

Master of Arts (English)

(M.A. English)

Final Year

Twentieth-Century Literature

Paper-II



दूरवर्ती अध्ययन एवं सतत् शिक्षा केन्द्र
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A handwritten signature in black ink, appearing to read 'Naresh Chandra Gautam'.

(Naresh Chandra Gautam)

TWENTIETH-CENTURY LITERATURE

Section - A : Authors/texts for Detailed Study:

UNIT I

- G.M. Hopkins : The Wind Hover; Pied Beauty; God's Grandeur
G.B. Shaw : Candida

UNIT II

- W.B. Yeats : A Prayer for My Daughter; Sailing to Byzantium.

UNIT III

- T.S. Eliot : The Waste Land

Section – B: Authors/texts for Non-detailed Study:

UNIT IV

- D.H. Lawrence : The Rainbow
Virginia Woolf : To the Light House

UNIT V

- T.S. Eliot : Murder in the Cathedral
E.M. Forster : A Passage to India

BLOCK INTRODUCTION

In Unit I we shall familiarize you with Gerard Manley Hopkins and George Bernard Shaw. We shall not only discuss their life and career but also their works. We have selected three poems of Hopkins— *The Wind-hover*, *Pied Beauty* and *God's Grandeur* — and Shaw's *Candida*.

In Unit II we shall discuss W. B. Yeats and his craftsmanship. We have included two of his poems “A Prayer for my Daughter” and “Sailing to Byzantium” for a detailed critical study.

In Unit III the objective is to inform you about T. S. Eliot's life and career. We have chosen his masterpiece *The Waste Land* for detailed critical analysis.

In Unit IV we have selected D. H. Lawrence and Virginia Woolf. We shall enlighten you about their life and works in general. For critical study we have chosen Lawrence's *The Rainbow* and Woolf's *To the Lighthouse*.

In Unit V we intend to introduce you to T. S. Eliot and E. M. Forster. For critical study we have selected Eliot's *Murder in the Cathedral* and Forster's *A Passage to India*.

UNIT-I : G. M. HOPKINS, BERNARD SHAW

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1.0 OBJECTIVES

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In Unit I our objective is to acquaint you with Gerard Manley Hopkins and George Bernard Shaw. We shall not only discuss their life and career but also their works. We have selected three poems of Hopkins— *The Wind-hover*, *Pied Beauty* and *God's Grandeur* — and Shaw's *Candida*. You will be able to:

- Discuss these great literary men.
- Describe the works.
- Appreciate their works.

1.1 GERARD MANLEY HOPKINS

THOUGH VICTORIAN HE IS REGARDED FIRST AMONG MODERN POETS

Gerard Manley Hopkins, popularly known as Gerard Hopkins, belongs to the Victorian Age but in spirit and character he is a modern poet. He writes and thinks very much in the same manner as T.S. Eliot, Ezra Pound, the Sitwells and Yeats. He does not have any of the characteristics of a Victorian poet—none of his facile expression, mellifluous music, haunting cadence and suggestive emotion and lingering delicacy of sentiment. He is original, unconventional, very argumentative, penetratingly intellectual, complex, harsh and difficult. Hopkins actually came to be known to the general public in 1918 when the climate for modern poetry had become congenial. Consequently immediately after the publication of his poems Hopkins was hailed as the first among the Modern, a pioneer.

Life and Career

Born on June 11, 1844 at Stratford Essex, and died at the early age of forty-five on June 1889 on account of typhoid, Hopkins's life-story is not very eventful or outwardly remarkable. However, he had distinguished himself with a career. He was easily one of the few boys, even at Highgate school, who was noted as a poet as well as a scholar. In 1863 he joined the Balliol College at Oxford. There he came under the spell of the religious and intellectual currents of

the thought of the time. He was in particular drawn by the new religious asceticism of Newman who succeeded in winning him over to Roman Catholic faith on October 21, 1866. So that when he left College with a First Class Honours degree in Classics he had made up his mind finally to take holy Orders. In the meantime he toured Switzerland and burnt his poetry. He had also taught for some time at Newman's Oratory School. Eventually he entered the most austere of Catholic Orders, the Society of Jesus or the Order of Jesuits on September 8, 1868. This was a turning point in his career and the event had a great impact on his life and thought.

For seven years Hopkins kept his poetic silence as a measure to attain his detachment from his past. He appears to have a feeling that writing poetry was not only a waste of time for a truly austere and religious soul—it might indeed breed, Hopkins felt, the spiritual danger of pride and desire for fame. Ultimately he did break his silence when his rector requested him to write a poem called “The Wreck of the Deutschland,” but he thought that writing poetry would divert his energies into wrong channels—as a dedicated religious soul, he felt, he should perhaps desist from anything that seemed to be a life of sensual indulgence. He wrote to his friend Dixon: “I hold myself free to compose, but cannot find it in my conscience to spend time upon it (the poem “The Wreck of the Deutschland”); so I have done little and shall do less”. It has been said that the word ‘conscience’: in this sentence is the key-word—all his life was debating within himself whether he should go on writing poetry. He found it possible to reconcile himself to write poetry on a theoretical level but in his heart all his life, he found this difficulty troubling him. One of the reasons why Hopkins wrote so few poems (in all about 52) may be found herein, this “war within” as he expressed it in one of his poems.

The year 1868 has been described as the really only one date of great importance in Hopkins's life: the year when he turned a Jesuit. It was also the year when he finished his youth and turned mature, when he completely turned from the life of senses to the life of spirit. He had a Keatsian artistic temperament but he sacrificed it for a life of austere dedication to the service of God. Such was his determined nature in austere matters that we have on record stories how he would drink nothing, he took no liquid at all for a whole week and nearly collapsed. At another time he gave up eating salt. It was not a simple “war” between good and evil in him, between the spirit and flesh (as Gilkes points out,

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that is every man's conflict) but to this further antimony in his strangely dual nature – the will to self-negation perpetually at war with the will to self-expression. He wrote to his friend how the will to self-negation has triumphed over the will to self-expression, or in other words, the moralist has taken pre-eminence over artist in him: “What I had written I burnt before I became Jesuit and resolved to write no more, as not belonging to my profession, unless it were by the wish of my superiors; so for seven years I wrote nothing but two or three little presentation pieces which occasion called for.” Again, as Gilkes points out in *A Key to Modern English Poetry*, “Thus outwardly during all these seven years there was silence and submission : but inwardly the new poetry was brewing and taking a shape. So when five nuns were drowned and he was asked by his rector to write about them, he produced ‘The Wreck of Deutschland’ in a style which was thoroughly different and Modern”.

This poem was sent to the magazine *The Month*, a leading Catholic Magazine which turned down the publication of the poem “The Deutschland”. It was a poem in modern style and not in the Victorian.

On September 23, 1877 he was ordained Priesthood and for four years he visited various Parish churches of the society of Jesus in London, Oxford, Liverpool and Glasgow. He spent 1881 as third year of novitiate at Rockhampton and during 1882-84 he taught Classics at Stony-hurst College, the Jesuit preparatory school. In 1883 he visited Holland and finally in 1884 he was sent to Ireland as Professor of Greek at University College, Dublin, where he spent his last five years. His health was poor and hard work had broken his backbone and he succumbed to a severe attack of typhoid on June 8, 1889.

It must be confessed that Hopkins was seething with the “inner war” of which we have had a glimpse during the poetic silence during 1868-75. In later years also he wrote under compulsion and then never published what he wrote. He always felt the lack of an appreciative reading public which is such an encouragement to an artist. His friends Bridges, Dixon and Patmore provided a sympathetic audience but could not adequately encourage his talent. Indeed, he confessed in one of his letters : “There is a point with me in matters of any size when I must absolutely have encouragement as much as crops rain.” As his life progressed his duties as priest or teacher and even as researcher occupied his attention and energy, and he had little time for writing poetry. He often

complained : “I am always tired.” For him city life was uncongenial; and his health became more and more precarious. Above all, his life was made especially painful by a state of spiritual aridity and desolation, the price of a delicate soul. He expressed this as follows:

*“Feeling, love in particular, is the great moving
power and spring of verse and the only person
I am in love with (Christ of God) seldom,
especia'y now, stirs my heart sensibly and
when he does I cannot always 'make capital'
of it, it would be a sacrilege to do so.”*

Yet out of this anguish came almost ‘unbidden and against my Will’ some of his most haunting and terrifying poems, the ‘Terrible Sonnets’ as they have been called. As a counterpart of his cry “All impulse fails me, I can give myself no sufficient reason for going. Nothing comes; I can eueh—but it is for the kingdom of heaven's sake”. Then came the following beautiful sonnet:

*....birds build..... but no I build; no, but strain,
Time's eunuch, and not breed one work that wakes.
Mine, O thou lord of life, send my roots rain.*

The only consolation in this matter is that although all these things particularly the “inner war” did not allow a large number of poems to be composed by Hopkins, they deepened the quality of the few poems which he did write. Indeed, they were responsible for the very qualities which are regarded as the mark of greatness in his poetry. Thus in his case what seems to have been unfortunate might well be regarded as fortunate.

All this story of his inner life is told in his letters and they are plenty. Thus his outer life may not be very remarkable for the understanding of the poetry of Hopkins, his inner life provides enough rich material for the greatness of his poems.

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1.1.1 HOPKINS, THE PIONEER

Hopkins, The Pioneer

Hopkins's Break with the Victorian Tradition

The break with the Victorian tradition of writing poetry came, not with the work of T.S. Eliot but with that of a little known late Victorian, Gerard Manley Hopkins. In the works of Hopkins the voice of the new poetry was first heard. Though Hopkins belonged chronologically to the Victorian Age, his poetry is a complete departure from the Victorian tradition. He freed both metre and language from the bonds of convention and paved the way for the emergence of modern poetry. His was the pioneer's work. However, it is worth noting that Hopkins scarcely published any of his poetic work during his life-time. He died in 1889 and it was only in 1918 that his friend and literary executor, Robert Bridges, gave to the world the first edition of Hopkins's poems. To that slim volume Bridges prefixed a graceful sonnet as dedication.

The Newness and Freshness of his Poetry

When the first edition of Hopkins's poem was published, they appeared at the same time astonishingly new and curiously in keeping with the mood and style of the new century. It was as if Hopkins had single-handed and almost in private pushed English poetry thirty years beyond the Victorian period to which he belonged. Taking any of his poems, say *Hurrahing in Harvest*, we note the exuberant intelligence, the disregard for conventional rhythm, the curious rhyme, the delight in the surface of language, the exploration for the exact nature of both the detail and the word to fit it, and the careful difficulty of the relationship of the parts. Taking the poem, *I Wake and Feel the Fell of Dark*, we find that its passionate commitment, strengthened rather than undermined by its struggle within a tight form and a complex syntax, seems continually fresh. Hopkins, indeed, created a poetry greatly different from that of his contemporaries.

His Interest in Words

Hopkins always took great interest in language, and his diary includes a large number of notes on language and the connection and derivation of words. And his interest in language was not simply in vocabulary; it was also in dialect and syntax, actually in anything curious or distinctive about usage.

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Sprung Rhythm

Another of his interests was the form of poetry, a subject on which he had to lecture. His lecture notes are admirable exposition of some of the characteristics of verse, the nature of rhythm, the nature of rhyme, alliteration, assonance, and their use in different times and countries, but what stands out here is his idea of rhythm. It was in analysing and explaining poetic rhythm that he discovered what seemed a new rhythm. He called the common rhythm of English verse “Running Rhythm”, and he gave the name “Sprung Rhythm” to the new rhythm which he first used in *The Wreck of the Deutschland*.

Inscap and Instress

Hopkins looked at the world around him with keen interest. He had the analytical power of a scientist, the shaping eye of an artist, and the power of expression of a poet. His journals are full of his impressions of what he observed, and sometimes the relationship between this record and his poems is evident, and helpful in understanding them. Spelt from ‘Sibyl's Leaves’ is an obvious such example. He began to search for the rule or the pattern in the thing he observed; he tried to look for what made a thing what it was. He developed a word for describing the pattern of a thing, the way it is made; and that word was “inscape” which he coined on analogy with words like “landscape”. If the picture that makes a whole and single thing out of an area of land is a landscape, then what makes up a single thing out of its inner nature would be its “inscape”. After giving the name “inscape” for the force which made the pattern. “Instress” therefore meant for him the force which shaped the world and the individualities of its parts. Thus the perception of inscape and instress is thus fundamental to Hopkins's poetry.

Love of Parallel Balance, Antithesis, etc.

One of the basic essentials of Hopkins's poetry is his love of parallel, balance, antithesis, apposition, and all modes of comparison which allow things to reveal their particular difference and their fundamental relationships. For him it was balance that creates the oneness of the sea, and it is balance that creates the oneness of each of his poems giving it its own distinctive shape, its law, its inscape, so that it too can partake of the Incarnation and show forth God's purpose. That was his intention. In *Pied Beauty*, for instance, Hopkins moves from an artistic realization of opposites and variety to a moral realization of unity.

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Repetition, Alliteration, Interior Rhymes

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It would seem that the central nature of poetry for Hopkins is repetition. We find in his poetic work repetitions of grammatical form, whether sentence, clause, phrase or construction; repetition of idea; repetition of pitch; repetition of length of syllable, or stress of syllable; repetition of vowels or consonants, initial or final. Many of the difficulties of Hopkins's poetry are resolved by a consciousness of this fundamental principle of repetition. The alliteration so largely present in Hopkins's poems is also significant. No two poets have employed alliteration more than have Swinburne and Hopkins; and the surprising thing about Swinburne is the uselessness of alliteration in his poetry while the splendid thing about Hopkins is its usefulness. The same holds good about the use of interior rhymes by Hopkins (as in "heart wants, care haunts" and "first, fast last friend" in *The Lantern Out of Doors* and his mere repetitions: "lay wrestling with (my God!) my God" in *Carrion Comfort*. Alliteration, repetition, interior rhyme, all do the same work. First, they persuade us of the existence of a vital and amazing poetic energy; second, they suspend our attention from the rest until the whole thing has been said.

He broke out of both the Victorian elegiac mode and of the Wordsworthian mode of Nature-poetry to achieve a fresh and original handling of personal sorrow and of feeling for Nature. Put Hopkins's sonnet, *No Worst, There is None*, beside Tennyson's poem, *Break, Break, Break*, or even Arnold's *Dover Beach*; or put Hopkins's *God's Grandeur* beside Wordsworth's *Tintern Abbey*: and at once the originality of Hopkins emerges with surprising lucidity. Hopkins was neither in the Wordsworthian nor in the Tennysonian tradition. The tradition in which he worked, he really discovered for himself, out of his own reading and out of the needs of his own temperament and situation. His great poems are not more than a handful; but they are some of the most fully realized and perfectly rendered poems in English.

1.1.2 THEMES IN HOPKINS'S POETRY

Themes in Hopkins's Poetry

Inward Exploration

Hopkins is a religious writer who first turns to the exploration of his own personality to test the validity of religious experience. The tradition of Catholicism which he inherited at his conversion is represented in his poetry in

completely personal terms; yet it is wholly orthodox in the theological sense. He first turned inwards, and perhaps for that reason alone is regarded as a master of modernity. But he did much more than this; he also turned outward and saw God's signature written on all creation, creation upheld by God's love: "Glory be to God for dappled things," and "Christ plays in ten thousand places".

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Hopkins's Vision is Unique

In Hopkins what is really new is not so much his ingenious and fastidious experiments with language and rhythm, as his double vision of the relations between God and man—God both present in the soul of each individual human being, and God pervading the whole universe. His unique vision reconnects the separated Christian symbols by putting them to work in the context of all creation—of Nature, astronomy, the seas, the tides, the earth, the air. Hopkins's whole conception of poetry demanded and included that contact with God which only the mystics know—a contact which reaches through and beyond the senses—and also that vision which must "enjoy the world aright" before it can understand or be united with God. But the vision is never impersonal; "inscape" for Hopkins meant the unique individuality of every living thing, while "instress" was the divine power which keeps that individuality in being.

The Poetry of Incarnation

Hopkins's poetry is a poetry of incarnation. His oneness with God is oneness with Christ, both as God and man. His great devotion to Mary, the Mother of God, is therefore an essential element in his verse: for instance, in *The Blessed Virgin Compared to the Air We Breathe*. The moments of pure illumination in his verse are always concerned with Christ, God the Son, the incarnate: "There he bides in bliss/Now, and seeing somewhere..... So God-made flesh does too."

The Need of Patience

Hopkins recognizes that suffering is often undergone vicariously, that it is never wasted even at its darkest moments. His work is characterized by a joyous acceptance and by that patience or "waiting on God" which is the mark of the true mystic: "We hear our hearts grate on themselves..... even" (Patience, Hard Thing). In this sonnet there is nothing passive. God is sought with a personal,

willing love and with a childlike confidence. “He is patient. Patience fills/his crisp combs, and that comes those ways we know.” The poet also knows too that he must be patient with himself and not demand from himself an inhuman courage and sacrifice.

His View of Suffering

The suffering which Hopkins describes in the so-called “terrible” sonnets are dark nights in which the soul becomes obscured both by its individual infidelities to God and by the fallen state of all mankind. Each vision of God is a recovery, a winning back of some lost state. Like all deeply religious men, Hopkins never forgets the necessity and ennobling power of suffering. His Jesuit discipline and practice alone would have been sufficient to impress the attitude towards suffering on his mind. Yet there is no masochism in Hopkins's agonies. He recognizes that suffering is part of the condition of man, a condition that has been made sweet and acceptable by Christ's passion and death.

The Glory of Human and Divine Life

The subject of *The Wreck of Deutschland* is the ship-wreck of some Franciscan nuns in 1875, but that subject is only a jumping off ground for a complete vision of creation held in the hands of God. The poem is a celebration of the glory of human and divine life, of both the physical and the spiritual world. It also pervades with a humble and intelligent charity. All things are seen in the light of God.

Hopkins's Deep Feeling of Charity

A number of Hopkins's poems are about particular people—the bugler, the soldier, Harry Ploughman, Purcell, Felix Randal. His heart overflowed with a true Christian charity which sees God in all things and all things in God. In the poem, *Brothers*, he gives a moving account of how affected he himself was by the love which a schoolboy showed towards his brother. The subject of the poem is the vicarious anxiety which the boy Henry suffers as he watches his brother John act in a play. John was “brass-bold” and Henry need not have feared for him. That he did feel for and indeed wholly identify himself with his brother is what moved Hopkins almost to tears:

Ah Nature, framed in fault,

There's comfort then, there's salt;

Nature, bad, base, and blind,

Dearly than canst be kind;

There dearly then, dearly

I'll cry thou canst be kind.

It is the elegance of such a natural expression of love that moves Hopkins so intensely. There is nothing sentimental about the poem. Nature is seen as “base” and “bad”. What is remarkable, says Hopkins is that out of baseness and evil such sweetness and selflessness can spring. This poem is a very fine expression of Hopkins's attitude to Nature and to all things in the natural world. The same graciousness of natural love is celebrated in the poem *At the Wedding March*:

Each be the other's comfort kind;

Deep, deeper than divined,

Divine charity, dear charity,

Fast you ever, fast bind.

God is love, and so all manifestations of love are reflection of that love.

1.1.3 HOPKINS'S THEORY OF 'INSCAPE' AND 'INSTRESS'

Hopkins's theory of 'Inscape' and 'Instress'

The Key to Hopkins's Critical Theory

The terms “inscape” and “instress” which Hopkins started using when still at Oxford as an undergraduate are the keys to Hopkins's critical doctrine. The concept of “inscape” is an aesthetic discovery of great importance. It arises from the realization that for the artist a mere vague impression of natural beauty is unsatisfactory. “Inscape” is the distinctive pattern perceived in Nature by the artist, the “species of individually-distinctive beauty”. “Instress” is the effect on the artist's mind of the perception of “inscape”.

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Design or Pattern

Basically, “inscape” to Hopkins meant design or pattern. He writes, for instance: “As air, melody is what strikes me most of all in music, and design in painting, so design, pattern or what I am in the habit of calling inscape is what I above all aim at in poetry.”

Inscapes of Nature

Hopkins found innumerable inscapes in Nature—patterns of shape, sound, light, and colour, all revealing the infinite energies of God. The countless forms of Nature are all unique, separately inscaped by God. Each thing in creation, and the mind of each man too, has its own inscape which gives it its own “self” or identity.

Describing the Inscapes of Nature

The mind of man is unique as it is capable of creating inscapes in works of art; and it can recognize the infinite inscapes of Nature. Art and religion meet here for Hopkins, because man can give praise to God for the whole created world. As each man's mind has its own inscape, men inscape the world separately according to their individual moods of awareness. Hopkins himself continually tried to find patterns and perspectives in Nature. In his Journal he is often found wrestling with words to describe exactly his inscapes of Nature. This wrestling in prose becomes more intense in his poetry where he tries to inscape his sound patterns as well as his logical meaning. And hence the tendency to become “queer”. As he himself admits, “now it is the virtue of design, pattern, or inscape to be distinctive and it is the vice of distinctiveness to become queer. This vice I cannot have escaped.”

Inscapes in Art

Art is the expression of the artist's inner vision. As such art bears the imprint of the artist's vision. The painter must, for instance, shape his colours and perspectives to his inner vision, and must not be content with producing a copy of the surface material. Inscape is the very soul of art, in Hopkins's view.

