many of the same themes of slave narratives, but has been largely ignored in current scholarly conversation.

At the turn of the 20th century, non-fiction works by authors such as W. E. B. Du Bois and Booker T. Washington debated how to confront racism in the United States. During the Civil Rights Movement, authors such as Richard Wright and Gwendolyn Brooks wrote about issues of racial segregation and black nationalism. Today, African-American literature has become accepted as an integral part of American literature, with books such as *Roots: The Saga of an American Family* by Alex Haley, *The Color Purple* (1982) by Alice Walker, which won the Pulitzer Prize; and *Beloved* by Toni Morrison achieving both best-selling and award-winning status.

In broad terms, African-American literature can be defined as writings by people of African descent living in the United States. It is highly varied. African-American literature has generally focused on the role of African Americans within the larger American society and what it means to be an American. As Princeton University professor Albert J. Raboteau has said, all African-American study "speaks to the deeper meaning of the African-American presence in this nation. This presence has always been a test case of the nation's claims to freedom, democracy, equality, the inclusiveness of all." African-American literature explores the issues of freedom and equality long denied to Blacks in the United States, along with further themes such as African-American culture, racism, religion,

slavery, a sense of home, segregation, migration, feminism, and more. African-American literature presents experience from an African-American point of view. In the early Republic, African-American literature represented a way for free blacks to negotiate their identity in an individualized republic. They often tried to exercise their political and social autonomy in the face of resistance from the white public. Thus, an early theme of African-American literature was, like other American writings, what it meant to be a citizen in post-Revolutionary America.

Reader-Response Criticism

Reader-response criticism, or reader-oriented criticism, focuses on the reading process. As Charles Bressler notes in *Literary Criticism*, the basic assumption of reader-oriented criticism is “Reader + Text = Meaning” (80). The thoughts, ideas, and experiences a reader brings to the text, combined with the text and experience of reading it, work together to create meaning. From this perspective, the text becomes a reflection of the reader. The association of the reader with a text differs from the premise of Formalist criticism, which argues for the autonomy of a text. Reader-response criticism does not suggest that anything goes, however, or that any interpretation is a sound one.

The origins of reader-oriented criticism can be located in the United States with Louise Rosenblatt’s development of theories in the 1930s (*Literature as Exploration*). Rosenblatt further developed her theories in the late seventies (*The Reader, the Text, the Poem*). American critic Stanley Fish has also significantly influenced reader-response theory. Fish conceived of “interpretive communities” that employ interpretive strategies to produce properties and meanings of literary texts (14-15).

Aldous Huxley’s *Brave New World*, a novel that critiques the dangers of a fictional utopian society, incorporates an intriguing exploration of reader-response criticism into its plot. John and Mustapha Mond both read texts written by Shakespeare, but they report very different responses to Shakespeare’s plays. For John, a noble savage born on a reservation in New Mexico, plays by Shakespeare represent a useful way to learn about the finest aspects of humanity and human values. In contrast, Mustapha Mond views literary works written by Shakespeare as useless high art. Mustapha Mond’s position as the Resident Controller

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for Western Europe influences his perspective as a reader as much as John's encounter with Shakespeare on a Reservation in New Mexico does. Recognizing how John's and Mustapha Mond's experiences differ in the novel helps readers understand why these characters respond to Shakespeare in dissimilar ways.

Psychological Criticism

Psychological criticism, or psychoanalytic criticism, emphasizes psychological issues in a literary text. Psychological criticism frequently addresses motives—conscious or unconscious—of human behavior as well as the development of characters through their actions. Drawing on theories and concepts of human psychology developed by psychoanalysts, psychoanalytic criticism has also influenced other schools of literary criticism, especially Post-colonial criticism.

Sigmund Freud and Jacques Lacan are two key figures who have oriented literary studies toward questions of psychological processes. The works of Carl Jung and Abraham Maslow have also been used in psychoanalytic criticism. Each of these theorists explored how the conscious mind interacts with the unconscious mind.

Freud

According to Freud, a work of literature is an external expression of the author's unconscious mind. The literary work can be treated like a dream by viewing its content as a representation of the author's motivations, desires, or wishes. Yet, when certain repressed feelings cannot be sufficiently expressed in dreams (or literature), they are blocked, resulting in neurosis, or a conflict between the ego and the id. For Freud, the "id" accounts for the irrational, instinctual, and unknown parts of the psyche. The id operates by impulse. It attempts to find pleasure and to satisfy instinctual desires. The ego, however, is the rational and logical part of the mind that, in acting as the captain of the ship, regulates the instincts of the id. Finally, the superego acts as an internal regulator or censor. The superego takes social pressures into account to make moral judgments, protecting both individuals and society from the id.

As such, Freud is very popular for his theory of the Oedipus Complex, a theory he developed after studying Sophocles's *Oedipus Rex* and

pondering what unconscious desires and motives affected Oedipus. Freud's concept of the Oedipus Complex attempts to explain a child's sexual attraction toward the parent of the opposite sex and jealousy of the parent of the same sex. In the play *Oedipus Rex*, the protagonist Oedipus unknowingly kills his father Laius and marries his mother Jocasta. For Freud, all human behavior is sexually motivated and can usually be traced to early childhood experiences. Thus, from Freud's perspective, Oedipus unconsciously desired a sexual relationship with his mother. After Oedipus fully discovers what he has done—that he has married his mother and killed his father—he intentionally blinds himself. Freud used a story from literature to develop a universal psychological theory, and students who aim to apply Freud's theories to understand literature can examine a character's relationship to his or her parent of the opposite sex, assuming that sexual tension motivates almost all human—and literary—actions. For example, many students and critics also view the tension between Hamlet and his mother as a type of unconscious sexual conflict, especially since Hamlet's mother marries another man so quickly after she becomes a widow

Jung

Carl Gustav Jung disagreed with Freud's emphasis on sexuality. Jung proposed that in addition to sexual imagery, mythological images also appear in dreams. He conceived of the personal conscious, the personal unconscious, and the collective unconscious. For Jung, the unconscious is a common aspect of all human experience. As Bressler notes, Jung asserted that the collective unconscious stores knowledge and experience of the whole human species (150). The collective unconscious accounts for why people respond to stories and myths the same way—because everyone remembers humanity's past (150). These archetypes are patterns or images related to the human experience (e.g., birth, death, rebirth, and motherhood).

Archetypes act as seeds that determine the development of a human, like an acorn fixes the growth of an oak tree. The goal of archetypes is potentiality; they represent possible narrative accounts of a person's life. Readers recognize archetypes in literature through recurring plot patterns, images, and character types. Since these archetypes often

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remain at rest in the unconscious, the piecing together of conscious and unconscious aspects of the psyche can, therefore, lead to “individuation.” Consider Shirley Jackson’s short story “The Lottery.” The story presents a narrative pattern of sacrifice, and the characters all play a role in carrying out the ritual sacrifice. Many students and critics view “The Lottery” as a harsh critique of tradition. Students also note the story’s use of flat, stock characters, but the characters also mirror archetypal figures and patterns. Jackson’s story evokes the narrative pattern of a social group carrying out a sacrifice so that the seasons can continue. Viewed from this perspective, the characters unconsciously act out historic events that are common experiences of humans, rather than consciously engage in sadistic activities. Consequently, the children of the town also participate in stoning Tessie, the unlucky sacrificial victim. Ironically, Old Man Warner, an unpopular character who staunchly upholds the tradition of the ritual sacrifice, can be viewed as the archetypal wise old man who understands that customs and traditions, especially those rituals which people associate with necessary sacrifice, rarely change, and that perhaps they should not be altered. Thus, Jackson integrates recognizable patterns and character types into “The Lottery” to invite readers to analyze historic and current traditions that may otherwise be taken for granted, encouraging readers to recognize their own unconscious motivations or patterns.

Check Your Progress II:

Q1. What is Renaissance criticism?

Answer.....
.....
.....

Q2. What is Enlightenment criticism?

Answer.....
.....
.....

1.11 LET’S SUM UP

Although analyzing literature by offering a specific interpretation of it can seem like a daunting task, approaching a text from one of these

angles can help anyone write a literary analysis paper. Each lens through which one examines a literary text undoubtedly reveals a “brave new world” theretofore undiscovered by the reader. The happy critic is one who sees and understands new aspects of a text after reading or rereading it. The generous critic shares his or her interpretive insights by writing and sharing literary criticism, helping other readers discover new worlds within literary texts as well.

1.12 KEYWORDS

- **Literary theory:** can be defined simply as the various methods we use to analyze and understand literature.
- **Literary criticism:** is the practical application of those theories or methods to particular works of literature--the actual use of a method to better understand a text's meaning.

1.13 QUESTIONS FOR REVIEW

- Give your idea on differences among Schools about Literary Criticism.
- Differentiate between Classical and Medieval Criticism
- How you differentiate between Renaissance Criticism and Enlightenment Criticism
- What are major Theories and Criticisms

1.14 SUGGESTED READINGS AND REFERENCES

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1.15 ANSWERS TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS I :

Answer 1 : Check Section 1.6

Answer 2 : Check Section 1.2

CHECK YOUR PROGRESS II :

Answer 1 : Check Section 1.8

Answer 2 : Check Section 1.9

UNIT: 2ARISTOTLE – LIFE AND WORK

STRUCTURE

- 2.0 Objective
- 2.1 Introduction
- 2.2 Life of Aristotle
- 2.3 Aristotle and The Lyceum
- 2.4 Speculative Philosophy
- 2.5 Psychology
- 2.6 Rhetoric and Poetics
- 2.7 Surviving Works
- 2.8 The Organon
- 2.9 Metaphysics
- 2.10Aristotle’s Death and Legacy
- 2.11 Aristotle in The Middle Ages And Beyond
- 2.12 Aristotle & Alexander The Great
- 2.13 Ethics
- 2.14 Legacy
- 2.15 Let’s sum up
- 2.16 Keywords
- 2.17 Questions for Review
- 2.18 Suggested Readings and References
- 2.19 Answer to check your progress

2.0 OBJECTIVE

In this Chapter you will learn about Aristotle . It gives the idea about the life and works of Aristotle. It helps to develop the idea about the ethical works of Aristotle. It helps to establish relation between Aristotle and other poets. Unit helps to achieve the following objectives:

- Life of Aristotle
- Rhetoric and Poetics of Aristotle
- Aristotle’s Death and Legacy
- Aristotle in The Middle Ages And Beyond
- Aristotle & Alexander The Great

- Ethical works of Aristotle

2.1 INTRODUCTION

The Greek philosopher Aristotle (384-322 B.C.) made significant and lasting contributions to nearly every aspect of human knowledge, from logic to biology to ethics and aesthetics. Though overshadowed in classical times by the work of his teacher Plato, from late antiquity through the Enlightenment, Aristotle's surviving writings were incredibly influential. In Arabic philosophy, he was known simply as "The First Teacher"; in the West, he was "The Philosopher."

2.2 LIFE OF ARISTOTLE

In general, the details of Aristotle's life are not well-established. The biographies written in ancient times are often speculative and historians only agree on a few salient points.

Aristotle, whose name means "the best purpose" in Ancient Greek, was born in 384 BC in Stagira, Chalcidice, about 55 km (34 miles) east of modern-day Thessaloniki. His father Nicomachus was the personal physician to King Amyntas of Macedon. Both of Aristotle's parents died when he was about thirteen, and Proxenus of Atarneus became his guardian. Although little information about Aristotle's childhood has survived, he probably spent some time within the Macedonian palace, making his first connections with the Macedonian monarchy.

At the age of seventeen or eighteen, Aristotle moved to Athens to continue his education at Plato's Academy. He probably experienced the Eleusinian Mysteries as he wrote when describing the sights one viewed at the Eleusinian Mysteries, "to experience is to learn". Aristotle remained in Athens for nearly twenty years before leaving in 348/47 BC. The traditional story about his departure records that he was disappointed with the Academy's direction after control passed to Plato's nephew Speusippus, although it is possible that he feared the anti-Macedonian sentiments in Athens at that time and left before Plato died. Aristotle then accompanied Xenocrates to the court of his friend Hermias of Atarneus in Asia Minor. After the death of Hermias, Aristotle travelled

with his pupil Theophrastus to the island of Lesbos, where together they researched the botany and zoology of the island and its sheltered lagoon. While in Lesbos, Aristotle married Pythias, either Hermias's adoptive daughter or niece. She bore him a daughter, whom they also named Pythias. In 343 BC, Aristotle was invited by Philip II of Macedon to become the tutor to his son Alexander.

Aristotle was appointed as the head of the royal academy of Macedon. During Aristotle's time in the Macedonian court, he gave lessons not only to Alexander, but also to two other future kings: Ptolemy and Cassander. Aristotle encouraged Alexander toward eastern conquest, and Aristotle's own attitude towards Persia was unabashedly ethnocentric. In one famous example, he counsels Alexander to be "a leader to the Greeks and a despot to the barbarians, to look after the former as after friends and relatives, and to deal with the latter as with beasts or plants". By 335 BC, Aristotle had returned to Athens, establishing his own school there known as the Lyceum. Aristotle conducted courses at the school for the next twelve years. While in Athens, his wife Pythias died and Aristotle became involved with Herpyllis of Stagira, who bore him a son whom he named after his father, Nicomachus. According to the Suda, he also had an erômenos, Palaephatos of Abydus.

This period in Athens, between 335 and 323 BC, is when Aristotle is believed to have composed many of his works. He wrote many dialogues, of which only fragments have survived. Those works that have survived are in treatise form and were not, for the most part, intended for widespread publication; they are generally thought to be lecture aids for his students. His most important treatises include *Physics*, *Metaphysics*, *Nicomachean Ethics*, *Politics*, *On the Soul* and *Poetics*. Aristotle studied and made significant contributions to "logic, metaphysics, mathematics, physics, biology, botany, ethics, politics, agriculture, medicine, dance and theatre."

Near the end of his life, Alexander and Aristotle became estranged over Alexander's relationship with Persia and Persians. A widespread tradition in antiquity suspected Aristotle of playing a role in Alexander's death, but the only evidence of this is an unlikely claim made some six years after the death. Following Alexander's death, anti-Macedonian sentiment

in Athens was rekindled. In 322 BC, Demophilus and Eurymedon the Hierophant reportedly denounced Aristotle for impiety, prompting him to flee to his mother's family estate in Chalcis, on Euboea, at which occasion he was said to have stated: "I will not allow the Athenians to sin twice against philosophy" – a reference to Athens's trial and execution of Socrates. He died on Euboea of natural causes later that same year, having named his student Antipater as his chief executor and leaving a will in which he asked to be buried next to his wife.[]

2.3 ARISTOTLE AND THE LYCEUM

Aristotle returned to Athens in 335 B.C. As an alien, he couldn't own property, so he rented space in the Lyceum, a former wrestling school outside the city. Like Plato's Academy, the Lyceum attracted students from throughout the Greek world and developed a curriculum centred on its founder's teachings. In accordance with Aristotle's principle of surveying the writings of others as part of the philosophical process, the Lyceum assembled a collection of manuscripts that comprised one of the world's first great libraries.

2.4 SPECULATIVE PHILOSOPHY

Logic

With the Prior Analytics, Aristotle is credited with the earliest study of formal logic, and his conception of it was the dominant form of Western logic until 19th-century advances in mathematical logic. Kant stated in the Critique of Pure Reason that with Aristotle logic reached its completion.

Organon

What we today call Aristotelian logic with its types of syllogism (methods of logical argument), Aristotle himself would have labelled "analytics". The term "logic" he reserved to mean dialectics. Most of Aristotle's work is probably not in its original form, because it was most likely edited by students and later lecturers. The logical works of Aristotle were compiled into a set of six books called the Organon

around 40 BC by Andronicus of Rhodes or others among his followers.

The books are:

- *Categories*
- *On Interpretation*
- *Prior Analytics*
- *Posterior Analytics*
- *Topics*
- *On Sophistical Refutations*

Plato (left) and Aristotle in Raphael's 1509 fresco, The School of Athens.

Aristotle holds his Nicomachean Ethics and gestures to the earth, representing his view in immanent realism, whilst Plato gestures to the heavens, indicating his Theory of Forms, and holds his Timaeus.

The order of the books (or the teachings from which they are composed) is not certain, but this list was derived from analysis of Aristotle's writings. It goes from the basics, the analysis of simple terms in the *Categories*, the analysis of propositions and their elementary relations in *On Interpretation*, to the study of more complex forms, namely, syllogisms (in the *Analytics*) and dialectics (in the *Topics* and *Sophistical Refutations*). The first three treatises form the core of the logical theory *strictosensu*: the grammar of the language of logic and the correct rules of reasoning. The *Rhetoric* is not conventionally included, but it states that it relies on the *Topics*

Metaphysics

The word "metaphysics" appears to have been coined by the first century AD editor who assembled various small selections of Aristotle's works to the treatise we know by the name *Metaphysics*. Aristotle called it "first philosophy", and distinguished it from mathematics and natural science (physics) as the contemplative (*theoretikē*) philosophy which is "theological" and studies the divine. He wrote in his *Metaphysics* (1026a16):

if there were no other independent things besides the composite natural ones, the study of nature would be the primary kind of knowledge; but if there is some motionless independent thing, the knowledge of this precedes it and is first philosophy, and it is universal in just this way,

because it is first. And it belongs to this sort of philosophy to study being as being, both what it is and what belongs to it just by virtue of being.

Substance

Aristotle examines the concepts of substance (ousia) and essence (to ti êneinai, "the what it was to be") in his *Metaphysics* (Book VII), and he concludes that a particular substance is a combination of both matter and form, a philosophical theory called *hylomorphism*. In Book VIII, he distinguishes the matter of the substance as the *substratum*, or the stuff of which it is composed. For example, the matter of a house is the bricks, stones, timbers etc., or whatever constitutes the potential house, while the form of the substance is the actual house, namely 'covering for bodies and chattels' or any other differentia that let us define something as a house. The formula that gives the components is the account of the matter, and the formula that gives the differentia is the account of the form.

Immanent realism

Like his teacher Plato, Aristotle's philosophy aims at the universal. Aristotle's ontology places the universal (katholou) in particulars (kath' hekaston), things in the world, whereas for Plato the universal is a separately existing form which actual things imitate. For Aristotle, "form" is still what phenomena are based on, but is "instantiated" in a particular substance.

Plato argued that all things have a universal form, which could be either a property or a relation to other things. When we look at an apple, for example, we see an apple, and we can also analyse a form of an apple. In this distinction, there is a particular apple and a universal form of an apple. Moreover, we can place an apple next to a book, so that we can speak of both the book and apple as being next to each other. Plato argued that there are some universal forms that are not a part of particular things. For example, it is possible that there is no particular good in existence, but "good" is still a proper universal form. Aristotle disagreed with Plato on this point, arguing that all universals are instantiated at some period of time, and that there are no universals that are unattached to existing things. In addition, Aristotle disagreed with Plato about the

location of universals. Where Plato spoke of the world of forms, a place where all universal forms subsist, Aristotle maintained that universals exist within each thing on which each universal is predicated. So, according to Aristotle, the form of apple exists within each apple, rather than in the world of the forms.

Potentiality and actuality

With regard to the change (kinesis) and its causes now, as he defines in his *Physics* and *On Generation and Corruption* 319b–320a, he distinguishes the coming to be from:

- growth and diminution, which is change in quantity;
- locomotion, which is change in space; and
- alteration, which is change in quality.

The coming to be is a change where nothing persists of which the resultant is a property. In that particular change he introduces the concept of potentiality (dynamis) and actuality (entelecheia) in association with the matter and the form. Referring to potentiality, this is what a thing is capable of doing, or being acted upon, if the conditions are right and it is not prevented by something else. For example, the seed of a plant in the soil is potentially (dynamis) plant, and if it is not prevented by something, it will become a plant. Potentially beings can either 'act' (poiein) or 'be acted upon' (paschein), which can be either innate or learned. For example, the eyes possess the potentiality of sight (innate – being acted upon), while the capability of playing the flute can be possessed by learning (exercise – acting). Actuality is the fulfilment of the end of the potentiality. Because the end (telos) is the principle of every change, and for the sake of the end exists potentiality, therefore actuality is the end. Referring then to our previous example, we could say that an actuality is when a plant does one of the activities that plants do.

For that for the sake of which (to houheneka) a thing is, is its principle, and the becoming is for the sake of the end; and the actuality is the end, and it is for the sake of this that the potentiality is acquired. For animals do not see in order that they may have sight, but they have sight that they may see.

In summary, the matter used to make a house has potentiality to be a house and both the activity of building and the form of the final house are actualities, which is also a final cause or end. Then Aristotle proceeds and concludes that the actuality is prior to potentiality in formula, in time and in substantiality. With this definition of the particular substance (i.e., matter and form), Aristotle tries to solve the problem of the unity of the beings, for example, "what is it that makes a man one"? Since, according to Plato there are two Ideas: animal and biped, how then is man a unity? However, according to Aristotle, the potential being (matter) and the actual one (form) are one and the same

Epistemology

Aristotle's immanent realism means his epistemology is based on the study of things that exist or happen in the world, and rises to knowledge of the universal, whereas for Plato epistemology begins with knowledge of universal Forms (or ideas) and descends to knowledge of particular imitations of these. Aristotle uses induction from examples alongside deduction, whereas Plato relies on deduction from a priori principles

2.5 PSYCHOLOGY

Soul

Aristotle's psychology, given in his treatise *On the Soul* (*peripsychēs*), posits three kinds of soul ("psyches"): the vegetative soul, the sensitive soul, and the rational soul. Humans have a rational soul. The human soul incorporates the powers of the other kinds: Like the vegetative soul it can grow and nourish itself; like the sensitive soul it can experience sensations and move locally. The unique part of the human, rational soul is its ability to receive forms of other things and to compare them using the *nous* (intellect) and *logos* (reason).

For Aristotle, the soul is the form of a living being. Because all beings are composites of form and matter, the form of living beings is that which endows them with what is specific to living beings, e.g. the ability to initiate movement (or in the case of plants, growth and chemical transformations, which Aristotle considers types of movement). In

contrast to earlier philosophers, but in accordance with the Egyptians, he placed the rational soul in the heart, rather than the brain. Notable is Aristotle's division of sensation and thought, which generally differed from the concepts of previous philosophers, with the exception of Alcmaeon.

Memory

According to Aristotle in *On the Soul*, memory is the ability to hold a perceived experience in the mind and to distinguish between the internal "appearance" and an occurrence in the past. In other words, a memory is a mental picture (phantasm) that can be recovered. Aristotle believed an impression is left on a semi-fluid bodily organ that undergoes several changes in order to make a memory. A memory occurs when stimuli such as sights or sounds are so complex that the nervous system cannot receive all the impressions at once. These changes are the same as those involved in the operations of sensation, Aristotelian 'common sense', and thinking.

Aristotle uses the term 'memory' for the actual retaining of an experience in the impression that can develop from sensation, and for the intellectual anxiety that comes with the impression because it is formed at a particular time and processing specific contents. Memory is of the past, prediction is of the future, and sensation is of the present. Retrieval of impressions cannot be performed suddenly. A transitional channel is needed and located in our past experiences, both for our previous experience and present experience.

Because Aristotle believes people receive all kinds of sense perceptions and perceive them as impressions, people are continually weaving together new impressions of experiences. To search for these impressions, people search the memory itself. Within the memory, if one experience is offered instead of a specific memory, that person will reject this experience until they find what they are looking for. Recollection occurs when one retrieved experience naturally follows another. If the chain of "images" is needed, one memory will stimulate the next. When people recall experiences, they stimulate certain previous experiences until they reach the one that is needed. Recollection is thus the self-directed activity of retrieving the information stored in a memory

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impression. Only humans can remember impressions of intellectual activity, such as numbers and words. Animals that have perception of time can retrieve memories of their past observations. Remembering involves only perception of the things remembered and of the time passed.

Senses, perception, memory, dreams, action in Aristotle's psychology. Impressions are stored in the sensorium (the heart), linked by his laws of association (similarity, contrast, and contiguity).

Aristotle believed the chain of thought, which ends in recollection of certain impressions, was connected systematically in relationships such as similarity, contrast, and contiguity, described in his laws of association. Aristotle believed that past experiences are hidden within the mind. A force operates to awaken the hidden material to bring up the actual experience. According to Aristotle, association is the power innate in a mental state, which operates upon the unexpressed remains of former experiences, allowing them to rise and be recalled.

Dreams

Aristotle describes sleep in *On Sleep and Wakefulness*. Sleep takes place as a result of overuse of the senses or of digestion, so it is vital to the body. While a person is asleep, the critical activities, which include thinking, sensing, recalling and remembering, do not function as they do during wakefulness. Since a person cannot sense during sleep they cannot have desire, which is the result of sensation. However, the senses are able to work during sleep, albeit differently, unless they are weary.

Dreams do not involve actually sensing a stimulus. In dreams, sensation is still involved, but in an altered manner. Aristotle explains that when a person stares at a moving stimulus such as the waves in a body of water, and then look away, the next thing they look at appears to have a wavelike motion. When a person perceives a stimulus and the stimulus is no longer the focus of their attention, it leaves an impression. When the body is awake and the senses are functioning properly, a person constantly encounters new stimuli to sense and so the impressions of previously perceived stimuli are ignored. However, during sleep the impressions made throughout the day are noticed as there are no new distracting sensory experiences. So, dreams result from these lasting

impressions. Since impressions are all that are left and not the exact stimuli, dreams do not resemble the actual waking experience. During sleep, a person is in an altered state of mind. Aristotle compares a sleeping person to a person who is overtaken by strong feelings toward a stimulus. For example, a person who has a strong infatuation with someone may begin to think they see that person everywhere because they are so overtaken by their feelings. Since a person sleeping is in a suggestible state and unable to make judgements, they become easily deceived by what appears in their dreams, like the infatuated person. This leads the person to believe the dream is real, even when the dreams are absurd in nature. In *De Anima* iii 3, Aristotle ascribes the ability to create, to store, and to recall images in the absence of perception to the faculty of imagination, *phantasia*.

One component of Aristotle's theory of dreams disagrees with previously held beliefs. He claimed that dreams are not foretelling and not sent by a divine being. Aristotle reasoned naturalistically that instances in which dreams do resemble future events are simply coincidences. Aristotle claimed that a dream is first established by the fact that the person is asleep when they experience it. If a person had an image appear for a moment after waking up or if they see something in the dark it is not considered a dream because they were awake when it occurred. Secondly, any sensory experience that is perceived while a person is asleep does not qualify as part of a dream. For example, if, while a person is sleeping, a door shuts and in their dream they hear a door is shut, this sensory experience is not part of the dream. Lastly, the images of dreams must be a result of lasting impressions of waking sensory experiences

2.6 RHETORIC AND POETICS

Aristotle's Rhetoric proposes that a speaker can use three basic kinds of appeals to persuade his audience: *ethos* (an appeal to the speaker's character), *pathos* (an appeal to the audience's emotion), and *logos* (an appeal to logical reasoning). He also categorises rhetoric into three genres: *epideictic* (ceremonial speeches dealing with praise or blame), *forensic* (judicial speeches over guilt or innocence), and *deliberative*

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(speeches calling on an audience to make a decision on an issue). Aristotle also outlines two kinds of rhetorical proofs: enthymeme (proof by syllogism) and paradeigma (proof by example).