Inscape in Poetry

Poetry to Hopkins is a pattern. Poetry may be full of feeling, high thoughts, fine imagery and other virtues, but its basis for Hopkins's lies in inscape. It is “the shape” that matters. The shape or inscape of the speech-sound is more significant than the logical content. He writes, “Some matter or meaning is

essential to it but only as an element necessary to support and employ the shape which is contemplated for its own sake.” The “shape” is the total sound pattern of the spoken poem as received by the hearing ear and contemplated by the listening mind. Hopkins did not abandon logical sense, but he did not hesitate to sacrifice immediate intelligibility kin to the interests of inscaping or designing the sound. For this reason Hopkins was greatly thoughtful of rhythm, alliteration, assonance, cynghanedd, and the whole art of what he called “lettering” the syllables. These are devices by means of which speech-sound is inscaped. This was also the reason for Hopkins’s synthetical difficulty and occasional eccentricity.

The Devices for Inscaping Speech Sound

The devices employed by Hopkins have the effect of turning a logical sequence of words into a sculpted pattern of sound and sense. He uses compound adjectives, which are always coupled with alliteration and often with internal rhyme: “dappled-with-damson” west; “sodden-with-its-sorrowing” heart; “dapple-dawn-drawn” Falcon; “O-seal-that-so” feature. Inversions of the word-order are frequent in Hopkins. For instance, he writes: “Your round me roaming end” instead of: “Your roaming round me end”; “under be my boughs” instead of “be under my boughs”; “with not her either beauty's equal or her injury's” instead of “with not either her beauty's equal or her injury's” ; “how far from then forethought of” instead of “how far from forethought of then” and so on. In addition to this, there is compression achieved through ellipsis. Hopkins frequently omits relative pronouns, and sometimes prepositions, his object being to keep out all toneless and grammatical elements from his verse. There is also in his poetry a daring use of the associative power of words, allied to complex sound effects produced by alliteration and internal rhyme. Here are a few examples:

O Father, not under thy feathers nor ever as guessing. The goal was a shoal, of a fourth the doom to be drowned.

(The Wreck of the Deutschland,

..... *nor spare a sigh*

Though worlds of wanwood leafmeal lie

(Spring and Fall)

Heard unheeded, leaves me a lonely began.

(To Seem the Stranger)

Meaning of “Instress”

By “instress” Hopkins means the under-current of creative energy that supports and binds together the whole of the created world giving things shape, form, and meaning to the eye of the beholder. Hopkins sometimes attached the word instress to the network of association and feeling evoked in him by certain scenes or works of art. The poem *Hurrahing in Harvest* describes a moment of ecstasy when the poet experiences the instress of Nature, the divine energy that fills all things:

These things were here and but the beholder

Wanting ; which two when they once meet,

The heart rears wings bold and bolder

And hurls for him, O half hurls earth for him off under his feet.

God in Nature

By contemplation of simple objects—flowers, trees, streams, and landscapes—Hopkins at times felt an ecstasy, because he realized that the hidden energy (instress) moulding things into shapes, patterns, and colours (inscapes) was the energy of God Himself. So in this sense all Nature was sacramental to Him—the visible sign of an invisible, intelligent, and creative energy.

Instress in Art

To Hopkins Instress in art means the continuity and pressure of vision which binds and organizes every detail of a work of art to the artist's vision. All the details of a medieval cathedral, for example, though the work of many hands, seem to be instressed by a common vision.

Hopkins's Poetical Expression of his Conception of Inscape

In his sonnet, *As Kingfishers Catch Fire*, Hopkins embodies, in a series of vivid and self-explanatory images, the experienced truth which underlies the terms inscape and instress, and goes on to give a direct and positive assertion of its meaning for him :

Each mortal thing does one thing and the same:

*Deals out that being indoors each one dwells;
Solves—goes itself; myself it speaks and spells,
Crying what I do is me : for that I came.*

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Thus all Hopkins's theory derives its impact from his ability to see, and from the mastery of language which enables him to give expression to that perception. Hopkins is never content with merely telling us that something is there but must strive to dramatize its kinetic energy, its individual life, even if in doing so he makes the writing of poetry an extremely difficult task for himself. And this is not everything, for he is fully convinced that all these objects of perception, at the same time as they are completely and utterly individual, are connected with one another. They constitute a great chain of being, in which nothing precisely echoes another but all can be said to rhyme or chime together.

An Illustration

In a poem as *Pied Beauty*, Hopkins does not just say all this but expresses this through rhythm, alliteration and assonance dramatically. The chiming pattern of consonant and vowel in the phrase, “Fresh-firecoal chestnut-falls” is, for instance, noteworthy. The interweaving of “f” and “l” sounds is obvious, but the half-alliteration in “sh.....c..... ch” binds the phrase even closer. Then there is the open, varied run of vowels through the words, with the two short “e” sounds in “fresh” and “chest” echoing to prevent the sound-pattern becoming too lax and varied. And the phrase does not stand in isolation but meshes closely with further “f.....l” alliteration which opens the preceding line and ends the next one. In this way we are made to feel that all true inscapes do chime with one another like notes in a harmonic progression.

1.1.4 ECCENTRICITY, ODDITY, OBSCURITY IN HOPKINS'S POETRY

A Natural Eccentricity

Introducing the work of Hopkins to readers, Robert Bridges pointed out that Hopkins's early verse showed a mastery of Keatsian sweetness but that Hopkins soon developed a very different style of his own, so full of experiments

in rhythm and diction as to astonish the reader. Bridges says that most of his poems are religious, and marked with Catholic theology, and almost all are injured by a natural eccentricity, a love for subtlety and uncommonness. And this equality of mind hampered Hopkins through life even as a professional priest. Hopkins's poems are so far removed from the ordinary simplicity of grammar and metre that they can never be popular; but they will interest poets and may prove welcome to critics. Aiming at an unattainable perfection of language these poems not only sacrifice but very often, among verses of the rarest beauty, show a neglect of the canons of taste.

Faults of Taste

As for faults of taste, Bridges convicts these poems of occasional affectation of metaphor: as where the hills are “as a stallion stalwart, very-violet sweet”. He finds also an occasional perversion of human feeling, as, for instance, “the nostrils' with warm breast and with ah! bright wings”. These and a few such examples, says Bridges, are mostly efforts to force emotion into theological or sectarian channels, as in “the comfortless unconfessed” and the unpoetic line “His mystery must be instressed, stressed”, or, again, the exaggerated Marianism of some pieces, or the named encounter of sensualism and asceticism which hurts *The Leaden Echo* and *the Golden Echo*.

Faults of Style

There are some other faults of style which a reader must in some measure condone before he can discover the great beauties. Bridges defines these faults as Oddity and Obscurity. Oddity is a fault which may provoke laughter when a writer is serious (and Hopkins is always serious); while obscurity prevents a writer from being understood (and Hopkins has always something to say). Hopkins himself wrote to Bridges: “No doubt my poetry errs on the side of oddness. I hope in time to have a more balanced and Miltonic style”. Thus Hopkins seems to have been fully alive to the oddity of his poetry. But he was not adequately aware of his obscurity, and he could not understand why his friend found his sentences so difficult. He would never have believed that, among all the ellipses and liberties of his grammar, the one chief cause is his habitual omission of the relative pronoun, as when, for instance, he writes: “O Hero savest!” for “O Hero that savest!” Another example of this shows another cause of obscurity. The line “Squander the hell rook ranks sally to molest him” means “Scatter the ranks

that sally to molest him”. Here the relative pronoun “that” has again been omitted by Hopkins. Since the words “Squander” and “sally” occupy similar positions in the two sections of the line, the second verb deprived of its pronoun will follow the first and appear as an imperative. Thus in aiming at condensation, Hopkins has neglected the need that there is for care in the placing of words that are grammatically unclear. Finally, some of the rhymes in the poetry of Hopkins are repellent. Of course where Hopkins is simple and straightforward in his rhyme he is a master of it, but where he indulges in freaks, his childishness is amazing. The rhyme to “communion” in “The Bugler” is hideous: “he on”. In the *Loss of the Eurydice*, eternal is made to rhyme with “burn all”. In *Felix Randal* we have “and some” rhyming with “hand-some”. Such rhyming is unpleasant or comic.

Violations of Grammar

An eminent critic accused Hopkins of emotional overemphasis and violent assertiveness. In his view too many of the poems are excited descriptions of landscapes or natural objects, with a casual religious or moral sentiment added to those descriptions. Hopkins, “hurls miscellaneous images at his subject from all sides”. Hopkins's violations of grammar much offended him and he also disputed Hopkins's metrics.

Disregard of the Native Qualities of the Language

According to another critic, Hopkins's pronouncements on style show “self-regarding ingenuity” and an exaggerated regard for the systematic and the elaborate for their own sakes. Hopkins, he says had the same arrogant disregard for the native qualities of the English language as his favourite poet, Milton, showed. Hopkins's poetry and criticism “proceed from the single assumption that the function of poetry is to express a human individuality in its most wilfully uncompromising and provocative form.” Hopkins, says this critic, was wise to suspect a genuine clash between the Christian ideals of self-denial and self-sacrifice and his own vehemently individualistic poetic ideals.

Singularity of Style

Undoubtedly the singularity of Hopkins's style is extreme. The liberties Hopkins took with the language are sometime indefensible, though he never hesitated to defend them. The opening of the sonnet, *Henry Purcell*, for example

Have fair fallen, O far, have fallen, so dear

To me.....

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remains thoroughly unidiomatic even when we have been told by the poet that “Have” is a singular imperative of the past, “a thing possible and actual both in logic and grammar, but naturally a very rare one”. But there is no point in accusing a poet of eccentricity when he knows perfectly well what he is doing and why. The explanations which he was able to supply for the obscurities in his poems do enlighten us. Even Tom's Garland, which required an exegesis of a couple of pages of prose to enable Bridges and Dizon to make head or tail of it, becomes intelligible and even effective when the poet has expounded it.

Hopkins's Reaction to the Charges

Bridges continuously criticized Hopkins for being obscure and affected in his diction. The first charge Hopkins was ready to admit; the second he denied emphatically, saying : “Obscurity I do and will try to avoid so far as is consistent with excellences higher than clearness at a first reading. As for affectation I do not believe I am guilty of it; you should point out instances, but as long as mere novelty and boldness strike you as affectation, your criticism strikes me as—as water of the Lower Isis”. Given that there is no possibility of conveying the inmost core of his self-being to others, a poet has to strive for an individual mode of utterance that will be as true as he can make it. This is what Hopkins did. He is, literally, an inimitable poet. He is also a poet who makes great demands on the intelligence of his readers. Yet because the quality of his mind and spirit was so exceptional, his poetry will surely never cease to fascinate, more and enrich those who are prepared to respond to it. His originality, his passionate sincerity, his brilliant craftsmanship, have earned him an enduring place among the finest English poets.

Unorthodox Language

The following observations on Hopkins's poetry have been made: “It is not surprising that the poems of Hopkins have attracted a vast amount of exegesis and comment. The unorthodoxy of his language is only one element in their difficulty, but it is of course this feature that immediately challenges the new-comer, who often simply cannot construe the syntax or make out what the words means—‘to-

fro tender treambeams truckle at the eye', or 'leaves me a lonely began'. He met with incomprehension from his friends Bridges and Patmore, both of whom were established poets with a real interest in innovatory techniques; and the encouragement which Cannon Dixon gave him was often tinged with bewilderment. Nor did he ever deny that his poetry demanded sustained intellectual effort from his readers, though he repeatedly stressed his conviction that if the verse were read aloud in a declamatory manner most of the difficulties would vanish."

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Subtle and Recondite

The most perplexing difficulty in Hopkins's poetry is not so much a matter of language as of unfamiliar idea, presented with an intense concentration of feeling and intellectual passion. Hopkins stated the problem by admitting that sometimes he was endeavouring "to express a subtle and recondite thought on a subtle and recondite subject in a subtle and recondite way, and with great felicity and perfection", and he was of the opinion that "something must be sacrificed, with so trying a task, in the process". Hopkins's appeal to his dearest friend, Bridges, to read *The Wreck of Deutschland* more than once is a reminder to us that a strenuous effort on our part is necessary before the riches of a poem become fully available to us.

1.1.5 THE WINDHOVER

The Windhover

I CAUGHT this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird,--the achieve of, the mastery of the thing!
Brute beauty and valour and act, oh, air, pride, plume, here

Buckle! AND the fire that breaks from thee then, a billion
 Times told lovelier, more dangerous, O my chevalier!
 No wonder of it: shéer plód makes plough down sillion
 Shine, and blue-bleak embers, ah my dear,
 Fall, gall themselves, and gash gold-vermilion.

The Windhover

(St. Beuno's, May 1877)

Exposition

Line 1—8. The poet catches sight of the falcon who is described as morning's favourite bird, and as the dauphin or crown prince of the kingdom of daylight. The falcon is drawn from his resting place or abode by the dapple-coloured dawn. The poet sees the bird as bestriding the air beneath him like a skilful horseman controlling his horse. The air is at once rolling and yet level and steady beneath the bird, as he rides high and erect like a horseman in the saddle. The bird circles in the air, as though controlling his movement in the wind after the manner of a trainer “ringing on the rein” of a wild horse. The bird pivots round on the tip of his extended wing, which is described as “wimpling”, that is, rippling like a nun's wimple in movement. At this moment of conflict with the pressure of the wind, the bird feels thrilled, and sweeps off in the direction of the wind as though on a swing. This movement of the bird also reminds the poet of a skilful skater, sweeping round smoothly “on a bow-bend”, that is, while cutting a figure of eight on the ice. The movement combines “hurl” or strong self-propulsion, with “gliding” or full utilization of the wind's force. The skill of the bird thus seems to rebuff the wind, that is, to win a triumph over the wind. This triumph of the mind over matter stirs the heart of the poet “in hiding”. (“In hiding” may refer to the poet's timidity or it may refer to the heart's being hidden with Christ in God and thus leading a hidden religious life.) The poet's heart is thrilled with admiration for the bird—for the bird's achievement in triumphing over the inanimate forces of Nature.

Line 9—14. The poet now sums up the qualities of the falcon—brute, beauty, valour, “act”, pride, plume. The poet tends his heart to surrender itself completely to Christ. Through such a self-surrender the poet would see a

splendour in the falcon which is a billion times lovelier than is visible apparently. The spiritual fire which the poet would behold is a billion times lovelier than the “brute beauty” of the falcon, and yet “more dangerous” also as it would make the poet a more devoted servant of Christ. There is nothing surprising in all this, the poet says and goes on to give us two examples from common experience: (1) The mere plodding of a ploughman as he pushes his plough down the “sillion” or furrow produces a brightness. on his plough down the “sillion” or furrow produces a brightness on his ploughshare. In the same way, fidelity in religious life produces a spiritual brightness in the soul. (2) The embers of a fire may seem to be dying; they may look bleak in their faded blue colour ; but it is exactly then that these embers fall and bruise themselves, so that they break open and reveal a hidden fire of “gold vermilion”. The poet's soul, too, is “blue-bleak” or seemingly the poet would experience a spiritual glory.

CRITICAL COMMENTS

Hopkins's Favourite Poem

The Windhover is a sonnet in sprung rhythm. It was Hopkins's favourite poem and he called it “the best thing I ever wrote”. The sub-title of the poem, “To Christ Our Lord” is significant, because it provides a clue to the phrase “my chevalier” which applies as much to Christ as to the windhover. (The windhover is a kind of hawk or falcon. The bird is so called because he has an inclination to hover in the wind). Another sonnet, *The Caged Skylark*, written during the same year, centres around the bird already made famous by the odes of Wordsworth and Shelley. But *The Windhover* has raised to a position of rival prominence a bird scarcely mentioned by previous poets.

The Parallel between Christ and the Falcon

The main idea in the poem is that the “brute beauty” of the falcon is only a faint flash of the splendour of Christ. The power and energy of Christ belong to a different order and are “a billion Times told lovelier, more dangerous”. The falcon belongs to the material world, and Hopkins finds in the bird not just an analogy for Christ's spiritual beauty. Hopkins is also pointing to the hidden and terrible splendour of sacrificial suffering ; this splendour breaks fourth upon the world

only when all is accomplished. The wonder of physical beauty in the world of Nature is to be eventually prized as a clue to a sustaining spiritual beauty ; the splendour of the falcon is only a fraction of that which breaks from Christ himself. Christ's sacrificial agony and torment is conveyed through the images of buckling, gashing, and galling which recall the Crucifixion. The images of painful plot and beak embers are also relevant as conveying the lot of those who follow Christ in a religious order. As compared to this beauty of voluntary redemptive sacrifice, the beauty of the natural and created order is nothing; in fact the latter can find no fruition of fulfilment without the former. These ideas are not specifically stated in the poem : they formed the theological framework in Hopkins's mind, and the poem was written within that framework.

The Opening Words

The direct subject of this poem is the grasping of the nature of a falcon : Hopkins uses the word “caught” not only because it is indicative of greater activity on his part than the word “saw”, but also because it represents his activity reflecting and fired by that of the falcon. In another of his poems we read of the kingfisher’s “catching” fire, and in his journal he suggests in a note how catching fire unites dissimilar objects. There are, also, the fire images in *The Wreck of Deutschland*. Thus the first two words of the *Windhover* include an undercurrent which links to the last two lines where the embers, breaking open to reveal their fiery heart suggest the sacrifice of Christ.

The Shape of the Poem

This connection between the first two words and the last two lines is fully in keeping with, Hopkins's effort to make his poems themselves have a shape, a carefully-integrated construction of rhythm, grammar, and image, in other words their “inscape”. This is quite as important as his justly-admired success in the octave of this sonnet in representing the movement of the falcon's flight in the movement of the verse. The pattern of the poem recalls us of another of his sonnets, Duns Scotus's *Oxford*. The octave in *The Windhover* describes the bird, and the sestet begins by recognizing what the bird signifies. In the falcon there is a buckling or combination of “brute beauty and valour and act, oh, air, pride, plume”. But these things buckle in another sense too, in that they give in under the pressure, and they utter Christ. The poet's response to the bird, from his place

“in hiding”, is significantly to the bird's mastery. To see the bird's inscape means to see the astonishing extra element of Christ or Christ's fire in the bird. No wonder that Hopkins should stress the importance of this additional blessing by putting “AND” in capital letters. The last three lines indicate that any duty done will be acting like Christ. The dedication “To Christ Our Lord” is not only because the poem addresses Christ in Line 11, but also because it is concerned with the Christ-like activity in all things.

Nature as a Scripture

Hopkins saw universally in this world the spectacle of “the fineness, proportion of feature” mastering the opposing tendency of matter. He discovered the perfect symmetry in the midst of the chaos of matter : he saw it alike in the veins of a violet, the “roped” sides of a mountain, and the bright shoe on the anvil. At such moments of perception he took the further step of greeting Christ. Thus he looked at external Nature as a Scripture exactly as St. Paul and the Church Fathers had done.

Three Mirrors of God's Grandeur

In the poet's belief if Nature is a mirror of God, man is an even nobler mirror of God's beauty and grandeur, while Christ was the very image of the Divinity, designed to represent as in a double mirror, not only the glories of God to himself but also to all the world. He glorified God by the instrument of obedience, in which God beheld His own dominion. Hopkins freely employs these three mirrors (physical, moral, divine) of God's beauty and grandeur. *The Windhover*, for instance, exploits all three mirrors.

The Bird as a Mirror of Christ

The falcon in this poem factually mirrors the physical order of sub-rational “valour and act” But, analogously, as “kingdom of daylight's dauphin”, the bird mirrors Christ. As Hopkins shift his gaze from the first mirror to the second, we see that his own heart is also a hidden mirror (moral obedience) which flashes to God the image not of “brute beauty and valour and act” but a “fire” which is “a billion Times told lovelier” –the chevalier image of Christ.

The Fire of Christ

The function of the words “here Buckle” may thus be explained “Fire bursts from Hopkins as he looks at the fiery falcon whose action reflects the mastery of Christ over the world. Now, he says, let us take this mirror and buckle it here in his hidden heart, raising the image of Christ in the bird of the image of Christ in the obedience and humility of the heart. Christ’s fire will burst on and from the second mirror “a billion times told lovelier” than from the falcon. This is the basic structure of this image. Hopkins uses this mirror mechanism in his mind as he goes on to compare obedient day-by-day plodding to the homely ploughshare whose polished surface is hidden in the earth but which imparts a sheen or brightness even to the mud and dirt which it turns up.

Dramatic Surprise

Such is the logical movement in the poem, and there is also in the poem a dramatic surprise achieved by a striking reversal. This happens when the ecstatic hyperboles of the first eight lines (the octave) are yet rendered trite by the homely image of the last six lines (the sestet). In addition while the sestet is in a lower key befitting the change to the theme of humble obedience, it is more intense, and contains more of compressed implication. The poet makes spiritual humility win an easy victory over “brute beauty and valour and act”, but this victory is not won by crushing the brute beauty; it is won by catching it to the hidden heart which reflects it back to God.

Ambivalent Phraseology

The cavalier images of the first eight lines are concentrated in the words “here Buck”! Buckling is the traditional gesture of a knight preparing his armour for action. A buckler is the bright shield of defence bearing insignia, and flashing defiance. “Here” in this phrase means “in the obedient and humble heart of the poet”; while “buckle” means that the “brute beauty” of the bird as a mirror of God's grandeur is to be transferred or flashed to the “heart in hiding” just as the burnished surface of the plough in action is hidden in the earth.