Aristotle writes in his *Poetics* that epic poetry, tragedy, comedy, dithyrambic poetry, painting, sculpture, music, and dance are all fundamentally acts of mimesis ("imitation"), each varying in imitation by medium, object, and manner. He applies the term mimesis both as a property of a work of art and also as the product of the artist's intention and contends that the audience's realisation of the mimesis is vital to understanding the work itself. Aristotle states that mimesis is a natural instinct of humanity that separates humans from animals and that all human artistry "follows the pattern of nature". Because of this, Aristotle believed that each of the mimetic arts possesses what Stephen Halliwell calls "highly structured procedures for the achievement of their purposes." For example, music imitates with the media of rhythm and harmony, whereas dance imitates with rhythm alone, and poetry with language. The forms also differ in their object of imitation. Comedy, for instance, is a dramatic imitation of men worse than average; whereas tragedy imitates men slightly better than average. Lastly, the forms differ in their manner of imitation – through narrative or character, through change or no change, and through drama or no drama.

While it is believed that Aristotle's *Poetics* originally comprised two books – one on comedy and one on tragedy – only the portion that focuses on tragedy has survived. Aristotle taught that tragedy is composed of six elements: plot-structure, character, style, thought, spectacle, and lyric poetry. The characters in a tragedy are merely a means of driving the story; and the plot, not the characters, is the chief focus of tragedy. Tragedy is the imitation of action arousing pity and fear, and is meant to effect the catharsis of those same emotions. Aristotle concludes *Poetics* with a discussion on which, if either, is superior: epic or tragic mimesis. He suggests that because tragedy possesses all the attributes of an epic, possibly possesses additional attributes such as spectacle and music, is more unified, and achieves the aim of its mimesis in shorter scope, it can be considered superior to epic. Aristotle was a keen systematic collector of riddles, folklore, and

proverbs; he and his school had a special interest in the riddles of the Delphic Oracle and studied the fables of Aesop

2.7 SURVIVING WORKS

Corpus Aristotelicum

The works of Aristotle that have survived from antiquity through medieval manuscript transmission are collected in the Corpus Aristotelicum. These texts, as opposed to Aristotle's lost works, are technical philosophical treatises from within Aristotle's school. Reference to them is made according to the organisation of Immanuel Bekker's Royal Prussian Academy edition (*Aristotelis Opera* editit Academia Regia Borussica, Berlin, 1831–1870), which in turn is based on ancient classifications of these works.

Loss and preservation

Aristotle wrote his works on papyrus scrolls, the common writing medium of that era. His writings are divisible into two groups: the "exoteric", intended for the public, and the "esoteric", for use within the Lyceum school. Aristotle's "lost" works stray considerably in characterisation from the surviving Aristotelian corpus. Whereas the lost works appear to have been originally written with a view to subsequent publication, the surviving works mostly resemble lecture notes not intended for publication. Cicero's description of Aristotle's literary style as "a river of gold" must have applied to the published works, not the surviving notes. A major question in the history of Aristotle's works is how the exoteric writings were all lost, and how the ones we now possess came to us. The consensus is that Andronicus of Rhodes collected the esoteric works of Aristotle's school which existed in the form of smaller, separate works, distinguished them from those of Theophrastus and other Peripatetics, edited them, and finally compiled them into the more cohesive, larger works as they are known today

Check Your Progress I:

Q1. What is Metaphysics ?

Answer.....
.....
.....

Q2. Discuss Corpus Aristotelicum

Answer.....
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2.8 THE ORGANON

“The Organon” (Latin for “instrument”) is a series of Aristotle’s works on logic (what he himself would call analytics) put together around 40 B.C. by Andronicus of Rhodes and his followers. The set of six books includes “Categories,” “On Interpretation,” “Prior Analytics,” “Posterior Analytics,” “Topics,” and “On Sophistical Refutations.” The Organon contains Aristotle’s work on syllogisms (from the Greek syllogismos, or “conclusions”), a form of reasoning in which a conclusion is drawn from two assumed premises. For example, all men are mortal, all Greeks are men, therefore all Greeks are mortal.

2.9 METAPHYSICS

Aristotle’s “Metaphysics,” written quite literally after his “Physics,” studies the nature of existence. He called metaphysics the “first philosophy,” or “wisdom.” His primary area of focus was “being qua being,” which examined what can be said about being based on what it is, not because of any particular qualities it may have. In “Metaphysics,” Aristotle also muses on causation, form, matter and even a logic-based argument for the existence of God.

2.10 ARISTOTLE’S DEATH AND LEGACY

After the death of Alexander the Great in 323 B.C., anti-Macedonian sentiment again forced Aristotle to flee Athens. He died a little north of the city in 322, of a digestive complaint. He asked to be buried next to his wife, who had died some years before. In his last years he had a

relationship with his slave Herpyllis, who bore him Nicomachus, the son for whom his great ethical treatise is named.

Aristotle's favoured students took over the Lyceum, but within a few decades the school's influence had faded in comparison to the rival Academy. For several generations Aristotle's works were all but forgotten. The historian Strabo says they were stored for centuries in a moldy cellar in Asia Minor before their rediscovery in the first century B.C., though it is unlikely that these were the only copies.

In 30 B.C. Andronicus of Rhodes grouped and edited Aristotle's remaining works in what became the basis for all later editions. After the fall of Rome, Aristotle was still read in Byzantium and became well-known in the Islamic world, where thinkers like Avicenna (970-1037), Averroes (1126-1204) and the Jewish scholar Maimonides (1134-1204) revitalized Aristotle's logical and scientific precepts.

2.11 ARISTOTLE IN THE MIDDLE AGES AND BEYOND

In the 13th century, Aristotle was reintroduced to the West through the work of Albertus Magnus and especially Thomas Aquinas, whose brilliant synthesis of Aristotelian and Christian thought provided a bedrock for late medieval Catholic philosophy, theology and science.

Aristotle's universal influence waned somewhat during the Renaissance and Reformation, as religious and scientific reformers questioned the way the Catholic Church had subsumed his precepts. Scientists like Galileo and Copernicus disproved his geocentric model of the solar system, while anatomists such as William Harvey dismantled many of his biological theories. However, even today, Aristotle's work remains a significant starting point for any argument in the fields of logic, aesthetics, political theory and ethics.

2.12 ARISTOTLE & ALEXANDER THE GREAT

In 343 BCE Aristotle was summoned by King Philip II of Macedon to tutor his son Alexander and held this post for the next seven years, until

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Alexander ascended to the throne in 336 BCE and began his famous conquests. By 335 BCE, Aristotle had returned to Athens but the two men remained in contact through letters, and Aristotle's influence on the conqueror can be seen in the latter's skilful and diplomatic handling of difficult political problems throughout his career. Alexander's habit of carrying books with him on campaign and his wide reading have been attributed to Aristotle's influence as has Alexander's appreciation for art and culture.

Aristotle, who held a low opinion of non-Greek “barbarians” generally and Persians specifically, encouraged Alexander’s conquest of their empire. As with most – if not all - Greeks, Aristotle would have been brought up hearing stories of the Battle of Marathon of 490 BCE, the Persian Invasion of 480 BCE, and the Greek triumph over the Persian forces at Salamis and Plataea. His advocacy of conquest, then, is hardly surprising considering the cultural atmosphere he grew up in which had remained largely anti-Persian.

Even without this consideration, Aristotle was philosophically pro-war on the grounds that it provided opportunity for greatness and the application of one’s personal excellence to practical, difficult, situations. Aristotle believed that the final purpose for human existence was happiness (eudaimonia – literally, “to be possessed of a good spirit”) and this happiness could be realized by maintaining a virtuous life which developed one’s arete (“personal excellence”).

A person’s arete would enable them to see what had to be done in any given situation and be able to do it. Further, by associating with virtuous comrades who sought the same end, the soul was enriched and one’s excellence sharpened and honed, and warfare provided many opportunities for an individual to expand upon and prove not only self-worth but greatness. He would have encouraged Alexander with thoughts along these lines prior to the launch of the campaign in 336 BCE.

2.13 ETHICS

The surviving works of Aristotle include three treatises on moral philosophy: the Nicomachean Ethics in 10 books, the Eudemian Ethics in 7 books, and the Magna moralia (Latin: “Great Ethics”). The

Nicomachean Ethics is generally regarded as the most important of the three; it consists of a series of short treatises, possibly brought together by Aristotle's son Nicomachus. In the 19th century the Eudemean Ethics was often suspected of being the work of Aristotle's pupil Eudemus of Rhodes, but there is no good reason to doubt its authenticity. Interestingly, the Nicomachean Ethics and the Eudemean Ethics have three books in common: books V, VI, and VII of the former are the same as books IV, V, and VI of the latter. Although the question has been disputed for centuries, it is most likely that the original home of the common books was the Eudemean Ethics; it is also probable that Aristotle used this work for a course on ethics that he taught at the Lyceum during his mature period. The *Magna moralia* probably consists of notes taken by an unknown student of such a course.

Happiness

Aristotle's approach to ethics is teleological. If life is to be worth living, he argues, it must surely be for the sake of something that is an end in itself—i.e., desirable for its own sake. If there is any single thing that is the highest human good, therefore, it must be desirable for its own sake, and all other goods must be desirable for the sake of it. One popular conception of the highest human good is pleasure—the pleasures of food, drink, and sex, combined with aesthetic and intellectual pleasures. Other people prefer a life of virtuous action in the political sphere. A third possible candidate for the highest human good is scientific or philosophical contemplation. Aristotle thus reduces the answers to the question “What is a good life?” to a short list of three: the philosophical life, the political life, and the voluptuary life. This triad provides the key to his ethical inquiry.

“Happiness,” the term that Aristotle uses to designate the highest human good, is the usual translation of the Greek *eudaimonia*. Although it is impossible to abandon the English term at this stage of history, it should be borne in mind that what Aristotle means by *eudaimonia* is something more like well-being or flourishing than any feeling of contentment. Aristotle argues, in fact, that happiness is activity of the rational soul in accordance with virtue. Human beings must have a function, because particular types of humans (e.g., sculptors) do, as do the parts and organs

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of individual human beings. This function must be unique to humans; thus, it cannot consist of growth and nourishment, for this is shared by plants, or the life of the senses, for this is shared by animals. It must therefore involve the peculiarly human faculty of reason. The highest human good is the same as good human functioning, and good human functioning is the same as the good exercise of the faculty of reason—that is to say, the activity of rational soul in accordance with virtue. There are two kinds of virtue: moral and intellectual. Moral virtues are exemplified by courage, temperance, and liberality; the key intellectual virtues are wisdom, which governs ethical behaviour, and understanding, which is expressed in scientific endeavour and contemplation.

Virtue

People's virtues are a subset of their good qualities. They are not innate, like eyesight, but are acquired by practice and lost by disuse. They are abiding states, and they thus differ from momentary passions such as anger and pity. Virtues are states of character that find expression both in purpose and in action. Moral virtue is expressed in good purpose—that is to say, in prescriptions for action in accordance with a good plan of life. It is expressed also in actions that avoid both excess and defect. A temperate person, for example, will avoid eating or drinking too much, but he will also avoid eating or drinking too little. Virtue chooses the mean, or middle ground, between excess and defect. Besides purpose and action, virtue is also concerned with feeling. One may, for example, be excessively concerned with sex or insufficiently interested in it; the temperate person will take the appropriate degree of interest and be neither lustful nor frigid.

While all the moral virtues are means of action and passion, it is not the case that every kind of action and passion is capable of a virtuous mean. There are some actions of which there is no right amount, because any amount of them is too much; Aristotle gives murder and adultery as examples. The virtues, besides being concerned with means of action and passion, are themselves means in the sense that they occupy a middle ground between two contrary vices. Thus, the virtue of courage is flanked on one side by foolhardiness and on the other by cowardice.

Aristotle's account of virtue as a mean is no truism. It is a distinctive ethical theory that contrasts with other influential systems of various kinds. It contrasts, on the one hand, with religious systems that give a central role to the concept of a moral law, concentrating on the prohibitive aspects of morality. It also differs from moral systems such as utilitarianism that judge the rightness and wrongness of actions in terms of their consequences. Unlike the utilitarian, Aristotle believes that there are some kinds of action that are morally wrong in principle.

The mean that is the mark of moral virtue is determined by the intellectual virtue of wisdom. Wisdom is characteristically expressed in the formulation of prescriptions for action—"practical syllogisms," as Aristotle calls them. A practical syllogism consists of a general recipe for a good life, followed by an accurate description of the agent's actual circumstances and concluding with a decision about the appropriate action to be carried out.

Wisdom, the intellectual virtue that is proper to practical reason, is inseparably linked with the moral virtues of the affective part of the soul. Only if an agent possesses moral virtue will he endorse an appropriate recipe for a good life. Only if he is gifted with intelligence will he make an accurate assessment of the circumstances in which his decision is to be made. It is impossible, Aristotle says, to be really good without wisdom or to be really wise without moral virtue. Only when correct reasoning and right desire come together does truly virtuous action result.

Virtuous action, then, is always the result of successful practical reasoning. But practical reasoning may be defective in various ways. Someone may operate from a vicious choice of lifestyle; a glutton, for example, may plan his life around the project of always maximizing the present pleasure. Aristotle calls such a person "intemperate." Even people who do not endorse such a hedonistic premise may, once in a while, overindulge. This failure to apply to a particular occasion a generally sound plan of life Aristotle calls "incontinence."

Action and contemplation

The pleasures that are the domain of temperance, intemperance, and incontinence are the familiar bodily pleasures of food, drink, and sex. In

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treating of pleasure, however, Aristotle explores a much wider field. There are two classes of aesthetic pleasures: the pleasures of the inferior senses of touch and taste, and the pleasures of the superior senses of sight, hearing, and smell. Finally, at the top of the scale, there are the pleasures of the mind.

Plato had posed the question of whether the best life consists in the pursuit of pleasure or the exercise of the intellectual virtues. Aristotle's answer is that, properly understood, the two are not in competition with each other. The exercise of the highest form of virtue is the very same thing as the truest form of pleasure; each is identical with the other and with happiness. The highest virtues are the intellectual ones, and among them Aristotle distinguished between wisdom and understanding. To the question of whether happiness is to be identified with the pleasure of wisdom or with the pleasure of understanding, Aristotle gives different answers in his main ethical treatises. In the *Nicomachean Ethics* perfect happiness, though it presupposes the moral virtues, is constituted solely by the activity of philosophical contemplation, whereas in the *Eudemian Ethics* it consists in the harmonious exercise of all the virtues, intellectual and moral.

The Eudemian ideal of happiness, given the role it assigns to contemplation, to the moral virtues, and to pleasure, can claim to combine the features of the traditional three lives—the life of the philosopher, the life of the politician, and the life of the pleasure seeker. The happy person will value contemplation above all, but part of his happy life will consist in the exercise of moral virtues in the political sphere and the enjoyment in moderation of the natural human pleasures of body as well as of soul. But even in the *Eudemian Ethics* it is “the service and contemplation of God” that sets the standard for the appropriate exercise of the moral virtues, and in the *Nicomachean Ethics* this contemplation is described as a superhuman activity of a divine part of human nature. Aristotle's final word on ethics is that, despite being mortal, human beings must strive to make themselves immortal as far as they can.

2.14 LEGACY

Since the Renaissance it has been traditional to regard the Academy and the Lyceum as two opposite poles of philosophy. Plato is idealistic, utopian, otherworldly; Aristotle is realistic, utilitarian, commonsensical. (This viewpoint is reflected in the famous depiction of Plato and Aristotle in Raphael’s Vatican fresco The School of Athens.) In fact, however, the doctrines that Plato and Aristotle share are more important than those that divide them. Many post-Renaissance historians of ideas have been less perceptive than the commentators of late antiquity, who saw it as their duty to construct a harmonious concord between the two greatest philosophers of the known world.

By any reckoning, Aristotle’s intellectual achievement is stupendous. He was the first genuine scientist in history. He was the first author whose surviving works contain detailed and extensive observations of natural phenomena, and he was the first philosopher to achieve a sound grasp of the relationship between observation and theory in scientific method. He identified the various scientific disciplines and explored their relationships to each other. He was the first professor to organize his lectures into courses and to assign them a place in a syllabus. His Lyceum was the first research institute in which a number of scholars and investigators joined in collaborative inquiry and documentation. Finally, and not least important, he was the first person in history to build up a research library, a systematic collection of works to be used by his colleagues and to be handed on to posterity.

Millennia later, Plato and Aristotle still have a strong claim to being the greatest philosophers who have ever lived. But if their contribution to philosophy is equal, it was Aristotle who made the greater contribution to the intellectual patrimony of the world. Not only every philosopher but also every scientist is in his debt. He deserves the title Dante gave him: “the master of those who know.”

Check Your Progress II:

Q1. Discuss the legacy of Aristotle.

Answer.....
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.....

Q2. Discuss relationship between Aristotle & Alexander the Great.

Answer.....
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.....

2.15 LET'S SUM UP

Aristotle of Stagira (l. 384-322 BCE) was a Greek philosopher who pioneered systematic, scientific examination in literally every area of human knowledge and was known, in his time, as "the man who knew everything" and later simply as "The Philosopher", needing no further qualification as his fame was so widespread. He literally invented the concept of metaphysics single-handedly when he (or one of his scribes) placed his book on abstract philosophical speculation after his book on physics (metaphysics literally means "after physics") and standardized in learning – how information is collected, assimilated and interpreted, and then communicated – across numerous disciplines.

During the later Middle Ages (c. 1300-1500 CE), he was referred to as "The Master", most notably in Dante's *Inferno* where the author did not need to even identify Aristotle by name for him to be recognized. This particular epithet is apt in that Aristotle wrote on, and was considered a master in, disciplines as diverse as biology, politics, metaphysics, agriculture, literature, botany, medicine, mathematics, physics, ethics, logic, and the theatre. He is traditionally linked in sequence with Socrates and Plato in the triad of the three greatest Greek philosophers.

Plato (l. c. 428-348 BCE) was a student of Socrates (l. c. 469/470-399 BCE) and Aristotle studied under Plato. The student and teacher disagreed on a fundamental aspect of Plato's philosophy – the insistence on a higher realm of Forms which made objective reality possible on the earthly plane – although, contrary to the claims of some scholars this did not cause any rift between them. Aristotle would build upon Plato's theories to advance his own original thought and, although he rejected Plato's Theory of Forms, he never disparaged his former master's basic philosophy.

He was hired by Philip II, King of Macedon (r. 359-336 BCE) as tutor for his son Alexander the Great (l. 356-323 BCE) and made such an

impression on the youth that Alexander carried Aristotle's works with him on campaign and introduced his philosophy to the east when he conquered the Persian Empire. Through Alexander, Aristotle's works were spread throughout the known world of the time, influencing other philosophies and providing a foundation for the development of Jewish, Christian, and Muslim theology.

2.16 KEYWORDS

1. A **treatise** is a formal and systematic written discourse on some subject, generally longer and treating it in greater depth than an essay, and more concerned with investigating or exposing the principles of the subject.
2. An **executor** is someone who is responsible for executing, or following through on, an assigned task or duty
3. **Hylomorphism** is a philosophical theory developed by Aristotle, which conceives being (ousia) as a compound of matter and form.
4. A **syllogism** is a kind of logical argument that applies deductive reasoning to arrive at a conclusion based on two or more propositions that are asserted or assumed to be true.
5. **Deliberative rhetoric** is a rhetorical device that juxtaposes potential future outcomes to communicate support or opposition for a given action or policy.

2.17 QUESTIONS FOR REVIEW

- What are Aristotle's contributions to the metaphysics of realism?
- What is the method of teaching of Aristotle
- What does Aristotle see as "the good" for man, and how does he defend this point? Aristotle, *Nicomachean Ethics*, Book I 1094a-1103a
- What is Aristotle's conception of the soul?
- What according to you does Aristotle mean by 'pleasure proper to tragedy'?

2.18 SUGGESTED READINGS AND REFERENCES

1. That these dates (the first half of the Olympiad year 384/383 BC, and in 322 shortly before the death of Demosthenes) are correct was shown by August Boeckh (KleineSchriften VI 195); for further discussion, see Felix Jacoby on FGrHist 244 F 38. IngemarDüring, Aristotle in the Ancient Biographical Tradition, Göteborg, 1957,p. 253
2. See(Shields 2012, pp. 3–16);(Düring 1957) covers ancient biographies of Aristotle.
3. This type of syllogism, with all three terms in 'a', is known by the traditional (medieval) mnemonic Barbara.
4. M is the Middle (here, Men), S is the Subject (Greeks), P is the Predicate (mortal).
5. The first equation can be read as 'It is not true that there exists an x such that x is a man and that x is not mortal.'
6. Rhett Allain notes that Newton's First Law is "essentially a direct reply to Aristotle, that the natural state is not to change motion.
7. Leonard Susskind comments that Aristotle had clearly never gone ice skating or he would have seen that it takes force to stop an object.

2.19 ANSWER TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS I :

Answer 1 : Check Section 2.9

Answer 2 : Check Section 2.7

CHECK YOUR PROGRESS II :

Answer 1 : Check Section 2.14

Answer 2 : Check Section 2.12

UNIT: 3 ARISTOTLE - POETICS

STRUCTURE

3.0 Objective

3.1 Introduction

3.2 Form And Content

3.3 Form

3.4 Content

3. Influence

3.6 Summary

3.7 Analysis

3.8 Let's sum up

3.9 Keywords

3.10 Questions for Review

3.11 Suggested Readings and References

3.12 Answer to check your progress

3.0 OBJECTIVE

Objective of the unit is to understand the poetic style of Aristotle. It gives in-depth knowledge about types of forms and content used and describe by Aristotle. It gives how poetic content influence the history of poetry. It helps to fulfil and achieve the following objective:

- Form And Content
- Form
- Content

- Influence
- Summary
- Analysis

3.1 INTRODUCTION

Aristotle's Poetics is the earliest surviving work of dramatic theory and first extant philosophical treatise to focus on literary theory. In it, Aristotle offers an account of what he calls "poetry" (a term that derives from a classical Greek term, ποιητής, that means "poet; author; maker" and in this context includes verse drama – comedy, tragedy, and the satyr play – as well as lyric poetry and epic poetry). They are similar in the fact that they are all imitations but different in the three ways that Aristotle describes:

- Differences in music rhythm, harmony, meter and melody.
- Difference of goodness in the characters.
- Difference in how the narrative is presented: telling a story or acting it out.

In examining its "first principles", Aristotle finds two:

- 1) imitation and
- 2) genres and

other concepts by which that of truth is applied/revealed in the poesis. His analysis of tragedy constitutes the core of the discussion. Although Aristotle's Poetics is universally acknowledged in the Western critical tradition, "almost every detail about his seminal work has aroused divergent opinions". The work was lost to the Western world for a long time. It was available in the Middle Ages and early Renaissance only through a Latin translation of an Arabic version written by Averroes.

3.2 FORM AND CONTENT

Aristotle's work on aesthetics consists of the Poetics, Politics (Bk VIII) and Rhetoric. The Poetics is specifically concerned with drama. At some point, Aristotle's original work was divided in two, each "book" written on a separate roll of papyrus. Only the first part – that which focuses on tragedy and epic (as a quasi-dramatic art, given its definition in Ch 23) – survives. The lost second part addressed comedy. Some scholars speculate that the Tractatuscoislinianus summarises the contents of the lost second book. Some other scholars indicate that "tragedy" is a very misleading translation for the Greek tragoidos, which seems to have meant "goat-song" originally.

3.3 FORM

The table of contents page of the Poetics found in Modern Library's Basic Works of Aristotle (2001) identifies five basic parts within it.

- Preliminary discourse on tragedy, epic poetry, and comedy, as the chief forms of imitative poetry.
- Definition of a tragedy, and the rules for its construction. Definition and analysis into qualitative parts.
- Rules for the construction of a tragedy: Tragic pleasure, or catharsis experienced by fear and pity should be produced in the spectator. The characters must be four things: good, appropriate, realistic, and consistent. Discovery must occur within the plot. Narratives, stories, structures and poetics overlap. It is important for the poet to visualize all of the scenes when creating the plot. The poet should incorporate complication and dénouement within the story, as well as combine all of the elements of tragedy. The poet must express thought through the characters' words and actions, while paying close attention to diction and how a character's spoken words express a specific idea. Aristotle believed that all of these different elements had to be present in order for the poetry to be well-done.
- Possible criticisms of an epic or tragedy, and the answers to them.

- Tragedy as artistically superior to epic poetry: Tragedy has everything that the epic has, even the epic meter being admissible. The reality of presentation is felt in the play as read, as well as in the play as acted. The tragic imitation requires less space for the attainment of its end. If it has more concentrated effect, it is more pleasurable than one with a large admixture of time to dilute it. There is less unity in the imitation of the epic poets (plurality of actions) and this is proved by the fact that an epic poem can supply enough material for several tragedies.

3.4 CONTENT

Aristotle distinguishes between the genres of "poetry" in three ways:

Matter

Language, rhythm, and melody, for Aristotle, make up the matter of poetic creation. Where the epic poem makes use of language alone, the playing of the lyre involves rhythm and melody. Some poetic forms include a blending of all materials; for example, Greek tragic drama included a singing chorus, and so music and language were all part of the performance. These points also convey the standard view. Recent work, though, argues that translating *rhythmos* here as "rhythm" is absurd: melody already has its own inherent musical rhythm, and the Greek can mean what Plato says it means in *Laws II*, 665a: "(the name of) ordered body movement," or dance. This correctly conveys what dramatic musical creation, the topic of the *Poetics*, in ancient Greece had: music, dance, and language. Also, the musical instrument cited in Ch 1 is not the lyre but the *kithara*, which was played in the drama while the *kithara*-player was dancing (in the chorus), even if that meant just walking in an appropriate way. Moreover, epic might have had only literary exponents, but as Plato's *Ion* and Aristotle's Ch 26 of the *Poetics* help prove, for Plato and Aristotle at least some epic rhapsodes used all three means of mimesis: language, dance (as pantomimic gesture), and music (if only by chanting the words).

Subjects

Also "agents" in some translations. Aristotle differentiates between tragedy and comedy throughout the work by distinguishing between the nature of the human characters that populate either form. Aristotle finds that tragedy deals with serious, important, and virtuous people. Comedy, on the other hand, treats of less virtuous people and focuses on human "weaknesses and foibles". Aristotle introduces here the influential tripartite division of characters in superior (βελτίονας) to the audience, inferior (χείρονας), or at the same level (τοιούτους).

Method

One may imitate the agents through use of a narrator throughout, or only occasionally (using direct speech in parts and a narrator in parts, as Homer does), or only through direct speech (without a narrator), using actors to speak the lines directly. This latter is the method of tragedy (and comedy): without use of any narrator.

Having examined briefly the field of "poetry" in general, Aristotle proceeds to his definition of tragedy:

Tragedy is a representation of a serious, complete action which has magnitude, in embellished speech, with each of its elements [used] separately in the [various] parts [of the play] and [represented] by people acting and not by narration, accomplishing by means of pity and terror the catharsis of such emotions.