Assonance and Alliteration

The assonance and alliteration in the first three lines of this sonnet convey, in combination with the even phrasing, the delicate poise, the hovering emphasis

of the falcon's movements. The falcon is seen as a chevalier, a horseman exulting in the great power under him and the quick response to the rein as he sweeps “forth on swing”. The skate on ice image shifts the point of view only to emphasize the precision and sharply etched movement of the bird. “Dapple-dawn-drawn Falcon” also insists upon the etched quality of the scene. The bird is drawn to the light but it is also drawn, etched, against the dawn. Another noteworthy thing about the first four lines of the poem is that both the sense and the metre have to be carried on from line to line, the effect being to reproduce the continuous swoop and hurl of the falcon's flight.

The Final Image

The analysis shows that the shining armour of the falcon's imitation of Christ's mastery is to be buckled in the hidden heart of the poet. Now this image is one that obsessed Hopkins. In the sonnet to St. Alphonsus Rodriguez there is the same running image of military brilliance and valour. That whole sonnet is helpful to an understanding of *The Windhover*. But there is particular relevance in the following line from that sonnet: “And those strokes that once gashed flesh or galled shield.” There is in this line a direct clue to the last three lines of *The Windhover*. “Gall” and “gash” are in both cases associated with shield and mirror and flesh—mortified or obedient flesh, of course.

Imagery

Such was the close-knit character of Hopkins's sensibility that the imagery in many of his poems is recurrent. A relatively small number of themes and images permits him an extremely varied range of treatment. The full impact of the *Windhover* can be felt only if we are conversant with the imagery employed in some of his other poems. For instance, the paradox of “Sheer plod makes plough dawn sillion/Shine” is brightly illuminated in the poem *That Nature is a Heraclitean Fire*. Contemplating his “joyless days, dejection”, “flesh fade, and mortal trash”, he reflects that:

“This Jack, joke, poor potsherd, Patch, matchwood, immortal diamond,

Is immortal diamond.”

The sonnet in the sprung rhythm. There are five stresses per line, but with extra-metrical or “outriding” feet.

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1.1.6 PIED BEAUTY

Pied Beauty

GLORY be to God for dappled things,
For skies of couple-color as a brinded cow,
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls, finches' wings;
Landscape plotted and pieced, fold, fallow and plough,
And all trades, their gear and tackle and trim.
All things counter, original, spare, strange,
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim.
He fathers-forth whose beauty is past change;
Praise him.

Pied Beauty

(St. Beuno's, Summer 1877)

Line 1 : In the opening line of the poem, Hopkins pays his homage to God for having created “dappled things” in this world. These dappled things are an evidence of God's glory. The poet takes great pleasure in the “pied beauty” of Nature—its dappled and variegated appearance.

Lines 2—4 : The poet then proceeds to give us examples of Nature's pied beauty. He first mentions the “skies of couple colour” which he compares to a brinded

cow or a cow on which the brown colour is mixed with streaks of another colour. Then he mentions the trout swimming around with their rose-coloured skin spotted with black. Next, he mentions the windfalls from chestnut tress: having fallen on the ground they break open, showing the reddish brown nut within, looking like fresh firecoal. He goes on to mention the finches with their multi-coloured wings.

Lines 5—6 : But there are dappled things created by man, too. Man divides land into small plots or fields, some being used as folds or enclosures for sheep, others lying “fallow” for a time as meadowland, and yet others being ploughed to raise crops. Then there are different kinds of industry, with their neat and well-maintained equipment and apparatus.

Lines 7—9 : The poet then sums up the general qualities he admires in such dappled things. He admires the co-existence of contrary things; he admires their uniqueness and originality, their rarity which makes them precious, and their oddness which differentiates each from the others. He loves their very fickleness (that is, their irregularity in duration), and their fickle and freckled appearance (which implies an irregularity in pattern). At the same time he asks the metaphysical question : “Who knows how?” He means to say that nobody can explain the reason why these things are “freckled”. Some things are swift, others slow ; some are sweet, others sour; some are exceptionally bright, others lustreless. But nobody knows why such contrasts exist.

Lines 10—11 : All these things have their origin in God, says the poet. God's beauty is unchanging and eternal. Let us praise God who created all “dappled things”.

CRITICAL COMMENTS

A “Curtal” Sonnet

Pied Beauty was described by Hopkins as a “curtal sonnet” by which he meant a shortened form of the sonnet, with only ten and a half lines, and a different rhyme scheme. Although Hopkins used this form in only two of his poems—*Pied Beauty* and *Peace*—it is one of his most successful inventions. The main traits of the sonnet are retained, but within a smaller compass. Instead of

fourteen lines made up of eight plus six, we have ten and a half lines made up of six plus four and a half. Hopkins described the metre as “sprung paeonic”, a paeonic foot being one stressed plus three unstressed syllables.

Theme

The poet gives glory to God for the rich colour-dappling of the world of Nature and of man. As illustrations of the pied beauty of the world, he mentions (i) skies of couple-colour; (ii) the trout with their rose-coloured skin spotted with black ; (iii) fallen chestnuts revealing the reddish-brown nut ; (iv) finches' wings ; (v) the landscape which looks like a patch work ; and (vi) all trades. In addition to these, the poet refers also to the general qualities which he appreciates in dappled things ; swift and slow ; sweet and sour; bright and dim ; fickle and freckled. Thus in the space of about nine lines the poet covers a wide range of things and their attributes. In the last two (or one and a half) lines he praises God, the father of all this ever-changing variety and contrast, whose own beauty is eternal, therefore “past change”.

The Movement of the Poem

From the glorification of God as revealed in dappled things to the final injunction to the reader “Praise him”, the movement of this poem takes place between the two mottoes of St. Ignatius : “To the greater glory of God” and “Praise be to God always”. The original mottoes are in Latin, of course : (1) “Ad majorem Dei gloriam” abbreviated as A.M.D.G. (2) “Laus Deo semper” abbreviated as L.D.S. Pupils in Jesuit schools follow the practice of writing the former motto (A.M.D.G.) at the beginning of each exercise, and the latter motto (L.D.S.) at the end. We may therefore assume that Hopkins has treated this poem as an exercise in the Jesuit manner.

The Influence of Duns Scotus

This is a Scotist poem in the sense that Hopkins has followed Scotus, and is preoccupied with the intense particularity and distinctiveness of natural things. A theological problem which seriously exercised the mind of Scotus was : how the various attributes in God can be really distinguished from one another without prejudice to the simplicity of his divine being. Hopkins touches upon this problem

in Line 10 where he says that all the various things he has mentioned flow from their source in the paternal being of him “whose beauty is past change”.

Religious Fervour and Vivid Imagery

The poem has a moral purpose, urging us to join the poet in praising God for God's glory as revealed in various things. The poet's sincerity of feeling cannot be questioned. The poem is remarkable for its religious fervour as much as for its vivid and compact imagery. Religion and poetry unite here to give us a song in praise of the Creator. “Hopkins praises God for brinded cows and the blacksmith's anvils as well as for the so-called poetic objects around him. He whose beauty is past change is recognized as fathering forth the slow and the sour, the shade as well as the light, Pleasant little echoes ripple and lap through the poem—dappled, couple, stipple, tackle, fickle, freckled, adazzle. “Fold” may be taken two ways—of sheep-fold and its associated meadows, or the folds in the ground.”

Comment on the Technique

The following comment has been given thus: “Beginning with praise, it builds up through a description of a variety of beautiful things which either are pied or contain opposites of various kinds—colour, taste, speed, brightness—to an assertion of the Creator of them, whose ability to comprehend the paradoxes within His unity aptly demanding praise, which ends the poem with a formal perfection by returning to its beginning. The poem differs from *The Wreck of the Deutschland* which also deals with paradoxical appearances behind which God was the ‘ground of being’, in that all the opposites here are pleasant, and the effect happily positive.”

Another Comment

The conclusion of this sonnet is that all this variety of mortal beauty must proceed from Him whom Saint Paul recognizes as the source of all fatherhood in heaven and on earth—the immortal source of all that is mortal. Earthly beauty is fickle ; but in its fickleness there is something that charms us by its virtue of Him whose “beauty is past change”. Earthly beauty may be dappled ; but in its dappledness there is something that reminds us of Him who is percreatures, however, diverse among themselves, are somehow—as Hopkins learnt from Duns

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Scotus—fully present and united in the rich simplicity of the divine being. These considerations terminate somewhat abruptly in the practical exhortation : “Praise him”. In this brief exhortation, everything in the poem, as in the world of Nature, is drawn to a point, in which all creatures contribute, as well by their diverse sounds as by their show of pied beauty, to the grand symphony of praise in honour of their Creator.

Metre

Hopkins described the metre of this “Curtal” sonnet as “sprung paeonic”, a paeonic foot being on stressed plus three unstressed syllables.

1.1.7 GOD'S GRANDEUR

God's Grandeur

THE world is charged with the grandeur of God.
 It will flame out, like shining from shook foil;
 It gathers to a greatness, like the ooze of oil
 Crushed. Why do men then now not reckon his rod?
 Generations have trod, have trod, have trod;
 And all is seared with trade; bleared, smeared with toil;
 And wears man's smudge and shares man's smell: the soil
 Is bare now, nor can foot feel, being shod.
 And for all this, nature is never spent;
 There lives the dearest freshness deep down things;
 And though the last lights off the black West went
 Oh, morning, at the brown brink eastward, springs --
 Because the Holy Ghost over the bent
 World broods with warm breast and with ah! bright wings.

God's Grandeur

(February 1877)

EXPOSITION

Lines 1—3. The world, says the poet, is full of God's glory and splendour. God's glory manifests itself in two ways. At times, it flames out with sudden brilliance, as when a silver foil is shaken and it gives out glints of light. At other times, this glory becomes apparent over a period of time, as when the oil crushed from olives slowly oozes out and gathers into a thick pool. It is this second way which here arrests the poet's attention.

Lines 4—5. The poet asks why people no longer heed God's rod or recognize the just punishments of God. The reason, for people's heedlessness is that they have become fatalistic or defeatist towards their misfortunes. People's senses have grown dull both to pain and to its cause. Life has become a monotonous and weary routine for them.

Lines 6—8. People's love for money, the poet goes on to say, has left an ugly mark on nearly everything in the world. The beauty of Nature has been defaced by human toil. The dirt and smell of human selfishness has infected the whole world of Nature. The earth is now bare, having lost all living beauty. Man is unfeeling towards this bareness.

Lines 9—13. The poet's religious faith rises above this pessimistic picture of human life. The poet is able to look from darkness to light, from night to day, from winter to spring. In the depths of Nature there is a never-failing source of freshness, with which the earth is renewed every time when spring comes. It is the continued brooding of the Holy Ghost over the "bent" world, which brings forth renewed life from generation to generation. The Holy Ghost looks after mankind with the same protection and care as a dove looks after its young ones.

CRITICAL COMMENTS

This poem is a sonnet of the Italian variety, with an octave and a sestet. The basic rhythm here is that of the iambic pentameter but it is constantly varied and adapted where emphasis seems to require it.

Theme

The main idea of the poem is stated in the very first line: "The world is charged with the grandeur of God". As the poem proceeds, it contrasts the devitalising and smearing effect produced by man on the face of the earth, with

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the ever-springing freshness of the life of Nature. It was a theme frequently dwelt upon by Hopkins in letters and sermons, as well as in such poems as *The Sea and the Skylark* and *Ribblesdale*.

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Pessimism and Optimism

Although the first line the poem is an enthralled outcry of joy at the omnipresent grandeur of God, the next seven lines of the octave present a pessimistic picture of the world. In the sestet, however, the feeling of joy reasserts itself, and the inherent glory of all being and the loving presence of the Holy Ghost are stated in an emphatic manner. This second assertion is even more insistent and powerful than the earlier one, because it is made in the face of the honest recognition that men in general have not responded to the love and beauty implicit in the universe. The octave presents a dilemma, while the sestet breaks out of the dilemma by the power of its statement of religious belief. There is sincere conviction behind the sestet.

Style and Imagery

The two similes that are used in the first four lines are rather unusual, and the first of these is difficult to understand because of its distance from everyday experience. The expression of the pessimistic view in the first part of the poem is as forceful as that of the optimistic view in the opening line and in the second part of the poem. The repetition “have trod”, and such internal rhymes as “seared”, “bleared”, and “smeared” are devices for achieving an assertive effect. The alliterative phrasing is another such device: “Shining” and “shook” ; “smudge” and “small”. The sestet contains two vivid images of a comforting kind—a Nature-image of sunset and sunrise, and “a Biblical image of the Holy Ghost brooding over the earth. Robert Bridges called this image, with its ecstatic, adoring “ah”, “a perversion of human feeling and an example of Hopkins's attempts to force emotion into theological or sectarian channels”, but there are critics like W.H. Gardner who have rejected such a view. R.K. Thornton remarks that the last line (“World broods with warm breast and with ah! bright wings”) unites the bright wings of exultation and discovery with the brooding and protective wings of a dove, and connects the poem with several others which bear witness to the author's keen and sympathetic observation of birds. To take only one example, *The Windhover* is based on the mastery of the bird's flight.

A Critic's Comment

God's Grandeur, dealing with Nature and God, begins with urgency and excitement. The first line has the organ-like declaratory simplicity of a litany: indeed, it recalls the nineteenth Psalm : “The heavens declare the glory of God”. The words that follow “It will flame out” add the personal urgency, and the precise simile “like shining from shook foil” demands a careful look at the world of objects.

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1.1.8 SOME IMPORTANT EXPLANATIONS

Lines:

Generations have trod, have trod, have trod;

And all is seared with trade; bleared, smeared with toil;

And wears man's smudge and shares man's smell: the soil

Is bare now, nor can foot feel, being shod.

Explanation: These lines have been taken from G. M. Hopkins's poem “God's Grandeur”. People's love for money, the poet says, has left an ugly mark on nearly everything in the world. The beauty of Nature has been defaced by human toil. The dirt and smell of utter human selfishness has infected the whole world of Nature. The earth is now bare, having lost all its living beauty. Man has become totally unsympathetic and heartless towards this barrenness.

Lines:

All things counter, original, spare, strange;

Whatever is fickle, freckled (who knows how?)

With soft, slow; sweet, sour; adazzle, dim;

He fathers forth whose beauty is past change.

Praise him.

Explanation: These lines have been taken from G. M. Hopkins's poem "Pied Beauty". The poet sums up the general qualities he admires in such dappled things. He admires the co-existence of contrary things; he admires their matchlessness and originality, their rarity which makes them precious, and their oddness which differentiates each from the others. He loves their very fickleness (that is, their irregularity in duration), and their freckled or speckled appearance (which implies an irregularity in pattern). At the same time he asks the metaphysical question : "Who knows how?" By this he means to say that nobody can explain the reason why these things are "freckled". Some things are swift, others are slow ; some are sweet, others sour; some are exceptionally bright, others lustreless. But nobody knows why such contrasts exist.

1.2 GEORGE BERNARD SHAW

George Bernard Shaw was born on the 26th July 1856 in Dublin. In 1876 he migrated to London. His mother was the daughter of an Irish landowner. But she was not dissatisfied with her family life as she found her husband was a drunkard and could not support the family which consisted of G.B. Shaw and his two sisters. The family moved to London when Shaw was only sixteen years old. By singing at concerts and by giving music lessons Shaw's mother eked out a living. Bernard Shaw learned much through her and her friends. He studied in Dublin school. He served as a cashier in land agent's office till 1876 before migrating to London.

He became an advocate of the Fabian School of thought. In the city of London, Shaw developed an independent thinking. He thought very carefully over the existence of Christianity. He did not believe in the hypocritical treatment of Christianity but believed in the essential Christianity. He was a true Christian. "His sense of the sacredness of life, animal as well as human; his purity of living, he ate no flesh, drank no alcohol, smoked no tobacco". It is believed that his vegetarianism was due to the influence of Shelley. According to him animals were "Our fellow creature, and not to be slain for human food".

He married F. Payne Townsend. He fell in love with her after an accident near her house while he was riding on a bicycle. He was hurt and was taken into her house; and was given first aid. "The first aid grew into an over-night stay, and

the overnight stay into weeks”. One day when he tried to sneak away from the house he fell down. But Miss Charlotte F. Payne Townsend helped him to his feet. They got married afterwards in the Court. Thus : “Shaw was finally brought from green pasture to the harness room of life's stable”.

Before marriage Shaw had some love affairs. He was a virile young man. He became very famous about 1904. “People belittled him, deriding him a mountebank, a fool, a licensed jester.”

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1.2.1 IMPORTANT CHARACTERS IN THE PLAY

Important Characters in the Play

JAMES MAVOR MORELL

He is a socialist and a self-complacent person. He never asked his wife why she had been working for him. Whenever he finds an opportunity he speaks about socialism. He has got a complex that his ideas are the best set in society. Everyone listens to whatever he speaks. He develops a self importance which is later on shattered by Marchbanks. He considers his marriage as an ideal one. He believes that his relationship with Candida is in progress. But when Marchbanks tells him that he would like to meet a person Candida married he is at a loss for words. He is unable to get accustomed to the temperament of Candida. Marchbanks understands Candida more than he does. He tells him: “I mean the real man that the Reverend James must have hidden somewhere inside his black coat”. He thought he was a ‘mere moralist and wind bag’, but was not a true husband. The comments of Marchbanks irritate him very much. He becomes conscious about his real position and his complacency is shaken badly.

He is not a good observer of life. He preaches morality tirelessly and it is a fad with him. He lacks the intuitive understanding of life even though he has got some rationality. By nature he is not equipped with the ability to probe into the subtle nuances of life. Marchbanks is an intuitively gifted person; so he is able to understand the latent facts of life. He is a keen observer unlike James Morell who knows only to blurt out sermons. His ideas are in great demand but he parts with peace in life. The difficulties of Candida are of no importance to him, in attending the domestic chores. He does not even yearn for a happy conjugal life.

James Morell is altruistic by nature. He loves all human beings and regards them equal to him. Due to this attitude he is benevolent towards the curate who is working under him. His subordinates feel free to talk to him in equal terms. He is a loving master and a loving husband. His excellent behaviour appeals to Proserpine and she is very much impressed by it. Proserpine, his typist is surprised by the way James Morell treats all human beings as his 'relatives'. Burgess does not like the way he treats his curates. But James Morell believes that we have the same father in Heaven, and treats all and sundry as his fellow beings.

He hates the hypocrisy of his father-in-law. He does not appreciate the way Candida and Marchbanks run counter to him. He does not hesitate to tell Burgess: "God made you what I call a scoundrel as he made me what you call a fool" and further adds : "So long as you come here honesty as a self respecting, thorough, convinced, scoundrel, justifying your scoundrelism and proud of it, you are welcome". He is frank and bold to express his opinions. He does not mince words.

His opinion regarding marriage is individualistic. According to him it is impossible to have sinister things in marriage. He takes it as granted whatever he observe son the surface. He recommends marriage to the people particularly to Lexy. "Get a wife like my Candida; and you always be in arrear with your repayment". He does not like any irrelevant or extraneous matter to enter into the holy union of marriage. He is a hard-boiled moralist. According to Marchbanks marriage is the union of the essential personality in both parties. But for him a wife is only a housewife.

He has belief in the dictum of a good spell of hard unselfish work to make others happy, and his socialist convictions augment this belief. He hates the sordid and distasteful commercialism in the people. He has an abominable hatred for his father-in-law. As a socialist he remarks: "We have no more right to consume happiness without producing it". In the utterances of James Mavor the convictions of Shaw as a Fabian socialist comes out in full swing. He has got a keen awareness of socialism. He does not like Burgess who pays low wages to the workers. He says, "Yes, the lowest, because you paid worse wages than any other employer.... starvation wages- age, worse than any other employer-starvation wages- aye, worse than starvation wages to the women who made the clothing your wages would have driven them to the streets."

His another quality is that he is a good orator with “the gift of the gab”. His rival is genius to some extent but he lacks the creative faculty of a genius which is the characteristic of a genius. He is bold in utterances but a genius in his expression. His expressions are frank. We don't find the aesthetic quality which in some proportion is seen in Marchbanks. One needs some genius to recognize a woman like Candida.

Being a typical English gentleman his outlook is conservative. He doesn't have any new fangled ideas. Except when he comes to face the blatant truth from Marchbanks, he maintains a good poise. He has the proper British fury about him and calls Marchbanks all names.

It seems that the characterisation of James Mavor Morell has been done so as to satirise a typical Person. Shaw always tried to expose the persons he disliked. It is a symbolical character and the typical traits of a person have been brought to light in this. He has been presented in lively manner. But he is not much of flesh and blood. Nor does he look like too much wooden. There are hardly round characters in the plays of Shaw, and this character also is not round. This character also acts as a puppet in the hands of the dramatist. Very often he becomes the mouthpiece of the playwright especially when he zealously speak in support of socialism. We don't find any similarities between the characters of Henry Fielding or Somerset Maugham, James Morell occupies the legitimate scope but within that scope he does not develop comprehensively.