By "embellished speech", I mean that which has rhythm and melody, i.e. song. By "with its elements separately", I mean that some [parts of it] are accomplished only by means of spoken verses, and others again by means of song (1449b25-30). He then identifies the "parts" of tragedy:

Plot (mythos)

Refers to the "organization of incidents". It should imitate an action evoking pity and fear. The plot involves a change from bad towards good, or good towards bad. Complex plots have reversals and recognitions. These and suffering (or violence) are used to evoke the

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tragic emotions. The most tragic plot pushes a good character towards undeserved misfortune because of a mistake (hamartia). Plots revolving around such a mistake are more tragic than plots with two sides and an opposite outcome for the good and the bad. Violent situations are most tragic if they are between friends and family. Threats can be resolved (best last) by being done in knowledge, done in ignorance and then discovered, almost be done in ignorance but be discovered in the last moment. Actions should follow logically from the situation created by what has happened before, and from the character of the agent. This goes for recognitions and reversals as well, as even surprises are more satisfying to the audience if they afterwards are seen as a plausible or necessary consequence.

Character (ethos)

Character is the moral or ethical character of the agents. It is revealed when the agent makes moral choices. In a perfect tragedy, the character will support the plot, which means personal motivations and traits will somehow connect parts of the cause-and-effect chain of actions producing pity and fear.

Main character should be:

- good—Aristotle explains that audiences do not like, for example, villains "making fortune from misery" in the end. It might happen though, and might make the play interesting. Nevertheless, the moral is at stake here and morals are important to make people happy (people can, for example, see tragedy because they want to release their anger).
- appropriate—if a character is supposed to be wise, it is unlikely he is young (supposing wisdom is gained with age).
- consistent—if a person is a soldier, he is unlikely to be scared of blood (if this soldier is scared of blood it must be explained and play some role in the story to avoid confusing the audience); it is also "good" if a character doesn't change opinion "that much" if the play is not "driven" by who characters are, but by what they do (audience is

confused in case of unexpected shifts in behaviour [and its reasons and morals] of characters).

- "consistently inconsistent"—if a character always behaves foolishly it is strange if he suddenly becomes smart. In this case it would be good to explain such change, otherwise the audience may be confused. If character changes opinion a lot it should be clear he is a character who has this trait, not a real life person – this is also to avoid confusion.
- thought (dianoia)—spoken (usually) reasoning of human characters can explain the characters or story background.
- diction (lexis) Lexis is better translated according to some as "speech" or "language." Otherwise, the relevant necessary condition stemming from logos in the definition (language) has no followup: mythos (plot) could be done by dancers or pantomime artists, given Chs 1, 2 and 4, if the actions are structured (on stage, as drama was usually done), just like plot for us can be given in film or in a story-ballet with no words.

Refers to the quality of speech in tragedy. Speeches should reflect character, the moral qualities of those on the stage. The expression of the meaning of the words.

melody (melos) "Melos" can also mean "music-dance" as some musicologists recognize, especially given that its primary meaning in ancient Greek is "limb" (an arm or a leg). This is arguably more sensible because then Aristotle is conveying what the chorus actually did.

The Chorus too should be regarded as one of the actors. It should be an integral part of the whole, and share in the action. Should be contributed to the unity of the plot. It is a very real factor in the pleasure of the drama.

spectacle (opsis)

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Refers to the visual apparatus of the play, including set, costumes and props (anything you can see). Aristotle calls spectacle the "least artistic" element of tragedy, and the "least connected with the work of the poet (playwright). For example: if the play has "beautiful" costumes and "bad" acting and "bad" story, there is "something wrong" with it. Even though that "beauty" may save the play it is "not a nice thing".

He offers the earliest-surviving explanation for the origins of tragedy and comedy:

Anyway, arising from an improvisatory beginning (both tragedy and comedy—tragedy from the leaders of the dithyramb, and comedy from the leaders of the phallic processions which even now continue as a custom in many of our cities) [...] (1449a10-13)

Check Your Progress I:

Q1. How Aristotle distinguishes between the genres of "poetry"?

Answer.....
.....
.....

Q2. Identify five basic parts within Works of Aristotle .

Answer.....
.....
.....

3.5 INFLUENCE

The Arabic version of Aristotle's Poetics that influenced the Middle Ages was translated from a Greek manuscript dated to some time prior to the year 700. This manuscript, translated from Greek to Syriac, is independent of the currently-accepted 11th-century source designated Paris 1741. The Syriac-language source used for the Arabic translations departed widely in vocabulary from the original Poetics and it initiated a misinterpretation of Aristotelian thought that continued through the

Middle Ages. Paris 1741 appears online at the Bibliothèque nationale de France (National Library of France).

Arabic scholars who published significant commentaries on Aristotle's *Poetics* included Avicenna, Al-Farabi and Averroes. Many of these interpretations sought to use Aristotelian theory to impose morality on the Arabic poetic tradition. In particular, Averroes added a moral dimension to the *Poetics* by interpreting tragedy as the art of praise and comedy as the art of blame. Averroes' interpretation of the *Poetics* was accepted by the West, where it reflected the "prevailing notions of poetry" into the 16th century.

Recent scholarship has challenged whether Aristotle focuses on literary theory per se (given that not one poem exists in the treatise) or whether he focuses instead on dramatic musical theory that only has language as one of the elements.

3.6 SUMMARY

Aristotle proposes to study poetry by analyzing its constitutive parts and then drawing general conclusions. The portion of the *Poetics* that survives discusses mainly tragedy and epic poetry. We know that Aristotle also wrote a treatise on comedy that has been lost. He defines poetry as the mimetic, or imitative, use of language, rhythm, and harmony, separately or in combination. Poetry is mimetic in that it creates a representation of objects and events in the world, unlike philosophy, for example, which presents ideas. Humans are naturally drawn to imitation, and so poetry has a strong pull on us. It can also be an excellent learning device, since we can coolly observe imitations of things like dead bodies and disgusting animals when the real thing would disturb us.

Aristotle identifies tragedy as the most refined version of poetry dealing with lofty matters and comedy as the most refined version of poetry dealing with base matters. He traces a brief and speculative history of tragedy as it evolved from dithyrambic hymns in praise of the god Dionysus. Dithyrambs were sung by a large choir, sometimes featuring a

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narrator. Aeschylus invented tragedy by bringing a second actor into dialogue with the narrator. Sophocles innovated further by introducing a third actor, and gradually tragedy shifted to its contemporary dramatic form.

Aristotle defines tragedy according to seven characteristics: (1) it is mimetic, (2) it is serious, (3) it tells a full story of an appropriate length, (4) it contains rhythm and harmony, (5) rhythm and harmony occur in different combinations in different parts of the tragedy, (6) it is performed rather than narrated, and (7) it arouses feelings of pity and fear and then purges these feelings through catharsis. A tragedy consists of six component parts, which are listed here in order from most important to least important: plot, character, thought, diction, melody, and spectacle.

A well-formed plot must have a beginning, which is not a necessary consequence of any previous action; a middle, which follows logically from the beginning; and an end, which follows logically from the middle and from which no further action necessarily follows. The plot should be unified, meaning that every element of the plot should tie in to the rest of the plot, leaving no loose ends. This kind of unity allows tragedy to express universal themes powerfully, which makes it superior to history, which can only talk about particular events. Episodic plots are bad because there is no necessity to the sequence of events. The best kind of plot contains surprises, but surprises that, in retrospect, fit logically into the sequence of events. The best kinds of surprises are brought about by peripeteia, or reversal of fortune, and anagnorisis, or discovery. A good plot progresses like a knot that is tied up with increasingly greater complexity until the moment of peripeteia, at which point the knot is gradually untied until it reaches a completely unknotted conclusion.

For a tragedy to arouse pity and fear, we must observe a hero who is relatively noble going from happiness to misery as a result of error on the part of the hero. Our pity and fear is aroused most when it is family members who harm one another rather than enemies or strangers. In the best kind of plot, one character narrowly avoids killing a family member

unwittingly thanks to an anagnorisis that reveals the family connection. The hero must have good qualities appropriate to his or her station and should be portrayed realistically and consistently. Since both the character of the hero and the plot must have logical consistency, Aristotle concludes that the untying of the plot must follow as a necessary consequence of the plot and not from stage artifice, like a *deus ex machina* (a machine used in some plays, in which an actor playing one of the gods was lowered onto the stage at the end).

Aristotle discusses thought and diction and then moves on to address epic poetry. Whereas tragedy consists of actions presented in a dramatic form, epic poetry consists of verse presented in a narrative form. Tragedy and epic poetry have many common qualities, most notably the unity of plot and similar subject matter. However, epic poetry can be longer than tragedy, and because it is not performed, it can deal with more fantastic action with a much wider scope. By contrast, tragedy can be more focused and takes advantage of the devices of music and spectacle. Epic poetry and tragedy are also written in different meters. After defending poetry against charges that it deals with improbable or impossible events, Aristotle concludes by weighing tragedy against epic poetry and determining that tragedy is on the whole superior.

Chapter 1-5

Aristotle begins with a loose outline of what he will address in *The Poetics*:

- a. the different kinds of poetry and the 'essential quality' of each
- b. the structure necessary for a 'good poem'
- c. the method in which a poem is divided into parts
- d. anything else that might tangentially come up in his address of the above topics.

But before he begins tackling these topics, Aristotle first seeks to define poetry. Poetry, as Aristotle defines it, is first and foremost a 'medium of

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imitation,' meaning a form of art that seeks to duplicate or represent life. Poetry can imitate life in a number of ways, by representing character, emotion, action, or even everyday objects.

Poetry, as Aristotle defines it, includes epic poetry, tragedy, comedy, dithyrambic poetry, and music (specifically of flute, and lyre). What differentiates these kinds of poetry is the nature of their 'imitation.' He notes three differences.

1. Medium of Imitation

In general, poetry imitates life through rhythm, language, and harmony. This is more pronounced in music or dance, but even verse poetry can accomplish imitation through language alone

2. Object of Imitation

Art seeks to imitate men in action - hence the term 'drama' (dramatis, in Greek). In order to imitate men, art must either present man as 'better' than they are in life (i.e. of higher morals), as true to life, or as 'worse' than they are in life (i.e. of lower morals).

Each author has his own tendencies - Homer 'makes men better than they are,' Cleophon 'as they are', Nichochares 'worse than they are.' But more important is a general distinction that Aristotle makes between forms of drama: comedy represents men as worse than they are, tragedy as better than they are in actual life.

3. Mode of Imitation

A poet can imitate either through:

- a. narration, in which he takes another personality (an omniscient 'I' watching the events 'like an observer')
- b. speak in his own person, unchanged (the first-person 'I')
- c. presents all his characters as living and moving before us (third-person narrator)

Continuing on from imitation, Aristotle turns to the anthropology and history of poetry. As Aristotle sees it, poetry emerged for two reasons -- 1) man's instinct to imitate things and 2) the instinct for 'harmony' and rhythm.

Once poetry emerged, it evolved in two directions. One group of poems imitated 'noble actions,' or the actions of good men. A second group of poets imitated 'the actions of meaner persons' in the form of satire. The former evolved into tragedy, the latter into epic poetry, then tragic drama.

Tragedy began as improvisation and evolved over time, through the contribution of Aeschylus, Sophocles, and others into its natural form of dramatic plot, dialogue, and iambic verse.

Comedy began as an imitation of characters 'of a lower type', meaning a representation of a defect or ugliness in character, which is not painful or destructive. Comedy was at first not taken seriously, but once plot was introduced in Sicily comedic theater, it soon grew into a respected form.

Epic poetry, finally, imitates men of noble action, like tragedy. But epic poetry only allows one kind of meter and is narrative in form. Moreover, tragedy usually confines itself to a single day, whereas epic poetry has no limits of time. Ultimately, all the elements of an epic poem are found in tragedy, but not all the elements of tragedy are found in an epic poem.

Chapter 6-12

Tragedy is an imitation of action with the following characteristics: it is serious, complete, of significant magnitude, depicted with rhythmic language and/or song, in the form of action (not narrative), and produces a 'purgation' of pity and fear in the audience (also known as catharsis).

Since tragedy is the imitation of action, it is chiefly concerned with the lives of men, and thus presents a stage for character and thought. Character - the qualities ascribed to a certain man - and thought, according to Aristotle, are the two causes from which actions spring. These elements also determine the success of a given action. Plot, then,

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is arrangements of incidents (successes or failures) that result from character and thought giving way to action.

With the above in mind, Aristotle lays out the six parts that define a tragedy:

- plot
- character
- diction (rhythmic language)
- thought
- spectacle
- song

Plot is the most important part of a tragedy for a number of reasons. First, the result of a man's actions determines his success or failure, and hence his happiness, so it is action which is paramount - not character, which doesn't necessarily affect every action. Second, without action, there cannot be a tragedy - but there can be a tragedy without character. Thirdly, diction, song, and thought - even elegantly combined - cannot replicate the action of life without plot.

Plot, then, is the 'soul of a tragedy,' and character comes second. Rounding out his rankings: thought, meaning what a character says in a given circumstance, followed by diction, song, and spectacle.

Aristotle goes on to describe the elements of plot, which include completeness, magnitude, unity, determinate structure, and universality. Completeness refers to the necessity of a tragedy to have a beginning, middle, and end. A 'beginning' is defined as an origin, by which something naturally comes to be. An 'end,' meanwhile, follows another incident by necessity, but has nothing necessarily following it. The 'middle' follows something just as something must follow it.

'Magnitude' refers simply to length -- the tragedy must be of a 'length which can be easily embraced by the memory.' That said, Aristotle believes that the longer a tragedy, the more beautiful it can be, provided it maintains its beginning, middle, and end. And in the sequence of these three acts, the tragedy will present a change 'from bad fortune to good, or from good fortune to bad.'

'Unity' refers to the centering of all the plot's action around a common theme or idea.

'Determinate structure' refers to the fact that the plot all hinges on a sequence of causal, imitative events, so if one were to remove even one part of the plot, the entire tragedy 'will be disjointed and disturbed.' More simply, every part of a good plot is necessary.

'Universality' refers to the necessity of a given character to speak or act according to how all or most humans would react in a given situation, 'according to the law of probability or necessity.'

Aristotle ends this discussion of plot elements by pointing his out his particular disdain for 'episodic' plots - plots in which episodes succeed one another 'without probably or necessary sequence' (like a weekly sitcom, for instance). These episodic dramas stretch plot 'beyond their capacity,' and hence are inorganic.

Chapter 10-12

In order for plot to function, it not only needs the basic concepts from the previous chapters, but the following components as well: astonishment, reversal (or peripeteia), recognition, and suffering.

Astonishment refers to a tragedy's ability to inspire 'fear and pity.' Both fear and pity are elicited from an audience when the events come by surprise, but not by chance. The surprise that drives the tragedy must feel like it is part of a grander design.

Reversal is the change by which the main action of the story comes full-circle -- for example, In Oedipus, the messenger who comes to free

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Oedipus from his fears of his mother produces the opposite effect with his news.

Recognition is the change from ignorance to knowledge, usually involving people coming to understand the identities of one another or discovering whether a person 'has done a thing or not.' The best forms of recognition are linked with a reversal (as in Oedipus) and, in tandem, will produce pity and fear from the audience.

Suffering is a destructive or painful action, which is often the result of a reversal or recognition. Aristotle points out that a 'simple' plot omits a reversal or recognition, but a 'complex plot has one or the other - or both, if it is truly transcendent. All tragedies, however, depend on suffering as part of its attempt to elicit pity and fear from the audience.

Finally, Aristotle points out the structural parts of a tragedy (or 'quantitative' parts, as he calls them). These are the prologue, episode, exode, and choric song.

The prologue is the part of the tragedy which precedes the first undivided utterance of the chorus. The episode is the part of the tragedy between choral songs, and the exode is the first part of a tragedy with no choric song after it.

Chapter 13-16

Aristotle next addresses what elements comprise the 'best' tragic plots. First, a perfect tragedy should have a complex plan - thus using reversal and recognition to imitate actions which elicit fear or pity in the audience. And yet, a good tragedy does not simply present the spectacle of a virtuous man suffering adversity, for that is merely 'shocking' and does not make us empathize with the hero.

If pity is aroused by 'unmerited misfortune,' and fear by 'the misfortune of a man like ourselves,' then a good tragedy presents a character whose downfall comes because of a flaw in him - 'an error or frailty.' Though he is renowned, prosperous, even seeming virtuous, there is a chink in his armor that will inevitably be found - and will be the source of his demise.

Fear and pity truly can only be elicited through this tragic flaw in the hero which in turn is motivated by the 'unity' or spine of the entire piece. Some poets, says Aristotle, use spectacle to motivate fear and pity, but this ultimately does not resonate for long, since spectacle produces a different type of 'pleasure' than the one requisite for tragedy. Only pity and fear can produce true 'purgation' or emotions, rather than a spectacle of false catharsis.

Aristotle next summarizes the circumstances that make for good tragedy. First, it must involve incidents between people who are 'dear to one another' - i.e. a son killing a mother, a brother killing a brother, etc. There are all kinds of permutations of such an incident:

- a. the act can be done consciously and with knowledge of the people involved (i.e. Medea slaying her children)
- b. the act can be done ignorantly, and the tie of family or friendship discovered afterwards (i.e. Oedipus)
- c. the act is not done, because the hero can't go through with it
- d. the act is about to be done, but then the discovery reveals the true identities of the characters, and the deed is stopped before it does irreparable harm.

Aristotle points out that case c) is the least dramatic (though it works in *Antigone*), and that d) is likely the most effective.

When it comes to character, a poet should aim for four things. First, the hero must be 'good,' and thus manifest moral purpose in his speech. Second, the hero must have propriety, or 'manly valor.' Thirdly, the hero must be 'true to life.' And finally, the hero must be consistent.

The concept of 'true to life' is addressed further, and Aristotle points out that a well-drawn character acts out of 'probability and necessity,' not because of some arbitrary traits bestowed upon him by the author. Moreover, the unraveling of the plot comes from the actions of the plot

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itself - the inner logic of the chain of events, rather than the character himself. Indeed, a well-drawn character is simply in service of the plot.

Aristotle next lists the types of recognition available to a poet. First, there is recognition by signs - bodily marks, external ornaments like jewelry, or some other marking that delineates the secret identity of a person. Aristotle calls this type of recognition the 'least artistic type.'

Second, there is recognition 'invented by will,' or the sudden revelation of an identity without forewarning or necessity. This too, says Aristotle, is a type of device 'wanting in art.'

A third type is recognition from memory, where a character sees an object and it 'awakens a feeling,' and recognition from 'reasoning' provides a fourth type, where the character determines a secret identity through a process of deduction. Fifth is recognition involving 'false interference,' where a messenger or outside character facilitates the revelation?

But the sixth and best type of recognition is one that 'arises from the incidents themselves' and the discovery is made naturally in the course of the plot. Again, Aristotle points to Oedipus Rex as the model, since nothing in the construction of the revelation is artificial. It is simply a process of the plot's unravelling from the center, an essential core of the drama's unity.

Chapter 17-20

Aristotle points out that visualizing the action is crucial for a poet in order to avoid gaps in logic or inconsistencies. Rather than see the action in his head, Aristotle says the poet must work out the action 'before his eyes.'

Aristotle also suggests that a poet construct a general outline and then fill in episodes and detail. Thus, a poet can work out a play's essence, and then focus on the episodes that will support this essence and in effect, create 'unity.'

Every tragedy contains two parts - complication and unraveling (denouement). The complication refers to everything from the beginning of the action to the turning point, or climax where bad fortune turns to good, or good fortune turns to bad. The unraveling, or denouement, extends from the climax to the end, and tracks the final transformation of a hero to good or bad fortune.

Aristotle presents four kinds of tragedy:

- a) complex - depending entirely on reversal and recognition at the climax
- b) pathetic - motivated by passion
- c) ethical - motivated by moral purpose
- d) simple - without reversal or recognition

Aristotle concludes his discussion of reversal and recognition by suggesting that a tragedy should not assume an epic structure - involving many plots. One plot that creates unity of action is all that is required for tragic catharsis.

Aristotle moves on to diction next, or the expression of thought through speech. Speech can be divided into a) proof and refutation, b) excitation of feelings (pity, fear, and anger), or c) the suggestion of importance. Indeed, action can be divided similarly - but the difference between action and speech is that action can stand alone without exposition, while speech depends on the effect of the speech in order to gain a result. The speech, in itself, is an action.

Chapter 21-24

Aristotle classifies Greek words in an esoteric discussion of 'simple' and 'compound' terms, and the reader can sift through a majority of this analysis and focus instead on his definition of a few key literary terms.

First is 'metaphor,' or the use of 'transference' to link two unlike things. 'Life's setting sun,' for instance, does not hedge or qualify its comparison with 'like' or 'as' (that would be a simile), or create primacy around one

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term (as in an analogy). Instead, a metaphor simply links two objects with the understanding that the reader will find the unity of concept that connects them.

Aristotle points out that the best poetry uses only 'current and proper words,' meaning the contemporary lexicon. When an author resorts to 'lofty' or esoteric language, he alienates the reader. Indeed, a metaphor, says Aristotle, only truly works when it uses ordinary words; if one were to use 'strange' or 'raised' words for a metaphor or other literary device, it simply collapses into jargon.

And yet, Aristotle also permits the good poet to lengthen, contract, and alter words to fit his purpose. By playing with ordinary words, the poet creates 'distinct' language, but at the same time ensures that the reader will maintain clarity. By playing with accepted or ordinary words, the poet can engage the reader at the highest level. (One can think of Shakespeare here, and the way he so often uses recognizable words in extraordinary ways to achieve his rhythms and images.)

Aristotle next proceeds to a discussion of the epic form - which employs a single meter, a dramatic plot, unity, and all the other features of a tragedy. (As mentioned before, a proper epic maintains all the elements of a tragedy, since tragedy evolved from the epic form.) An epic does not portray a single action, but rather a single 'period,' thus often charting the course of many characters over the course of many events.

Epic poetry falls into the same categories as tragedy: simple, complex, ethical or pathetic. Also like tragedy, it requires reversals, recognitions, scenes of suffering, and artistic thought and diction. There are a few differences between tragedy and epic, however.

First, an epic poem, however, will not use song or spectacle to achieve its cathartic effect. Second, epics often cannot be presented at a single sitting, whereas tragedies are usually capable of being brought within a single view. Epic poetry, after all, is not confined to the stage - and thus, many events and characters can be presented simultaneously because of its narrative form. Finally, the 'heroic measure' of epic poetry is

hexameter, where tragedy often uses other forms of meter to achieve the rhythms of different characters' speech.

Aristotle points out that the poet should take as little part as possible in the actual story of an epic - meaning limited first-person narration, and no personal appearances in scenes if possible. At the same time, 'wonderment,' created by absurdity or irrational events for the purposes of indulging the reader's pleasure, is allowed in an epic poem - even more so than in a tragedy. An absurd event or moment can pass more unnoticed in an epic poem, simply because it is not being dramatized onstage.

That said, Aristotle notes that a tragic plot cannot have 'irrational parts.' There must be likelihood, no matter how seemingly impossible the circumstances - as long as we trust that given the initial incident, the plot follows logically and probably, then the poet is in the realm of good drama. But if we believe neither the inciting incident, nor the chain of events that follows, the poem is simply absurd, and thus summarily dismissed.

Chapter 25-26

Aristotle next tackles 'critical difficulties' that a poet may face and the solutions that will ensure his success. He names three major 'solutions' for poets in attempting to imitate action and life:

- a. The poet must imitate either things as they are, things as they are thought to be, or things as they ought to be
- b. The poet must imitate in action and language; the latter must be current terms, or metaphors (and occasionally rare words)
- c. Errors come when the poet imitates incorrectly - and thus destroys the essence of the poem - or when the poet accidentally makes an error (a factual error, for instance), which does not ultimately sabotage the entire work. The only error that matters is one that touches the essential of the given work - for instance, 'not to know that a hind has no horns is a less serious matter than to paint it inartistically.'

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Critics often argue with a poet's work if it is seen as either impossible, irrational, morally hurtful, contradictory, or contrary to artistic correctness. Aristotle refutes all of these judgments by saying simply that it is the purpose - the essence - of the work that matters, and its goal in imitating reality as it is, as it is thought to be, or as it ought to be.

Aristotle concludes by tackling the question of whether the epic or tragic form is 'the higher.' Most critics of his time argued that tragedy was for an inferior audience that required the gesture of performers, while epic poetry was for a 'cultivated audience' which could filter a narrative form through their own imagined characters.

Aristotle replies with the following:

- a. Epic recitation can be marred with overdone gesticulation in the same way as a tragedy; there is no guarantee that the epic form is not one motivated by the oral gestures of the ones who recite it for audiences
- b. Tragedy, like poetry, produces its effect without action - its power is in the mere reading; enacting it onstage should give the exact same effect as reading a good epic loud
- c. The tragedy is, in fact, superior, because it has all the epic elements as well as spectacle and music to provide an indulgent pleasure for the audience. Moreover, it maintains a vividness of impression in reading as well as staging.

Tragedy, then, despite the argument of critics is the higher art. And with this quite controversial conclusion Aristotle ends his work.

3.7 ANALYSIS

Aristotle takes a scientific approach to poetry, which bears as many disadvantages as advantages. He studies poetry as he would a natural phenomenon, observing and analyzing first, and only afterward making tentative hypotheses and recommendations. The scientific approach works best at identifying the objective, law like behavior that underlies the phenomena being observed. To this end, Aristotle draws some

important general conclusions about the nature of poetry and how it achieves its effects. However, in assuming that there are objective laws underlying poetry, Aristotle fails to appreciate the ways in which art often progresses precisely by overturning the assumed laws of a previous generation. If every play were written in strict accordance with a given set of laws for a long enough time, a revolutionary playwright would be able to achieve powerful effects by consciously violating these laws. In point of fact, Euripides, the last of the three great tragic poets of Ancient Greece, wrote many plays that violated the logical and structured principles of Aristotle's *Poetics* in a conscious effort to depict a world that he saw as neither logical nor structured. Aristotle himself gives mixed reviews to Euripides' troubling plays, but they are still performed two and a half millennia after they were written.

Aristotle's concept of *mimesis* helps him to explain what is distinctive about our experience of art. Poetry is mimetic, meaning that it invites us to imagine its subject matter as real while acknowledging that it is in fact fictional. When Aristotle contrasts poetry with philosophy, his point is not so much that poetry is mimetic because it portrays what is real while philosophy is nonmimetic because it portrays only ideas. Rather, the point is that the ideas discussed in philosophical texts are as real as any ideas ever are. When we see an actor playing Oedipus, this actor is clearly a substitute through which we can imagine what a real Oedipus might be like. When we read Aristotle's ideas on art, we are in direct contact with the ideas, and there is nothing more real to imagine. Art presents reality at one level of remove, allowing us a certain detachment. We do not call the police when we see Hamlet kill Polonius because we know that we are not seeing a real event but only two actors imitating real-world possibilities. Because we are conscious of the *mimesis* involved in art, we are detached enough that we can reflect on what we are experiencing and so learn from it. Witnessing a murder in real life is emotionally scarring. Witnessing a murder on stage gives us a chance to reflect on the nature and causes of human violence so that we can lead a more reflective and sensitive life.

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Aristotle identifies catharsis as the distinctive experience of art, though it is not clear whether he means that catharsis is the purpose of art or simply an effect. The Greek word *katharsis* originally means purging or purification and refers also to the induction of vomiting by a doctor to rid the body of impurities. Aristotle uses the term metaphorically to refer to the release of the emotions of pity and fear built up in a dramatic performance. Because dramatic performances end, whereas life goes on, we can let go of the tension that builds during a dramatic performance in a way that we often cannot let go of the tension that builds up over the course of our lives. Because we can let go of it, the emotional intensity of art deepens us, whereas emotional intensity in life often just hardens us. However, if this process of catharsis that allows us to experience powerful emotions and then let them go is the ultimate purpose of art, then art becomes the equivalent of therapy. If we define catharsis as the purpose of art, we have failed to define art in a way that explains why it is still necessary in an era of psychiatry. A more generous reading of Aristotle might interpret catharsis as a means to a less easily defined end, which involves a deeper capacity for feeling and compassion, a deeper awareness of what our humanity consists in.

Aristotle insists on the primacy of plot because the plot is ultimately what we can learn from in a piece of art. The word we translate as “plot” is the Greek word *muthos*, which is the root for myth. *Muthos* is a more general term than plot, as it can apply to any art form, including music or sculpture. The *muthos* of a piece of art is its general structure and organization, the form according to which the themes and ideas in the piece of art make themselves apparent. The plot of a story, as the term is used in the *Poetics*, is not the sequence of events so much as the logical relationships that exist between events. For Aristotle, the tighter the logical relationships between events, the better the plot. *Oedipus Rex* is a powerful tragedy precisely because we can see the logical inevitability with which the events in the story fall together. The logical relationships between events in a story help us to perceive logical relationships between the events in our own lives. In essence, tragedy shows us patterns in human experience that we can then use to make sense of our own experience.

The Poetics begins quickly and efficiently, unlike a number of Aristotle's other works. Instead of laying out an argument for why the subjects merits such a discussion or an overall thesis for his investigation, he immediately lays out an outline for his work - types of poetry, structure, and division - and begins his systematic analysis.

As one critic notes, "The preliminaries are over in ten lines... Nothing is said about the purpose of the discussion, what Aristotle hopes to accomplish by it; next to nothing about method, or the views of others on poetry. But above all we miss something that stands as preface to every major work of Aristotle's [best work], namely some general statement by way of orientation..." (Else, 2). In other words, Aristotle usually presents a 'notion of the forest,' before he begins to look at the trees. But not in the Poetics.

The first three chapters of the Poetics are action-packed - nearly every line needs to be carefully dealt with, since Aristotle presents a myriad of definitions, concepts, and categories. But the first major issue is to understand involves the term 'Poetics' - what does Aristotle mean by it? Simply put, 'poetry' to Aristotle is not the final product, but the art of creating poetry. To understand this art, we must first grasp a number of important concepts.

The first is 'imitation,' which is a word used often in the Poetics. 'Imitation,' as a concept, refers to an artist's primary motivation to duplicate or capture life in some form. Imitation, furthermore, is an innate instinct, says Aristotle, that is 'implanted in man from childhood.' We use imitation not only for entertainment, but also for learning - by seeing the fortunes or misfortunes of another, they can internalize experience through vicarious living.

Aristotle also uses imitation to differentiate between tragedy and comedy. In the former, poets reveal men as better than they are - hence the tragic 'hero.' It is in this representation of man as 'better' or of 'higher morality' that we ultimately find catharsis, the release at the end of a tragedy. In comedy, however, a poet presents man as worse than he is - plagued by some defect or ugliness which ultimately takes the reader into

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a satiric worldview. Comedy ultimately works in a similar way to tragedy, but with opposite effect: in a tragedy, we grieve over the fate of a man who must suffer for his flaw, perhaps touched by the possibility that we too might possess this flaw. But in a comedy, we laugh at the hero's flaw, comforted by the fact that it is not ours.

Indeed, comedy and tragedy both have a moralizing effect on the audience. This is less evident in comedy, perhaps, since "comedies tend to be about bad behavior and people doing ugly, immoral, or ridiculous things." The critic Goucher explains how Aristotle solves this problem: "[Aristotle] accepted that the primary object of comedy as imitation: imitation of low characters - not morally bad, but ludicrous, ugly but not painful or destructive. He defended comedies' mimetic representation of ludicrous behavior because it would incite audiences to avoid its imitation" (Goucher 1).

Aristotle's definition of epic poetry may confuse the reader, so it is worth illuminating precisely what he means. Epic poetry is like tragedy in that it reveals man to be better than he is - but it is narrative in form, depending either on an omniscient first-person narrator, a third-person narrator, or a first-person narrating hero. A tragedy, meanwhile, involves the dialogue of two or more characters. Additionally, tragedy and epic poetry differ in length -- tragedy is confined usually to a single day, in the efforts to reveal a quick devolution of the hero. Epic poetry, meanwhile, often continues for a man's full lifetime. Ultimately it seems that tragedy grew from epic poetry, so we find all the qualities of the latter in the former, but an epic poem need not contain all the elements of a tragedy.

Check Your Progress II:

Q1. How Aristotle defines tragedy according to seven characteristics?

Answer.....
.....
.....

Q2. Discuss and analyze the poetry style of Aristotle.

Answer.....

3.8 LET'S SUM UP

Though the precise origins of Aristotle's *Poetics* are not known, researchers believe that the work was composed around 330 BCE and was preserved primarily through Aristotle's students' notes. Despite its vague beginning, the *Poetics* has been a central document in the study of aesthetics and literature for centuries, proving especially influential during the Renaissance; it continues to have relevance in scholarly circles today.

Over the years the *Poetics* has been both praised and disparaged. Some critics object to Aristotle's theory of poetics and regret that the work has held such sway in the history of Western literature. One contemporary critic argues that Aristotle "reduces drama to its language," and the "language itself to its least poetic element, the story, and then encourages insensitive readers...to subject stories to crudely moralistic readings that reduce tragedies to the childish proportions of Aesop-fables" (Sachs 1). Other critics have argued against such views and reclaimed the *Poetics* for their own times; often these critics emphasize the importance of reading the *Poetics* in its historical context - it was, after all, written an awfully long time ago - and stress that despite this historical barrier the insights contained in the work still hold true. Whichever side of the debate you end up on, it is important when studying the *Poetics* to take time to decode its dense text. The *Poetics* is widely considered one of Aristotle's most demanding but rewarding texts, requiring commitment in its study, but offering profound returns to the diligent reader.

The *Poetics* is Aristotle's attempt to explain the basic problems of art. He both defines art and offers criteria for determining the quality of a given artwork. The *Poetics* stands in opposition to the theory of art propounded

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by Aristotle's teacher, Plato. In his Republic, Plato argues that "poetry is a representation of mere appearances and is thus misleading and morally suspect" (Critical, 1). In the poetics, Aristotle, Plato's student, attempts to refute his teacher by exploring what unites all poetry: its imitative nature and its ability to bring an audience into its specific plot while preserving a unity of purpose and theme. The tone of the Poetics reflects its argumentative spirit as Aristotle attempts both to explain the "anatomy" of poetry and to justify its value to human society.

Despite its broad goals, however, Aristotle's arguments are quite concrete. He is less interested in the abstract "existence" of art than he is in looking at specific artworks by specific playwrights. Aristotle wants to explain why effective poetry has stayed with audiences for so long. He tends to look for "empirical evidence" - i.e. sensory proof through past observation - that art is both good and useful, no matter how philosophers like Plato try to dismiss it..

3.9 KEYWORDS

1. Catharsis : Catharsis is a key element of tragedy which induces pity and fear in the audience: pity of the hero's plight, and fear that it will befall us
2. Comedy: Comedy presents human beings as "worse than they are" in life, in order to present a different type of imitation than in a classical tragedy.
3. Complex plot :A complex plot involves a unity of action and purpose and ultimately leads to a climactic reversal and recognition.
4. Denouement : Denouement is the unraveling of the plot that takes place after the climax.
5. Iambic : Iambic is the 'dramatic' meter with a syncopated beat, more closely related to the way we speak in normal life.
6. Narrative: Narrative is the dramatization of action by a single narrator.

7. Pity : Pity is one of the key elements of catharsis, driven by our empathy for the hero's plight.
8. Plot : Plot is one of the six components of tragedy, but the most important. Aristotle calls plot the "soul of tragedy," since it is the arrangements of incidents that justifies all the other elements of tragedy in its dramatization of action.

3.10 QUESTIONS FOR REVIEW

1. What does Aristotle mean by imitation?
2. Which is not something Aristotle says he will address in the Poetics?
3. Which is not included in poetry's imitation?
4. What is one of the reasons poetry emerged?

3.11 SUGGESTED READINGS AND REFERENCES

1. Aristotle's Treatise On Poetry, transl. with notes by Th. Twining, I-II, London 21812
2. Aristotelis De arte poetica liber, tertiuscursusrecognovit et adnotationecriticaauxit I. Vahlen, Lipsiae 31885
3. Aristotle on the Art of Poetry. A revised Text with Critical Introduction, Translation and Commentary by I. Bywater, Oxford 1909
4. Aristoteles: Περὶ ποιητικῆς, mitEinleitung, Text und adnotatiocritica, exegetischemKommentar [...] von A. Gudeman, Berlin/Leipzig 1934
5. Aristotele: Poetica, introduzione, testo e commento di A. Rostagni, Torino 21945

3.12 ANSWER TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS I :

Answer 1 : Check Section 3.5

Answer 2 : Check Section 3.4

CHECK YOUR PROGRESS II :

Answer 1 : Check Section 3.7

Answer 2 : Check Section 3.8

UNIT: 4 D.H. LAWRENCE- LIFE AND WORK

STRUCTURE

- 4.0 Objective
- 4.1 Introduction
- 4.2 Life
- 4.3 Written Works
- 4.4 Painting
- 4.5 Lady Chatterley Trial
- 4.6 Philosophy And Politics
- 4.7 Posthumous Reputation
- 4.8 Sons And Lovers'
- 4.9 'The Rainbow' & 'Women In Love'
- 4.10 Let's sum up
- 4.11 Keywords
- 4.12 Questions For Review
- 4.13 Suggested Readings And References
- 4.14 Answer to check your progress

4.0 OBJECTIVE

In this Chapter you will learn about background behind life and works of D.H. Lawrence. It gives insight about the various aspects of D.H. Lawrence. It helps to achieve following objectives:

- Life of D.H Lawrence
- Written Works of D.H Lawrence
- Philosophy And Politics of D.H Lawrence
- Posthumous Reputation of D.H Lawrence

4.1 INTRODUCTION

David Herbert Lawrence (11 September 1885 – 2 March 1930) was an English writer and poet. His collected works represent, among other things, an extended reflection upon the dehumanising effects of

modernity and industrialisation. Some of the issues Lawrence explores are sexuality, emotional health, vitality, spontaneity, and instinct.

Lawrence's opinions earned him many enemies and he endured official persecution, censorship, and misrepresentation of his creative work throughout the second half of his life, much of which he spent in a voluntary exile he called his "savage pilgrimage". At the time of his death, his public reputation was that of a pornographer who had wasted his considerable talents. E. M. Forster, in an obituary notice, challenged this widely held view, describing him as "the greatest imaginative novelist of our generation." Later, the literary critic F. R. Leavis championed both his artistic integrity and his moral seriousness.

4.2 LIFE

Early Life

The fourth child of Arthur John Lawrence, a barely literate miner at Brinsley Colliery, and Lydia Beardsall, a former pupil teacher who had been forced to perform manual work in a lace factory due to her family's financial difficulties, Lawrence spent his formative years in the coal mining town of Eastwood, Nottinghamshire. The house in which he was born, 8a Victoria Street, is now the D. H. Lawrence Birthplace Museum. His working-class background and the tensions between his parents provided the raw material for a number of his early works. Lawrence roamed out from an early age in the patches of open, hilly country and remaining fragments of Sherwood Forest in Felley woods to the north of Eastwood, beginning a lifelong appreciation of the natural world, and he often wrote about "the country of my heart" as a setting for much of his fiction.

The young Lawrence attended Beauvale Board School^[5] (now renamed GreasleyBeauvale D. H. Lawrence Primary School in his honour) from 1891 until 1898, becoming the first local pupil to win a county council scholarship to Nottingham High School in nearby Nottingham. He left in 1901, working for three months as a junior clerk at Haywood's surgical appliances factory, but a severe bout of pneumonia ended this career. During his convalescence he often visited Hagg's Farm, the home of the

Chambers family, and began a friendship with Jessie Chambers. An important aspect of this relationship with Chambers and other adolescent acquaintances was a shared love of books, an interest that lasted throughout Lawrence's life. In the years 1902 to 1906 Lawrence served as a pupil teacher at the British School, Eastwood. He went on to become a full-time student and received a teaching certificate from University College, Nottingham (then an external college of University of London), in 1908. During these early years he was working on his first poems, some short stories, and a draft of a novel, *Laetitia*, which was eventually to become *The White Peacock*. At the end of 1907 he won a short story competition in the *Nottinghamshire Guardian*, the first time that he had gained any wider recognition for his literary talents.

Early career

In the autumn of 1908, the newly qualified Lawrence left his childhood home for London. While teaching in Davidson Road School, Croydon, he continued writing. Jessie Chambers submitted some of Lawrence's early poetry to Ford Madox Ford (then known as Ford Hermann Hueffer), editor of the influential *The English Review*. Hueffer then commissioned the story *Odour of Chrysanthemums* which, when published in that magazine, encouraged Heinemann, a London publisher, to ask Lawrence for more work. His career as a professional author now began in earnest, although he taught for another year. Shortly after the final proofs of his first published novel, *The White Peacock*, appeared in 1910, Lawrence's mother died of cancer. The young man was devastated, and he was to describe the next few months as his "sick year". It is clear that Lawrence had an extremely close relationship with his mother, and his grief became a major turning point in his life, just as the death of Mrs. Morel is a major turning point in his autobiographical novel *Sons and Lovers*, a work that draws upon much of the writer's provincial upbringing. Essentially concerned with the emotional battle for Lawrence's love between his mother and "Miriam" (in reality Jessie Chambers), the novel also documents Paul's (Lawrence's) brief intimate relationship with Miriam (Jessie) that Lawrence had finally initiated in the Christmas of 1909, ending it in August 1910. The hurt caused to Jessie by this and finally by her portrayal in the novel caused the end of

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their friendship and after it was published they never spoke to each other again.

In 1911, Lawrence was introduced to Edward Garnett, a publisher's reader, who acted as a mentor, provided further encouragement, and became a valued friend, as did his son David. Throughout these months, the young author revised *Paul Morel*, the first draft of what became *Sons and Lovers*. In addition, a teaching colleague, Helen Corke, gave him access to her intimate diaries about an unhappy love affair, which formed the basis of *The Trespasser*, his second novel. In November 1911, he came down with a pneumonia again; once he recovered, Lawrence decided to abandon teaching in order to become a full-time writer. In February 1912, he broke off an engagement to Louie Burrows, an old friend from his days in Nottingham and Eastwood

In March 1912 Lawrence met Frieda Weekley (née von Richthofen), with whom he was to share the rest of his life. Six years older than her new lover, she was married to Ernest Weekley, his former modern languages professor at University College, Nottingham, and had three young children. She eloped with Lawrence to her parents' home in Metz, a garrison town then in Germany near the disputed border with France. Their stay there included Lawrence's first encounter with tensions between Germany and France, when he was arrested and accused of being a British spy, before being released following an intervention from Frieda's father. After this incident, Lawrence left for a small hamlet to the south of Munich, where he was joined by Frieda for their "honeymoon", later memorialised in the series of love poems titled *Look! We Have Come Through* (1917). During 1912 Lawrence wrote the first of his so-called "mining plays", *The Daughter-in-Law*, written in Nottingham dialect. The play was never to be performed, or even published, in Lawrence's lifetime.

From Germany, they walked southwards across the Alps to Italy, a journey that was recorded in the first of his travel books, a collection of linked essays titled *Twilight in Italy* and the unfinished novel, *Mr Noon*. During his stay in Italy, Lawrence completed the final version of *Sons and Lovers* that, when published in 1913, was acknowledged to be a vivid portrait of the realities of working class provincial life. Lawrence,

though, had become so tired of the work that he allowed Edward Garnett to cut about a hundred pages from the text.

Lawrence and Frieda returned to Britain in 1913 for a short visit, during which they encountered and befriended critic John Middleton Murry and New Zealand-born short story writer Katherine Mansfield. Lawrence was able to meet Welsh tramp poet W. H. Davies, whose work, much of which was inspired by nature, he greatly admired. Davies collected autographs, and was particularly keen to obtain Lawrence's. Georgian poetry publisher Edward Marsh was able to secure an autograph (probably as part of a signed poem), and invited Lawrence and Frieda to meet Davies in London on 28 July, under his supervision. Lawrence was immediately captivated by the poet and later invited Davies to join Frieda and him in Germany. Despite his early enthusiasm for Davies' work, however, Lawrence's opinion changed after reading *Foliage* and he commented after reading *Nature Poems* in Italy that they seemed "so thin, one can hardly feel them".

Lawrence and Frieda soon went back to Italy, staying in a cottage in Fiascherino on the Gulf of Spezia. Here he started writing the first draft of a work of fiction that was to be transformed into two of his best-known novels, *The Rainbow* and *Women in Love*, in which unconventional female characters take centre stage. Both novels were highly controversial, and both were banned on publication in the UK for obscenity (*Women in Love* only temporarily). Both novels cover grand themes and ideas.

The Rainbow follows three generations of a Nottinghamshire farming family from the pre-industrial to the industrial age, focusing particularly on a daughter, Ursula, and her aspiration for a more fulfilling life than that of becoming a housebound wife. *Women in Love* delves into the complex relationships between four major characters, including the sisters Ursula and Gudrun. Both novels challenged conventional ideas about the arts, politics, economic growth, gender, sexual experience, friendship and marriage and can be seen as far ahead of their time. The frank and relatively straightforward manner in which Lawrence dealt with sexual attraction was ostensibly what got the books banned, perhaps in particular the mention of same-sex attraction – Ursula has an affair

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with a woman in *The Rainbow* and in *Women in Love* there is an undercurrent of attraction between the two principal male characters.

While writing *Women in Love* in Cornwall during 1916–17, Lawrence developed a strong and possibly romantic relationship with a Cornish farmer named William Henry Hocking. Although it is not clear if their relationship was sexual, Frieda said she believed it was. Lawrence's fascination with the theme of homosexuality, which is overtly manifested in *Women in Love*, could be related to his own sexual orientation. In a letter written during 1913, he writes, "I should like to know why nearly every man that approaches greatness tends to homosexuality, whether he admits it or not ..." He is also quoted as saying, "I believe the nearest I've come to perfect love was with a young coal-miner when I was about 16." However, given his enduring and robust relationship with Frieda it is likely that he was primarily "bi-curious", and whether he actually ever had homosexual relations remains an open question.

Eventually, Frieda obtained her divorce from Ernest Weekley. Lawrence and Frieda returned to Britain shortly before the outbreak of World War I and were married on 13 July 1914. At this time, Lawrence worked with London intellectuals and writers such as Dora Marsden and the people involved with *The Egoist* (T. S. Eliot, Ezra Pound, and others). *The Egoist*, an important Modernist literary magazine, published some of his work. He was also reading and adapting Marinetti's *Manifesto of Futurism*. He also met at this time the young Jewish artist Mark Gertler, and they became (for a time) good friends; Lawrence would describe Gertler's 1916 anti-war painting, *Merry-Go-Round* as "the best modern picture I have seen: I think it is great and true." Gertler would inspire the character Loerke (a sculptor) in *Women in Love*. Frieda's German parentage and Lawrence's open contempt for militarism caused them to be viewed with suspicion in wartime Britain and to live in near destitution. *The Rainbow* (1915) was suppressed after an investigation into its alleged obscenity in 1915. Later, they were accused of spying and signaling to German submarines off the coast of Cornwall where they lived at Zennor. During this period he finished writing *Women in Love*. Not published until 1920, it is now widely recognised as an English novel of great dramatic force and intellectual subtlety.

In late 1917, after constant harassment by the armed forces authorities, Lawrence was forced to leave Cornwall at three days' notice under the terms of the Defence of the Realm Act. This persecution was later described in an autobiographical chapter of his Australian novel *Kangaroo*, published in 1923. He spent some months in early 1918 in the small, rural village of Hermitage near Newbury, Berkshire. He then lived for just under a year (mid-1918 to early 1919) at Mountain Cottage, Middleton-by-Wirksworth, Derbyshire, where he wrote one of his most poetic short stories, *Wintry Peacock*. Until 1919 he was compelled by poverty to shift from address to address and barely survived a severe attack of influenza.

Exile

After his experience of the war years, Lawrence began what he termed his "savage pilgrimage", a time of voluntary exile. He escaped from Britain at the earliest practical opportunity, to return only twice for brief visits, and with his wife spent the remainder of his life travelling. This wanderlust took him to Australia, Italy, Ceylon (now called Sri Lanka), the United States, Mexico and the South of France.

Lawrence abandoned Britain in November 1919 and headed south, first to the Abruzzo region in central Italy and then onwards to Capri and the Fontana Vecchia in Taormina, Sicily. From Sicily he made brief excursions to Sardinia, Monte Cassino, Malta, Northern Italy, Austria and Southern Germany. Many of these places appeared in his writings. New novels included *The Lost Girl* (for which he won the James Tait Black Memorial Prize for fiction), *Aaron's Rod* and the fragment titled *Mr Noon* (the first part of which was published in the *Phoenix* anthology of his works, and the entirety in 1984). He experimented with shorter novels or novellas, such as *The Captain's Doll*, *The Fox* and *The Ladybird*. In addition, some of his short stories were issued in the collection *England, My England and Other Stories*. During these years he produced a number of poems about the natural world in *Birds, Beasts and Flowers*. Lawrence is widely recognised as one of the finest travel writers in the English language. *Sea and Sardinia*, a book that describes a brief journey undertaken in January 1921, is a recreation of the life of the inhabitants of Sardinia. Less well known is Lawrence's introduction to

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Maurice Magnus's, *Memoirs of the Foreign Legion*, in which Lawrence recalls his visit to the monastery of Monte Cassino. Other nonfiction books include two responses to Freudian psychoanalysis, *Psychoanalysis and the Unconscious* and *Fantasia of the Unconscious*, and *Movements in European History*, a school textbook that was published under a pseudonym, a reflection of his blighted reputation in Britain.

Later life and career

In late February 1922, the Lawrences left Europe behind with the intention of migrating to the United States. They sailed in an easterly direction, first to Ceylon (now Sri Lanka) and then on to Australia. A short residence in Darlington, Western Australia, which included an encounter with local writer Mollie Skinner, was followed by a brief stop in the small coastal town of Thirroul, New South Wales, during which Lawrence completed *Kangaroo*, a novel about local fringe politics that also revealed a lot about his wartime experiences in Cornwall.

The Lawrences finally arrived in the United States in September 1922. Lawrence had several times discussed the idea of setting up a utopian community with several of his friends, having written to his old socialist friend in Eastwood, Willie Hopkin, in 1915,

"I want to gather together about twenty souls and sail away from this world of war and squalor and found a little colony where there shall be no money but a sort of communism as far as necessaries of life go, and some real decency... a place where one can live simply, apart from this civilisation... [with] a few other people who are also at peace and happy and live, and understand and be free..."

It was with this in mind that they made for the "bohemian" town of Taos, New Mexico, where Mabel Dodge Luhan, a prominent socialite, lived. Here they eventually acquired the 160-acre (0.65 km²) Kiowa Ranch, now called the D. H. Lawrence Ranch, in 1924 from Dodge Luhan in exchange for the manuscript of *Sons and Lovers*. He stayed in New Mexico for two years, with extended visits to Lake Chapala and Oaxaca in Mexico. While Lawrence was in New Mexico, he was visited by Aldous Huxley.

Editor and book designer Merle Armitage wrote a book about D. H. Lawrence in New Mexico. *Taos Quartet in Three Movements* was

originally to appear in *Flair Magazine*, but the magazine folded before its publication. This short work describes the tumultuous relationship of D. H. Lawrence, his wife Frieda, artist Dorothy Brett and Mabel Dodge Sterne. Armitage took it upon himself to print 16 hardcover copies of this work for his friends. Richard Pousette-Dart executed the drawings for *Taos Quartet*, published in 1950.

While in the US, Lawrence rewrote and published *Studies in Classic American Literature*, a set of critical essays begun in 1917, and later described by Edmund Wilson as "one of the few first-rate books that have ever been written on the subject". These interpretations, with their insights into symbolism, New England Transcendentalism and the puritan sensibility, were a significant factor in the revival of the reputation of Herman Melville during the early 1920s. In addition, Lawrence completed a number of new fictional works, including *The Boy in the Bush*, *The Plumed Serpent*, *St Mawr*, *The Woman who Rode Away*, *The Princess* and assorted short stories. He also found time to produce some more travel writing, such as the collection of linked excursions that became *Mornings in Mexico*.

A brief voyage to England at the end of 1923 was a failure and he soon returned to Taos, convinced that his life as an author now lay in the United States. However, in March 1925 he suffered a near fatal attack of malaria and tuberculosis while on a third visit to Mexico. Although he eventually recovered, the diagnosis of his condition obliged him to return once again to Europe. He was dangerously ill and the poor health limited his ability to travel for the remainder of his life. The Lawrences made their home in a villa in Northern Italy, living near Florence while he wrote *The Virgin and the Gipsy* and the various versions of *Lady Chatterley's Lover* (1928). The latter book, his last major novel, was initially published in private editions in Florence and Paris and reinforced his notoriety. A story set once more in Nottinghamshire about a cross-class relationship between a Lady and her gamekeeper, it broke new ground in describing their sexual relationship in explicit yet literary language. His intention in writing the novel was to challenge the British establishment's taboos around sex, to enable men and women "...to think sex, fully, completely, honestly, and cleanly." Lawrence responded

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robustly to those who claimed to be offended, penning a large number of satirical poems, published under the title of "Pansies" and "Nettles", as well as a tract on Pornography and Obscenity.

The return to Italy allowed Lawrence to renew old friendships; during these years he was particularly close to Aldous Huxley, who was to edit the first collection of Lawrence's letters after his death, along with a memoir. With artist Earl Brewster, Lawrence visited a number of local archaeological sites in April 1927. The resulting essays describing these visits to old tombs were written up and collected together as *Sketches of Etruscan Places*, a book that contrasts the lively past with Benito Mussolini's fascism. Lawrence continued to produce fiction, including short stories and *The Escaped Cock* (also published as *The Man Who Died*), an unorthodox reworking of the story of Jesus Christ's Resurrection. During these final years Lawrence renewed a serious interest in oil painting. Official harassment persisted and an exhibition of some of these pictures at the Warren Gallery in London was raided by the police in mid-1929 and a number of works were confiscated.

Death

Lawrence continued to write despite his failing health. In his last months he wrote numerous poems, reviews and essays, as well as a robust defence of his last novel against those who sought to suppress it. His last significant work was a reflection on the Book of Revelation, *Apocalypse*. After being discharged from a sanatorium, he died on 2 March 1930 at the Villa Robermond in Vence, France, from complications of tuberculosis. Frieda Weekley commissioned an elaborate headstone for his grave bearing a mosaic of his adopted emblem of the phoenix. After Lawrence's death, Frieda lived with Angelo Ravagli on the ranch in Taos and eventually married him in 1950. In 1935 Ravagli arranged, on Frieda's behalf, to have Lawrence's body exhumed and cremated and his ashes brought back to the ranch to be interred there in a small chapel amid the mountains of New Mexico.