CANDIDA

Her name suggests the quality of candidness in her. Her prominent trait is candour. She certainly disqualifies herself for being the wife of a person. She adapts herself to the fidelity that must be shown to the husband and is pragmatic. Her admiration for Marchbanks is not mere pretension. She actually appreciates the poetic talent in him and considers him as a person of robust understanding. She is not an ordinary woman who is attracted by the physical features of a male. She uses her acute insight to know the true nature of Marchbanks. The romantic touch she has is not shared by her husband. Despite his popularity Marchbanks fades in her comparison. Due to her most wonderful nature and liveliness she appears to be a character in real life. But Shaw being an anti-romantic has

observed austerity in his characterisation of Candida. We cannot expect the same romantic touch which Maugham and D.H. Lawrence profess.

She speaks out facts brazen-facedly. She does not mince matters and is a frank woman. She can be called ultra modern by virtue of her being a frank woman. Her candour lends enchantment to her personality. She does not have much physical charm. She does not look down upon her husband or criticise him. Due to her outspokenness she adopts a critical attitude towards Morell.

Candida is sober, and shows great insight into the real character. Her comprehension and perceptive abilities are worth emulating. She is aware of her personal charm but there is seldom anything which could make her look a paragon. She is solid, compact and her thoughts are complete in their wholeness. She is capable of rising to the occasion. According to D.H. Lawrence a charming woman has got something of 'harlot' in her. She is pious and pure in ideas. She has something in her personality that makes her an attractive woman.

She is a mistress of her house in the real sense of the word. Like an ideal house wife she manages everything in the house. Home remains as the subject of most concern even though she responds to the love of the poet. She fills the paraffin lamps, scrubs the house and does all other odd domestic chores. She does not forget the duties of a housewife and like women of loose morals she does not get too much close with other men. In choosing her husband she makes a great sacrifice. She could have chosen the stronger of the two persons. But she had not done that for the sake of her home. After having reached 33 she was not prepared to fall in love with Marchbanks with the passion of a youngster. She eschews an irresponsible escapade and prefers home.

Morell thus observes: "Everybody loves her: they can't help it". She is capable of winning everybody's appreciation. There is hardly anyone who does not come under the spell of her personal charm except Proserpine who is jealous of her. Marchbanks has "learnt to live without happiness", and disappears at the end of the play even though he had really fallen in love with her. She is daring in responding to love of Marchbanks even though she is a married woman. Being a pious soul she warmly responds to the love but is not ignobly sensuous. She is not brazened like a strumpet violating boundaries of social restriction. She is torn between the duty of a housewife and devoted lover. She has got the Victorian

blood in her which recognises the virtues of a wife and not undecided on the issue. She does not succumb to the love of the poet but there is a certain warmth in her attitude towards the poet but the same is not expressed in a brazen manner.

One has to face the music if one ventures into any unforeseen mishappening. Being a housewife Candida realises the duty and responsibility of her and does not violate the norms of morality. She could have left home in shambles and indulged in the passionate love affair with the poet. The way she responds to the love of the poet shows the cultural enlightenment of a typical English woman. To some extent her gestures win her appreciation from everyone because being a pious feminine soul any other woman like her would only have responded in the same manner. Bernard Shaw depicts her with flesh and blood but he does not use any special wax to give her shape. He does not make her look typically idealistic. She keeps her love hidden in her mind. Her honour lies in her great sacrifice.

Candida is motherly in nature as there is a strong maternal trait in her. Just as a mother would treat her children she treats both Morell and Marchbanks. According to her it is better to remain affectionately bound to them than chide them. The following words reveal her maternal instinct which is a predominant feature in her personality : “Turn your face to the light—My boy is not looking well. Has he been overworking. He looks very pale, and grey and wrinkled, and old”. The maternal instinct in her is an innate one and not an acquired trait and she speaks these words to her husband Morell.

She handles various difficult situations in a clever manner. By resuming her role as a wife she saves her home from the impending catastrophe that looms large on her house. The playwright considers her more clever otherwise he would not have written “she is like any other pretty woman is just clever enough to make the most of her second attractions for trivially selfish ends. She is a courageous woman and her convictions are strong. She is not guilty and daringly gives appropriation to the love of the poet and is capable of treating her husband as she desires. Her convictions give her strength and she gains a poise that emerges out of her personality. The playwright keeps a balance between the whole character of Candida and her power of magnificence with which she has been drawn as a character. The character Raina in *Arms And The Man* looks more elegant than Candida but she does not have the qualities that Candida abounds in as compared

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to her. And in *Man and Superman* looks a near abstraction. Even though Joan of Arc has historical greatness she is not made like Candida in flesh and blood. Candida has individuality and does not become mouthpiece of playwright like other characters in the plays of Bernard Shaw. Being an anti-romantic Shaw does not allow Candida to become a victim of the destiny of romantic women.

MARCHBANKS

He is a man of immature character. He appears a boy by nature. He does not foresee the consequences of his action. He is imprudent and gives bold expression to his love toward Candida. He has no idea of the worldly affairs. He sometimes acts foolishly and pays more to a cabman more than he actually deserves. He believes in the freedom of the woman. According to him woman must not be asked to do the domestic chores. He hates the fairmen servility. He ridicules Morell and considers the latter's oratorical talent as a 'mere gift of the gab'. His conduct is more humane. He does not consider Burgess an exploiter. He can do an introspection into human mind easily. When he comes to know that Proserpine loves Morell he is shocked. It happens due to his belief that only a talented person like him deserves anybody's love. He takes the unconventional approach because he thinks that a poet should be different in his manner of facing the situation and treating the human beings. He is romantic and has certain qualities like the famous poet Shelley. He is a "shy youth of eighteen, slight, effeminate, with a delicate, childish voice, and a hunted tormented expression". He lacks determination. He is afraid of Burgess for his clumsiness. He is shocked by Burgess's clumsiness. Even though he is easily carried away by the qualities of a person. He cannot become a blind supporter of anybody so easily "his nostrils, mouth, eyes betray a fiercely petulant wilfulness".

His dress is disorderly and chaotic. He wears an old blue jacket, unbuttoned, over a woollen crown tennis shirt, with a silk handkerchief with a carvat, trousers matching the jacket, and brown canvas shoes—no evidence of his having ever brushed them, Shaw has attributed all the pranks of a poet in his character. He is so uncommon as to be almost unearthly.

He considers socialism as a foolish belief. His uncle is a peer and "he had a till for 55 pounds in his pocket". He is shy to ask for credit. He is frank in his

speech and talks about his love towards Candida without any inhibitions. He cannot be at home with strangers. He cannot mince words.

He has got many shocking ideas on marriage. According to him a husband must not be so self complacent in his relations with his wife. There is more theoretical strength in him than the pragmatism in Mores. He considers a woman's soul different from the ordinary belief and believes that it is not meant for preaching. His way of taking revenge is different. He tells Morell, "If you strike me I will kill myself". He does not like physical violence. For him love is the basic need of human nature. He cannot understand the usual way in which people respond to love. Those who don't have love in them are wicked for him. He awakens the feeling of freedom in Candida and ask her not to live as a "scrubbing brush". For leading a happy life one has to be idle and beautiful. He gets the divine love from Candida. Morell for Candida is a power to protect her. Marchbanks has sound and deep understanding of life and people. He cannot allow a man to suffer for the sake of others. He tries to present himself as the ideal man whom Candida would have married instead of marrying a person who only knows how to preach. He is accustomed to live a life without happiness. He is depicted as a vivid and enthusiastic character. In spite of his anti-romantic convictions Shaw possesses a certain amount of romantic interlude and Marchbanks represents this.

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1.2.2 INSTITUTION OF MARRIAGE IN CANDIDA

Institution of Marriage in Candida

Wife is usually considered as a woman who is supposed to do only domestic chores. According to Shaw the possessive attitude shown towards woman is wrong. He believes that woman should enjoy freedom of thought, decision and behaviour. They psychic harmony should be given more importance in the marriage. The essence of marriage depends on it. It should not be passed only on the domestic harmony. A new revolutionary thought has been advanced by Marchbanks on the subject of marriage. He is a symbol of revolt in the sphere of marriage. The commonplace notion of marriage is that woman should be kept chained to the house and deserves only inferior position in the family. This notion is symbolised by Morell. To consider marriage as a two dimensional affair is

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wrong. But a fear always exists of a third dimension and they may enter this sphere unexpected. Male and female being equally responsible to protect the sanctity of marriage are liable to fall victim to the three dimensional network. Candida falls victim to the charms of a poet Marchbanks and Proserpine makes Morell a victim to the usual interference. Proserpine lost her temper when she was called Prossy, Candida knows that Proserpine is in love with Morell. When Morell asks her : “Prossy's complaint what do you mean Candida?” She replies: “Yes, Pross and all the other secretaries you ever had. She is in love with you. James : that's the reason. They are all in love with you.....” The two dimensional marriage that exists between Morell and Candida is distorted by the interference of Marchbanks. Morell becomes conscious of it and that is why he starts a verbal dispute with Marchbanks. One can recognise the disturbances in their conjugal life in his talk to Marchbanks. Candida tells him: “You get far more than is good for you”. And she gives more attention towards Marchbanks. There is a Psychological diversion in the attitude of Eugene. She goes further to adopt a rational approach. Shaw makes this character individualistic and saves it from further devastation. Candida is a dutiful wife, and does all the domestic chores without failing. But the dreams with which Morell began his married life vanish into thinness as he realises the fact that realities are far from the dreams or preconceived notions. This realisation very often destroys the peace of mind of a person. Thus Morell also becomes desperate as he reaches the stage of maturity as a husband. Sex life in the beginning goes quite well but afterwards it falls down to a stage of disinterestedness or lack of curiosity. The seeds of conflict is sown in the mind of Candida when she realises the futility of preaching sermons or giving lectures as done by her husband. Sex problems cannot be solved only through marriage. The wife and husband may enjoy more freedom to exploit the conjugal life. Yet the tendency in human beings to go for new experiences remains unhampered. The way a woman is imprisoned in a home by marriage is as bad as the capitalism in a nation's economy. The imprisonment in the true sense make a women conscious of her rights and duties as a rightful member of the society. Just as capitalism corrupts a nation's economy the imprisonment of a woman also make her suppressed and deprived of her basic rights as a woman. There are a number of hazards in marriage and Shaw is conscious of them. For simple reasons a marriage may go into smithereens, and sometimes it goes into shambles due to the indifference shown by either of the partners to protect the sanctity of marriage.

Monotony is lethal to the harmony in marriage. When either of the partners become sceptic about the integrity of the marriage, distrust creeps into their minds. Marriage aims to companionship and if either of the partners feels that the companionship has been shattered it gives a feeling of loneliness, and their faith in the institution of marriage ends. One does not like to depend on another. When the feeling of dependence comes to one's mind the feeling of equality is destroyed and then people try to prove their worth by establishing one's superiority over the other. Usually one tries to find fault with others. In the marital harmony the feeling of subservience destroys the sanctity of the marriage. The realisation that one has to depend on others is a sad feature in the sphere of matrimony. Wife cannot be treated as a prostitute. She should be given dignity in the family. The relationship between wife and husband should be "inter-personal". Woman is a social being and she has great responsibilities as an individual. She should be conscious about the consequences of her action. She should not violate the norms of social conduct.

1.2.3 SOCIALISM IN CANDIDA

Socialism in Candida

Poverty is responsible for bringing troubles in the society. People are not born rich but they are more often born as poor. Differences in the economic conditions create social problems and the struggle between the rich and the poor keeps going so long as the society exists. The poor try to become equal to the rich but the rich does not want the poor to come up. The class struggle between the poor and the rich create social conflicts. The workers demand more wages because they find it difficult to live within their means. The rich people have to live with an improved standard of living therefore they don't hesitate to spend lot of money on luxurious living. In the north-east part of London most of the people were poor and their conditions were very wretched. The squalor and the dirt in which they were living drew the attention of Bernard Shaw. This aspect has been dealt with in the play Candida. The low middle class life has been depicted in this play. People had dirty brick houses and ugly iron urinals. Parson has got an affluence which appears ironical amidst the squalor and dirt around. The poverty is displayed by the cheap dress worn by Miss Proserpine. Morell says: "We have

not more right to consume happiness without producing it than to consume wealth without producing it". The rich people have got more commercial attitude and they are motivated by profits. Such people only think about the money they can earn by hook or by crook. This attitude is harmful for the well being of the people. The poor workers are fleeced by their employers for their poverty. The workers cannot demand more money for fear of retrenchment. The workers also cannot enjoy the same luxuries which the rich people usually enjoy. Just as in the case of Burgess the disgusting thoughts of commercial nature distort the figure of a person. In this character the anti-socialistic character is represented. He is inhuman, discourteous, greedy and clumsy. Low wages is a curse to the poor workers. Morell tells Burgess : "You paid worse wages than any other employer—starvation wages—aye, worse than starvation wages... your wages would have driven them to the streets to keep body and soul together".

Machines deprives the workers of their rightful jobs. Employment opportunities are reduced to a great extent by the use of machines. Burgess also sacks women without considering their social disposition. The capitalist attitude is perpetuated by some characters of the play like Burgess. According to him high wages breed drunken habits in workers. He is against the upliftment of the workers and the poor people. The workers remain fully illiterate. The purpose of education is to help one find out whether one does something because he loves to do it or one is interested in them only as a reaction to social preserves. As one grows up one can begin to give one's whole mind, heart and body to that which one really loves to do. But the workers do any job only to survive under the social pressures.

The evil of commercial belief has gripped the very core of the personality of Burgess. He is a protagonist of the evil of profiteering. His appearance also reflects his convictions. He is sordid and clumsy and looks coarse. As a result of 'overfeeding and commercial success' there is a sort of 'sluggish bumptiousness'. He is vulgar. He is an 'ignorant guzzling' person. He has turned out "hoggish". He is "podgy with a snoutish nose in the centre of a flat square face".

Shaw hates slavery and fights against it with great zest. Khalil Gibran has observed : "And I saw the apprentice slaving for the artisan, and the artisan slaving for the soldier and the soldier slaving for the governor, and the governor slaving for the king, and the king slaving for the priest, and the priest slaving for

the idol". It is extremely hard to get rid of slavery. The slavery of woman in marital relationship becomes a topic of criticism for Shaw in his play *Candida*.

Seven deadly sins like — food, clothing, fire, rent, taxes, respectability, and children can be avoided through good wages. Shaw believes that a worker should be paid higher wages. He cannot tolerate low wages being paid to a worker. Morell tells Burgess "Yes, the lowest, because you paid worse wages than any other employer—to the woman who made the clothing. Your wages would have driven them to the streets to keep body and soul together". According to Shaw "Poor people are cancers in the commonwealth".

Burgess and Morell are anti-socialist characters in the play. The former one openly stands against the socialist ideas and the latter covertly disagree with them. Even though Morell is against the starving of women in his establishment he does not realise the anti-socialistic stand he taken in his relationship with Candida. When Marchbanks tells Morell about his love towards Candida Morell gets greatly shocked. He could not understand the logic behind the words of Marchbanks. Any sort of anti-socialist tendency is deplorable and it leads to inhumanity, greed, discourtesy and clumsiness.

The problems created by mechanisation are cited in the play. Burgess poses himself as a model employer and does feel guilty while sacking women workers. He says "I have turned a model employer. I don't employ women now they are all sacked and the work is done by machinery. Not a man is less than six pence an hour". Machinery impedes improvement in the living standards of the working class. It takes away the daily bread of the workers. The depravity of the workers is caused by low wages. Starvation is the aftermath of less number of jobs. Shaw sedulously pleads for socialism. Money is the 'symbol of life' and everyone needs it to live a desired life. In a capitalist society wealth is concentrated in the hands of rich people. They only try to amass more and more wealth. The money circulation is arrested when people try to accumulate riches in the firms of costly ornaments and things of luxury. But the poor may not earn so much money in so short a period of time. So they are destined to live in poverty. The struggle between the rich and the poor is the basic aspect on which the socialist ideas rest. The employers usually pay little attention to the welfare of the employees. But Shaw wants both of them to work for the benefit of both.

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1.2.4 CANDIDA — A CRITICAL APPRECIATION

Candida — A Critical Appreciation

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Bernard Shaw strikes a balance between art and propaganda in his play *Candida*. He presents characters in a brilliant manner. The playwright is fully aware of their aspirations. In this play we find a fusion of classicism and romanticism with an elastic imagination. He has also introduced passions which soon are hushed up behind scenes. The socialistic approach in marriage is forcefully emphasized in the play.

Shaw sometimes ignores art and gives importance to facts. In *Man and Superman* there is little trace of art. But in *Candida* art is not ignored. The atmosphere of art is carefully preserved in this play. The verbal bickerings of a protagonist and his victim are rendered in the play in a very realistic manner. But the loud-mouthed talks don't disturb the atmosphere of art. Some characters are too much dependent on circumstances. But still the characters evolve an individuality of their own which make them more attractive. The human relations are being exposed in the drama in their true perspectives. The usual tendency of an individual to find fault with another and to criticise another's attitudes and beliefs had always been the subject for dramatic works. The fight between the father-in-law and son-in-law even though is purely ideological takes the form of a personal war to establish superiority on one another on the merit of one's accepted or popular conceptions.

The issue of exploitation of workers and the poverty due to low wages also have been treated properly by the dramatist on the basis of the importance they deserve. The way retrenchment of women takes place in the firm run by Burgess exemplifies the anti-socialist attitude of the people. Actually a factory or business establishment can prosper only when the workers are treated at par with the management i.e. as co-owners. If the workers realise their responsibilities they would not seek opportunities to tarnish the image of the management. Usually such a system never exists. The management always rule over the working class. The workers in turn are forced to think that they could not survive or exist without being exploited. The management believes that workers have no requisites to become co-owners and it is the destiny of the workers to remain as

workers for ever. This notion is never removed from the minds of the employers. The struggle between the two classes has been projected in the play *Candida* and Bernard Shaw's convictions have focussed it as a prominent topic for discussion.

Fabian society was founded in 1884 and since then Shaw has associated himself with it. Fabianism differed from the philosophy of Marxism. Shaw's approach is different from that of the Marxists. He supports the view of British economist Stanley Jevons whose theory of "marginal utility" has become very well-known : Marxists on the other hand supported Ricardo's labour theory of value. Shaw's basic interest in the economic problems of the day is displayed in the play *Candida*. Ruskin has influenced a lot in his views of socialism. "Government and co-operation are in all things the laws of life, anarchy and competition the laws of death".

The dramatic technique used in the drama *Candida* is marvellous. Unity of time has been maintained strictly in *Candida*. Only a high sense of drama could divide the time into morning, noon and evening. There are a number of sports that abound with dramatic interest.

The unity of place has been maintained by the author. All that happens and talked about in the room is echoed in the play. The residence of Reverend James Mavor Morell at the St. Dominic's Parsonage has been chosen as the place for action; the sitting room is the place where most of the dramatic happenings take place.

Without any disturbance the unity of action is maintained consistently in the play. It is true that Shaw cannot hide the fad he likes most. Due to his zealous socialist outlook initially the action is halted for developing the side issue of socialism in the character Burgess. Action is significant and socialism does not touch the fringe of the play. Action begins at the time of Marchbanks announcement of his love towards Parson's wife. After this announcement Parson calls names to the poet and also hits him. At this stage the unity of action could have been destroyed. But it does not happen and the play proceeds in a logical manner, as nothing intervenes it.

Exposition is necessary for any play to win lauds. In *Candida* the exposition is done adequately and skilfully. Even the minor characters are seen assembled together at one place in the play. Shaw successfully assembles all the

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characters at one place without giving slightest doubt for the presence of any individual character. The action can be ushered in when everything is set in its place.

There is distinct dramatic concentration in the play. The subject of the real form of marriages receives more attention from the playwright even though at times he delays action by forcibly introducing certain side-issues like socialism.

The entire action revolve round the axis of the Psychic marriage. It may be possible to assess this play as a Psychic tragedy. The elusive nature of the poet's heart remains as such throughout the play. Even at the end of the play his heart remains as a secret. The issue of the Psychic interest remains unsolved even though the husband and wife reunite after having undergone a lot of emotional disturbance. According to Shaw there should not be complacency in the social marriages. Playwright's attention is concentrated on this theme.

Even though the technique used to create the dramatic interest is almost conventional the spirit of the drama has a revolutionary aspect about it. The spirit has preserved amidst much commotion and conflicts.

Parson and the poet are the two parties engaged in the conflict. We are kept on the plane of suspense by both of them. Till the end is fully accomplished the readers or spectators remain in a state of suspense. At the beginning of the play the conflict has been thrown into its structure. According to Khalil Gibran (1883-1931) "the wives retire with tears upon beds of obedience and legal compliance". The tragedy in the married life of Candida does not become less if we call it as "drudgery".

The dramatic disposal at the end of the play has been achieved with great dexterity. Even though a tinge of anti-climax is to be seen at the returning of the wife to her husband it leaves nothing jagged in the play. Shaw smoothes out all the rough aspects by directing the wife to her husband, and leaving the poet to spend his night to despair. The Psychic quest of the poet remains undeviating up to the end of the play.

The critical part of the structural construction is the romantic interest in the play. The romantic interest has been aroused with the introduction of Marchbanks in the play. The introduction of little bit of poetry has given an

unusual glow to the theme. Instead of remaining a dry discussion the play has become more interesting by the creation of the romantic interest. The thesis and theme have acquired magnificence by sustaining the romantic interest. The dramatic technique used in the construction of the play made it a great success. We hardly find anything which would tend to detract the quality of the play. In *Candida* a balance between the poetry of the dramatic fancy and the prose of matter has been achieved by the dramatist.