4.3 WRITTEN WORKS

Novels

Lawrence is best known for his novels *Sons and Lovers*, *The Rainbow*, *Women in Love* and *Lady Chatterley's Lover*. In these books, Lawrence explores the possibilities for life within an industrial setting. In particular Lawrence is concerned with the nature of relationships that can be had within such a setting. Though often classed as a realist, Lawrence in fact uses his characters to give form to his personal philosophy. His depiction of sexuality, though seen as shocking when his work was first published in the early 20th century, has its roots in this highly personal way of thinking and being.

It is worth noting that Lawrence was very interested in the sense of touch and that his focus on physical intimacy has its roots in a desire to restore an emphasis on the body, and re-balance it with what he perceived to be Western civilisation's over-emphasis on the mind; writing in a 1929 essay "Men Must Work and Women As Well", he stated,

"Now we see the trend of our civilization, in terms of human feeling and human relation. It is, and there is no denying it, towards a greater and greater abstraction from the physical, towards a further and further physical separateness between men and women, and between individual and individual... It only remains for some men and women, individuals, to try to get back their bodies and preserve the flow of warmth, affection and physical unison." *Phoenix II: Uncollected Writings*, Ed. Warren Roberts and Harry T. Moore (New York) 1970

In his later years Lawrence developed the potentialities of the short novel form in *St Mawr*, *The Virgin and the Gypsy* and *The Escaped Cock*.

Short stories

Lawrence's best-known short stories include "The Captain's Doll", "The Fox", "The Ladybird", "Odour of Chrysanthemums", "The Princess", "The Rocking-Horse Winner", "St Mawr", "The Virgin and the Gypsy" and "The Woman who Rode Away". (The *Virgin and the Gypsy* was published as a novella after he died.) Among his most praised collections is *The Prussian Officer and Other Stories*, published in 1914. His collection *The Woman Who Rode Away and Other Stories*, published in 1928, develops the theme of leadership that Lawrence also explored in novels such as *Kangaroo* and *The Plumed Serpent* and the story *Fanny and Annie*.

Poetry

Although best known for his novels, Lawrence wrote almost 800 poems, most of them relatively short. His first poems were written in 1904 and two of his poems, "Dreams Old" and "Dreams Nascent", were among his earliest published works in *The English Review*. It has been claimed that his early works clearly place him in the school of Georgian poets, and indeed some of his poems appear in the Georgian Poetry anthologies. However, James Reeves in his book on Georgian Poetry, notes that Lawrence was never really a Georgian poet. Indeed, later critics contrast Lawrence's energy and dynamism with the complacency of Georgian poetry.

Just as the First World War dramatically changed the work of many of the poets who saw service in the trenches, Lawrence's own work dramatically changed, during his years in Cornwall. During this time, he wrote free verse influenced by Walt Whitman. He set forth his manifesto for much of his later verse in the introduction to *New Poems*. "We can get rid of the stereotyped movements and the old hackneyed associations of sound or sense. We can break down those artificial conduits and canals through which we do so love to force our utterance. We can break the stiff neck of habit [...] But we cannot positively prescribe any motion, any rhythm."

Lawrence rewrote many of his novels several times to perfect them and similarly he returned to some of his early poems when they were collected in 1928. This was in part to fictionalise them, but also to remove some of the artifice of his first works. As he put it himself: "A young man is afraid of his demon and puts his hand over the demon's mouth sometimes and speaks for him." His best-known poems are probably those dealing with nature such as those in the collection *Birds, Beasts and Flowers*, including the Tortoise poems, and "Snake", one of his most frequently anthologised, displays some of his most frequent concerns: those of man's modern distance from nature and subtle hints at religious themes.

In the deep, strange-scented shade of the great dark carob tree
I came down the steps with my pitcher

And must wait, must stand and wait, for there he was at the trough before me. (From "Snake")

Look! We have come through! is his other work from the period of the end of the war and it reveals another important element common to much of his writings; his inclination to lay himself bare in his writings. Ezra Pound in his *Literary Essays* complained of Lawrence's interest in his own "disagreeable sensations" but praised him for his "low-life narrative." This is a reference to Lawrence's dialect poems akin to the Scots poems of Robert Burns, in which he reproduced the language and concerns of the people of Nottinghamshire from his youth.

Tha thought tha wanted ter be rid o' me.

'Appentha did, an' a'.

Tha thought tha wanted ter marry an' se

If tercouldna be master an' th' woman's boss,

Tha'd need a woman different from me,

An' thaknowed it; ay, yet tha comes across

Ter say goodbye! an' a'.

(From "The Drained Cup")

Although Lawrence's works after his Georgian period are clearly in the modernist tradition, they were often very different from those of many other modernist writers, such as Pound. Pound's poems were often austere, with every word carefully worked on. Lawrence felt all poems had to be personal sentiments, and that a sense of spontaneity was vital. He called one collection of poems *Pansies*, partly for the simple ephemeral nature of the verse, but also as a pun on the French word *panser*, to dress or bandage a wound. "Pansies", as he made explicit in the introduction to *New Poems*, is also a pun on Blaise Pascal's *Pensées*. "The Noble Englishman" and "Don't Look at Me" were removed from the official edition of *Pansies* on the grounds of obscenity, which wounded him. Even though he lived most of the last ten years of his life abroad, his thoughts were often still on England. Published in 1930, just eleven days after his death, his last work *Nettles* was a series of bitter, nettling but often wry attacks on the moral climate of England.

O the stale old dogs who pretend to guard
the morals of the masses,

how smelly they make the great back-yard
wetting after everyone that passes.

(From "The Young and Their Moral Guardians")

Two notebooks of Lawrence's unprinted verse were posthumously published as *Last Poems and More Pansies*. These contain two of Lawrence's most famous poems about death, "Bavarian Gentians" and "The Ship of Death".

Literary criticism

Lawrence's criticism of other authors often provides insight into his own thinking and writing. Of particular note is his *Study of Thomas Hardy and Other Essays*. In *Studies in Classic American Literature* Lawrence's responses to writers like Walt Whitman, Herman Melville and Edgar Allan Poe also shed light on his craft.

Plays

Lawrence wrote *A Collier's Friday Night* about 1906-1909, though it was not published till 1939 and not performed till 1965; *The Daughter-in-Law* in 1913, although it was not staged till 1967, when it was well received. In 1911 he wrote *The Widowing of Mrs. Holroyd*, which he revised in 1914; it was staged in the US in 1916 and in the UK in 1920, in an amateur production. It was filmed in 1976; an adaptation was shown on television (BBC 2) in 1995. He also wrote *Touch and Go* towards the end of the First World War and his last play, *David*, in 1925, in the USA.

4.4 PAINTING

D. H. Lawrence had a lifelong interest in painting, which became one of his main forms of expression in his last years. His paintings were exhibited at the Warren Gallery in London's Mayfair in 1929. The exhibition was extremely controversial, with many of the 13,000 people visiting mainly to gawk. The *Daily Express* claimed, "Fight with an Amazon represents a hideous, bearded man holding a fair-haired woman in his lascivious grip while wolves with dripping jaws look on expectantly, [this] is frankly indecent". However, several artists and art experts praised the paintings. Gwen John, reviewing the exhibition in

Everyman, spoke of Lawrence's "stupendous gift of self-expression" and singled out *The Finding of Moses*, *Red Willow Trees* and *Boccaccio Story* as "pictures of real beauty and great vitality". Others singled out *Contadini* for special praise. After a complaint, the police seized thirteen of the twenty-five paintings (including *Boccaccio Story* and *Contadini*). Despite declarations of support from many writers, artists and Members of Parliament, Lawrence was able to recover his paintings only by agreeing never to exhibit them in England again. The largest collection of the paintings is now at La Fonda de Taos hotel in Taos, New Mexico. Several others, including *Boccaccio Story* and *Resurrection*, are at the Humanities Research Centre of the University of Texas at Austin.

4.5 LADY CHATTERLEY TRIAL

A heavily censored abridgement of *Lady Chatterley's Lover* was published in the United States by Alfred A. Knopf in 1928. This edition was posthumously re-issued in paperback there both by Signet Books and by Penguin Books in 1946. When the full unexpurgated edition of *Lady Chatterley's Lover* was published by Penguin Books in Britain in 1960, the trial of Penguin under the Obscene Publications Act of 1959 became a major public event and a test of the new obscenity law. The 1959 act (introduced by Roy Jenkins) had made it possible for publishers to escape conviction if they could show that a work was of literary merit. One of the objections was to the frequent use of the word "fuck" and its derivatives and the word "cunt".

Various academic critics and experts of diverse kinds, including E. M. Forster, Helen Gardner, Richard Hoggart, Raymond Williams and Norman St John-Stevas, were called as witnesses, and the verdict, delivered on 2 November 1960, was "not guilty". This resulted in a far greater degree of freedom for publishing explicit material in the UK. The prosecution was ridiculed for being out of touch with changing social norms when the chief prosecutor, Mervyn Griffith-Jones, asked if it were the kind of book "you would wish your wife or servants to read".

The Penguin second edition, published in 1961, contains a publisher's dedication, which reads: "For having published this book, Penguin Books were prosecuted under the Obscene Publications Act, 1959 at the Old

Bailey in London from 20 October to 2 November 1960. This edition is therefore dedicated to the twelve jurors, three women and nine men, who returned a verdict of 'Not Guilty' and thus made D. H. Lawrence's last novel available for the first time to the public in the United Kingdom."

Check Your Progress I:

Q1. Discuss brief about life of D.H Lawrence?

Answer.....
.....
.....

Q2. How was novel written by D.H Lawrence different from other?

Answer.....
.....
.....

4.6 PHILOSOPHY AND POLITICS

Despite often writing about political, spiritual and philosophical matters, Lawrence was essentially contrary by nature and hated to be pigeon-holed. Critics such as Terry Eagleton have argued that Lawrence was right-wing due to his lukewarm attitude to democracy, which he intimated would tend towards the levelling down of society and the subordination of the individual to the sensibilities of the 'average' man. In his letters to Bertrand Russell around the year 1915, Lawrence voiced his opposition to enfranchising the working class and his hostility to the burgeoning labour movements, and disparaged the French Revolution, referring to "Liberty, Equality, and Fraternity" as the "three-fanged serpent". Rather than a republic, Lawrence called for an absolute dictator and equivalent dictatrix to lord over the lower peoples. In 1953, recalling his relationship with Lawrence in the First World War, Russell characterised Lawrence as a "proto-German Fascist", saying "I was a firm believer in democracy, whereas he had developed the whole philosophy of Fascism before the politicians had thought of it." However, in 1924 Lawrence wrote an epilogue to *Movements in European History* (a text book he wrote, originally published in 1921) in which he denounced fascism and soviet-style socialism as bullying and "a mere worship of Force". Further, he declared "... I believe a good form of

socialism, if it could be brought about, would be the best form of government.” In the late 1920s, he told his sister he would vote Labour if he was living back in England. In general though, Lawrence disliked any organised groupings, and in his essay *Democracy* written in the late twenties, he argued for a new kind of democracy in which, each man shall be spontaneously himself – each man himself, each woman herself, without any question of equality entering in at all; and that no man shall try to determine the being of any other man, or of any other woman.

Lawrence held seemingly contradictory views on feminism. The evidence of his written works, particularly his earlier novels, indicates a commitment to representing women as strong, independent and complex; he produced major works in which young, self-directing female characters were central. In his youth he supported extending the vote to women, and once wrote, “All women in their natures are like giantesses. They will break through everything and go on with their own lives.” However, a number of feminist critics, notably Kate Millett, have criticised, indeed ridiculed Lawrence's sexual politics, Millett claiming that he uses his female characters as mouthpieces to promote his creed of male supremacy, and that his story *The Woman Who Rode Away* showed Lawrence as a pornographic sadist with its portrayal of “human sacrifice performed upon the woman to the greater glory and potency of the male.” Brenda Maddox further highlights this story and two others written around the same time, *St. Mawr* and *The Princess*, as “masterworks of misogyny”.

Despite the inconsistency and at times inscrutability of his philosophical writings Lawrence continues to find an audience, and the ongoing publication of a new scholarly edition of his letters and writings has demonstrated the range of his achievement. Philosophers like Gilles Deleuze and Félix Guattari found in Lawrence's critique of Sigmund Freud an important precursor of anti-Oedipal accounts of the unconscious that has been much influential.

4.7 POSTHUMOUS REPUTATION

The obituaries shortly after Lawrence's death were, with the exception of the one by E. M. Forster, unsympathetic or hostile. However, there were

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those who articulated a more favourable recognition of the significance of this author's life and works. For example, his long-time friend Catherine Carswell summed up his life in a letter to the periodical *Time and Tide* published on 16 March 1930. In response to his critics, she wrote:

In the face of formidable initial disadvantages and lifelong delicacy, poverty that lasted for three quarters of his life and hostility that survives his death, he did nothing that he did not really want to do, and all that he most wanted to do he did. He went all over the world, he owned a ranch, he lived in the most beautiful corners of Europe, and met whom he wanted to meet and told them that they were wrong and he was right. He painted and made things, and sang, and rode. He wrote something like three dozen books, of which even the worst page dances with life that could be mistaken for no other man's, while the best are admitted, even by those who hate him, to be unsurpassed. Without vices, with most human virtues, the husband of one wife, scrupulously honest, this estimable citizen yet managed to keep free from the shackles of civilization and the cant of literary cliques. He would have laughed lightly and cursed venomously in passing at the solemn owls—each one secretly chained by the leg—who now conduct his inquest. To do his work and lead his life in spite of them took some doing, but he did it, and long after they are forgotten, sensitive and innocent people—if any are left—will turn Lawrence's pages and will know from them what sort of a rare man Lawrence was.

Aldous Huxley also defended Lawrence in his introduction to a collection of letters published in 1932. However, the most influential advocate of Lawrence's literary reputation was Cambridge literary critic F. R. Leavis, who asserted that the author had made an important contribution to the tradition of English fiction. Leavis stressed that *The Rainbow*, *Women in Love*, and the short stories and tales were major works of art. Later, the obscenity trials over the unexpurgated edition of *Lady Chatterley's Lover* in America in 1959, and in Britain in 1960, and subsequent publication of the full text, ensured Lawrence's popularity (and notoriety) with a wider public.

Since 2008, an annual D. H. Lawrence Festival has been organised in Eastwood to celebrate Lawrence's life and works; in September 2016, events were held in Cornwall to celebrate the centenary of Lawrence's connection with Zennor.

4.8 SONS AND LOVERS'

However, in the spring of 1912, Lawrence's life changed suddenly and irrevocably when he went to visit an old Nottingham professor, Ernest Weekley, to solicit advice about his future and his writing. During his visit, Lawrence fell desperately in love with Weekley's wife, Frieda von Richthofen. Lawrence immediately resolved to break off his engagement, quit teaching, and try to make a living as a writer, and, by May of that year, he had persuaded Frieda to leave her family. The couple ran off to Germany, later travelling to Italy. While travelling with his new love, Lawrence continued to write at a furious pace. He published his first play, *The Daughter-in-Law*, in 1912. A year later, he published his first volume of poetry: *Love Poems and Others*.

Later in 1913, Lawrence published his third novel, *Sons and Lovers*, a highly autobiographical story of a young man and aspiring artist named Paul Morel, who struggles to transcend his upbringing in a poor mining town. The novel is widely considered Lawrence's first masterpiece, as well as one of the greatest English novels of the 20th century.

4.9 'THE RAINBOW' & 'WOMEN IN LOVE'

Lawrence and Frieda von Richtofen soon returned to England, where they married on July 13, 1914. That same year, Lawrence published a highly regarded short-story collection, *The Prussian Officer*, and in 1915 he published another novel, *The Rainbow*, which was quite sexually explicit for the time. Critics harshly condemned *The Rainbow* for its sexual content, and the book was soon banned for obscenity.

Feeling betrayed by his country but unable to travel abroad because of World War I, Lawrence retreated to Cornwall at the far southwestern edge of Great Britain. However, the local government considered the

presence of a controversial writer and his German wife so near the coast to be a wartime security threat, and it banished him from Cornwall in 1917. Lawrence spent the next two years moving among friends' apartments. However, despite the tumult of the period, Lawrence managed to publish four volumes of poetry between 1916 and 1919: *Amores* (1916), *Look! We Have Come Through!* (1919), *New Poems* (1918) and *Bay: A Book of Poems* (1919).

In 1919, with the First World War finally ended, Lawrence once again departed England for Italy. There, he spent two highly enjoyable years travelling and writing. In 1920, he revised and published *Women in Love*, which he considered the second half of *The Rainbow*. He also edited a series of short stories that he had written during the war, which were published under the title *My England and Other Stories* in 1922.

Determined to fulfill a lifelong dream of traveling to America, in February 1922, Lawrence left Europe and traveled east. By the end of the year—after stays in both Ceylon (modern day Sri Lanka) and Australia—he landed in the United States, settling in Taos, New Mexico. While in New Mexico, Lawrence completed *Studies in Classic American Literature*, a book of highly regarded and influential literary criticism of great American authors such as Benjamin Franklin, Nathaniel Hawthorne and Herman Melville.

Over the next several years, Lawrence split his time between a ranch in New Mexico and travels to New York, Mexico and England. His works during this period includes a novel, *Boy in the Bush* (1924); a story collection about the American continent, *St. Mawr* (1925); and another novel, *The Plumed Serpent* (1926).

4.10 LET'S SUM UP

Born in England in 1885, D.H. Lawrence is regarded as one of the most influential writers of the 20th century. He published many novels and poetry volumes during his lifetime, including *Sons and Lovers* and *Women in Love*, but is best known for his infamous *Lady Chatterley's Lover*. The graphic and highly sexual novel was published in Italy in 1928, but was banned in the United States until 1959, and in England until 1960. Garnering fame for his novels and short stories early on in his

career, Lawrence later received acclaim for his personal letters, in which he detailed a range of emotions, from exhilaration to depression to prophetic brooding. He died in France in 1930.

CHECK YOUR PROGRESS II:

Q1. Discuss how Philosophy and politics effected writing of D H Lawrence?

Answer.....
.....
.....

Q2. Discuss how 'The Rainbow' & 'Women in Love' was criticised and banned.

Answer.....
.....
.....

4.11 KEYWORDS

- **Liberty:** the state of being free within society from oppressive restrictions imposed by authority on one's way of life, behaviour, or political views.

- **Equality:** the state of being equal, especially in status, rights, or opportunities.
- **Fraternity:** a group of people sharing a common profession or interests.
- **Transcend :** be or go beyond the range or limits of (a field of activity or conceptual sphere).
- **Furious:** full of anger or energy; violent or intense.
- **Exile :** the state of being barred from one's native country, typically for political or punitive reasons.

4.12 QUESTIONS FOR REVIEW

- Who was D H Lawrence?
- Discuss few facts about Lawrence's life?

- Give insight about the critical writings on Lawrence?
- How much of Lawrence's personal life is incorporated into his fiction?
- How was/is Lawrence viewed and received within Nottinghamshire?
- What or who influenced and inspired Lawrence's writing?
- Which of Lawrence's works have been made into films??

4.13 SUGGESTED READINGS AND REFERENCES

8. Paul Poplawski (1995) *The Works of D H Lawrence: a Chronological Checklist* (Nottingham, D H Lawrence Society)
9. Paul Poplawski (1996) *D. H. Lawrence: A Reference Companion* (Westport, Conn., and London: Greenwood Press)
10. P. Preston (1994) *A D H Lawrence Chronology* (London, Macmillan)
11. W. Roberts and P. Poplawski (2001) *A Bibliography of D H Lawrence*. 3rd ed. (Cambridge, Cambridge University Press)
12. Charles L Ross and Dennis Jackson, eds. (1995) *Editing D H Lawrence: New Versions of a Modern Author* (Ann Arbor, Michigan: University of Michigan Press)
13. Keith Sagar (1979) *D H Lawrence: a Calendar of his Works* (Manchester, Manchester University Press)
14. Keith Sagar (1982) *D H Lawrence Handbook* (Manchester, Manchester University Press)

4.14 ANSWER TO CHECK YOUR PROGRESS

Check Your Progress I :

Answer 1 : Check Section 4.3

Answer 2 : Check Section 4.4

Check Your Progress II :

Answer 1 : Check Section 4.6

Answer 2 : Check Section 4.9

UNIT: 5 D.H. LAWRENCE-WHY THE NOVEL MATTERS

STRUCTURE

- 5.0 Objective
- 5.1 Introduction
- 5.2 All about an Essay Why the Novel Matters?
- 5.3 Summary
- 5.4 Critical Analysis
- 5.5 Legacy
- 5.6 Let's sum up
- 5.7 Keywords
- 5.8 Questions for review
- 5.9 Suggested Readings and References
- 5.10 Answer to check your progress

5.1 OBJECTIVE

In this Chapter you will learn about D.H. Lawrence-Why the Novel Matters. It gives detailed insight about the novel. It helps to achieve the following objective:

- Summary
- Critical Analysis
- Legacy

5.1 INTRODUCTION

David Herbert Lawrence, novelist, short-story writer, poet, and essayist, was born in Eastwood, Nottinghamshire, England, on September 11, 1885. Though better known as a novelist, Lawrence's first-published works (in 1909) were poems, and his poetry, especially his evocations of the natural world, have since had a significant influence on many poets on both sides of the Atlantic. His early poems reflect the influence of Ezra Pound and Imagist movement, which reached its peak in the early

teens of the twentieth century. When Pound attempted to draw Lawrence into his circle of writer-followers, however, Lawrence decided to pursue a more independent path. He believed in writing poetry that was stark, immediate and true to the mysterious inner force which motivated it. Many of his best-loved poems treat the physical and inner life of plants and animals; others are bitterly satiric and express his outrage at the puritanism and hypocrisy of conventional Anglo-Saxon society. Lawrence was a rebellious and profoundly polemical writer with radical views, who regarded sex, the primitive subconscious, and nature as cures to what he considered the evils of modern industrialized society. Tremendously prolific, his work was often uneven in quality, and he was a continual source of controversy, often involved in widely-publicized censorship cases, most famously for his novel *Lady Chatterley's Lover* (1928). His collections of poetry include *Look! We Have Come Through* (1917), a collection of poems about his wife; *Birds, Beasts, and Flowers* (1923); and *Pansies* (1929), which was banned on publication in England. Besides his troubles with the censors, Lawrence was persecuted as well during World War I, for the supposed pro-German sympathies of his wife, Frieda. As a consequence, the Lawrences left England and traveled restlessly to Italy, Germany, Ceylon, Australia, New Zealand, Tahiti, the French Riviera, Mexico and the United States, unsuccessfully searching for a new homeland. In Taos, New Mexico, he became the center of a group of female admirers who considered themselves his disciples, and whose quarrels for his attention became a literary legend. A lifelong sufferer from tuberculosis, Lawrence died in 1930 in France, at the age of forty-four.

5.2 ALL ABOUT AN ESSAY WHY THE NOVEL MATTERS?

WE have curious ideas of ourselves. We think of ourselves as a body with a spirit in it, or a body with a soul in it, or a body with a mind in it. *Mens sana in corpore sano*. The years drink up the wine, and at last throw the bottle away, the body, of course, being the bottle.

It is a funny sort of superstition. Why should I look at my hand, as it so cleverly writes these words, and decide that it is a mere nothing

compared to the mind that directs it? Is there really any huge difference between my hand and my brain? Or my mind? My hand is alive, it flickers with a life of its own. It meets all the strange universe in touch, and learns a vast number of things, and knows a vast number of things. My hand, as it writes these words, slips gaily along, jumps like a grasshopper to dot an i, feels the table rather cold, gets a little bored if I write too long, has its own rudiments of thought, and is just as much me as is my brain, my mind, or my soul. Why should I imagine that there is a me which is more me than my hand is? Since my hand is absolutely alive, me alive.

Whereas, of course, as far as I am concerned, my pen isn't alive at all. My pen isn't me alive. Me alive ends at my finger-tips. Whatever is me alive is me. Every tiny bit of my hands is alive, every little freckle and hair and fold of skin. And whatever is me alive is me. Only my fingernails, those ten little weapons between me and an inanimate universe, they cross the mysterious Rubicon between me alive and things like my pen, which are not alive, in my own sense.

So, seeing my hand is all alive, and me alive, wherein is it just a bottle, or a jug, or a tin can, or a vessel of clay, or any of the rest of that nonsense? True, if I cut it it will bleed, like a can of cherries. But then the skin that is cut, and the veins that bleed, and the bones that should never be seen, they are all just as alive as the blood that flows. So the tin can business, or vessel of clay, is just bun and that's what you learn, when you're a novelist. And that's what you are very liable not to know, if you're a parson, or a philosopher, or a scientist, or a stupid person. If you're a parson, you talk about souls in heaven. If you're a novelist, you know that paradise is in the palm of your hand, and on the end of your nose, because both are alive; and alive, and man alive, which is more than you can say, for certain, of paradise. Paradise is after life, and I for one am not keen on anything that is after life. If you are a philosopher, you talk about infinity, and the pure spirit which knows all things. But if you pick up a novel, you realize immediately that infinity is just a handle to this self-same jug of a body of mine; while as for knowing, if I find my finger in the fire, I know that fire burns, with a knowledge so emphatic and vital, it leaves Nirvana merely a conjecture. Oh, yes, my

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body, me alive, knows, and knows intensely. And as for the sum of all knowledge, it can't be anything more than an accumulation of all the things I know in the body, and you, dear reader, known in the body.

These damned philosophers; they talk as if they suddenly went off in steam, and were then much more important than they are when they're in their shirts. It is nonsense. Every man, philosopher included, ends in his own finger-tips. That's the end of his man alive. As for the words and thoughts and sighs and aspirations that fly from him, they are so many tremulations in the ether, and not alive at all. But if the tremulations reach another man alive, he may receive them into his life, and his life may take on a new colour, like a chameleon creeping from a brown rock on to a green leaf. All very well and good. It still doesn't alter the fact that the so-called spirit, the message or teaching of the philosopher or the saint, isn't alive at all, but just a tremulation upon the ether, like a radio message. All this spirit stuff is just tremulations upon the ether. If you, as man alive, quiver from the tremulation of the ether into new life, that is because you are man alive, and you take sustenance and stimulation into your alive man in a myriad ways. But to say that the message, or the spirit which is communicated to you, is more important than your living body, is nonsense. You might as well say that the potato at dinner was more important.

Nothing is important but life. And for myself, I can absolutely see life nowhere but in the living. Life with a capital L is only man alive. Even a cabbage in the rain is cabbage alive. All things that are alive are amazing. And all things that are dead are subsidiary to the living. Better a live dog than a dead lion. But better a live lion than a live dog. *C'est la vie!* *

It seems impossible to get a saint, or a philosopher, or a scientist, to stick to this simple truth. They are all, in a sense, renegades. The saint wishes to offer himself up as spiritual food for the multitude. Even Francis of Assisi turns himself into a sort of angelcake, of which anyone may take a slice. But an angel-cake is rather less than man alive. And poor St Francis might well apologize to his body, when he is dying: 'Oh, pardon me, my body, the wrong I did you through the years!' * It was no wafer, for others to eat. *

The philosopher, on the other hand, because he can think, decides that nothing but thoughts matter. It is as if a rabbit, because he can make little pills, should decide that nothing but little pills matter. As for the scientist, he has absolutely no use for me so long as I am man alive. To the scientist, I am dead. He puts under the microscope a bit of dead me, and calls it me. He takes me to pieces, and says first one piece, and then another piece, is me. My heart, my liver, my stomach have all been scientifically me, according to the scientist; and nowadays I am either a brain, or nerves, or glands, or something more up-to-date in the tissue line. Now I absolutely flatly deny that I am a soul, or a body, or a mind, or an intelligence, or a brain, or a nervous system, or a bunch of glands, or any of the rest of these bits of me. The whole is greater than the part. And therefore, I, who am man alive, am greater than my soul, or spirit, or body, or mind, or consciousness, or anything else that is merely a part of me. I am a man, and alive. I am man alive, and as long as I can, I intend to go on being man alive. For this reason I am a novelist. And being a novelist, I consider myself superior to the saint, the scientist, the philosopher, and the poet, who are all great masters of different bits of man alive, but never get the whole hog. The novel is the one bright book of life. Books are not life. They are only tremulations on the ether. But the novel as a tremulation can make the whole man alive tremble. Which is more than poetry, philosophy, science, or any other book-tremulation can do.

The novel is the book of life. In this sense, the Bible is a great confused novel. You may say, it is about God. But it is really about man alive. Adam, Eve, Sarai, Abraham, Isaac, Jacob, Samuel, David, Bath-Sheba, Ruth, Esther, Solomon, Job, Isaiah, Jesus, Mark, Judas, Paul, Peter: what is it but man alive, from start to finish? Man alive, not mere bits. Even the Lord is another man alive, in a burning bush, throwing the tablets of stone * at Moses's head.

I do hope you begin to get my idea, why the novel is supremely important, as a tremulation on the ether. Plato makes the perfect ideal being tremble in me. But that's only a bit of me. Perfection is only a bit, in the strange make-up of man alive. The Sermon on the Mount makes the selfless spirit of me quiver. But that, too, is only a bit of me. The Ten

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Commandments set the old Adam * shivering in me, warning me that I am a thief and a murderer, unless I watch it. But even the old Adam is only a bit of me.

I very much like all these bits of me to be set trembling with life and the wisdom of life. But I do ask that the whole of me shall tremble in its wholeness, sometime or other. And this, of course, must happen in me, living. But as far as it can happen from a communication, it can only happen when a whole novel communicates itself to me. The Bible--but all the Bible--and Homer, and Shakespeare: these are the supreme old novels. These are all things to all men. Which means that in their wholeness they affect the whole man alive, which is the man himself, beyond any part of him. They set the whole tree trembling with a new access of life, they do not just stimulate growth in one direction.

I don't want to grow in any one direction any more. And, if I can help it, I don't want to stimulate anybody else into some particular direction. A particular direction ends in a cul-de-sac. We're in a cul-de-sac at present.

I don't believe in any dazzling revelation, or in any supreme Word. 'The grass withereth, the flower fadeth, but the Word of the Lord shall stand for ever.'* That's the kind of stuff we've drugged ourselves with. As a matter of fact, the grass withereth, but comes up all the greener for that reason, after the rains. The flower fadeth, and therefore the bud opens. But the Word of the Lord, being man-uttered and a mere vibration on the ether, becomes staler and staler, more and more boring, till at last we turn a deaf ear and it ceases to exist, far more finally than any withered grass. It is grass that renews its youth like the eagle, * not any Word.

We should ask for no absolutes, or absolute. Once and for all and for ever, let us have done with the ugly imperialism of any absolute.

There is no absolute good, there is nothing absolutely right. All things flow and change, and even change is not absolute. The whole is a strange assembly of apparently incongruous parts, slipping past one another.

Me, man alive, I am a very curious assembly of incongruous parts. My yea! of today is oddly different from my yea! of yesterday. My tears of tomorrow will have nothing to do with my tears of a year ago. If the one I love remains unchanged and unchanging, I shall cease to love her. It is only because she changes and startles me into change and defies my

inertia, and is herself staggered in her inertia by my changing, that I can continue to love her. If she stayed put, I might as well love the pepper-pot. In all this change, I maintain a certain integrity. But woe betide me if I try to put my finger on it. If I say of myself, I am this, I am that!--then, if I stick to it, I turn into a stupid fixed thing like a lamp-post. I shall never know wherein lies my integrity, my individuality, my me. I can never know it. It is useless to talk about my ego. That only means that I have made up an idea of myself, and that I am trying to cut myself out to pattern. Which is no good. You can cut your cloth to fit your coat, but you can't clip bits off your living body, to trim it down to your idea. True, you can put yourself into ideal corsets. But even in ideal corsets, fashions change. Let us learn from the novel. In the novel, the characters can do nothing but live. If they keep on being good, according to pattern, or bad, according to pattern, or even volatile, according to pattern, they cease to live, and the novel falls dead. A character in a novel has got to live, or it is nothing. We, likewise, in life have got to live, or we are nothing. What we mean by living is, of course, just as indescribable as what we mean by being. Men get ideas into their heads, of what they mean by Life, and they proceed to cut life out to pattern. Sometimes they go into the desert to seek God, sometimes they go into the desert to seek cash, sometimes it is wine, woman, and song, * and again it is water, political reform, and votes. You never know what it will be next: from killing your neighbour with hideous bombs and gas that tears the lungs, to supporting a Foundlings Home and preaching infinite Love, and being corespondent in a divorce.

In all this wild welter, we need some sort of guide. It's no good inventing Thou Shalt Nots! What then? Turn truly, honorably to the novel, and see wherein you are man alive, and wherein you are dead man in life. You may love a woman as man alive, and you may be making love to a woman as sheer dead man in life. You may eat your dinner as man alive, or as a mere masticating corpse. As man alive you may have a shot at your enemy. But as a ghastly simulacrum of life you may be firing bombs into men who are neither your enemies nor your friends, but just things you are dead to. Which is criminal, when the things happen to be alive. To be alive, to be man alive, to be whole man alive: that is the

point. And at its best, the novel, and the novel supremely, can help you. It can help you not to be dead man in life. So much of a man walks about dead and a carcass in the street and house, today: so much of women is merely dead. Like a pianoforte with half the notes mute.

But in the novel you can see, plainly, when the man goes dead, the woman goes inert. You can develop an instinct for life, if you will, instead of a theory of right and wrong, good and bad.

In life, there is right and wrong, good and bad, all the time. But what is right in one case is wrong in another. And in the novel you see one man becoming a corpse, because of his so-called goodness, another going dead because of his so-called wickedness. Right and wrong is an instinct: but an instinct of the whole consciousness in a man, bodily, mental, spiritual at once. And only in the novel are all things given full play, or at least, they may be given full play, when we realize that life itself, and not inert safety, is the reason for living. For out of the full play of all things emerges the only thing that is anything, the wholeness of a man, the wholeness of a woman, man alive, and live woman.

5.3 SUMMARY

D. H. Lawrence's critical essay 'Why the novel matters' was published in the collection titled Phoenix in the year 1936. In this essay Lawrence speaks about the importance of the novel and tries to establish the superiority of the novelist above other professions.

In an attempt to illustrate the importance of the novel Lawrence explains the importance of life and the living man. He says that the whole living man, the man alive, is more important than his thoughts, ideas, his mind, or his stomach or liver or kidney or any other parts of his body. Lawrence says that this is what scientists and philosophers fail to understand. According to Lawrence a novel shows life and its characters are nothing but man alive. The novelist understands the importance of life and the man alive. Therefore the novelist is better than the scientist or the philosopher.

Lawrence begins the essay by commenting upon the saying 'a sound mind in a sound body'. He calls it a funny superstition that people think of themselves as a body with a soul in it. He questions why one thinks of

one's hand as something subordinate to the mind that operates it. The hand has a life of its own. It has knowledge and can think and act for itself. The hand is as much a part of the living man as the mind. The pen held by the hand however is not alive. A man alive extends only to his fingertips. Lawrence says that whatever in a man is alive constitutes the man alive. The hand, skin, freckles, blood and bones are very much alive and part of the man alive. The living body therefore must not be compared to inanimate objects like tin cans or clay vessels.

Lawrence in this essay tries to explain why the novelist is better than the philosopher or the scientist and in order to do so he explains the importance of the man alive. According to Lawrence the novelist possesses an intricate understanding of the man alive more fully than a parson, a philosopher, or a scientist. The parson speaks about souls in heaven and the afterlife. But for the novelist heaven is in the palm of his hand and the tip of his nose which are alive. The novelist is not concerned about life after death. He is wholly concerned about life at present and with the man alive. The philosopher speaks about infinite knowledge possessed by the pure spirit. But for the novelist there is no knowledge beyond what the living body can perceive. For philosophers nothing but thoughts is important. These thoughts Lawrence says are nothing but 'tremulations on the ether'. They are not alive. They are like radio signals floating in the air which are meaningless until they reach the receiver – a radio device that decodes the signals into a meaningful message. Similarly when thoughts are received by a man alive they become meaningful and can alter the man's life. But the thoughts nevertheless are not alive. It is only because the man alive receives them that they become alive. Only a man alive can be stimulated by thoughts. Thus the living body is more important than the message conveyed by thoughts.

According to Lawrence nothing is more important than life. Living things are more valuable than dead objects. A living dog is better than a dead lion but a living lion is better than a living dog. Lawrence says that scientists and philosophers find it difficult to accept the value of the living. For the philosopher nothing but thoughts matter. For the scientist a living man is of no use. He only wants a dead man whom he dissects

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and observes under the microscope. For a scientist a man is a heart, a liver, a kidney, a gland or a tissue. But for the novelist the only thing that matters is a whole living man. Lawrence refuses to believe that he is a body or a soul or a brain or a nervous system. He considers himself to be a complete whole made up of all these parts, a whole that is greater and more significant than the individual parts. And for this reason he is a novelist and he considers himself superior to the saint, the scientist or the philosopher. Having established the importance of the man alive and the novelist Lawrence proceeds to explain the significance of the novel. Lawrence calls the novel a book of life. According to him books are like thoughts - nothing but 'tremulations on the ether'. They are meaningful only when a man alive receives them. But he says that the tremulations of a novel are more powerful than any other book and it can make a whole man alive tremble. This means that the novel has the capacity to influence a man more effectively than any other book. For example the ideals of Plato makes the ideal being in a man tremble. Similarly the sermons or the Ten Commandments affect only a part of a man alive. But a novel is capable of shaking the whole of a man alive. This is because a novel deals in nothing else but man alive. In this regard Lawrence calls the Bible a 'great confused novel'. All its characters – Adam, Eve, Sarai, Abraham, Isaac – including God are nothing but man alive. For Lawrence, the Bible, Homer and Shakespeare are all great novels because they communicate to the reader. Their wholeness affects the whole of man alive. They do not stimulate growth in a particular direction but shake the whole man alive into new life.

According to Lawrence the strength and appeal of a novel lies in the dynamic nature of its characters which reflects the importance of constant change in the life of a man alive. Nothing is constant and if something is forced to remain constant it loses its value and power along with the passing of time. There are no absolutes. There is only a constant flow and change and even change is not absolute. A man today is different from what he was yesterday and tomorrow he will be different from what he is today. A man loves a woman because of the constant change in her. It is the change that startles and defies and keeps a man and woman in love with each other. Loving an unchanging person is like

loving an inanimate object like a pepper pot. But even amidst change one needs to maintain one's integrity. However Lawrence says that putting a finger on one individual trait makes one as fixed as a lamp post. It seems as if a man has made up an idea about himself and is trying to trim himself down to fit into it. Lawrence says that one can learn about the importance of change from a novel. In a novel the characters do nothing but live. But if they begin to act according to a fixed pattern – always remaining good or bad – the novel loses its life force. Similarly a man in his life must live and not try to follow a pattern or else he becomes a dead man in life. Lawrence however says that it is difficult to define what is living. Different men have different ideas about what they mean by living in life. Some go to seek God while others seek money, wine, and women, yet others seek votes and political reforms. In this Lawrence says that the novel is a guide which helps to differentiate between a man alive and a man who is dead in life. A man may eat his dinner like a man alive or merely chew his dinner as a dead man in life. A man alive shoots his enemy but a dead man in life throws bombs at people who are neither his friends nor foes.

Finally Lawrence says that the most important thing is to be a whole man alive and the novel provides guidance in this matter. A novel helps a man to see when a man is alive and when he is dead in life. The novel helps to develop an instinct for life. This is because the novel does not advocate a right path or a wrong path. The concept of right and wrong vary according to circumstances. A novel portrays this unpredictable and varying nature of life making the reader realize that life itself is the reason for living. The end result of the novel is the whole man alive. Thus Lawrence asserts that the novel is a book that can touch the life of a whole man alive and that is why the novel matters.

CHECK YOUR PROGRESS I:

Q1. Give the summary of the novel “ Why Novel Matters”?

Answer.....

Q2. Discuss the theme of Why Novel Matters .

Answer.....
.....
.....

5.4 CRITICAL ANALYSIS

The essay Why the Novel Matters is D.H. Lawrence 's statement about his belief in the novel as a means of instructing or guiding man and women to live life to the fullest. It was published posthumously in 1936 in an essay collection titled Phoenix.

Lawrence begins the essay by ridiculing the superstitious belief that the body and the soul or mind is two separate entities. He believed that 'whatever is me alive is me'. This is something which can understood by the novelist because 'the novel is one bright book of life. Books are not life. They are only tremulations on the ether. But the novel as a tremulation can make the whole man alive tremble.' He proclaimed therefore that being a novelist, ' I consider myself superior to the saint, the scientist, the philosopher, and the poet, who are all great masters of different bits of man alive, but never get the whole hog'. They are able go affect only one part our being. Lawrence said, that he denied that he was only a soul, or a body, or a mind, or intelligence, or a brain or a nervous system, or a bunch of glands or a bits of himself. The whole is greater than the part, hence he is ' man alive' greater than his soul, or spirit or body or mind or consciousness or anything else that is a part of him. He cites the example of Italian Saint Francis of Assisi who tortured his body in the belief that the soul was of utmost importance. However, when he was dying he apologized to his body for perpetrating such violence on it because he understood the oneness of body and soul only then. In this sense, the Bible is about god but of man alive with its stories of Adam and Eve and so on. According to Lawrence the entire Bible, Homer, Shakespeare, are example of the supreme old novel for they affect the whole man alive not a part of man as does the scientist. 'They set the whole tree trembling with a new access of life; they do not stimulate growth in one direction.'

Lawrence wrote emphatically that he did not want to grow in only one direction. The word of the Lord according to him is an utterance of man

and therefore fades away. However, nature on the other hand regenerates itself. The withered grass grows greener after rains and flower fades to return as the bud. Therefore, since grass renews its youth it is alive, it is not a mere word which was only a tremulation in ether and which ceased to exist. He said that 'once and for all' absolutes would have to be done away with because nothing is absolute: good or right.

In the Novel, the characters can do nothing but live because if they live according to pattern good, bad or volatile without change, the novel falls dead. 'We likewise, in life have got to live, or we are nothing.' felt Lawrence. Men and women in today's world walk about dead, a carcass in street or house, like a piano with half its notes mute.

Lawrence ends his essay 'Why the Novel Matters' with the assertion that life is full of rights and wrongs, good and bad but they are never absolutely so forever. Perception of such instincts keeps changing. Right and wrong is viewed as an instinct of the body, mind and spirit, indeed of the whole consciousness of man. 'And only in the novel are all things given full play.... when we realize that life itself and not inert safety, is the reason for being,' The only thing of importance that emerges is 'the wholeness of a man, the wholeness of a woman, man alive, and alive woman.'

5.5 LEGACY

D.H. Lawrence was first recognized as a working-class novelist showing the reality of English provincial family life and—in the first days of psychoanalysis—as the author-subject of a classic case history of the Oedipus complex. In subsequent works, Lawrence's frank handling of sexuality cast him as a pioneer of a "liberation" he would not himself have approved. From the beginning readers have been won over by the poetic vividness of his writing and his efforts to describe subjective states of emotion, sensation, and intuition. This spontaneity and immediacy of feeling coexists with a continual, slightly modified repetition of themes, characters, and symbols that express Lawrence's own evolving artistic vision and thought. His great novels remain difficult because their realism is underlain by obsessive personal metaphors, by elements of mythology, and above all by his attempt to

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express in words what is normally wordless because it exists below consciousness. Lawrence tried to go beyond the “old, stable ego” of the characters familiar to readers of more conventional fiction. His characters are continually experiencing transformations driven by unconscious processes rather than by conscious intent, thought, or ideas. Since the 1960s, Lawrence’s critical reputation has declined, largely as a result of feminist criticism of his representations of women. Although it lacks the inventiveness of his more radical Modernist contemporaries, his work—with its depictions of the preoccupations that led a generation of writers and readers to break away from Victorian social, sexual, and cultural norms—provides crucial insight into the social and cultural history of Anglo-American Modernism.

Lawrence was ultimately a religious writer who did not so much reject Christianity as try to create a new religious and moral basis for modern life by continual resurrections and transformations of the self. These changes are never limited to the social self, nor are they ever fully under the eye of consciousness. Lawrence called for a new openness to what he called the “dark gods” of nature, feeling, instinct, and sexuality; a renewed contact with these forces was, for him, the beginning of wisdom.

CHECK YOUR PROGRESS II:

Q1. Give the critical analysis of Why Novel Matters?

Answer.....
.....
.....

Q2. Discuss Legacy of Why Novel Matters.

Answer.....
.....
.....

5.6 LET’S SUM UP

Born in England in 1885, D.H. Lawrence is regarded as one of the most influential writers of the 20th century. He published many novels and poetry volumes during his lifetime, including *Sons and Lovers* and *Women in Love*, but is best known for his infamous *Lady Chatterley's*

lover. The graphic and highly sexual novel was published in Italy in 1928, but was banned in the United States until 1959, and in England until 1960. Garnering fame for his novels and short stories early on in his career, Lawrence later received acclaim for his personal letters, in which he detailed a range of emotions, from exhilaration to depression to prophetic brooding. He died in France in 1930.

5.7 KEYWORDS

- **Oedipus** : is defined as a man having the tendency to stay very close to his mother.
- **Liberation**: the action of setting someone free from imprisonment, slavery, or oppression; release.
- **Inventiveness** : the quality of being inventive; creativity.
- **Radical**: (especially of change or action) relating to or affecting the fundamental nature of something; far-reaching or thorough.
- **Contemporaries** : a person or thing living or existing at the same time as another
- **Depictions** : the action of depicting something, especially in a work of art.
- **Preoccupations**: the state or condition of being preoccupied or engrossed with something.

5.8 QUESTIONS FOR REVIEW

- How does D. H. Lawrence in his essay Why the novel Matters , highlight the superiority of the novel over other forms of literature
- Give the Critical analysis Why the Novel Matters by DH Lawrence.
- How does the novel reflect the wholeness of a human being?
- Why does the author consider the novel superior to philosophy, science or even poetry?
- What does the author mean by ‘tremulations on ether’ and ‘the novel as a tremulation’?
- What are the arguments presented in the essay against the denial of the body by spiritual thinkers?

5.9 SUGGESTED READINGS AND REFERENCES

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16. Brenda Maddox (1994) *D. H. Lawrence: The Story of a Marriage* (W. W. Norton & Co)
17. David Ellis (1998) *D. H. Lawrence: Dying Game, 1922–1930* (Cambridge: Cambridge University Press)
18. Geoff Dyer (1999) *Out of Sheer Rage: Wrestling With D. H. Lawrence* (New York: North Point Press).
19. Keith Sagar (2003) *The Life of D. H. Lawrence: An Illustrated Biography* (London: Chaucer Press)
20. John Worthen (2005) *D. H. Lawrence: The Life of an Outsider* (London: Penguin/Allen Lane)
21. Worthen, J. (2006) [2004]. "Lawrence, David Herbert". *Oxford Dictionary of National Biography* (online ed.). Oxford University Press. doi:10.1093/ref:odnb/34435. (Subscription or UK public library membership required.)
22. Michael Squires (2008) *D. H. Lawrence and Frieda : A Portrait of Love and Loyalty* (London: Carlton Publishing Group) ISBN 978-0-233-00232-3)

5.10 ANSWER TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS I :

Answer 1 : Check Section 5.2

Answer 2 : Check Section 5.2

CHECK YOUR PROGRESS II :

Answer 1 : Check Section 5.4

Answer 2 : Check Section 5.5

UNIT: 6 A.C. BENSON – LIFE AND WORK

STRUCTURE

- 6.0 Objective
- 6.1 Introduction
- 6.2 Early Life And Family
- 6.3 Let's sum up
- 6.4 Keywords
- 6.5 Questions for Review
- 6.6 Suggested Readings And References
- 6.7 Answer to check your progress

6.0 OBJECTIVE

In this Chapter you will learn about background behind life and works of A.C. Benson. It gives insight about the various aspects of A.C. Benson. It helps to achieve following objectives:

- **Life of A.C. Benson**
- **Written Works of A.C. Benson**
- **Philosophy And Politics of A.C. Benson**

6.1 INTRODUCTION

Arthur Christopher Benson, FRSL (24 April 1862 – 17 June 1925) was an English essayist, poet, author and academic and the 28th Master of Magdalene College, Cambridge. He is noted for having written the words of the song "Land of Hope and Glory".

6.2 EARLY LIFE AND FAMILY

Benson was born on 24 April 1862 at Wellington College, Berkshire. He was one of six children of Edward White Benson (1829-1896; Archbishop of Canterbury 1882–96; the first headmaster of the college) and his wife Mary Sidgwick Benson, sister of the philosopher Henry Sidgwick.

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Benson was born into a literary family; his brothers included Edward Frederic Benson, best remembered for his Mapp and Lucia novels, and Robert Hugh Benson, a priest of the Church of England before converting to Roman Catholicism, who wrote many popular novels. Their sister, Margaret Benson, was an artist, author, and amateur Egyptologist.

The Benson family was exceptionally accomplished, but their history was somewhat tragic: a son and daughter died young; and another daughter, as well as Arthur himself, suffered from a mental condition that was possibly bipolar disorder or manic-depressive psychosis, which they had inherited from their father. None of the children married. Despite his illness, Arthur was a distinguished academic and a prolific author.

From the ages of 10 to 21, he lived in cathedral closes, first at Lincoln where his father was Chancellor of Lincoln Cathedral, and then at Truro where his father was the first Bishop of Truro. He retained a love of church music and ceremony.

In 1874 he won a scholarship to Eton from Temple Grove School, a preparatory school in East Sheen. In 1881 he went up to King's College, Cambridge, where he was a scholar (King's College had closed scholarships for which only Etonians were eligible) and achieved first class honours in the Classical tripos in 1884.

Arthur Christopher Benson was an accomplished English author, poet and essayist. A number of his ghost stories have also been published along with stories of the same genre created by his illustrious brothers, Edward Fredric Benson and Robert Hugh Benson.

But, he is best known as the author of a particular British patriotic song, 'Land of Hope and Glory'. He lived close to a renowned Cathedral as his father was the Archbishop of Canterbury. Perhaps this brought out the ecclesiastical influence in his life.

Though marred by spells of deep depression right from childhood to his last years, A. C. Benson was a distinguished academic, who became the 28th Master of Magdalene College at Cambridge. His father was the

headmaster of Wellington College at the time of his birth, and later became the Archbishop of Canterbury.

He lived at Lincoln and Truro from the age of 10 to the age of 21, so his early years were influenced heavily by Christianity. A. C. Benson was one of six children of an Archbishop of Canterbury; although his father was still only Headmaster of Wellington College when he was born he was born on the 24th of April 1862 at Wellington College in Berkshire.

He was an Old Etonian who returned to Eton to teach after taking a First in the Classical Tripos in Cambridge in 1884. He became a House Master six years later but then, wanting more time to write, he went back to live in Cambridge. With Viscount Esher, he edited Queen Victoria's letters. Meanwhile Stuart Donaldson, a colleague from Eton, had been appointed Master of Magdalene.

Benson was a prolific writer throughout his life, composing fiction, poetry, librettos (including the famous song Land of Hope and Glory), essays and biographies. He was also co-editor of Queen Victoria's letters, but is now mostly remembered for his diaries. Benson began to keep a regular diary from 1897 and continued until the end of his life. He left behind 180 notebooks, with over four million words.

They revealed that the apparently somewhat retiring academic had had a far more tumultuous inner life than an outer one. The diaries were first edited by Percy Lubbock and published as *The Diary of Arthur Christopher Benson* by Hutchinson & Co (London) in 1926.

According to Lubbock, in his introduction, 'the familiar grey or purple notebook lay always on Benson's table, close to his hand; and at any free moment of his busy day he would seize it, write in it with incredible swiftness, and bring it up to date with a dozen headlong pages.' By the end of a month, Lubbock adds, the notebook would be filled from cover to cover and a new one opened.

He was elected as the president of Magdalene College in 1912 and then went on to become 'Master of Magdalene' in 1915. He held on to this post till his death, and brought about immense changes to the college which took wings under his able leadership. Well-known for his lively ways of teaching, he encouraged others to pursue subjects like archaeology, music and science, in addition to history and English. He

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was very famous with the young undergraduates as a friendly and understanding teacher.

One starting point for understanding Benson is to recognise that his family background was overshadowed by institutional life. He was born in 1862, second son of the headmaster (technically styled Master) of Wellington College, a newly founded public school in Berkshire. Late in 1872, when Benson was ten, EWB accepted the Chancellorship of Lincoln Cathedral. Four years later, he was appointed as the first bishop of the newly created diocese of Truro: his father's enthronement took place in May 1877, when Benson was fifteen. The intensity of relationships between family and institution varied across the three locations. At Wellington, it was overwhelming. At Lincoln, the Bensons formed part of the society of a cathedral close, but shortage of money meant that they could employ few servants, so that life at the Chancery had more pronounced domesticity than at the school – but the Lincoln years were overshadowed both by EWB's bouts of depression, and Mary Benson's extended breakdown. At Truro, the household resided in a former vicarage a mile out of town, although it is doubtful whether this provided Benson with much of a buffer against the clerical circus of energetic priests whom EWB recruited to make up the new diocesan team. Meanwhile, Benson was experiencing three more institutions as part of his education, beginning with two years at Temple Grove, a preparatory school near London, the only place where he was actively unhappy, as distinct from liable to clinical depression. In 1874 a scholarship took him to Eton, where he spent the next seven years, an experience that centrally defined him as an Etonian, gradually becoming aware that "the centre of life had insensibly shifted from home to school".