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1.2.5 SUMMARY OF CANDIDA

Summary of *Candida*

It's a fine morning in October 1894. There's a place far away from London. We find the people living there as old-fashioned. The "unlovely brick houses" stand in haphazard patterns. In the squalid surroundings, ugly iron urinals, Radical clubs, and perpetual stream of yellow tram cars the wretchedness of the life is reflected. As the sun shines "cheerfully" weather seems pleasant. But there is no glamour or glitter in the shabby dresses of the people. Another spot which demands our attention is a park of 217 acres fenced in by a wooden paling, lined by trees, flower beds, carpet gardening. We find a bank stand, an unfurnished forum for religious, anti-religious, and political orators, cricket pitches, a gymnasium etc. The smoke laden chimneys do not interfere with or disturb these places. The St. Dominic's parsonage has a front garden and porch. It has a breakfast room as well as a sitting room. We see James Mavor Morell busy at his desk in the sitting room. He can see the verdure in the park beyond. A brisk little woman of 30 Miss Proserpine Garnett, his typist, is seated at a distance. We find the large table with heaps of pamphlets, letters, journals etc. In the bookshelves we see Maurice's Theological essays and books of Browning's poems. We see the varnished mantelpiece, fireplace, and a figure of Titan's Assumption of the Virginia. There is nothing 'useless or pretentious in the room'. The Reverend James Mavor Morell is a Christian Socialist clergyman of the Church of England. He is an active member of the Guild of St. Mathew and the Christian Social Union. He is a robust good-looking man of forty. He is a great talent in oratory. He is complacent. "He has healthy complexion, good forehead, with the brows somewhat blunt, and the eyes bright and eager, mouth resolute, but

not particularly well-cut and a substantial nose, with the mobile nostrils of the dramatic orator, void, like all his features, of subtlety”.

Since he is a very busy man he has several appointments. As he opened the morning mail he found an invitation from The Hoxton Freedom Group, the communist Anarchists to deliver an address. The people whom he had to address were poor “half a dozen ignorant and conceited costermongers without five shillings between them.” But he considers them as his brethren because he is a humanist.

Proserpine goes out to fetch Morell. When he tells Lexy to wrap his throat to protect it from cold. Burgess tells him that he must not treat Lexy equal to him. Morell tells him that he treats his curates like his comrades.

Morell easily cancels a dinner in the city and accepts invitation to address the Huxton Group of Freedom. Alexander Mill is introduced at this stage. He is from the nearby University and “He is conceitedly well-intentioned, enthusiastic, immature novice”. He has a peculiar “Habit of speaking with his lips carefully closed a full half inch from each corner for the sake of finicking articulation and a set of University vowels”. He calls Proserpine as Prossy. Morell waits for Candida. She was going to call on him to tell him about the illness of the son. He is happy about having a wife like Candida. He tells Lexy “Get a wife like my Candida, and you'll always be in arrear with your repayment.” Soon Lexy informs him that Morell's father-in-law is going to see him. Lexy and Proserpine start talking about Candida. While talking Proserpine tells him that she 'does not share his amorous delusions' on the opinion on women. Lexy tells her: “Ah, if you women only had the same clue to Man's strength that you have to his weakness, Miss Prossy, there would be no woman Question.” Prossy tells him that he should not imitate Morell. Like Morell he tucks his umbrella under his left arm and walks with his chin sticking out. He says 'knowledge' in church and always says 'knowledge' in private conversation. Lexy gets offended at the behaviour of the typist. Burgess enters the place without any prior announcement. He is an old of sixty and 'vulgar ignorant guzzling man'. He looks ‘hoggish’ enough and respects the rich and detests the poor. He is “podgy, with a snoutish nose in the centre of flat square face, a dust coloured beard with a patch of grey in the centre under his chin, and small watery blue eyes with a plaintively sentimental expression, which he transfers easily to his voice by his habit of pompously intoning his sentences.”

Proserpine goes out to fetch Morell. When he tells Lexy to wrap his throat as a protection from cold, Burgess tells him that he must not treat his curates like his comrades. An argument starts between Morell and Burgess. Morell charges Burgess for his impudence. They talk about the quotation which Morell had given for the supply of clothing to the work house. The son-in-law argues that he had quoted lowest tender because the workers were getting very low wages. Being a socialist Morell could not tolerate the segregating attitude towards the workers. He tells him : “Those women were my parishioners. I shamed the Guardians out of accepting your tender. I shamed the rate-payers.” Burgess tells him that he has become a model employer but ironically he adds: “I don't employ no women now: they are all sacked and the work is done by machinery.”

Burgess and Morell come to a compromise. When Morell tells Burgess that he paid high wages because he was compelled to do so Burgess tells him that high wages only compel the workers to fall prey to drunkenness. Now Morell asks him the purpose of his visit. According to him it can't be for the “family sentiment”. Morell tells him frankly “So long as you come here honestly as a self-respecting, thorough, convinced scoundrel, justifying your scoundrelism and proud of it, you are welcome”. He does not like him for being a ‘model employer’ and ‘a converted man’. Burgess thinks about Morell as a queer bird. Candida enters into the room saying “Say yes James”. She looks at Morell with a ‘maternal indulgence’. She is “well built, well nourished double charm of youth and motherhood”. She wears her bonnet and mantle carrying a strapped rug, and umbrella, handbag and a bunch of illustrated papers. Morell expresses his inability to reach the station to receive her. With a ‘penitent emotion’ he embraces her.

She tells her husband that she has been travelling with Eugene. This young man is a shy youth of eighteen effeminate with childish voice. He is the nephew of a peer and fame had found him once sleeping on the embankment. Burgess appreciates the picture of Virgin as if he were a connoisseur of art. The poet Eugene looks unearthly.

“His dress is anarchic. He wears an old blue serge Jacket unbuttoned, woollen lawn tennis with a silk handkerchief for a cravat, trouser matching the jacket, and brown canvas shoes. In these garments he is apparently laid in the heather and waded through the waters; and there is no evidence of his having

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brushed them”. He shies away from the strangers. Burgess tells the poet the Morell is letting in foolish ideas into his head. Burgess invites him to dine with him at Freeman Founders in North Folgit. Burgess treat him as a high-bred young man.

Candida asks about the impression Eugene Marchbanks has made about her father. She is very much pleased with him. Morell comments about Marchbanks's way of paying the cabman. “The overpaying instinct is a generous one: better than the underpaying instinct, and not so common”.

Marchbanks is unwilling to stay for lunch. Morell asks him to go to the park and compose poems and come at the time of lunch for a sumptuous meal. Morell is very proud of his being married. He quotes Laroche Foucault. The poet tells him: “I love your wife”. Morell feels amazed at this statement. But he tells him that everybody loves Candida. Marchbanks tells Morell that he had been very cruel to her. “She has had to endure in all the weary years during which you have selfishly and blindly sacrificed her to minister to your self-sufficiency”.

Morell feels insulted, and Marchbanks tells him that soon he would be getting married and would be trying to make his home a heaven. The young poet describes the soul of a woman thus: “A woman, with a great soul, craving for reality, truth, freedom; and being fed on metaphors, sermons, stale perorations, mere rhetoric”. The poet compares Morell with King David in his fit of enthusiasm. Morell loses his temper. The poet tells him “Stop Morell: if you strike me, I'll kill myself”. Poet is determined to rescue Candida from the slavery. Now Candida enters the scene. Morell is in a chaotic state of mind, and the poet feels relieved.

The second act begins late in the afternoon. Miss Proserpine Garnett gets annoyed for the poet. The spacing of the machine was disturbed by the poet. They have a mild confrontation. The poet succeeds in revealing the secret of Miss Proserpine's love for Morell. Burgess also gets annoyed by the words Proserpine uses for him calling him ‘a silly old fathead’. Morell dismissed the whole thing in a light hearted manner.

Morell’s self-complacence gets hurt. Marchbanks tells him that, to get work done by Candida, is mere selfishness. He cannot tolerate the awkward sight of Candida filling the Paraffin lamps. He is against the use of a scrubbing brush

by a wife. He would gift Candida “a tiny shallop to sail away in, far from the world, where the marble floors are washed by the rain and dried by the sun; where the south wind dusts the beautiful green and purple carpets”.

Candida sympathises with the poet and Morell starts an argument with her. She complains about his too much involvement in delivering lectures. This was an unexpected blow for the Parson who wished to create heaven on earth. Candida defends Marchbanks. She is even prepared to sacrifice goodness and purity, for the sake of Marchbanks.

Morell leaves the poet in the company of his wife. In Act III we find both Marchbanks and Candida together in a room. Candida listens to the poem recited by Marchbanks.

The poet has platonic love towards Candida. Like a divine poem he recites the name of Candida. Marchbanks firmly believes that Morell is not the man whom Candida married. Morell tries to insult the poet. Poet tantalises the Parson with the possibilities of reductive pranks in his absence. Marchbanks feels that he has gained Candida’s love.

Candida saves her husband from the torments he has been subjected to. She blames the poet for his impudence. Miss Proserpine is seen over-drunk. Lexy is asked to escort her home.

Candida has got only two choices, and finally she returns to her husband. But both of them fail to understand the Psychic life of poet.

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1.2.6 MARCHBANKS: SPOKESMAN TO POPULARISE HIS REVOLUTIONARY IDEAS

Shaw wanted a spokesman to popularise his revolutionary ideas.

Or

Whom do you find in the play as the most suitable person for this task?

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Shaw had an urge to popularise his own personal beliefs and ideas. He was individualistic and had his own personal opinion on everything. In this play the poet Marchbanks the person who is assigned with the task of popularising the revolutionary ideas of Shaw. The poet has a romantic outlook on everything. He precisely holds an opinion to suit his desire. His likes and dislikes are more motivated by this emotional integrity. He definitely possesses a disturbed personality which is more introvert than extrovert. He cannot adopt a rationalistic attitude simply for the fact that it was an ideal step. But he can adopt a new approach to justify his actions. His frankness and disregard of social obligation sometimes make us sceptic about his psychic integrity. In truth he is a character with weak psychic structure and ruled more by his emotions. Shaw kept this character such that nobody would recognize the real motive behind the creation of such a character. But actually Shaw created this character to function as his spokesman. Shaw could not propagate his ideas by any other way. He would have been branded as a politician. Shaw never wished to be branded so. He chose drama as a medium to express all his ideas because it suited all his necessities. His aim always remained to identify the social problems and suggest remedies for them. He also desired to bring out a change in the social set-up by presenting new thoughts and ideas which have a ready acceptance among the people. His views on marriage are purely personal and he wanted to popularise them. He found Marchbanks as the suitable person to popularise his ideas. The occurrence of a third dimension in marriage had social criticism on it, and knowingly Shaw used it in his play, and made it appear natural. But he did not allow the wife of Parson to enter into matrimonial alliance with the poet. He could have done that to present a social problem. In literature there are two kinds of approach to achieve social amelioration. First is to present the problems and their causes and then suggesting solutions. Second is presenting the problems as such and giving its repercussions and consequences in order to make the readers realise, for such things can affect them or devastate the social structure. Even though Shaw was a realist to some extent he had adopted the first method of social ameliorative task, and restored the wife to her lawful husband, at the end of the play. Although Marchbanks represents Shaw's personal views, he is not the only character who acts as spokesman of the playwright. Almost all characters reflect the thoughts of Shaw but Marchbanks functions as his true spokesman who helps him in propagating his revolutionary ideas.

1.2.7 ASSESSMENT OF THE HEROINE CANDIDA

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As a woman how do you assess the heroine Candida. Explain.

Candida has fully revealed her feminine charms. She is beautiful and is conscious of it. She considers herself in all respects equal to her husband. But soon she realises that she was only destined to do the domestic chores like scrubbing the floors or filling paraffin lamps. A woman has to satisfy her biological desires as well as her psychic desires. Sex remains the most important urge among the biological desires. The rest of them include desire to have tasty, nutritious food, comfort and love from husband, and bodily satisfaction of getting adorned with jewellery or wearing costly clothes.

The emotional aspect of a woman's mind depends on how she has been brought up, and how much education she could receive both from the world and the books. The psychic desires include an undeviating urge to remain as a piece of attraction among others and desire to have her identity established in all possible ways. A woman expects appreciation from others. She also wishes to keep everyone at a certain distance. She wishes to have everyone as her confidants as well. All her attempts to satisfy such desires land her in trouble. But she always tries to justify her deeds as virtuous or humanitarian behaviour.

Candida also tries to satisfy her psychic urge to have someone else who would treat her as an individual with exceptional qualities. She escapes into the world of an extra-marital love affair in order to get relief from the drudgery and boredom of wifehood. Parson is very busy in delivering lectures and Candida doesn't get his love, sympathy or kind treatment. She gets all that she desired from Marchbanks and she accepts him as her lover. She justifies her action by believing that if he were left alone he would fall in the bad company of some other woman. This justification when viewed upon seems unnatural, but if one has indulged in something which deserves social criticism one may justify the action in the way one desires.

The feminine aspect of Candida remains un-deteriorated. She becomes the focus of attention in the play not because she is the heroine but because she does something which any other married woman would have done.

Similarly the way a woman escapes to a new relationship to get relief from the boredom of married life is presented without any exaggeration. Candida was in no way different from other women. The feminine aspects of Candida are undistorted even though Shaw had a tendency to introduce his views and ideas at the cost of the compactness or integrity of the plot.

1.2.8 CHARACTERISATION OF MORELL

Give your opinion on the characterisation of Morell.

Morell being a Parson is presented with all his necessary prerequisites. His room itself is enough to proclaim what sort of man he was. He is interested in delivering lectures. He believes that married life brings happiness. He is proud of having Candida as his wife. He cannot understand his wife properly. The conventional attitude of a husband is pursued by him. He believes that a wife is supposed only to do all the domestic chores. Morell also has got certain revolutionary ideas. He is opposed to the exploitation of workers. He criticises the way his father-in-law treats the employees. His belief in socialism is not solely due to his convictions but due to his opposite stand against his father-in-law.

Morell as a character depicts all that is necessary for a Parson of the 19th century. His apparent sympathies and kindness arouse laughter in us. His hypocrisy is fully revealed in his talk. His treatment of Proserpine the typist and the way he talks to Lexy bear testimony to the snobbish character of Morell.

The way he staggers before Marchbanks, the poet who proclaims his love towards Candida, demonstrates his drawbacks and weakness. His characterisation has been done with double purpose. One is that Shaw required a character to speak about his convictions on socialism. Second is that Shaw needed a man to project some social inhibitions with regard to Christianity. The disharmony between theory and practice is also clearly depicted in this play, and Morell reflects this aspect truthfully. Morell's characterisation has been done with all precision and dexterity, and Bernard Shaw excelled in the art of characterisation.

1.3 COMPREHENSION EXERCISES

- 1 Discuss Hopkins as the Pioneer.
- 2 Give a critical appreciation of *God's Grandeur* or *The Windhover* or *Pied Beauty*.
- 3 Write the character sketch of *Candida*.
- 4 Discuss the Institution of Marriage in *Candida*.
- 5 Give a brief account on Socialism in *Candida*.
- 6 Write the summary of *Candida*.

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1.4 LET US SUM UP

Having gone through Unit I you have acquainted yourself with Gerard Manley Hopkins and George Bernard Shaw. Now you are quite capable not only to discuss their life and career but also their works—Hopkins's *The Wind-hover*, *Pied Beauty* and *God's Grandeur*, and also Shaw's *Candida*.

UNIT-II : W.B. YEATS

NOTES

Structure

2.0 Objectives

2.1 W.B. YEATS

2.1.1 A Prayer for My Daughter

2.1.2 Sailing to Byzantium

2.1.3 Yeats's contribution to English poetry

2.1.4 Symbolism in the poetry W.B. Yeats

2.1.5 Art and Technique of W.B. Yeats

2.1.6 Estimate of Yeats as a Modern poet

2.1.7 Some Important Explanations

2.2 Comprehension Exercises

2.3 Let Us Sum Up

2.0 OBJECTIVES

In Unit II we shall let you know about W. B. Yeats and his craftsmanship. We have included two of his poems "A Prayer for my Daughter" and "Sailing to Byzantium" for a detailed critical study. You will be able to:

- Talk on the poet and his poems.
- Give an outline of the poems.
- Critically analyze the poems.

2.1 W.B. YEATS

William Butler Yeats (1865-1939) was born in Dublin. His father was a lawyer and a well-known portrait painter. Yeats was educated in London and in Dublin, but he spent his summers in the west of Ireland in the family's summer house at Connaught. He was part of the *fin de siècle* in London; besides he was active in societies that attempted an Irish literary revival. His first volume of verse appeared in 1887, but in his earlier period his dramatic works outweighed his poetry both in bulk and in import. He founded the Irish Theatre with Lady Gregory, which was to become the Abbey Theatre, and served as its chief playwright until the movement was joined by John Synge. His plays usually treat Irish legends; they also reflect his fascination with mysticism and spiritualism. *The Countess Cathleen* (1892), *The Land of Heart's Desire* (1894), *Cathleen ni Houlihan* (1902), *The King's Threshold* (1904), and *Deirdre* (1907) are among the best known.

After 1910, Yeats's dramatic art took a dramatic turn toward a highly poetical, static, and esoteric style. His later plays were written for small audiences; he experimented with masks, dance, and music, and were profoundly influenced by the Japanese Noh plays. Although a true patriot at heart, Yeats deplored the hatred and the bigotry of the Nationalist movement, and his poetry is full of moving protests against it. He was appointed to the Irish Senate in 1922. Yeats' greatest works were written after the award of the Nobel Prize. Whereas he received the Prize chiefly for his dramatic works, his significance today rests on his lyric achievement. His poetry, especially the volumes *The Wild Swans at Coole* (1919), *Michael Robartes and the Dancer* (1921), *The Tower* (1928), *The Winding Stair and Other Poems* (1933), and *Last Poems and Plays* (1940), made him one of the most outstanding and influential twentieth-century poets writing in English. His recurrent themes are the contrast of art and life, masks, cyclical theories of life (the symbol of the winding stairs), and the ideal of beauty and ceremony contrasting with the hubbub of modern life.

His Works

1886 — *Mosada*

1888 — *Fairy and Folk Tales of the Irish Peasantry*

1889 — *The Wanderings of Oisín and Other Poems*

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1891 — *Representative Irish Tales*

1891 — *John Sherman and Dhoya*

1892 — *Irish Faerie Tales*

1892 — *The Countess Kathleen and Various Legends and Lyrics*

1892 — *The Lake Isle of Innisfree*

1893 — *The Celtic Twilight*

1893 — *The Rose*

1894 — *The Land of Heart's Desire*

1895 — *Poems*

1897 — *The Secret Rose*

1899 — *The Wind Among the Reeds*

1899 — *The Song of The Old Mother*

1900 — *The Shadowy Waters*

1902 — *Cathleen ni Houlihan*

1903 — *Ideas of Good and Evil*

1903 — *In the Seven Woods*

1904 — *The King's Threshold*

1907 — *Discoveries*

2.1.1 A PRAYER FOR MY DAUGHTER

A Prayer for My Daughter

ONCE more the storm is howling, and half hid
Under this cradle-hood and coverlid
My child sleeps on. There is no obstacle

But Gregory's wood and one bare hill
Whereby the haystack- and roof-levelling wind.
Bred on the Atlantic, can be stayed;
And for an hour I have walked and prayed
Because of the great gloom that is in my mind.
I have walked and prayed for this young child an hour
And heard the sea-wind scream upon the tower,
And-under the arches of the bridge, and scream
In the elms above the flooded stream;
Imagining in excited reverie
That the future years had come,
Dancing to a frenzied drum,
Out of the murderous innocence of the sea.
May she be granted beauty and yet not
Beauty to make a stranger's eye distraught,
Or hers before a looking-glass, for such,
Being made beautiful overmuch,
Consider beauty a sufficient end,
Lose natural kindness and maybe
The heart-revealing intimacy
That chooses right, and never find a friend.
Helen being chosen found life flat and dull
And later had much trouble from a fool,
While that great Queen, that rose out of the spray,
Being fatherless could have her way
Yet chose a bandy-legged smith for man.
It's certain that fine women eat
A crazy salad with their meat
Whereby the Horn of plenty is undone.
In courtesy I'd have her chiefly learned;
Hearts are not had as a gift but hearts are earned
By those that are not entirely beautiful;
Yet many, that have played the fool
For beauty's very self, has charm made wise.
And many a poor man that has roved,

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Loved and thought himself beloved,
From a glad kindness cannot take his eyes.
May she become a flourishing hidden tree
That all her thoughts may like the linnet be,
And have no business but dispensing round
Their magnanimities of sound,
Nor but in merriment begin a chase,
Nor but in merriment a quarrel.
O may she live like some green laurel
Rooted in one dear perpetual place.
My mind, because the minds that I have loved,
The sort of beauty that I have approved,
Prosper but little, has dried up of late,
Yet knows that to be choked with hate
May well be of all evil chances chief.
If there's no hatred in a mind
Assault and battery of the wind
Can never tear the linnet from the leaf.
An intellectual hatred is the worst,
So let her think opinions are accursed.
Have I not seen the loveliest woman born
Out of the mouth of plenty's horn,
Because of her opinionated mind
Barter that horn and every good
By quiet natures understood
For an old bellows full of angry wind?
Considering that, all hatred driven hence,
The soul recovers radical innocence
And learns at last that it is self-delighting,
Self-appeasing, self-affrighting,
And that its own sweet will is Heaven's will;
She can, though every face should scowl
And every windy quarter howl
Or every bellows burst, be happy Still.
And may her bridegroom bring her to a house

Where all's accustomed, ceremonious;
For arrogance and hatred are the wares
Peddled in the thoroughfares.
How but in custom and in ceremony
Are innocence and beauty born?
Ceremony's a name for the rich horn,
And custom for the spreading laurel tree.

Introduction

The poem was published in the volume *Michael Robartes and the Dancers* which was published in 1922.

Date of Composition

The poem was written in 1919, a few weeks after the birth of Yeats's eldest child, a girl, Annie Butler Yeats.

Classification and Occasion of the Poem

This is a personal poem which reflects the gloom of the poet and his fear of a stormy future. It was written after the First World War and it reflects the post-war frustration. The war ended in 1919 leaving its unpleasant consequences behind. His infant daughter born in 1919 will have to face the challenges of the future. The poet thinks of the traits which would help his daughter to sustain in life and make her life happy.

Style

The poem contains ten stanzas of eight lines each in the couplet pattern. Apparently it appears to be quite simple but the poet has enriched it with certain images. The language is simple enough to understand and enjoy it. Symbols give great significance to the thoughts expressed in the poem. So one may be tempted to say that the poem contains “rich stores in a little room”.

The Critical Approach to Poem

The poem is a landmark in the poet's journey along the road to the goal of poetry. He had left sentiments and pathos far behind and has cultivated the tragic outlook. He can now combine the appreciation of beauty with a sense of the tragic rather than with the sad element of life. He can now impart meaning to the ordinary

events of life which his earlier poetry did not attempt. In the process his poetry becomes a vehicle of public speech.

Summary of the Poem

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A terrible violent storm is raging outside. "This haystack and roof leveling wind" blowing directly from the Atlantic is obstructed by just one naked hill and the woods of Gregory's estate. The infant daughter of the poet is sleeping in the cradle, properly covered and protected. The poet is walking and praying for his infant daughter because there is a storm raging within his soul as well. His mind is full of foreboding for the future of humanity.

The poet, while praying for his daughter is disturbed by the shrill sound of the sea-wind. His mind is haunted with fear. In the excitement and fear he imagines that the future years have come out of the sea dancing to the frenzied beat of a drum. So like an affectionate father, he is praying for his daughter.

He prays that his daughter may be 'granted beauty', but not too much beauty, because too much beauty makes a man proud and cruel. Such women begin to consider their beauty sufficient in itself and forget their natural kindness so they fail to respond to the advances of even sincere lovers and ultimately fail to find a suitable life-companion. Here the poet is commenting on Maud Gonne impliedly.

The poet then cites examples from history and legend of the foolishness of over-beautiful women. The extreme beauty of Helen who eloped with prince Paris of Troy, was responsible for the War of Troy and the consequent death and destruction of that whole city. The Greek goddess of youth and beauty, Venus or Aphrodite, rose out of the sea, was self-willed and obstinate and foolishly she married a lame iron-smith. Maud Gonne's marriage with Major MacBride, a worthless fellow has been hinted at.

The poet wishes that in place of bewitching beauty, her daughter should have virtues like courtesy. Because it can win the hearts of people more easily. Even those who are not so beautiful can win the hearts of others by being courteous (Yeats's wife was not beautiful but courteous and she won his heart). Poet admits that like many others he too has acted in a foolish manner in the matter of bewitching beauty, Maud Gonne. He failed to receive the proper response from her and ultimately it was courtesy and not mere beauty that won his heart.

Continuing his prayer the poet pleads that the soul of his daughter should flourish and reach self-fulfilment like a flourishing tree. Like the linnets, happy and innocent thoughts should cling around her inner life. These little creatures, symbols of innocence and cheerfulness make others happy as well by their songs. So he wishes his daughter to be happy and make others happy.

The poet finds the hatred in his heart for the beauty because of the experience of his life and the sort of beauty he loved but he thinks hatred to be worst of all the evils, so he wishes his daughter to be free from this evil. He is of the opinion that if there is no hatred in the heart, there can be no misfortune for a person.

The poet opines that the intellectual hatred is the worst kind of hatred and a great flaw in character. And he wants her daughter to avoid this. He wants to avoid the weakness that Maud Gonne had because her obstinacy was responsible for making her act foolishly. She ruined herself by choosing a worthless person as Major John MacBride for a husband.

Yeats is of the view that if his daughter is free from all intellectual hatred, she will enjoy an inner peace and happiness. In such a case her soul will be capable of finding its fulfilment within itself, as it did not work for the happiness of others as Maud Gonne was prone to do. Thus she would be capable of remaining happy inspite of many difficulties.

He prays that his daughter may be married in a good aristocratic family. He wishes that she may get a husband belonging to an aristocratic family where life is led in the aristocratic tradition and there must be no place for arrogance and hatred. These weaknesses are the traits of the masses or the commoners. The aristocratic way of life is rooted in tradition and custom.

2.1.2 SAILING TO BYZANTIAM

Sailing to Byzantium

THAT is no country for old men. The young
 In one another's arms, birds in the trees
 - Those dying generations - at their song,

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The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect
Monuments of unageing intellect.

An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hands and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence;
And therefore I have sailed the seas and come
To the holy city of Byzantium.

O sages standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing-masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.

Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.

Date of Publication

'Sailing to Byzantium' was published in 1927. It is the first of the poems collected and brought out in a volume entitled 'The Tower'.

Symbolical Title

Byzantium is the old name of Constantinople or Istanbul which was the capital of the Eastern section of the Roman empire. It was famous for its mosaic art and metal enamelling. There was a revival of Greek art and culture there. In this poem Byzantium is a symbol of a country of art and philosophy which transcends the limits of time and nature.

The Theme of the Poem

The poem reveals the inner riches of the poet. He seeks a safe refuge or an anchorage. He can not find himself in tune with the decrepit age. The poem is meditation on timeless existence. He wants to sail to Byzantium the holy city of culture and un-ageing intellect where one can escape the physical processes of birth and death. Byzantium may also be taken as the ideal Ireland of the poet's dream.

Style

'Sailing to Byzantium' is a poem of outstanding merit. Its technique, its structure and images are unique. One of its stylistic achievements is its success with which the images do justice to the contrast between the sensual world and the artifice of eternity.

Symbolism

The poem is rich in symbols and metaphor. The two opposing sets of symbols are allowed to interact with each other and the pattern is not only intricate but also adds to richness of the texture of the poem. The noteworthy thing about them is this that the symbols are full, complex and ever changing. Paradoxical lines in the poem are a part of the technique employed by the poet to secure cohesion.

Development of the Thought

The first stanza is full of the sensuality prevalent in the country which is not meant for old men. This process of the sensual urge of the generation will end in death. But in this world full of sensuality nobody cares for "monuments of un-

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ageing intellect". But in the old age when a man loses capacity to enjoy life he should devote himself to the study of art and literature. So in the old age the poet wishes to reach to the holy city of Byzantium. And as soon as he reaches there he prays to God's saints to descend from heaven and teach him the appreciation of art. The poet is of the opinion that once he is "out of nature" i.e. dead physically, he will not enter the body of any other living creature.

Critical Opinion

It is one of Yeats's best known poems. It has received great attention from critics. It is remarkable for its richness and complexity and revealing successive readings. This highly allusive and complex poem bears out Stock's contention the Yeats's poetry is a battle ground for the class of opposites. One thing remarkable about the poem is that the poet not only has rendered the opposites, on country-city, sexuality-intellectuality, dying-unageing, body-soul, holy-unholy. He has also done his best to reconcile them by conceiving in the manner of Plotinus, a city outside time. Byzantium has been variously interpreted. A learned critic has observed that no matter from what angle one approaches Yeats's Byzantium, critics have travelled by many different roads.

Summary of the Poem

The poet is dissatisfied with the country in which he has been living. This is unsuitable place for old men because all caught in a sensual music which make them neglect the timeless artistic achievements of the intellect. The young sing only one song i.e. the song of senses. An old man with his physical power decaying continuously, is contemptible unless his soul can enjoy works of art and literature—immortal products of human spirit. And this interest must increase more and more as the physical powers of the old men goes from bad to worse. This art of taking interest in such intellectual things can be learnt only in the school but such school is not available in such a sensual world where the soul can be educated. So for this purpose the poet decides to sail across seas and goes to the holy city of Byzantium. On reaching there the poet visualizes the sages standing in God's holy fire in Byzantium like mosaic figures. He fervently prays to them to come down from that holy fire moving rapidly with a circular, spinning motion and to teach his soul to sing with artistic pleasure. The first thing they will have to do is that they will have to purify his heart which is tied to the animal

instincts of his body and is sick with physical desire. After the purification of heart, his aim to have educated his soul will be fulfilled easily. Once his heart is purified his desire of becoming part of those things which are beyond the cycle of birth and death, will be accomplished. After being 'out of nature', he will break all contact with natural things i.e. with the physical world. Instead of it he will like to become a golden bird, perfect work of art such as was shaped by the great artists of Byzantium. Such birds were set on golden boughs, and they sang of the past, the present and the future to keep awake the sleepy emperor of the lords and ladies of his court. This song of the poet will be different from the sensual music of dying generations and he will sing the eternal song of monuments of un-ageing intellect.

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2.1.3 YEATS'S CONTRIBUTION TO ENGLISH POETRY

Assess Yeats's contribution to English poetry.

Or

A general estimate of Yeats as a poet.

Introduction

Yeats has been recognized as a great poet. J.W. Beach calls him the finest of the British poets of modern age. Frazer in his famous book *The Modern Writer and His World* calls Yeats major English poet who is equated with Donne, with Milton and with Wordsworth and considers him very much superior to Browning or Tennyson and to Arnold. Further he claims that the poetry of W.B. Yeats would enjoy a greater permanence and popularity than the poetry either of T.S. Eliot or of Ezra Pound because of its coherence and traditionality. Many other critics as Edith Sitwell also have showered praise on him.

Range and Superiority of his Poetry

Yeats is great by virtue of the bulk and variety of his poetry and very few of them may be rated as inferior. The range of his creation is quite extensive and he selects themes from every sphere of life as ancient legend, mythology, folklore, politics, history, love and continuously creates new myths of his own.

Sustained Evolution and Organic Unity

The steady evolution is one of the chief features of Yeats's poetry. His early poetry echoes Spencer, Shelley, and the Pre-Raphaelites, that is why he was called the last of the great romantics. But he got soon tired and dissatisfied with this romanticism and his dissatisfaction kept increasing with his advancing age. With the turn of the century, Yeats changed into a great 20th century realistic poet from 19th century romantic. T.S. Eliot admires him thus: "But it must be apparent that Mr. Yeats has been and is the greatest poet of his time. I can think of no poet, not even among the greatest who has shown a longer period of development as Yeats."

Symbolism

Yeats was a symbolist all through his life. In his earlier poetry, his symbolism is comprehensive and traditional. But in his later poetry his symbolism became more and more complicated, inconclusive, economical and personal. The Swan, the Tower, the Winding Stair, the Gyres etc. are symbols that regularly occur in his later poetry. But the maturity of Yeats brought a change in his symbolism also. In the poem *Leda and the Swan* the whole ages of history from hoary antiquity to the present age have been compressed.

The Clash of Opposites

Yeats's poetry has been called as the battle ground for the clash of opposites. He was a boy 'caught between two worlds' and the resulting ambivalence in his personality has been reflected in the ambivalence of his poetry. The antimony of the human and the non-human, of the spiritual and the physical, the sensuous and the artistic, physical decay and intellectual maturity, the past and the present, the personal and the impersonal, power and helplessness, are forever appearing and reappearing in his poetry. According to David Daiches, in his early poetry such opposites are just mentioned but in his later poetry they have been reconciled.

A Myth Maker

Cleanth Brooks regards Yeats as a great myth maker and his vision as "the most ambitious attempt made by any poet of our time to set up a myth". Yeats is for ever finding analogies for the present and the personal in the past and the

impersonal. The present is thus raised high and glorified and imparted the universal status of a myth. Yeats invents new myths or tries old-ones in changed context or invites them with new significance. For instance in the poem Magi, the old Biblical story, is modified and Magi are transported to stars looking down at the bestial floor.

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Comprehensive and Intense

Yeats has occasionally been accused of being obscure. Undoubtedly, the undercurrent of mysticism running through Yeats's poetry produces obscurity because mysticism cannot be rationally interpreted. But his obscurity stems from profundity of thought and terseness of expression rather than from any carelessness on the part of poet. The reality is this that Yeats was a conscious poet who always polished and repolished his verses and what he had in mind expressed beautifully, clearly and musically. He sometimes seems coarse or obscure.

Mysticism

There is a vein of mysticism running through Yeats's poetry and mysticism by its very nature is incapable of rational exposition. It is this mysticism that creates difficulties in the way of the readers and makes his poetry obscure.

As a Meterist Artist

Yeats was a great meterist who experimented with a variety of stanzas and verse forms. He did not care for the techniques like *Libra* that were in vogue in his days but he took up the traditional meters and stanza forms with consummate skill. He freed the English lyric from the tyranny of the iambic and manipulated the stress, pause and cadence of the long line with masterly ability and self-confidence. Particularly he made isosyllabic couplet his own and brought out its full colloquial possibilities. He made his stanza form correspond with the flow of thought and emotion.

Acceptance of Life : Critics as I.A. Richards find in Yeats's poetry a total reflection of life. But this seems devaluation of his poetry and what in actuality has been expressed in the words of Rafon: "Instead of life ordained, we have life raged against but also eagerly accepted". In his poetry we find old man longing for 'Passion', for 'Frenzy' and would again like to be young to enjoy the charms of woman.

Shortcomings of W.B. Yeats's Poetry

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Some charges have been made against Yeats. One of them is that he indulges in hyperboles or in exaggerations. Such phrases as "a tattered coat upon a stick," "blood and mire" are everywhere. Such hyperbolic words and phrases, after a time, grew wearisome and so grow wearisome and hollow and led him into "tremendous, nonsensical asseverations". Another shortcoming of Yeats's poetry is that it lacks contemporaneity as modern war is not presented adequately in *Lapis Lazuli*, and in a democratic age we find him upholding the traditional or aristocratic values. Thus his poetry lacks that rhythmical currents of time which adorns the works of other poets. The reality is this that as time went on, Yeats became more and more an isolated figure. This spiritual isolation made his later verse inhuman in tone. He lacked the harmony which a poet must have between himself and his world and due to this he could not attain the height of Milton or Dante.

Conclusion

In this way criticism went on about the aspects of Yeats's poetry. But a great number of literary work that has accumulated about and around him is proof of the fascination he has exercised on them who cared to read him. He had creative gift, wisdom and full command over his resources. His verses are the happy blending of refined and noble expression with the language of the beggar and the peasant. His compact, loosely woven style, each word used calculated effect, lends itself readily to a wide variety of subjects. In a nutshell, he may not be a Shakespeare, a Dante, or a Milton but he ranks with the greatest poets of all times beyond doubt.

2.1.4 SYMBOLISM IS THE POETRY W.B. YEATS

Discuss the influence of the French Symbolists on W.B. Yeats.

Or

Write a note on Symbolism is the poetry W.B. Yeats?

Introduction

What is Symbolism? There are two ways of expression, one is direct through image which are suggestive and evocative and secondly indirect through

symbols. The poet who has to say something more that ear meets has to take the help of symbols. That is why C.M. Bowra regards symbolic poetry as a kind of mystic poetry in which the poet tries to convey his sense of the mystery of life. According to Edmund Wilson, “Symbolism may be defined as an attempt by carefully studied means—a complicated association of ideas represented by a medley of metaphors to communicate unique personal feelings”. Thus a symbolist communicates personal feelings and secondly he expresses himself through images and in the words of W.B. Yeats, give “dumb things voices and bodiless things bodies”.

King of Symbols

Symbols may be of two kinds (1) Traditional (2) Personal. The symbols which have been in general use are called traditional symbols, for instance 'Rose' has been used by poets from the earliest times for beauty. As the reader is familiar with such symbols so the question of obscurity does not arise and so they add pleasure to poetry. On the other hand personal symbols are devised by the poet for his own purpose to express the vague momentary impressions passing through his mind, or to convey his own sense of the mystery of life. As the reader is not familiar with such symbols he feels difficulty in understanding them, though, at the same time they are helpful to add to the charm and dignity of the language.

The French Symbolist Movement

Symbolism as a conscious movement was born in France as a reaction against naturalism, and the precision and exactitude of the 'naturalist' school represented by Zola. This movement was led by Mallarmé. Yeats did not know French. His knowledge of the French symbolist technique was second-hand that was derived through Arthur Symonds' translation of the works of Mallarmé, Villiers and other French Symbolists or through discussions with him, Arthur Symonds dedicated his book the symbolist *Movement in Literature* (1919) to W.B. Yeats and called him 'The chief representative of that movement in our country.' W.Y. Tyndall has called W.B. Yeats a symbolist from the beginning of his career to the end. But he was different from those of Baudelaire and Mallarmé in his symbolic technique, in spite of the French Symbolist Movement on him.

Influence on W.B. Yeats

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Many believe that the French Symbolist Movement had a great impact on Yeats. His own theories of symbolism are derived wholly from those of Arthur Symons. He rejected his former theories of art and he advocated the ideal of art for art's sake. He recommended a reflection of all, impurities, curiosities about politics, about science, about religion. More exteriority was to be shunned and rejected in the interest of concentration or inner experience. This return to imagination meant a new technique of expression. He believed that the words must be used for their evocative and emotive value so that the poet might convey his complex states of mind, his apprehension of the absolute, on the vogue, fleeting sensations constantly passing through the mind. The influence of these theories which Yeats derived from the translations of the French symbolists by Arthur Symons is clearly seen in the poems of the volume *The Wind among the Reeds*. He still uses Irish mythology and legends, his symbolism becomes more personal, more suggestive and more complex. The fairies, angels, the Celtic gods, the shadowy horses, all have traditional mythological significance but in Yeats's poetry they are all infused with a personal meaning and significance. Yeats symbols are all-pervasive. There are a number of poems that have certain key-symbols as in the volume of poems entitled *The Rose*. The Rose is the key symbol symbolizing intellectual beauty, austerity, the beauty of women, specially that of Maud Gonne and Ireland as well. Similarly the symbols of Helen symbolizes destructive beauty and is linked up with Maud Gonne.

Despite all this Yeats's symbolism is different in several ways from that of the French Symbolists. The difference arises due to his mixing and modify his symbolism by his belief in magic and by his nationalism. As Edmund Wilson remarks "Yeats in transplanting his symbolism to Ireland gave it a strange and national quality." This quality of Yeats's Symbolism has imparted to it a precision, a definiteness, a clear lucidity, which the French Symbolism lacks. His symbols are not vogue or hazy, but pervasive.

With the maturity in his art Yeats's symbols become increasingly complex and personal, as we find in the poems included in *The Tower* and *The Winding Stair* group of poems. In 'The Tower' tower becomes symbolic of tradition of national heritage and violence and of blood thirstiness.

A bloody, arrogant power
Rose out of the races,
Uttering, mastering it,
Rose like these walls from these
Storm-beaten Cottages

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Conclusion

To conclude Yeats was a symbolist from the very outset of his career up to the last. French Symbolist Movement influenced him a lot, and as his powers got maturity, his symbols became more and more intricate and gained in evocative power and associative richness. Symbolism enabled him to express, as Tandall remarks, “the richness of man's deeper reality” which is something mystical in essence. Only in this way he could convey a definite picture of his vague fleeting sensations and experiences.

2.1.5 ART AND TECHNIQUE OF W.B. YEATS

Write a critical note on Yeats diction and versification.

Or

Attempt an appreciation of the poetic craftsmanship of W.B. Yeats.

Or

Discuss the art and Technique of W.B. Yeats.

Introduction

W.B. Yeats is one of the greatest poets of the English language. According to Norman Jeffares the poet in common with most other poems, had two key methods of poetic creation one spontaneous and the other an arduous process involving much alteration and substitution. In his early period he relied entirely on the first method-“the chief temptation of the artist. Creation without toil”. But in the later period he became a conscious writer caring increasingly for outward

appearance of his verses. The lines from *Adam's Curse* may prove a good example of his polished and re-polished verses he composed:

I said, "A line will take us hours may be,

Yet if it does not seem a moment's thought

Owe stitching and unstitching has been naught".

Artistic Sincerity

In a letter to Robert Bridges he wrote "When I wrote verse five or six lines in two or three hours were a day's work". Thus he composed slowly and painstakingly. The various letters, diaries, published manuscripts in the possession of Mrs. Yeats and now made available to scholars like Ellmann, Jeffares and Prof Salt and incorporated in the Variorum Edition of his collected poems, show the many and radical changes that his poems underwent before they were published. An appreciable number of his poems were first planned in prose draft and then given a poetic garb. Occasionally he would chant a poem aloud to find the words that would express his desired meaning as well as be able to keep the melody. This reveals his deep sincerity as an artist and it gave his poems a force of impact that could not be attained by any writer of the 20th century.