His Eton obituary recalled the new boy as "shy, sensitive and lovable". Benson would eventually admit that he was "a little afraid of it Eton and its mockery, without ever respecting its ideals." He had been taken there first as a visitor when he was nine, and "I did not like the look of the place". Forty years later, he recalled his "state of mild bewilderment" on finding himself among "close on a thousand boys", although he rapidly concluded that size was not a problem. The curious aspect of social

relations at Eton was that most boys in fact came to know only a few of their schoolmates, since friendships were formed almost entirely within boarding houses, and even there rarely spanned age groups. Whatever advantages Eton bestowed upon its inmates, an efficient network of influence does not seem to have been one of them: "there are many men whom I have since known well who were in the school with me, and with whom I never exchanged a syllable." Benson's relative isolation was increased by his membership of the elite of seventy King's Scholars ('Collegers'), who lived in the original ancient buildings. "It was all very grand and dignified," he recalled, although these youngsters, marked out as the cleverest in the school, were "badly fed, and very little looked after." Among the "many ancient and curious customs" was the requirement for three of the youngest boys to wait upon sixth formers, "handing plates, pouring out beer, or holding back the long sleeves of the big boys' gowns, as they carved for themselves at the end of the table." Benson was one of the last to perform this menial function, which was "abolished shortly after my arrival as being degrading", although he found it "amusing", and he appreciated the opportunity to eavesdrop on the bigger boys – "the great men" – as they chatted at meals. He insisted that the power of hierarchy was never exploited for sexual abuse. He acknowledged that, as a young teenager, he was "vague and guileless" but "I never came in the way of any evil influence whatever at Eton, in any respect whatever." An older boy who was a family friend allowed him to take refuge in his study and work quietly. "I think now that it was rather a dangerous business ... if I saw a similar tendency in my own house, I should do my best to stop it." In fact, the bigger boys behaved "like sensible elder brothers". In 1902, he had stated that, during seven years as a pupil at Eton, he never encountered "the smallest temptation of a direct nature to evil", although there was much "Rabelaisian" talk among the boys.

The cult of games – especially cricket and rowing, which Benson collectively termed "athletics" – was already in the ascendant. "Boys in the cricket eleven and the rowing eight were the heroes of the place All the social standing of boys was settled entirely by athletics. A boy might be clever, agreeable, manly, a good game-shot, or a rider to

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hounds in the holidays, but if he was no good at the prescribed games, he was nobody at all at Eton." But, as a pupil, Benson himself found space in which to ignore this value system. "I was not in the least interested in the victories of the School at football or cricket, and I don't think I ever talked about such things." However, reviewing his Eton life in 1903, he recalled that "though my interest in athletic matters was small ... it was necessary to maintain a certain amount of interest in them for the purposes of ordinary life." He was proud that he represented the College in Eton's football code, the Field Game, and his obituary in *The Times* also stated that he had played in the incomprehensible ritual of the Wall Game. Eton also made him "a fair football soccer player". By the time Benson returned as a master, enthusiasm for "athletics" was becoming an irrational centre-piece of all activities, and eventually he set his face against it. It says much for the casual ethos of Eton during Benson's schooldays that he barely mentioned the teaching he received. Classics, mechanically ingested, dominated the curriculum. Since "one was left genially alone ... it was possible to be very idle ... we most of us lived in a happy-go-lucky way, just doing enough to pass muster." (The school organised little in the way of competitive examinations, and no attempt was made to secure external qualifications.) EWB urged him to compete with Hugh Macnaghten, the star pupil in his year, but Benson refused, saying that Macnaghten worked "wickedly hard". As a senior boy, Benson became sufficiently interested in the Classics to win a further scholarship, to King's College Cambridge in 1881. He later played down his achievement: "I did indeed wriggle into a scholarship at King's, but it was a poor performance".

Transfer to King's essentially transported him further along a conveyor belt, to an institution twinned with Eton and still largely shaped by the partnership. Family life did not provide a satisfactory alternative home base. In 1883, with EWB's consecration as archbishop of Canterbury, the Bensons moved yet again – their third upheaval in just over a decade – to an oscillating dual residence, at Lambeth Palace and the Primate's official country residence at Addington, a few miles away in Surrey. At Lambeth, the headquarters of the Church of England, there was no escape from the worldwide Anglican communion. Benson tried to

portray the Archbishop's country estate at Addington as a haven of family stability, but privately he retained "scarcely a pleasant memory" of the place. As will be suggested, Benson remained very much part of the first family of Anglicanism, even though he was by now making a career for himself as a schoolmaster, having accepted an invitation to return to Eton in 1885. Although hailed as a success both in the classroom and as a guide and mentor for teenage boys, he steadily became disillusioned by the narrowness of the classical education that he was obliged to churn out. He resigned in 1903, and a year later settled in Cambridge for his last two decades. Meanwhile, in 1899, his widowed mother established for the first time something resembling a family home, unencumbered by EWB's storm-force personality and career. Benson was a frequent and appreciative visitor to the Sussex country house, Tremans (he also seems to have paid most of the bills) but, approaching forty and with a career of his own, it was of necessity a holiday retreat rather than the centre of his life. In any case, Tremans was no paradise. Mary Benson's relationship with Lucy Tait, daughter of a previous Primate (the two women shared a bed) caused tensions within a household that was also tragically overshadowed by the illness of Benson's sister, Maggie, whose mental collapse took violent forms.

It is no surprise that the summary of A.C. Benson's movements may seem confusing: his life was built into no fewer than nine institutions: Wellington, Lincoln and Truro in the dynamic middle years of his father's career; Temple Grove, Eton and King's College Cambridge, in his own pupil and student days; Lambeth/Addington as the stage sets for EWB's archbishopric; Eton again, this time as a master, and finally Cambridge, with Magdalene substituted for King's. Even Benson's holidays were little more than an extension of his institutional life, energetic itineraries accompanied by colleagues. One regular vacation host was Stuart Donaldson, an Eton master who married an aristocratic wife. The Donaldsons were wealthy enough to rent estates for shooting – Benson, despite the winsome personality of his essays, enjoyed slaughtering wildlife – where they assembled disparate people to form artificial house parties. It was Donaldson's prosperity, plus the social

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cachet of this marriage, that made him the appropriate choice for the Mastership of poverty-cursed and widely-despised Magdalene in 1904.

Benson himself made occasional attempts to live apart from the institutions with which he was associated, but always tethered by an umbilical hyphen. In his early years as an Eton master, he shared lodgings with Edward Lyttelton, living like Holmes and Watson in Baker Street. Lyttelton's marriage led Benson to relocate to an apartment of his own, over Eton's bookshop, before taking charge of a boarding house three years later. In 1904-6, as he put out feelers to establish a relationship with Cambridge, he lived at the Old Granary, a very prominent house overlooking the Cam, now part of Darwin College. Neither the house that he purchased in Windsor as an eventual retirement home, nor the residence that he designed and built in Cambridge's academic ghetto of Grange Road would ever be lived in by him. His sole attempt at an independent lifestyle, at Hinton Hall near Haddenham in Cambridgeshire – and that only during the vacations from Magdalene – was terminated by his first breakdown, and Benson himself believed that the bleak landscape of the Fens had contributed to his malady.

Two major points may be drawn from this fluid elision of institutional and family life. The first is that it helps to explain the most successful and most fulfilling phases of Benson's life, his time as a housemaster at Eton (1892-1903) and his years as a don at Magdalene. In both roles, he was able to treat an institution as a family, inverting the relationship with which he had grown up. Second, the rapid changes of scene may account for what otherwise seems a strange decision, the return to Cambridge in 1904 despite the unhappiness of his student days. "I have spent all my life in tearing up roots," he wrote in 1901, as he moved closer to breaking the strongest of all his links, with Eton itself. "I could not live alone," he noted in 1910. Benson could only function within, or alongside, a network of like-minded people. Once Eton became untenable, his options were limited. He disliked London, although it is fair to note that the Benson of Magdalene made guest appearances in the capital often enough. He had no connections with Oxford, and had become too secular a figure to settle in a cathedral city. By a process of exclusion,

Cambridge became the only acceptable place for relocation. Potentially, the institutions of the University town could provide some of the elements of support comparable to those of an extended family. Its particular advantage was that the family was not called Benson.

"I never remember their seeking each other's company or wanting to be alone together."

For most children, subordination of family life to a series of institutions might be seen as a deprivation, a recipe for failure of emotional engagement. In Benson's case, it may even have been a partial blessing. It is now widely recognised that his parents' marriage was one of the strangest and most disturbing alliances which can be documented in Victorian English history. The story can briefly, and distastefully, summarised. EWB had defied family poverty to achieve a brilliant record at Cambridge, from which he had proceeded in 1852 to teach at Rugby. It is worth stressing that Rugby was not simply a major public school, but the chief exemplar of a Christian educational establishment, as re-fashioned by Thomas Arnold, who had died ten years earlier. The fact that EWB rapidly came to be seen, not simply as an effective classroom performer but as a likely future headmaster, in the Arnoldian mould and succession, demonstrates the extent to which he established himself not merely as a personality but as a phenomenon. Such an iconic being would require a consort who could combine wifely functions with a chosen role, a role mapped out by EWB himself.

The story of EWB's wooing is well-known. At Rugby, he lodged with a cousin's widow, Mary Sidgwick, who was rearing three boys and a girl. (One of the boys, Benson's uncle Henry, became a notable Cambridge intellectual). EWB targeted the daughter, named Mary after her mother but known in childhood as "Minnie" – a name doubtless redolent, to a classical scholar, for the Latin word for "least". Had Minnie and her mother been able to call upon the protective counsel of close adult male relatives, it is unlikely that her suitor would have got away with, or even dared to broach, what Betty Askwith called the "odious selfishness" of his proposal to sign her up as his bride. As recently retold by Goldhill, the story becomes even less edifying, with EWB bullying Mary Sidgwick into allowing him to set out his matrimonial stall, and ignoring

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her prohibition to go ahead anyway. And so ensued the disturbing episode in which EWB, aged 23, sat twelve year-old Minnie / Mary on his knee and, in effect, informed her that they would be one day be married. (She gave her tearful consent, but could hardly be regarded as capable of responsible agreement to such a proposition.)

While undoubtedly repelled by EWB, Goldhill makes the valid point that his behaviour was not entirely alien to the mores of the time. Sabine Baring-Gould had educated a sixteen year-old to become his bride, although in her case class rather than destiny was the reason for re-training a girl from a textile mill. In middle age, John Ruskin also fell for an eleven year-old girl, but he did wait until she was seventeen before proposing. Other possible parallels throw even less favourable light upon EWB's raid on youthful innocence. At much the same time, the Oxford don C.L. Dodgson developed a fascination with a young girl, but when Alice Liddell made the transition from Wonderland to puberty, his enthusiasm cooled. EWB, by contrast, invested in Minnie / Mary for her carnal potential, upon which he relied as "a remedy against sin" while waiting for her to occupy the "plump and innocent pillow" reserved for her in his bed. Perhaps the full awfulness of EWB's wooing may be seen against the background of one of nineteenth-century England's most delightful love stories. The superb artistry of Jane Austen's *Emma* lies in the way the reader comes to realise that the irritating heroine was always going to marry the intensely serious Mr Knightley, but the inevitability of the outcome is so deeply woven into the plot that we do not see it coming. Of course, it helped that Mr Knightley kept quiet about his feelings for Emma until she was twenty, and robustly capable of making up her own mind.

Minnie's pursuer did resemble Mr Knightley in one respect. Knightley was "one of the few people who could see faults in Emma Woodhouse, and the only one who ever told her of them". Perhaps EWB saw himself as a second Knightley: he went the extra mile to ensure that Minnie was made aware of every blemish that might undermine her destined role as his wife and mother of his children. In one of his love letters, he reproved her for using the word 'so' "as if it were synonymous with 'very'." This was a "rather vulgar" error, into which she had fallen five times in her

previous missive, "which otherwise is a very nice one." Minnie expressed gratitude for her correction. It is obvious that she was afraid of the man who had descended upon her, insisting on giving her lessons in subjects such as architecture and physical geography, which she "dreaded".

In 1859, Minnie Sidgwick became Mary Benson – she did at least generally recover the dignity of her baptismal name – because EWB had been appointed to establish Wellington College and now needed not just a wife but a headmaster's wife, an additional burden upon a bride of eighteen. Her staccato notes recalling the horror of their honeymoon indicated that her six-year training had concentrated notably more upon architecture and syntax than upon anatomy and sexuality. Finding herself in bed with EWB shocked her into realising that she was not in love with him. She would later seek emotional refuge in lesbian relationships. The first two years of her married life were deeply unhappy. With classic controlling tactics, EWB would state general character flaws, and then attribute them to his wife as hurtfully as he could. "Some people shrank from things of an unpleasant nature," he pronounced in 1862, adding, "especially if they had fat chins." When Mary showed her resentment at the gibe, her rebellious misconduct became the central issue upon which EWB focused. Mary Benson's acceptance of her fate was the conjugal equivalent of Stockholm Syndrome, where the prisoner adopts the viewpoint of captor, damning herself as "unloving, childish, weak, unstable," a disappointment to her husband.

Benson certainly saw marriages that worked, such as the Eton partnership of Francis and Blanche Warre-Cornish. But within his own family, he had no opportunity to imbibe the basic point that a successful marriage is essentially a friendship – an unfortunate failure of observation, not least because many of his male friendships were punctuated by the emotional frictions that are also part of married life. Gradually, Mary's wifely position improved. She learned to some extent if not how to cushion herself and respond to her husband's moods. She once remarked of EWB that "if only he were bland and prosy instead of eager and sensitive, what a much easier time he would have of it".

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Following the birth of her first child, Martin, Mary's childhood nurse, Elizabeth Cooper, joined the household. Together, the two women directed their energies to a growing brood of children, who were devoted to "Beth". There would be four boys – Martin, Arthur (the Benson of Magdalene), Fred, who became the novelist E.F. Benson, and (Robert) Hugh, whose rebellion against EWB took the form of eventual secession to the Catholic Church. The two daughters were Nelly, who died of diphtheria at the age of 26, and Maggie, whose prolonged mental illness has already been noted.

Even in his filial biography, Benson made clear that the children feared their father: "our feeling was almost as much awe as love... his displeasure was frightful to bear." They felt "almost a relief" when he left the house. EWB's unbridled anger could be unleashed by disproportionately small offences: Benson vividly remembered "the terror ... indelibly stamped on my memory" when his elder brother accidentally broke a small ornament, and was condemned to forfeit his pocket-money to make amends. At boarding school, Fred was caught eating Turkish delight in bed, a misdemeanour that was reported to his father. When EWB thunderously sentenced him to solitary confinement, Fred "took it for granted" that eating Turkish delight in bed was "unintelligibly wicked". In fact, Fred was quickly pardoned – one of the many problems about EWB was that "there was an element of uncertainty about his justice. Hugh endured a more terrible experience. During the holidays from Eton, news reached home that he had been accused of cruelty to another boy, and faced a severe flogging on his return to school. EWB did not sit down with his son and talk the matter through. Rather, he reduced Hugh to tears with a display of towering indignation. Hugh's only consolation was that his father's anger could not exceed the rage he had unleashed when the boy had been caught throwing stones at goldfish in the pond. In fact, no schoolboy flogging ensued. After careful examination by the Eton authorities, Hugh was exonerated. It is not recorded that he received any parental apology.

Even when EWB was not angry, contact with him could be exhausting and disorientating. He taught basic Latin to Hugh as a small boy with all the intense energy of an advanced seminar, piling derivations and details

into simple texts. His stressed-out pupil felt "like a small china mug being filled out of a waterfall." One of the more traumatic episodes of Benson's undergraduate years was triggered by his father's agitated pleas that he should decline an entirely innocent invitation to meet the distinguished actor, Sir Henry Irving, at a supper party. Feeling "like a little boat which had come within the reach of an eighty-ton gun," Benson made an excuse and missed the chance to meet one of the great figures of English theatre.

"The Martin of Martins my soul bereaves / flying no more to me!"

Until the eve of his sixteenth birthday, Benson's elder brother Martin functioned as a partial buffer against his father's torrential personality. Having set out to design – with mixed results – a perfect wife, EWB also aimed to craft an ideal son: Martin, his firstborn, was the subject of this experiment. Half a century after it was written, David Newsome's sketch of Martin Benson as "The Exemplar" of learning and godliness combined is one of the finest glimpses of Victorian intellectual and family life. Martin's death, at the age of seventeen, was a hammer-blow from which EWB never recovered. It also catapulted Benson, the second son, into a dual role that he felt himself incapable of fulfilling, as his father's heir and his brother's substitute.

There can be little doubt that Martin White Benson was indeed, as Benson himself put it in 1923, "a boy of quite extraordinary ability," probably the indirect inheritor of the terrifying intelligence and serious purpose of their uncle, Henry Sidgwick. By the age of fourteen, he was "reading books of an advanced kind," and had become an expert amateur numismatist. Encouraged to engage with adults, Martin's trademark question, "Please explain," indicated his hunger to engage with serious subjects. For instance, EWB assumed that his teenage son shared his father's interest in ecclesiastical politics. He responded by obligingly playing the required role, sometimes adopting a persona far beyond his years. He was twelve when EWB took the brood to the unknown territory and undefined challenge of Lincoln – with Mary Benson away in Germany recovering from a breakdown. EWB fought against black depression, but Martin stepped forward and declared: "I think it's quite right to have come here; and I am very glad, Papa, that you have come."

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Of course, the received picture of Martin Benson as a teenage paragon can only be partly true. His younger brother saw a side of him that was "quick-tempered, entirely fearless, combative, distinctly law-breaking," very far from the "retiring little secluded scholar" that his parents chose to celebrate. Like his mother before him, Martin had to be hectored and lectured into EWB's chosen identity. The headmaster of Temple Grove reported that the boy found it hard to settle in to his preparatory school, and that his work was disappointing. "Now, my boy, we did not expect this," EWB complained. There followed a long homily of reproof that Martin should only be sixth in a class of eleven, "Now, my dear boy, you must never let me see such a poor report again." By the time Martin had risen to the senior form at Temple Grove, EWB had accepted the Chancellorship of Lincoln, despite the warning of a friend that he would be cutting his income in half "just at the time when Martin and Arthur's education will cost you every penny you can spare." The boy was put under pressure to win a scholarship to Winchester, the most lucrative financial award available for competition. Far from reflecting that his own career choice was responsible for the situation, EWB pressured Martin. "Your fault intellectually is to be rather dreamy It is a weakness that you should try to cure." As Benson said of his father many years later: "He did not want people to develop on their own lines, but on his own; he wanted them to fill his own mould". Martin duly won his scholarship, and forged forward into precocious maturity, an aficionado of cathedral architecture and taster of theological debate. Dutifully poured into the parental mould, he even imitated his father's penchant for the general statement of wise principle. In almost his last comment to EWB, he reflected with all the authority of a boy of seventeen-and-a-half: "One's views of life change very quickly." But Martin delivered his Olympian pronouncements with a slight stammer, a tell-tale sign of a youngster coping with stress.

Benson's relations with his brother were complex, but predominantly destructive of the younger boy's self-confidence. Although the two of them "rambled about a good deal together, we were not exactly comrades". As so often with siblings, the two-year gap between them was too wide to allow a partnership of equals, but too close for

affectionate disengagement: in later life, Benson got on much more easily with his younger brother, Hugh, despite the latter's defection to the Catholic Church, no doubt partly because they were born nine years apart. In the privacy of his diary, Benson called his relationship with Martin "a kind of compulsory friendship". An illustration of the difference that a two –year difference could make came from the Wellington days – Arthur's pre-teen years – when there was an occasion at a family meal when Martin announced that he was a Liberal. Without realising that his father was "seriously vexed" both by the topic and the selection, Arthur weighed in to declare himself a Conservative. Martin was old enough to have picked up some information about political affairs, Arthur knew that fruit was made into preserves and imagined he was identifying with the jam-making party.

The two boys overlapped for a time at their preparatory school, Temple Grove. In his senior year, Martin and his friends formed a coterie and "with a pleasing sense of what was due to them," they called themselves "the Aristocracy". They adopted their own terminology, for instance renaming the dishes that appeared with such depressing frequency on the kitchen menu. Arthur was excluded.¹²⁰ Martin was "very contemptuous" of his brother's blundering ignorance. Arthur's first steps in Latin produced a splendid howler, when he construed "Amor vincit omnia" (love conquers all) as "everything conquers love" – a mis-translation that might have served as an unofficial motto for Benson's subsequent emotional life. At home, Martin's dominance was even more pronounced: Benson called him "rather a good-humoured autocrat in the nursery circle, impulsively affectionate, but severe." It may be that, as the brood entered their teens and began to escape from the infantile menagerie, relationships were starting to ease. "You are so much nicer than you used to be," Martin was assured by his admiring sister Nelly soon after his seventeenth birthday. Five months later, he was dead.

It is a well-established part of the Benson family saga that EWB was shattered by Martin's death in February 1878. "The calamity was so overwhelming to him and so unintelligible," Benson recalled (misusing "so" to mean "very") – "... to the end of his life Martin was never out of his mind." Often cited is EWB's private note of a decade later that the

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loss of his eldest son "remains an inexplicable grief – every day – to see into that will be well worth dying". Each spring, this iron-hard man would watch the house martins arriving from distant climes, and fantasise that their busy twittering contained a news of "a Martin beyond or wind and tide / Whom you know better than we." The verse, also quoted at the head of this section, was found among his papers after his death.¹²⁷ Less noticed is his letter in reply to the sympathy of a fellow cleric in which he confessed that "God's ways are so wonderful that I cannot yet master the feeling that twined in with his love – there must be something of the 'I took him away in my anger'."¹²⁸ His son's death was searing enough, but to have suspected that it was a divine punishment for some unspecified offence can only have been torture. All of this is deeply moving, yet it is equally in no way surprising. An ecclesiastical colleague from Lincoln days recalled "the immense reverence which, as a father, he felt for his children. He spoke sometimes with awe and trembling lest his own strong will and stubborn temper ... should do some wrong to them." There is something trite about the accompanying statement that EWB felt his children "were his, and yet not his, they were only lent."¹²⁹ EWB loved his children. His Victorian tragedy was that he found it difficult to convey those feelings to the vulnerable youngsters who so much craved his approval. Benson would spend much of his adult life coming to terms with the hidden passion of his father's feelings. "How can children understand that they are loved, unless it is shown them plainly?"¹³⁰

Two aspects of Martin Benson's death, one medical, the other spiritual, merit brief discussion, since both had implications for the shaping of his brother Arthur. Most accounts state that Martin died of meningitis.¹³¹ The diagnosis was questioned by Betty Askwith in 1971, who noted the absence of any reference to a severe headache. This may simply reflect incomplete reporting at the time, although it may also be noted that there is no mention of Martin having the distinctive rash, the feature that is stressed in modern-day public health awareness campaigns about the disease.¹³² There are problems in writing about Martin's illness two lifetimes after the event. I have no medical training, and must be cautious in pitting my assessments against those of Sir William Jenner, who took

charge of the case. But, unlike Jenner, I do have instant and extensive access through the Internet to at least the headline findings of modern medical research. Meningitis had been identified as a medical condition long before 1878, but it was not until the following decade that its bacterial origins were discovered – and hence its propensity for transmission. Hence, in 1878, nobody seems to have enquired whether there were other cases around Winchester at the time. Meningitis strikes with terrifying speed, with an incubation period that rarely exceeds ten days. By contrast, Martin had seemed listless during the Christmas holidays at Truro, and died in mid-February, after his return to school.¹³³ In 1923, Benson attributed his brother's death to "some subtle inflammation of the brain, caused ... by a fall he had had some months previously, on the steps of the Winchester College Hall."¹³⁴ An untreated brain injury may well not be incompatible with a subsequent meningitis infection, but it does shift the balance of explanation. The overall point, in the context of 1878, is that meningitis was loosely termed "brain fever". The grieving parents concluded that Martin had died of meningitis, meningitis was brain fever and hence – as Benson later put it – it was unhappily clear that my brother's death was in part due to precocious mental development". He recalled that EWB now recoiled from placing "any sort of pressure" upon his children, preferring "a tender desire to subordinate everything to our free happiness".¹³⁵ Early in his time at Eton, Benson had been urged by his father to measure himself against the brilliant Macnaghten. Now, it seems, that pressure was removed. "I am sure that my father was afraid of overstimulating our mental energies."¹³⁶ What does seem clear is that, from the age of fifteen, Benson saw himself as the indulged and inadequate substitute for his lost elder brother.

On the spiritual front, too, Benson could not live up to the ideal established by Martin. Here again, the elder brother excelled beyond his years, with "a firm and devout Christian faith, very mature for a boy." A.J. Mason, one of EWB's Truro team of commando clerics, felt that Martin "might have been destined to treat the subject of Christianity on profound philosophical lines" – and Mason would go on to become Lady Margaret Professor of Divinity at Cambridge.¹³⁷ On his deathbed,

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deprived of the power of speech, Martin signalled that he wished to take Communion. EWB consecrated the wine, with a glass used in place of a chalice. Martin was offered a spoonful, but gestured to insist that he wished to raise the glass to his lips, thus participating fully in the Eucharist. His mother then began to whisper into his ears the words of the majestic hymn of Isaac Watts, "When I survey the wondrous cross". From Martin there came "a momentary look of inquiry", followed – EWB reported – by "the most perfect look I ever beheld of satisfied adoration". He seemed to be gazing and pointing at "something – someone" invisible to his parents. "He sees more than we see," commented the nurse.¹³⁸ It was too much for his parents to accept that Martin had probably suffered a seizure. "As surely as I see this paper," EWB wrote to his closest friend, "he saw Jesus Christ".¹³⁹ Within hours, he was dead. Martin Benson had left this world in a perfect Victorian death-bed scene.

What was the effect upon Benson of his brother's untimely death? Curiously, we seem to know very little. Afflicted with what Goldhill calls "graphomania," the Benson siblings analysed each other, but little attention would be bestowed in later decades on the lost eldest sibling. Benson himself recreated on paper some of his greatest personal crises, but apparently wrote no extended account of hearing the news and offered only the briefest recollection of Martin in his coffin, "with his hands clasped and his blue eyes dimmed in death."¹⁴⁰ (Benson equally left no record either of his father's unexpected death in 1896.) "I shall never forget the look on my father's white drawn face," he wrote of their first meeting after Martin's death: "it was impossible not to be aware of the ravages of his grief".¹⁴¹ Mary Benson, who had rediscovered her religious belief in the years after her 1873 breakdown, carried the family with her unbelievably serene stoicism: "my mother was more wonderful in her faith and courage than I could have thought possible."¹⁴² Her hopeful, even joyous, response was transmitted to six year-old Hugh, who wrote to Benson at Eton: "Martin is in hefen. ... He is Saint Martin now."¹⁴³

At fifteen, Benson himself was in turmoil. "I was in an entirely bewildered and half terrified frame of mind," he wrote of himself during

the weeks that followed Martin's death, "having been suddenly and for the first time confronted with tragedy, and having lost my most familiar companion." Counselling for grief, discussing and sharing the wounds of bereavement, were simply not the Victorian way of responding to tragedy. Benson was packed off to stay with his father's sister, who was married to Thomas Hare, the proponent of proportional representation electoral systems. They made a point of not mentioning Martin's death: "indeed, there was nothing to be said."¹⁴⁴

Looking back in 1914, Benson felt that EWB was unable to "speak easily and openly of spiritual experience," a deficiency that was compounded by his "singular delight in ceremonial and liturgical devotion". The result was that "religion did impress itself rather too much as a matter of solemn and dignified occupation than as a matter of feeling and conduct." Benson himself had felt "profoundly attracted as a boy by the aesthetic side of religion, and loved its solemnities with all my heart".¹⁴⁵ Edward Lyttelton was paying off accumulated scores of unrequited rivalry when he penned his perverse tribute in 1925, but he was probably accurate in his deduction that, as a boy, Benson "grew to associate deep strong religious conviction ... with the harsher, wounding element in his surroundings". The result – so Lyttelton alleged – was that "a lasting reverence, an unquestioned loyalty to Divine Law, was never securely planted in his heart."¹⁴⁶ In a reminiscence of 1908, Benson partly confirmed the analysis. "One of my own earliest experiences in the ugly path of religious gloom was that I recognised quite clearly to myself that I did not love God at all. ... I was well enough aware by childish instinct that my mother did not cease to love me when I was naughty, but I could not tell about God." The miserable Sundays, when the Almighty would not allow children to play with their toys, suggested a stern and fearful divine personality. The worst of it was "that, with His terrible power of knowing everything, He was well aware that I did not love Him. It was best to forget about Him as much as possible, for it spoiled one's pleasure to think about it."