Ability to Grow and Learn

Yeats constantly revised his verses throughout his career. He would make substantial changes both in vocabulary and syntax. His early poetry has a dreamy luxuriant style full of sleepy, lazy rhythms. There is an abundance of ornate word pictures as in *Spenser*. He was constantly making and maturing himself and his revisions were not merely stylistic alternation but also a renewal which showed a corresponding change in his attitude.

His Double Style

There are great many changes both in vocabulary and syntax of Yeats that a critic speaks of the "two styles of Yeats" i.e. the styles of his early and later poetry. The change is noticeable as early as the time of his poem *Adam's Curse* and it gets more and more pronounced with the passage of years. We find confidence and assurance in his later style. This does not mean that his command over versification and metre was less remarkable during his early poetic career.

Even at that time he was able to have a close correspondence between the mood of those escapist poems and the language he chose for them.

Vocabulary

In vocabulary he makes a sincere attempt to get near to the common speech. He is very careful in the choice of his words as he wants to remain very close to the language used by the common masses. His images grow more lucid and precise, acquire a new solidity and firmness. He has used pinching words to express the bitterness and disillusionment. But after sometime this superfluity of his verse vanishes and his verse grows severe, definite, precise and harsh. His revisions show that “often whole lines are clipped” says Bhabatosh Chatterjee “and a cryptic simpler but more effective line is substituted”.

His Skill as a Metrical Artist

Yeats is a metrical artist of consummate skill. He experimented with a number of meters and stanza forms descending from Chaucer through Spencer. No other poet has excelled him in this respect. No modern poet has surpassed him in this respect as Stock has declared. No modern poet has so mastered traditional stanza forms of the kind that Chaucer handed down through Spencer to the Romantics. Perhaps none of any poet of any time has written stanza at once so rich in music and so compact in thought and phrase. He freed the English lyric from the tyranny of the iambic, used the long line with great effect and with consummate skill showed the full conversational potential of the octo-syllabic couplet. In manipulating the irregular stanza also his skill is remarkable. He has cared for every grammatical rule. He keeps away from the modern verse libre and other verse experiments despite his mastery over traditional meters. Certainly, he is unable to capture the rhythm of modern life.

His Lyricism Full of Melody

Unlike few modern poets Yeats has the ability to sing. His lyrics possess an individual singing note. They are not songs but the words are adjusted in such a manner that both the sense and sound are preserved. For example we may take this stanza:

Though now it seems

As if some marvellous empty sea shell flung

Out of the obscure dark of the rich streams

And not a fountain, where the symbol which

Shadows the glory of the rich.

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In Yeats musical resonance and the turning of sensations into sounds become a sort of trick.

His Shortcomings

Yeats ability to grow and learn directed him and opened the path of maturity in him. He gained greater confidence and assurance and handled words with perfect ease, like a master. But ultimately this absolute artistic integrity made him indulge in hyperboles and exaggeration. That has been called a serious fault of his style by many critics. We find in his works such hyperbolic words as "passionate", "rage", "turbulent", "murderous" etc. But this hyperbolism renders his style wearisome and hollow.

Conclusion

To sum up, these shortcomings are not too significant to detract him from his real worth as an artist. He was a gifted craftsman who has few parallel in the whole range of English poetry. He wrote spontaneously which imparted to his poetry its peculiar inner glow, as of inspiration, and classes it among our poetical monuments, if not precisely among "monuments of unageing intellect". It is because of this reason that "All his (W.B. Yeats's) creative works are marked with fine poetic touches".

2.1.6 ESTIMATE OF YEATS AS A MODERN POET

How do you account for the tremendous influence which the poetry W.B. Yeats came to have in the modern period?

Or

Give the distinctive characteristics of modern poetry, illustrating your remarks from the poems of W.B. Yeats.

Or

Attempt a short essay on 'The Modernity' of W.B. Yeats.

Or

Give your estimate of Yeats as a Modern poet.

Or

W.B. Yeats is unique in that he is traditional as well as a modern poet at the same time. Comment.

NOTES

Introduction

The difference between modern poetry and Victorian lies not only in its doing away with "Victorian Compromise" but complexity and obscurity and many other characteristics of modern poetry distinguishes modern poetry from Victorian poetry. New thoughts and philosophy have influenced it (modern poetry). Modern poets have lost their faith in God. There has prevailed the sense of despair and shattering of values in modern poetry. A new movement comes into existence led by the so-called "Angry youngmen". It is characterized by a sense of protest against all the established forms of living, and all the literary forms and values.

Yeats is both Traditional and Modern

W.B. Yeats is a unique poet as his poetry is a blend of tradition as well as modernity. Yeats had deep faith in aristocracy. He writes "We were the last romantics" who chose for theme "Traditional sanctity and loveliness".

In his *A Prayer for My Daughter* he says "And may her bridegroom bring her to a house where all's accustomed ceremonious."

This shows his sense of respect for traditional values and aristocracy. In his famous poem *No Second Troy*. He criticizes the people who stand up against the aristocracy. In spite of being traditional in his views and very Irish in his outlook he was a modern poet from the beginning to the end. He started his career as a romantic and the pre-Raphaelites but very soon he evolved into a genuine modern poet. He puts a break on his imaginative flight and stands on the ground of reality.

Note of Revolt

The modern poets were revolting spirit. They wanted to “liberate the acts from 'their age' and from life”. Their poetry sounds a sense of protest against all the established forms of living and all the literary forms and values. W.B. Yeats freed the English lyric from the exactions of the iambic and uses the long line with telling effect.

Religion and Mysticism

When at the school of Art in Dublin, Yeats began taking interest in the occult and mystic religion. In this scientific age the poet is sceptical about God, as Houseman does not hesitate to call him a "brute or blackguard." But this does not mean that religion is no longer a source of inspiration in his poetry. T.S. Eliot, Francis Thompson are mystic and religious. W.B. Yeats also is a mystic visionary. We find that the last poems of Yeats are steeped in mysticism. *A Dialogue of Self and Soul* is a debate between 'Atma' and 'Maya'.

Cry of Despair

The pessimistic note is the hallmark of the modern poetry. Like that of other contemporaries as T.S. Eliot, his too is a cry of despair. The frustration in the love of Maud Gonne and his disenchantment with the Irish National Movement. Bitterness and pessimism entered his poetry. But he tried to escape this sort of mood by philosophising his poems. Poems like '*To A Shade*', '*When Helen Lived*' and the '*Byzantium*' and many other poems reflect his gloomy mood. For instance:

Youth had enough of sorrows before death

Away, away, you are safer in the tomb

To A Shade

Symbolism

Yeats was a symbolist. He makes frequent use of certain metaphors or allegories. First he chose religious symbols such as roses and stars. Later, a whole supernatural system was worked out. He had made extensive use of symbolism to communicate their visions and sensations, which were often too complex and

intricate to be conveyed in any other way. Such use of symbolism often results in ambiguity and obscurity.

Obscurity and Complexity

Modern poetry has often been described as being very complex and obscure and it is not at all surprising that Yeats's poems have been regarded as some of the most obscure and complex poems. His conscious adoption of poetic person or 'mask' imparted his poems obscurity and complexity. But what made his poems very complex and obscure is the 'system' of 'Symbolism' which he had built up in 'A Vision'.

Conclusion

W.B. Yeats may be regarded a link between the decadent aestheticism of the nineties and a new realism of the modern age. His earlier poems are romantic, mythological and full of vague incantatory music. While his later poetry is characterised by a terse, unadorned language and rhythm. Thus after crossing the rivers of romanticism and Pre-Raphaelitic he became a modern poet. The Nobel Prize he received for literature in 1923 confirms that he is a great modern poet. J.W. Beach calls him the likes of the British poets of the modern age. The modern writer and his world claims for Yeats the position of a major English poet.

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2.1.7 SOME IMPORTANT EXPLANATIONS

Lines:

Helen being chosen found life flat and dull

And later had much trouble from a fool,

While that great Queen, that rose out of the spray

Being fatherless could have her way,

Yet chose a bandy legged smith for man.

Explanation: These lines have been taken from W. B. Yeats's "A Prayer for my Daughter". Selection of beauty is a great task. A minor error can create a big devastation in life. The poet prays to God to grant harmless beauty to his

daughter. That beauty must not be of Helen's type. Helen caused the Trojan war and the destruction of Troy. There is another example of the foolishness of beautiful woman. Yeats cites another such example of such a destructive and foolish beauty. She is Aphrodite in Greek mythology. She is commonly known as Venus who arose out of foam and hence has no father. She was beautiful and did not acquire anybody's help and guidance. Out of pride she eventually selected an ironsmith as her husband. Here the poet alludes to the unmatched beauty and the wrong choice of husband of his beloved Maud Gonne.

Lines:

How but in custom and in ceremony

Are innocence and beauty born?

Ceremony's a name for the rich horn

And custom for the spreading laurel tree.

Explanation: These lines have been taken from W. B. Yeats's "A Prayer for my Daughter". These lines show the poet's deep support to custom and tradition.

The poet prays for the future of his daughter Anne. He prays for her beauty. He also prays for the future of his daughter Anne. He also prays for her marriage. She should marry a man from rich family. According to him, the rich family can sustain the rich and valuable tradition. Custom and tradition make a character very bold and remarkable. Therefore he wishes a groom from the rich family for his daughter Anne. She should marry a man from rich family. According to him, the rich family can sustain the rich and valuable tradition. Custom and tradition make a character very bold and appreciable. Therefore he wishes a groom from the rich family for his daughter Anne Yeats.

Lines:

That is no country for old men, the young

In one another's arms, birds in the trees,

Those dying generations—at their song,

The salmon-falls, the mackerel-crowded seas,

Fish, flesh, or fowl, commended all summer long

Whatever is begotten, born, and dies.

Caught in that sensual music all neglect

Monuments of unageing intellect,

Explanation: These lines have been taken from the poem ‘Sailing to Byzantium’ composed by W.B. Yeats. The first stanza is full of the sensuality of the country which is not for old men. The poet has grown old and finds Ireland, where he is living at present, unfit for himself to live. It is a country where all young men and women and birds—fish, flesh or fowl—are given to sensual pleasure. They all are engrossed in reproductive activity. In such an atmosphere in his country nobody cares for the works of art and literature or it may be said that the “Monuments of unageing intellect” are neglected.

Lines:

An aged man is but a paltry thing,

A tattered coat upon a stick, unless

Soul clap its hands and sing, and louder sing

For every tatter in its mortal dress,

Nor is there singing school but studying

Monuments of its own magnificence;

And therefore I have sailed the seas and come

To the holy city of Byzantium.

Explanation: These lines have been taken from the poem ‘Sailing to Byzantium’. The poet does not find Ireland congenial when he becomes aged because it is a country where everyone even the birds and beasts are given to sexual pleasure.

In old age man becomes almost incapable of indulging in sexual sensations. So if a man does not seek refuge in the domain of art and literature, he deserves to be treated with contempt as a scarecrow. The weaker he grows physically, the greater should be his joy in the works of art. The joy, the singing

and dancing can be derived only by studying the immortal works of art. It is for its great artistic treasures that the poet is sailing to the country of Byzantium.

Lines:

*O sages standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing-masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.*

Explanation: These lines have been taken from the poem 'Sailing to Byzantium' composed by W.B. Yeats. The poet does not find Ireland congenial when he becomes aged because it is a country where everyone even the birds and beasts are given to sexual pleasure.

Being disgusted with the prevailing sexuality in his country the poet sails for Byzantium. On reaching there he prays to God's saints to come down from heaven and teach him to appreciate art. The saints are the creator of "monuments of unageing intellect" and its guardian angels too.

The poet sees them with the eyes of his imagination standing in God's holy fire like figures in mosaic work, standing against a background of gold. The poet asks them to come down and teach him the lesson how beauty of art is to be experienced and enjoyed, to consume his heart away which is full of desires and one with an animal decaying body. In other words the poet prays them to purify his heart as they are busy in purification of themselves devoid of any passion, the poet wishes to be absorbed in the immortal products of art.

Lines:

*Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling*

To keep a drowsy Emperor awake;

Or set upon a golden bough to sing

To lords and ladies of Byzantium

Of what is past, or passing, or to come.

NOTES

Explanation: These lines have been taken from the poem 'Sailing to Byzantium' written by W.B. Yeats. The poet wants to get rid of the physical self and to become a part of 'the artifice of eternity'.

The poet determines that once he frees himself from the chains of nature of being begotten, born and dying, he will break all his relations with the physical world. In place of taking any physical form, he shall take a form of a golden bird which was hammered into golden shape and golden enamelling by Grecian Goldsmith to keep the King, lords and ladies of Byzantium awake. He also wants to be a golden bird and sing the past, present and future sitting upon a golden bough in the court of Byzantium. But this song of the poet will be of the 'monuments of unageing intellect' and not of senses.

2.2 COMPREHENSION EXERCISES

- 1 Write a critical appreciation of *A Prayer for My Daughter*.
- 2 Write a critical appreciation *Sailing to Byzantium*.
- 3 Give a general estimate of Yeats as a poet.
- 4 Write a note on Symbolism in the poetry W.B. Yeats.
- 5 Discuss the art and Technique of W.B. Yeats.
- 6 Attempt a short essay on the 'modernity' of W.B. Yeats.

2.3 LET US SUM UP

Unit II tells you about W. B. Yeats and his craftsmanship. You have gained a fair knowledge on the poet and have developed competence enough to summarize and analyze "A Prayer for my Daughter" and "Sailing to Byzantium".

UNIT-III : T.S. ELIOT

NOTES

Structure

3.0 Objectives

3.1 T.S. ELIOT

3.1.1 'The Waste Land': Detailed Critical Appreciation

3.1.2 Some Important Explanations

3.2.3 Comprehension Exercises

3.3 Let Us Sum Up

3.0 OBJECTIVES

In Unit III the objective is to inform you about T. S. Eliot's life and career. We have chosen his masterpiece *The Waste Land* for detailed critical analysis. You will be able to:

- Speak on the poet and his work.
- Summarize the poem.
- Evaluate its worth as a great work.

3.1 T.S. ELIOT

Life and Career

The Invisible Poet

Thomas Stearns Eliot enjoyed a long life of more than seventy-five years, and his period of active literary production extended over a period of forty-five years. He has come to be regarded as one of the greatest of English poets, and he

has influenced the course of modern poetry more than any other poet of the 20th century. “Yet opinion concerning the most influential man of letters of the 20th century has not freed itself from a cloud of unknowing”, says Hugh Kenner, and, so, the learned author calls him, the Invisible poet. This 'unknowing' has resulted partly from Mr. Eliot's deliberate mystifications—he called himself old Possum and tried to pretend that he was no poet at all—and partly from the difficult nature of his writings.

Birth and Parentage

However it may be, the facts of his life are clear and well known. He was born on 26th September 1888, at St. Louis, Missouri, an industrial city in the centre of the U.S.A. His ancestors on the father's side had migrated to America in 1668 from East Coker (the name of one of the *Four Quartets*) in Somersetshire, England, and had become thriving merchant at Boston, New England. It was the poet's grandfather who left New England for St. Louis, and established a Unitarian Church there. He was a man of academic interest and in course of time became the founder of Washington University at St. Louis and also left behind him a number of religious writings. But the poet's father, Henry Eliot, did not enter the Church. He took to the brick-trade at St. Louis in which he did very well. He married Charlotte Stearns who came directly from Boston when they married. She was an enthusiastic social worker as well as a writer of calibre. In her writings can be seen that keen interest in technical innovations which we find in the poetry of our poet. Thus it is clear that Eliot's grandfather and his mother contributed a lot to his development as a writer, specially as a religious poet. From his father he inherited his business ability which led him to the bank, and later on made him to hold the position of head of a publishing firm. Mr. Eliot's complex, many-sided personality was the outcome of a number of inherited factors.

At School

The boy Eliot was first sent to school at St. Louis day school where he studied till 1905, when he went to Harvard University. At school he was considered a brilliant student, and in 1900 won a gold medal for Latin. He started writing at school and showed a marked technical proficiency and sense of humour. In 1897, his father built a holiday resort at Eastern Point, near Cape Ann,

in New England, and here the poet passed his school vacations. It was here that the poet became an expert Yachtsman, and as a result we find that sailing images are frequent in his works. Near Eastern Point there are three rocks known as The Dry Salvages, and a part of the *Four Quartets* derives its title from them.

At Harvard : Literary Interests

The poet was at Harvard from 1906-10 where he pursued a wide-ranging course of studies in language and literature : The Classics, German, French and English literatures. Particularly keen was his interest in comparative literature. Two of his teachers, Irving Babbitt and George Santayana, influenced him deeply, and he owed his sense of tradition largely to them. Round the year 1908, he read Arthur Symons's book *The Symbolist Movement in Literature*, and this stimulated his interest in the poetry of the French symbolists, especially Laforgue.

European Tours

Eliot graduated from Harvard in 1910, and prompted by his interest in the French symbolists, he went to France and spent a year at Sorbonne University at Paris, doing wide study in many contemporary writers. In 1911, from Paris Eliot went to Bavaria, Germany, where he came into contact with important German writers and read their works. He returned to Harvard later in the year and studied philosophy, especially Indian and Sanskrit literature and philosophy. He was by nature shy, 'an introvert' and in order to shake off his shyness he took boxing lessons. In 1913, he was elected the president of the Harvard Philosophical Club. However, the very next year he undertook another trip to Germany to continue his philosophical studies there.

Settles in England : Marriage

With the outbreak of the First World War, Eliot had to leave Germany. He came to England and continued his studies at Oxford till 1915. Financial hardships forced him to take up the job of a school teacher. From England he submitted his thesis on the philosophy of Bradley for the doctorate degree, but never returned to Harvard to take that degree. The outbreak of the First World War, his meeting with Ezra Pound in London in 1914, and his introduction through him to the lively literary circles of the London of the time, and finally his marriage to an English girl, Vivienne Haigh-Wood, in July 1915, led to his

settling in London, and making it his home. Hence though born an American, Eliot came to be a naturalized citizen of England.

Takes to Journalism :

In 1917, Eliot gave up teaching, and entered the foreign department of Lloyds Bank, where he worked till 1925, dealing with, “documentary bills, acceptances, and foreign exchange”. All through this time he was also writing vigorously, and several times became ill with over-work. In 1918, he registered for the U.S. Navy, but was not taken into service owing to his poor health. He worked as the assistant editor of *The Egoist* from 1917-1919, contributed frequently to *The Athenaeum*, and in 1923, became the editor of *The Criterion* which he continued to edit till the out-break of the Second World War. In 1925, he joined the new publishing firm, Faber and Faber, of which he soon became the director, and worked in that capacity till the end of his days. During this time he had also been writing poetry, and his reputation as a poet was constantly growing. The publication of *The Waste Land* (1922) attracted wide interest ; its technique was extensively imitated, and it influenced even those who were not conscious imitators.

Joins Anglo-Catholic Church:

Eliot became a British citizen in 1927, and also joined the British Church that very year. The event marks an epoch in his poetic career. The poems written after that as *The Journey of the Magi*, *Ash Wednesday* are more religious in tone. These poems reflect the stage of Eliot's thinking and feeling about the religion he has adopted and are a stage in his intention to communicate his feelings. His reputation continued to grow and he paid a short visit to Harvard, in 1933, to lecture there as a visiting professor. At this time, Eliot was also developing a practical interest in drama, with a view to reaching wider audiences. The result were the great masterpieces of poetic drama—*The Murder in the Cathedral*, *The Family Reunion*, *The Confidential Clerk*, *The Cocktail Party*, etc. His poetry, after 1935, continued to be religious, but not so obviously Christian as that of the earlier period. His last major poetic work is *The Four Quartets*.

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Fame and Prosperity : Death

NOTES

Eliot's success both as a poet and in the worldly sense was remarkable. He visited the U.S.A. several times as visiting professor, and continued to publish articles and essays up to the very end of his days. World recognition of his genius came with the award of the order of Merit and the Nobel Prize for Literature in 1948. On the death in 1947 of his first wife, who had been ailing since 1930, he married his private secretary, Miss Valerie Fletcher, in 1957. This lady was the companion of his last days and nursed him tenderly when he fell ill in 1964. He died on 4th January, 1965, in London, leaving a void in the literary world which perhaps will never be filled. He was cremated and his ashes were buried in the title village of East Coker in Somerset from where his ancestor, Andrew Eliot, had migrated to America in the 17th century.

3.1.1 'THE WASTE LAND': DETAILED CRITICAL APPRECIATION

'The Waste Land': Appreciation : Select Aspects of the Poem.

The Title and the Epigraph

The Title

On the eve of the composition of *The Waste Land*, Eliot had been reading Miss Weston's book *From Ritual to Romance* and was very much influenced by it. He read in it of the waste land of King Fisher whose kingdom had been laid waste by his own sexual sins and those of his soldiers. This suggested to the poet the title of his poem, for to him all Europe appeared to be a spiritual waste land, laid waste by the sexual sins of the modern man.

The Epigraph

The Epigraph of the poem comes from the *Satyricon*, a satire of the poet Petronius. The poem narrates the story of the Sibyl of Cumae. In Greek mythology, Sibyls were women of prophetic power, that of Cumae being the most famed of them all. She was the beloved of Apollo who granted her the gift of immortality, but without eternal youth. The result was she grew old and withered with the passing of time and longed for death. Translated into English, the

Epigraph means, “Once I saw with my own eyes the Sibyl at Cumae hanging in a cage, and when the boys said to her, Sibyl, what do you want?” she answered, “I want to die”. Thus the epigraph suggests the theme of the poem—life in the modern waste land is a living death or a life-in-death, like the life of the Sibyl.