As a boy at Eton, Benson revelled in the externals of religion, the ceremonies and strange titles of ecclesiastics. M.R. James, a year his junior, was fascinated by this "very superior party. ... His chief topic is

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the Collegiate Church and Ecclesiastical Constitutions generally. He is much interested in canons, prebendaries, good stalls etc."¹⁴⁸ Unfortunately, ecclesiological erudition hardly provided the spiritual fare needed to give strength in the face of a sudden bereavement. In the year after his brother's death, Benson struck up a friendship with G.H. Wilkinson, one of his father's Truro team, whose faith was simple, but powerful in its mystical intensity.¹⁴⁹ It was Wilkinson to whom he turned in his personal crisis of 1882, Wilkinson who prayed with him in Magdalene chapel in 1905 ("the solemnest act I have ever taken part in"), when Benson was unsure where his career was taking him.¹⁵⁰ Benson never lost his fascination with the externals of religiosity. When he visited York Minster in 1899, "the old spell fell on me" the moment he entered the building: "the fragrant scent, the muffled sounds, the mild warmth, the soaring roof, all affect me as few other things do". An evening gathering at Cambridge in 1910, spent with High Church clerics – men with whose beliefs he shared very little – nonetheless left him delighted. "I liked the ecclesiastical feeling – it reminded me of Truro I know exactly what to do and say." He called the discourse "clerical shop; I enjoy talk about clerical costume, church music and furniture, ecclesiastical politics and promotions."¹⁵¹ "I certainly used to like ritualism," he recalled in 1913.¹⁵² The problem was that Benson's religious identification concentrated upon ephemeral externals, and could never emulate Martin's fervent embrace of the fundamentals.

The most obvious by-product of Martin's death was that Benson was promoted to eldest son, and with it the quasi-adult role EWB's confidant. "I became more of a companion to my father than ever before".¹⁵³ Benson accompanied EWB's travels around his diocese, as he tried to rouse demoralised clergy, exiled to an Atlantic peninsula and engulfed in a Methodist ocean.¹⁵⁴ They visited other West Country cathedrals, such as Bath and Wells, and Gloucester, staying in primitive inns where EWB would order a bottle of wine, but carefully order it to be corked up for a second night's consumption after a single glass had been poured for each of them.¹⁵⁵ The bishop began to confide in his son, "to talk to me far more freely about what was in his mind."¹⁵⁶ On a walking tour in Switzerland in 1879, EWB wept as he spoke of his ferocious temper:

Benson himself was disturbed when he discovered in later life just how severe were his father's floggings of refractory boys at Wellington.¹⁵⁷ Not surprisingly, as a teenager and a young man, Benson found it difficult to respond to his father's unexpected and unsettling openness. "How trivial I was! ... I never wholly broke through my childish awe of him," and, as a result, he never wholly understood the man who did so much to shape him.¹⁵⁸ Looking back on himself when he started to teach at Eton, in 1885, Benson felt that he had been "just a big shy schoolboy".¹⁵⁹ It may not be entirely fanciful to suggest that the trauma of Martin's death left an arrested fifteen year-old adolescent hiding inside him. Hence the paradox of the bulky football-player with the walrus moustache who poured out books that embodied comforting philosophy without demands of dogma, and offered reassuring observation without the dangers of close involvement. It is noteworthy that the fluent writer to whom Punch once wickedly attributed a volume to be called *At a Safe Distance* apparently never managed to get far enough away from the traumatic tragedy of February 1878 to analyse it in cold prose. He could not equal Martin's intellectual power nor could he aspire to his brother's copybook deathbed piety. Such indications as he did record strongly suggest that he did not even particularly like Martin. And Benson would soon face a hurdle that his brother had not survived to confront. Even EWB had feared that Martin's "sweet and perfect example" might be tested by "the tone of University opinion". Although Winchester had strong links with Oxford, "University" to EWB clearly meant Cambridge, with all the dangers of its rationality and agnosticism. It was assumed that Martin, with his sharp intellect and his strong faith, would have resisted all snares and temptations. But would Arthur Benson, diffident and dilettante, fare so robustly when he went up to King's in 1881

6.3 LET'S SUM UP

.Arthur Christopher Benson was an accomplished English author, poet and essayist. A number of his ghost stories have also been published along with stories of the same genre created by his illustrious brothers, Edward Fredric Benson and Robert Hugh Benson. But, he is best known

as the author of a particular British patriotic song, 'Land of Hope and Glory'. He lived closed to a renowned Cathedral as his father was the Archbishop of Canterbury. Perhaps this brought out the ecclesiastical influence in his life. Though marred by spells of deep depression right from childhood to his last years, A. C. Benson was a distinguished academic, who became the 28th Master of Magdalene College at Cambridge. His notable works include 'The Upton Letters' and 'From a College Window'. As he was also a notable biographer - he co-edited Queen Victoria's letters. However, A. C. Benson is renowned for his diary entries that he had recorded in about 180 notebooks. The author was a Fellow of the Royal Society of Literature in Britain, and founded the Benson Medal to honour most meritorious works in fiction, poetry, history and "belles-lettres".

CHECK YOUR PROGRESS I:

Q1. Discuss the early life of A.C Benson?

Answer.....
.....
.....

Q2. Draw your points on works of A.C Benson

Answer.....
.....
.....

6.4 KEYWORDS

1. **Psychosis** is an abnormal condition of the mind that results in difficulties determining what is real and what is not.
2. **Bipolar disorder**, previously known as manic depression, is a mental disorder that causes periods of depression and abnormally elevated moods.
3. **Influential**: having great influence on someone or something
4. **Unpublished**: (of a piece of writing or music) not issued in print for public sale or consumption

6.5 QUESTIONS FOR REVIEW

1. Who is AC Benson?
2. What difficulty Benson faced in his life?
3. For what he had collaborated with Lord Esher?

6.6 SUGGESTED READINGS AND REFERENCES

- Wikisource logo Works written by or about A. C. Benson at Wikisource
- Works by A. C. Benson at Project Gutenberg
- Works by or about A. C. Benson at Internet Archive
- Works by A. C. Benson at LibriVox (public domain audiobooks)
- Works by A.C. Benson, at Hathi Trust
- Essays by Arthur Benson at Quotidiana.org
- Representative Poetry Online
 - C. Benson at Find a Grave
- C. Benson at the Internet Speculative Fiction Database
- Benson, Arthur Christopher (1862–1925)

6.7 ANSWER TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS I :

Answer 1 : Check Section 6.2

Answer 2 : Check Section 6.2

UNIT: 7 A.C. BENSEN – THE ART OF THE ESSAYIST

STRUCTURE

- 7.0 Objective
- 7.1 Introduction
- 7.2 The Essayist
- 7.3 Inner Life Of A.C Benson
- 7.4 Let's sum up
- 7.5 Keywords
- 7.6 Questions for Review
- 7.7 Suggested Readings and References
- 7.8 Answer to check your progress

7.0 OBJECTIVE

In this Chapter you will learn how A.C. Benson was a renowned essayist. It gives insight about the various aspects of A.C. Benson as a famous essayist. It helps to achieve following objectives:

- **A.C Benson as The Essayist**
- **Inner Life Of A.C Benson**

7.1 INTRODUCTION

A prolific writer in several genres, Benson is best known for his extensive diaries, containing some four million words and comprising 180 volumes after publication. One of the most comprehensive records of one man's life, Benson's diaries have been admired for their detailed portrait of both Benson and the scholarly circle in which he moved. Additionally, Benson is remembered for his literary and philosophical essays and his supernatural stories.

7.2 THE ESSAYIST

An essay is something the writer writes himself. According to Benson, since the very birth of the essay as a genre in the hands of Montaigne, the essay has been a comfortable mixture of the personal and the subjective,

and in fact has been the most personal of all genres. The personal touch breathes life and charm into the essay through the personality of the essayist. The charm is evident because the essay is something the writer writes himself where he lays bare his heart in a most confidential manner. An essay can be on a variety of subjects but it should above all exhibit an interest in life. It should reflect the pleasing personality of the author and also change the outlook of the reader. Thus Benson writes, Montaigne, the father of the essay in literature, while writing his essays is concerned with the 'man Montaigne'. Thus the essay is a reverie for the essayist - it is a loose sequence of thoughts, irregular in nature which dwells on the moment and allows the writer to dwell within and correspond to himself. Montaigne employed such a technique wonderfully while he wrote his essays, presenting a certain mood of the mind, and infusing charm by being intimate and personal.

An essay is something the essayist does by himself. For the essay we may go back to Cicero or Plato. Cicero dealt with abstract topics with a romantic background. Plato discussed speculative and ethical problems of life and tried to find a philosophical interest. The English temperament lacks the charm of Montaigne. They are too prejudiced, secretive, closely guarded about their privacy. But Lord Brougham proved that one can maintain privacy at the same time display oneself.

Sir Thomas Browne's *Religio Medici* or *Urn Burial* contained essays of elaborate rhetorical style. Addison in *The Spectator* dealt with delicate humour. Charles Lamb dealt with the romantic and homely. De Quincy wrote impassioned autobiography while Pater used the essay for exquisite artistic sensation. In all these writings the common strain is the personal element, the essay reflects the personality of the author.

An essayist is not a poet. An essayist deals to some extent with humour. But humour is alien to poetry which is more of a sacred and solemn mood. The poet is emotional, reverential, excitable, in search of the sublime and the uplifted. He wants to transcend the mundane petty daily frets, the discordant, undignified elements of life. The similarity of the essayist with the poet is that an essayist can also make an effort to kindle emotion. But an essayist uses the commonest materials of life and transforms simple experiences with a fairy tale delicacy and romantic

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glow. Behind all forms of art whether, whether poetry or prose lies the principle of wonder, of arrested attention. It need not only be the sense of beauty, but also the sense of fitness, strangeness, completeness, effective effort. The amazement a savage feels on seeing a civilized city is not the sense of beauty but the sense of force, mysterious resources, incredible products, unintelligible things. He also sees the grotesque, absurd, amusing and jocose. The essayist deals with these basic emotions. He filters out the salient matters from these instinctive emotions and records them in impressive language.

So an essayist is a spectator of life. As catalogued in Browning's poem "how It Strikes A Contemporary" the essayist's material is watching the cobbler at trade, the man who slices lemon, the coffee-roaster's brazier, the books on stalls, the bold-print posters on the wall, a man beating his horse or cursing a woman and so on. The essayist selects his setting, maybe a street, countryside or picture gallery. But once he selects he has to get into the heart of it.

The essayist must have largeness of mind. He cannot simply indulge in his activity whether of a politician or a thief with the sole objective of making profit. He cannot be prejudiced in his favours, i.e. he should not hate his opponents and favour his friends. If he condemns, despises, disapproves he loses sympathy. He must have an all-encompassing mind to enjoy all he thinks worth recording, and not be narrow minded. Close jacketed persons like a banker, social reformer, forensic pleader, fanatic, crank or puritan cannot be an essayist. The essayist has to be broadminded but not moral. He must be tolerant, he must discern quality, he must be concerned with the general picture of life in connection with setting and people, not aims and objectives.

The charm of the essayist lies in translating a sense of good humour, graciousness, reasonable nature and in the effort to establish a pleasant friendship with the reader. One does not read the essay for information or definition, but to find an acceptable solution to a mass of entangled problems which arise in our daily lives and in our relationships with people. The essayist would take up some problem of daily life and delve into it to find out reasons for our fitful actions, reasons for our attraction or repulsion towards people and try to suggest a theory for it. Reading an

essay a reader should be compelled to confess that he had thought in the same vein but had never discerned the connection. The essayist must realize that most people's convictions are not a result of reason but a mass of jumbled up associations, traditions, half understood phrases, loyalties, whims etc.

The essayist must consider human weakness, not human strength. But while accepting human weakness he must try to infuse flashes of idealism in them. He should keep in mind that human mind in spite of weakness is capable of idealism, passionate visions, irresponsible humour which may shoot from dull cloudy minds. The task of the essayist is to make the reader realize his self-worth, that every human mind is capable of getting hold of something big and remote which however may not always be clear in our minds. Human nature is indecisive, it vacillates. The confessed aim of the essayist is to make the reader see that every person has a part to play in life, they have an interest to take in life, that life is a game full of outlets and pulsing channels and life is not only meant for millionaires or politicians.

The essayist therefore ultimately teaches that life is not just about success but in fullness. Success may blur our vision of life and make a person full of self-importance. What matters is how much a person can give than take.

The similarity between an essayist and a poet is that both perceive the greatness of life. But the essayist works with humbler material. The essayist is not a romancer because he does not deal with fancy but homely material. The essayist has to detect the sublimity of life. Life is not always exciting, not always expectant of something about to happen. There are monotonous gaps in between. An essayist's task is to bring out something rich and strange out of those monotonous gaps.

Thus an Essay as a genre cannot be strictly classified too. It is like an organ prelude that can be moderated, modulated and coloured. It is to some extent criticism of life too. It is a learning process that teaches not to condemn the negative but perceive the fullness of life and encompass all experience. An essayist is an interpreter of life. He is within a short compass a combination of the historian, philosopher, poet, novelist. He observes and analyses life, colours it with his fancy, enjoys the charm

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and quality of simple things and endeavours to make others lead a better life.

Arther Benson explains the design and characteristics of an essay, the fundamental of which according to him, is the personal and subjective nature of the Essay . ‘ an Essay is a thing which someone does himself’ (“The art of the essayist”) - this implies that an essay is a piece which has been the recording of the entire personal ideas and emotions of the written which he has experienced as a reaction to certain sensation. Moreover, doing himself also explains the nature of the essay. An essay is something spontaneous reaction. The recording of such a reaction forms the subject matter of an essay. If something is done by the way of professional work or in a mechanical uninspired manner then that cannot be of the nature of an essay.

Another important point underlying this statement is that the subject matter of the Essay is not of any very great importance; any subject can be good enough for the purpose. What is important is that the entire personality of the written should get reflected in the essays. The ideas, emotions, sensations and sentiments are what from the mental personality of a man and the charm of an essay would depend upon the charm of the personality.

Again subjectivity forms the essence of essay writing. What a lyrical is in poetry, an Essay is in prose. Personal sensation and impressions – these are what would constitute the subject matter of an essayist. But there is one great difference between poet and an essayist. A poet is always solemn and does not descend down to the commonplace while for an essayist nothing is vulgar, or common or mean.

There is still another point of Essay writing. An essayist need not conform any particular rules. He is entirely free to gather his own observations and expectations and experiences and to put them in any form and manner. Thus here also an essayist has perfect freedom and it is purely a personal matters for him to express his thoughts according to his whims and fancy and then those thoughts are purely his own.

There are certain essayists who take these personal aspects of Essay writing to the extent of becoming autobiographical. Montaigne, who is the father of essay writers, as Benson points out, in a manner which is

partly autobiographical, partially speculative and at the same time the essays of De Quincey, according to Benson are,' what may be called impassioned autobiography'.

Such is therefore the personal element that gets imbued in this form of writing. 'The Essay is a reverie, the frame of mind in which a man says; in the word of the old song, says to myself '. This saying to one's own self; this introspective nature is what gives rise to essay writing. In no other form of literature except lyrical poetry, is there so much scope for the revelation of the personality of the writers as in this. The essay is nothing but the recording of reaction created upon the mind of the writers by the outer stimuli and those reactions are nothing but purely personal a thing. True, therefore, it is when Benson says that 'Essay is a thing which someone does himself'. Spontaneity is the basis, the inspiration and the essence of Essay writing.

essay is something that I am a writer writes. According to Benson, as a birth essay as a genre in the hands of Montaigne, the essay is a comfortable blend of personal and subjective, and in fact the most personal of all žanrova.Osobni touch breathes life and charm in an essay by esejist.Šarm personality is evident, because the essay is something writer he writes himself, where he lays bare his heart in the most confidential način.Esej may be on different topics, but should first show an interest in life. It should reflect the personality of the author and a pleasant change of perspective of the reader. Thus, Benson writes, Montaigne, father of the essay in literature, while writing an essay dealing with the 'man of Montaigne. "Thus, the essay is an essayist for fantasy - it is loose train of thought, irregular in nature that resides in the moment and allows the writer to dwell in and respond to them. Montaigne is employed as a wonderful technique, and he wrote his essays, is a mood of mind, and infusing charm by intimate and personal. Essay is something I seem essayist. For the essay, we can go back to Cicero and Plato. Cicero dealt with abstract themes with a romantic background. Plato discusses the speculative and the ethical problems of life and tried to find philosophical temperament interes.Engleski lacks the charm of Montaigne. They are also prejudiced, secretive, closely

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Sir Thomas Browne's religious Medici and Urn Burial contained essays elaborate rhetorical style. Addison in the Spectator dealt with delicate humor. Charles Lamb dealt with romantic and family. De Quincy wrote an autobiography, a passionate essay Pater used for exceptional artistic sense. In all these works, a collaborative effort is a personal element, the essay reflects the personality of the author.

essayistpjesnik.Esejist is engaged to some extent with humor. But humor is alien to poetry, which is more than a sacred and solemn raspoloženje.Pjesnik is an emotional, respectful, challenging, searching for the sublime and elevated. He wants to transcend the mundane everyday chores threshold, discordant, undignified elements života.Sličnost with essayist essayist, poet, that can also make an effort to ignite the emotions. However, the essayist uses common materials of life and transforms simple experience to treat a fairy tale and romantic glow. Behind all forms of art do, whether poetry or prose lies the principle of a miracle, the arrested attention. It should not only be a sense of beauty, but also a sense of fitness, strangeness, completeness, effectively napor.Čuđenje wild feels at seeing a civilized city is not a sense of beauty, but a sense of power, resources, mysterious, incredible products, incomprehensible things. He also sees the grotesque, absurd and entertaining veseo.Esejist deals with these basic emotions. It filters out the most important things from these instinctive feelings and record them in an impressive language.

Thus, the essayist is a spectator of life. As cataloged in Browning's poem "as it strikes the modern" essayist material seen in the cobbler shop, a man who slices lemons, coffee roaster's brazier, books on the bench, bold-print posters on the wall, a man beating his horse, or curse his wife and so dalje.Esejist selected your settings, maybe the street, village or gallery. But when he chooses to enter into the heart.

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approve of losing sympathy. He must have a comprehensive mind to enjoy all thoughts worth recording, but not be limited. Close jacketed person as a banker, a social reformer, forensic counsel, fanatic, gear or Puritan can not be esejist. Esejist must be liberal, but not morally. He must be tolerant, he must distinguish quality, he must be concerned with the general picture of life in connection with the setting and people, not the goals and objectives.

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essayist, then eventually learns that life is not only about success, but in the fullness. Success can blur our vision of life and that person is full of self-importance. What is important is how a man can give than take.

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The essay as a genre cannot be strictly classified too. This is an introduction organ that can be moderated, modulated, and color. This is to some extent the criticism of life. It is a learning process that teaches you not condemn negative, but I see the fullness of life and include all iskustvo.Esejist the interpreter of life. He is in short compass a combination of historian, philosopher, poet, novelist. He observes and analyzes the life, color to your fancy, enjoy the charm and quality of the simple things and trying to make a second lead better lives

7.3 INNER LIFE OF AC BENSON

Today marks 150 years since the birth of A C Benson, a much respected academic and writer who became master of Magdalene College, Cambridge. Though his outward life may have seemed somewhat shy or retiring his voluminous diaries, when they were published posthumously, revealed him to have a colourful and emotional psyche.

Benson was born on 24 April 1862 at Wellington College in Berkshire, his father Edward White Benson being headmaster of the school at the time, though he would go on to become Archbishop of Canterbury. Arthur Benson was educated at Eton and King's College, Cambridge, and then went straight back to Eton as a teacher, and stayed until 1903. Thereafter, he was a fellow at Magdalene College, Cambridge, becoming president in 1912 and master in 1915, a post he held until his death in 1925. A little further biographical information is available from Wikipedia, and the Oxford Dictionary of National Biography.

Benson was a prolific writer throughout his life, composing fiction, poetry, librettos (including the famous song Land of Hope and Glory), essays and biographies. He was also co-editor of Queen Victoria's letters, but is now mostly remembered for his diaries. Benson began to

keep a regular diary from 1897 and continued until the end of his life. He left behind 180 notebooks, with over four million words. They revealed that the apparently somewhat retiring academic had had a far more tumultuous inner life than an outer one.

The diaries were first edited by Percy Lubbock and published as *The Diary of Arthur Christopher Benson* by Hutchinson & Co (London) in 1926. According to Lubbock, in his introduction, 'the familiar grey or purple notebook lay always on [Benson's] table, close to his hand; and at any free moment of his busy day he would seize it, write in it with incredible swiftness, and bring it up to date with a dozen headlong pages.' By the end of a month, Lubbock adds, the notebook would be filled from cover to cover and a new one opened.

More recently, in 1981, John Murray published *Edwardian Excursions: From the Diaries of A. C. Benson 1898-1904*, as selected and edited by David Newsome (who, a year earlier, had also authored a biography - *On the Edge of Paradise: A. C. Benson, the Diarist*).

Here are several extracts from Lubbock's edited version of the diaries, showing variously Benson's hatred of aspects of school life, his tendency to squabble with women friends, and his liking/love of young men.

26 February 1900

'Monday: hateful day of fierce, arid, consuming work, done, not for the improvement of the boys - indeed, apart from them - but to satisfy my critical colleagues. I go from school to school, with pupils and piles of exercises crammed in. I walked up to Windsor: some gleams of sun. Came down: saw Ainger and Cornish setting off for a walk, a thing they have done at 3:45 on Monday for thirty-five years - if only people would do something different! Ainger walks solidly, religiously, gravely. The boys all coming out of school, by the cannon - one talking to Bowlby with his hat off; they were doing this twenty-six years ago when I was a boy; and here I have been practically ever since, fast bound. I beat against the wires. What an odd poor thing life is - and yet should I be happier free? And that is the poorest thing of all, that the cage, the burrow, the haunt grows so dear. Watched a robin sing in my garden - hard-worked to keep himself fed; I suppose he was born, lived all his life and will die in this privet-hedge. Why should not I be content to do the

same? And then it comes over me in a flash that I am nearly forty, and yet don't feel as if the serious business of life had begun, or as if I had really settled down to a profession - as if that was to come.'

23 June 1906

'I drove off to Athenaeum. Wrote letters, and went to see the Blake exhibition. Surely people must be cracked who make such a fuss about Blake's little funny drawings. There is some imagination in them and much quaintness. But the absurd old men with beards likes ferns or carrots - the strange glooms and flames and tornadoes of vapour, the odd, conventional faces, the muscular backs, the attenuated thighs! Blake was a childish spirit who loved his art, and had a curious naive use of both word and line and colour; and some fine simple thoughts about art and life. But he was certainly not 'all there' - and to make him out as a kind of supreme painter and poet is simply ridiculous.'

31 January 1907

'I reflected sadly today how I tended to squabble with my women-friends. Here have I dropped out of all or nearly all my feminine friendships. I never see Lady P., I hear nothing of Countess B. I have lost sight of B. M. I have insulted M. C., alienated Mrs L., shut up Mrs S. - and so on. I have had rows with Howard, but he is more feminine than most of my friends. I think it is a certain bluntness, frankness, coarseness, which does not offend men, but which aggravates women. The thing which has tended to terminate my women-friendships is that at a certain juncture they begin to disapprove and to criticise my course, and to feel a responsibility to say disagreeable things. One ought to take it smilingly and courteously; and one would, if one liked the sex - but I don't like the sex. Their mental processes are obscure to me; I don't like their superficial ways; their mixture of emotion with reason. [. . .] I don't want to excuse myself, because I think it is a vital deficiency in me; but it is so vital and so instinctive that I don't see how to cure it, and I cannot even frame an effective desire to do so.'

3 June 1925

'College photograph. I liked my handsome friendly well-mannered young men very much, and felt proud of them. Lunched [. . .] then out

with Manning . . . We found a chalk-pit above Harlton [. . .] with a little wood above it, and winding paths and tiny glades - such a little paradise. We wound through it and came out on the wold - the air full of golden sunlight, and a honied breeze, with scents of clover and beans; afar lay Cambridge, very hazy, with smoke going up; down below little quaint house-roofs and orchard-closes, full of buttercup and hemlock. A sweet hour. . .' [This is one of Benson's last diary entries since he died two weeks later.].

The modern development of Magdalene was shaped by Benson. He was a generous benefactor to the college with a significant impact on the modern appearance of the college grounds; at least twenty inscriptions around the college refer to him. In 1930, Benson Court was constructed and named after him.

7.4 LET'S SUM UP

In *The Schoolmaster*, Benson summarised his views on education based on his 18-year experience at Eton. He criticised the tendency, which he wrote was prevalent in English public schools at the time, to "make the boys good and to make them healthy" to the detriment of their intellectual development.

A Fellow of the Royal Society of Literature, he founded the Benson Medal in 1916, to be awarded "in respect of meritorious works in poetry, fiction, history and belles lettres".

Born in England in 1885, D.H. Lawrence is regarded as one of the most influential writers of the 20th century. He published many novels and poetry volumes during his lifetime, including *Sons and Lovers* and *Women in Love*, but is best known for his infamous *Lady Chatterley's Lover*. The graphic and highly sexual novel was published in Italy in 1928, but was banned in the United States until 1959, and in England until 1960. Garnering fame for his novels and short stories early on in his career, Lawrence later received acclaim for his personal letters, in which he detailed a range of emotions, from exhilaration to depression to prophetic brooding. He died in France in 1930.

CHECK YOUR PROGRESS I:

Q1. Discuss how A.C . Benson was considered as one of the best essayist.

Answer.....
.....
.....

Q2. Discuss the inner life of A.C Benson.

Answer.....
.....
.....

7.5 KEYWORDS

1. **Charm:** the power or quality of delighting, attracting, or fascinating others.
2. **Posthumous:** occurring, awarded, or appearing after the death of the originator.
3. **Prejudiced:** having or showing a dislike or distrust that is derived from prejudice; bigoted.
4. **Unintelligible:** impossible to understand.

7.6 QUESTIONS FOR REVIEW

1. What is the background of Essayist?
2. What makes A.C Benson the The Essayist?
3. “The essayist must have largeness of mind”, Why it is so?
4. Elaborate, “Essay is something I seem essayist”?

7.7 SUGGESTED READINGS AND REFERENCES

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2. Brenda Maddox (1994) D. H. Lawrence: The Story of a Marriage (W. W. Norton & Co)

3. David Ellis (1998) *D. H. Lawrence: Dying Game, 1922–1930* (Cambridge: Cambridge University Press)
4. Geoff Dyer (1999) *Out of Sheer Rage: Wrestling With D. H. Lawrence* (New York: North Point Press).
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7.8 ANSWER TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS I :

Answer 1 : Check Section 7.2

Answer 2 : Check Section 7.3