2. The Theme of the Poem : Expression of, “The disillusionment of a generation” or “a sigh for the vanished glory of the past”.

Divergent Opinion :

The Waste Land has been misunderstood or understood in a number of ways. Most divergent and contradictory opinions have been expressed about its theme. Thus F.R. Leavis writes that the poem expresses, ‘the disillusionment of a generation’ the post-war generation in Europe, and that it merely presents, “a vision of desolation and spiritual drought”. Others have said that the poem is merely a, “diagnosis of the spiritual distemper of the age”, it offers no solution and that its message is one of gloom and pessimism. Eliot has no hopes of salvation to offer to the modern world. And there are others who regard *The Waste Land* as, “a sigh for the vanished glory of the past”. This extreme view is opposed by those who go to the other extreme and assert that the poem is a social document, a faithful reproduction of the conditions of life in the contemporary world. There may be a grain of truth in both the views but none of them embodies the whole truth.

The Basic Theme : Life-in-Death

The theme of the poem is the spiritual and emotional sterility of the modern world. According to Cleanth Brooks, its theme is life-in-death, the living death of the modern wastelanders. Man has lost his passion, i.e. his faith in God and religion, and this decay of faith has resulted in the loss of vitality, both spiritual and emotional. Consequently, the life in the modern waste land is a life-in-death, a living death, like that of the Sibyl at Cumae. According to Eliot's philosophy, in so far as we are human beings we must act and do either evil or good, and it is better to do evil than to do nothing. Modern man has lost his sense of good and evil, and this keeps him from being alive, or away from action. In the modern desolate land the people are dead; they merely exist like dead things. As Stephen Spender has pointed out, they are to be compared to such dead things as a stick, a gutter, a pipe. Or we can say that theirs is a life-in-death, a life of

complete inactivity, listlessness and apathy. That is why winter is welcome to them, and April is the cruellest of months, for it reminds them of the stirrings of life and, “they dislike to be roused from their death-in-life”.

Contemporary Disintegration : The Result of Sexual Degeneration

The poem thus presents, “a vision of dissolution and spiritual drought”. This spiritual and emotional sterility of the denizens of the waste land arises from the degeneration, vulgarisation, and commercialisation of sex. Eliot's study of the fertility myths of different people had convinced him that sex-act is the source of life and vitality, when exercised for the procreation and when it is an expression of love. But when it is cut off from its primary function, and is exercised for the sake of momentary pleasure or monetary benefit, it becomes a source of degeneration and corruption. It then represents the primacy of the flesh over the spirit, and this results in spiritual decay and death. It was a woman, and Adam's obedience to the flesh, that led to the original sin and the Fall of Man, and it is this very obedience to the flesh which results in the spiritual and emotional barrenness of the modern age. Though I.A. Richards is of the opinion that *The Waste Land* represents, “the severance of Poetry and belief”, i.e. it shows that poetry can be enjoyed without reference to the beliefs of the poet, there can be no denying the fact that *The Waste Land* is essentially a religious poem, even a Christian poem. As Cleanth Brooks puts it, “The Christian material is at the centre, but the poet never deals with it directly. The theme of resurrection is made on the surface in terms of the fertility rites.” The Christian material at the base of the poem is that human nature is liable to the temptations of the flesh, giving way to these temptations means a denial of the spirit, disobedience to God, and consequently it results in suffering and degeneration. Further, with reference to the ancient myths, like the myth of the King Fisher, Eliot shows that regeneration is possible through penance and suffering, and this is the very foundation of Christianity.

The Contemporary Spirit : Neurosis

The Waste Land reflects contemporary spirit in its totality. Its anxiety, its despair, its neurosis, its boredom and mental vacuity have all been brought out. In the contemporary waste land there is corruption and sexual degeneration at all levels. The title *A Game of Chess* suggests that sex has become a matter of intrigue, a sordid game of seduction and exploitation of the innocent. There is the

fashionable society woman who, despite all her pomp and show, despite all the luxury with which she is surrounded, is bored and fed up with the meaningless routine of her life, and is neurotic and hysterical as a result. Her lover, too, suffers from mental vacuity and is unable to keep up even small conversation. To her repeated questioning, "what are you thinking, thinking, think?" he replies,

I think we are in rat's alley

Where the dead men lost their bones.

This gives expression to the utter anarchy, futility and chaos of values in the modern world. Life is like a dead alley, leading nowhere, and it is full of dead things. They are all dead spiritually and emotionally. As Cleanth Brooks points out, a suggestion is thus thrown out that even death in the desolate land of today does not lead to regeneration. Life has become a meaningless routine,

..... *hot water at ten*

And if it rains, a closed car at four.

Their sex-relation, too, is a meaningless routine, a mere mechanical relationship bringing them no meaningful satisfaction.

Sexual Perversion

Sex-relationship in the middle classes is equally mechanical. This can be seen in the mechanical relationship of the typist and the clerk. The typist gives herself to the clerk with a sense of total indifference and apathy. There is neither repulsion nor any pleasure, and this absence of feeling is a measure of the sterility of the age. It is just animal-like copulation. The moment the young man has departed, the typist re-arranges her hair, and puts a record on the gramophone, "with automatic hands". This perversion of sex is also to be seen in the lower classes of society. The songs of three Thames daughters clearly show that they have been sexually exploited, but they can do nothing about it. They and their people are too poor and too apathetic to make any efforts for the betterment of their lot. Man has grown inhuman, as the humanity has lost its humanity. That sex is matter of a momentary pleasure or a business proposition is also suggested by the image of the deserted Thames, which in the summer was a favourite picnic spot for nymphs and their rich friends. Further, the conversation of the ladies in some London pub also brings out the sordid nature of sex-relationship in the

contemporary waste land. Not only has sex been vulgarised and commercialised there also prevail abnormal sex-practices of various kinds. Thus Mr. Eugenides is a homosexual and Hotel Metropole is a hotbed of homosexuality, a relationship which is essentially sterile. All Europe is burning with lust and sexuality.

A Social Document

The Waste Land is a social document of the times. The kind of sexual perversion results in neurosis, boredom, ennui, frustration and disillusionment, despair and hopelessness of the modern man. This is symbolised by the crowds flowing over London Bridge, listless and apathetic with their eyes cast down. All this is faithfully mirrored in *The Waste Land*, and in this respect the poem may be called a social document. The picture is completed by suggesting in various ways the ravages caused by the World War I. Thus there is the image of the London towers falling down, falling down, the hooded hordes moving along and the conversation of ladies in the pub about Albert's returning home from the war.

Universality

However, it would not be proper on our side to say that *The Waste Land* merely depicts the disillusionment of the Post-war generation, and that it is a mere diagnosis of the temper of the modern age, without any hope of solution or salvation. It, no doubt, deals with the tragedy of the modern age, but it also shows that tragedy is at the heart of life, all life, in all ages. The past and the present are telescoped, and it is thus shown that what is happening in the present age did also happen in the past. For this reason, it will be wrong to call the poem, "a sigh for the glories of a vanished past". Eliot has not glorified the past at the expense of the present. Rather, by his mythical technique he has, as Matthiessen points out revealed, 'the resembling contrasts' between the past and the present. Sexual sins and perversion have always led to degeneration and decay. The sexual sins of the King Fisher and his soldiers laid waste his kingdom, and ancient Thebes was laid waste because its king was guilty of the sin of incest. Sexual violence has always been there—Philomela was raped and her tongue was cut off so that she may not reveal the crime. Reference to Elizabeth and Leicester in the song of the daughters of the Thames shows that sex-relationship in the past also has been equally futile and meaningless. In all these respects, the present resembles the past. The only difference is that in the past suffering and penance resulted in spiritual

regeneration and return to health just as Philomela was transformed into the bird of golden song and King Fisher was cured and his kingdom redeemed. Helen Gardner agrees with this view and points out that the poem is not a mere presentation of the modern dilemma, but it also discovers that, “the modern dilemma is the historic dilemma”. The poem demonstrates that, “beneath both beauty and ugliness there lurk in all classes and in all ages boredom and terror; all wars are the same war, all love-making the same love-making, all home comings the same home-comings.” In this way, universality is imparted to the modern and the topical.

The Remedy : The Promise of Regeneration

The poem not only reflects, 'the disillusionment of a generation', it goes even deeper. To quote Bullough, “it goes beyond a mere diagnosis of the spiritual distemper of the age”; it also makes a promise and a prophecy. The picture of the contemporary waste land which it presents might be bleak and gloomy, but it does not end on a note of despair. It suggests that regeneration is possible, as it has always been possible, through suffering and penance. Man has sinned and he must atone to God for his sins through suffering. In the last section of the poem, the thunder is already heard and the clouds are there. Thus a promise is held out of the coming of the rain of divine grace, only if man will repent and do penance as Fisher King and King Oedipus did. Eliot brings together the wisdoms of the East and the West and shows that spiritual regeneration is possible if we are ready to heed the voice of the thunder — Give, Sympathise, Control.

Conclusion

Such is the theme and message of *The Waste Land*. However, Eliot does not assert anything, he only conveys his meaning through delicate suggestion, the use of implication, and the use of the mythical-technique.

3. The Structure of the Poem : Circular or Progressive

Criticism of the Poem

On its first publication, *The Waste Land* was criticised as (1) not one poem but a series of separate poems, (2) a pompous parade of erudition, (3) a cheap parody or burlesque, and (4) that its structure is not progressive but circular. The story does not move forward to a destined goal but certain themes are discussed

and analysed, and the poet turns them round and round till the last ounce of meaning has been extracted. With the passing of time better appreciation has resulted and all the above charges have been discounted. It has more and more been realised that it is a highly compressed study of the human predicament in the modern age; and that the various faults listed above are only apparent.

Its Structure : Different Views

It has often been said that the structure of the poem is not progressive but circular, and we end where we begin. Helen Gardner points out that in *The Waste Land*, “We are not, however, moving in a circle but on a spiral up and down”, the way up is the way down. As the poem proceeds, there is a deeper and deeper probing into the modern malaise. We come back to the same point, but at different levels. Other critics point out that its structure is musical, that it is a symphony of five movements in which each movement takes us deeper into the heart of the subject. I.A. Richards has, therefore, called it, “music of ideas”. It is pointed out that this circular movement or lack of progression largely results from his use of the mythical method, with birth-death-rebirth as the central motif.

The Forward Movement

Although there is some truth in this criticism, it cannot be denied that there is some forward movement also. In the beginning, there is only barren desert and rock, but towards the end there is desire for water, there are clouds, and so the expectation of rain. Towards the end, we move still further, with the poet fishing and determined to set at least his own land in order. In the last section, the poet points out the way for spiritual salvation by way of following the philosophy of the Buddha. Man must dedicate himself to the cause of religion, he must learn to sympathise, and he must practise self-discipline and self-control. It is in this way that he can achieve spiritual regeneration. The poem examines the spiritual degeneration of the modern waste land, explores its causes, and finally suggests a way out of this modern malaise through salvation. Thus it will be wrong to say that there is no forward movement in *The Waste Land*.

4. The Technique of Communication : The Mythical Method

The Mythical Method : Its Advantages

The Waste Land has been called by a number of critics as fragmentary, and formless. It has been called a series of poems rather than a single poem. The poet has used a number of devices, to impart unity to his material. He has adopted

the mythical method to give form to what is apparently formless and to vivify and convey the spiritual degeneracy of the contemporary city. The mythical method consists in seeking analogies for the present in the past. The present is compared with the past and both similarities and contrasts are thus revealed. A myth is used as a norm or pattern to measure the anarchy and confusion, and degeneracy of the present, and attention is thus focused on the moral confusion in post-war European society. The mythical method has certain advantages (1) it provides a pattern, a way of controlling and ordering and giving shape to what is shapeless and chaotic (2) it provides a norm for measuring the extent of degeneracy in contemporary Europe (3) it shows that the present spiritual predicament is an ever-recurring phenomena, and so a universal significance is imparted to it (4) it emphasises the wide gulf which separates the present godless humanity from the early human society when spiritual values were intact (5) in this way, the poet is able to compress whole ages within a short span and the poem gains in comprehensiveness, and (6) as the myths from tradition are well-known, the use of the mythical method aids the poet in communicating his meaning.

Myths : Their Recurrent Pattern

Eliot himself acknowledges in his notes to *The Waste Land* that he was deeply influenced by Miss Weston's book *From Ritual to Romance* and Frazer's *The Golden Bough*. The two authors have analysed a number of myths and shown that a common, ever-recurrent pattern runs through all myths. In the nature-myths there is winter signifying death, and spring signifying re-birth. In the fertility myths, land's fertility is lost (death) in a period of drought and it returns with rains (life). Thus there is death followed by re-birth. This process of birth and death and re-birth was expressed through numerous vegetation ceremonies and rituals. Thus in Egypt the effigy of the fertility god, Osiris, was stuck with grain all over and was buried. The grain sprouted and this signified the re-birth of the vegetation god. This pattern of birth and re-birth has been spiritualised in Christianity : there is crucifixion of Christ, and his resurrection or re-birth to redeem humanity from sin is promised.

Sexual Perversion : Spiritual Sterility

The central motif of all these myths of the past is spiritual sterility. Besides this, in them there is an emphasis on the sanctity of sex. There is decay

and spiritual degeneracy whenever the sexual function is perverted. The purpose of the sexual function is procreation and it is sanctified only in marriage. When the sexual act is separated from procreation there is spiritual degeneracy. In modern society there is perversion of sex and hence its degeneracy. Sex has been separated from love, marriage and procreation ; the sex-act has become beastly or mere animal copulation, and hence there is decay and spiritual degeneracy. Hence in Eliot's poetry man is often likened to animals. Eliot finds analogy or the "objective co-relative" for the modern waste land in their other waste lands (a) the medieval waste land of the Fisher King, a myth which is closely related with the Grail Legend (b) the waste land of Oedipus, King of Thebes in ancient Greece, and (c) the Biblical evil land of Emmaus. Salvation in each case lies in rising above the merely physical and the sensuous, in the sublimation of sexual union into higher union of the human soul with God. The modern waste land is similar to them in its sin and consequent spiritual death, but differs from them in as much as there are no signs yet of salvation or redemption for it. Redemption is brought about by purification through suffering and repentance, but the modern crowds lead a negative existence and are unwilling to take the pains necessary for redemption. They have lost all faith in moral and religious values. Their life is an aimless wandering without any fixed goal. Purification ceremonies, religious ceremonies, and sex, have all lost their original value, and there is perversion of values all round. This is symbolised by, "the heaps of broken images". Water has merely become destructive, and is no longer life-giving or a source of purification.

Use of Irony

This distortion of values is brought out frequently by means of ironic contrasts. Thus Mrs. Porter washes her feet in 'soda water', not to purify her spirit, but to make her skin fairer to ensnare and fool more males :

The sound of horns and motors, which shall bring,

Sweeney to Mrs. Porter in the spring.

O the Moon shown bright on Mrs Porter

And on her daughter

They wash their feet in soda water

Likewise, the apathy of the denizens of the waste land to sexual chastity is brought out by contrasting the conduct of the typist with that of the heroine of Goldsmith's song in *The Vicar of Wakefield*.

*When lovely woman stoops to folly and
Paces about her room again, alone,
She smooths her hair with automatic hand
And puts a record on the gramophone.*

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Thus the past is juxtaposed with the present, and the contrast carries with it, its own comment. The contrast is implied or suggested, but not directly stated or elaborated. Implication is an important aspect of Eliot's technique of communication.

It may be pointed out here that Eliot's use of irony is not always so simple, as Cleanth Brooks remarks "the poet works in terms of surface parallelisms which in reality make ironic contrasts, and in terms of surface contrasts which in reality constitute parallelisms". Thus on the surface the contrast between the original use of the Tarot Pack and the use to which Madame Sosostris puts it is ironical. This is the surface irony. But there is in addition a deeper irony, the Sophoclean irony as well. Her fortune-telling is true in the sense in which Madame Sosostris herself does not think it to be true, but the truth is realised by Eliot's 20th century readers. There are numerous other ironical implications that cannot be understood but have become theme of the poem. The various allusions to the tempest are examples of this kind of irony. The mythical technique imparts unity by emphasising the similarity of all experience.

Tiresias: Unifying Link

Another unifying character in *The Waste Land* is Tiresias—the old, blind prophet of King Oedipus of Thebes, and the protagonist or the central figure in the poem. He is the unifying symbol and the substance of the poem is made up of what he sees and hears. He is the all-knowing one, gifted not only with immortality but also with the prophetic vision. He is bi-sexual as he has had most varied experiences and so he symbolises human consciousness, the knowledge and experience acquired by the race through the ages. He is the connecting link between the past and the present, he is both of the past and the present. He is a

prophet and detached spectator who frequently comments on the human panorama that passes before his eyes. He is a fellow-sufferer as well in the agonised drama of human life. He is the 'voice of sensitive humanity', 'the conscience of humanity', deploring its spiritual degeneration in the modern world. He exposes by his comments the spiritual vacuity, the triviality, the monotony, the aimlessness of contemporary civilisation, its sick hurry and divided aims. He is a unifying symbol without whom *The Waste Land* would be a phantasmagoria, a nightmare, a series of disconnected scenes and meaningless talks, incoherent and confused. Tiresias assumes many masks and his voice alternates with the voices of the inmates of the modern waste land, and at times with the ghostly voices from the past. The poem is seen as a single whole in the fact that its substance is formed of Tiresias' stream of consciousness.

Character and Experience: Their Unity

Not only does Tiresias melt into the other characters of the poem, but, "the melting of the characters, into each other is, of course, an aspect of the general process". Thus Elizabeth, the Hyacinth girl Lil, and three Thames nymphs, melt into one another. The effect created is, "a sense of the oneness of experience, and of the unity of all periods".

The Sequence of Pictures

T.S. Eliot has used the cinematographic technique. Just as in a cinema-film, so in the poem, there are a series of shots transcending time and place, meaningless if considered separately, but taken together render a coherent whole. In this way, time and space have been conquered and a contemporary problem has been given a universal and permanent significance. *The Waste Land* is made up of a number of successive pictures which after a few readings fix themselves in the memory and convey a coherent whole of meaning. Some of the more important of these pictures are : "Madame Sosostris, the clairvoyante; the crowd crossing London Bridge on a winter morning, another picture of desolation; the two to visualise closely, and the bar or the pub of the first lady, which we are to visualise closely, and the bar or the pub of the second, of which we only catch the atmosphere; there is the Thames; and Mr. Eugenides; the typist and her sordid clerk; finally, in the last section, the vaguer, mistier pictures of crowds, in anger and revolution, and remote hordes, interspersed with sudden, briefer pictures of

individuals, now rather supernatural in tone; the mysterious third person who can only be seen as you walk along while you are gazing ahead, and never when you look round to see who it is; and the surrealistic woman playing music on her stretched-out hair, as if it were a violin.”

This sequence of pictures is central to *The Waste Land* as poetry. Whatever you understand from it will vary according to your interpretation of these pictures and the other images and symbols, and will vary according to your own beliefs about society and love and religion; no one should suppose to achieve a definitive interpretation of this poem. What is definite is the vitality and realism of these pictures as they pass by like shots in a film, where each shot has been carefully composed to force the audience to observe its sharp outlines and its basic form.

Continuity of Time

An important thing to be kept in mind is that developments in modern Psychology have changed the concept of time, and the past, present, and future are viewed as a continuing whole. Hence, the poet moves freely from the present to the past, and from the past again to the present.

Conclusion

Continuity has been imparted to the poem in a number of ways. The modern waste land has been related to the European literary and mythical tradition. The continuity of time past and present has been emphasised. It has been shown that periods of spiritual depression have followed a recurring pattern, and so the salvation for the modern ills lies in the application of the wisdom and experience of the past, when similar ills had been remedied. Thus the poem is not fragmentary in nature, but shows a coherent pattern representing the poet's search for spiritual wisdom. A number of traditions and fragments of cultures have been interwoven into the poem, and the interweaving is not mechanical but organic, forming a coherent whole of meaning, and giving coherence to the apparently formless poem. The three wastelands of the past are woven together with the modern wasteland, and the wisdom of the east and the west is offered as a solution for the ills of the present age. Thus a coherent philosophy of life emerges from a study of the poem.

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5. “Poetic Shorthand” : Eliot's Use of Symbols

Poetic Shorthand : Its Advantage

The so-called Eliot's “Poetic shorthand” is his device for linking the contemporary waste land with places and scenes in history, myth and legend, by the use of phrases, fragments of quotations, allusions etc., from poets and authors of different ages and countries. Thus the use of the phrase “unreal city”, in the following passage, links up London with Paris, the city of Baudelaire, and with Dante's Limbo :

Unreal city

Under the brown fog of a winter dawn,

A crowd flowed over London Bridge, so many

I had not thought death had undone so many.

The concluding part of this passage is a mosaic of quotations and allusions, and in this way the poet has shown that all wars are one war, all cities are one city, and all human failure is one failure. In this way, the topical is universalised and the poem acquires the impersonality inherent in a great art.

The purpose of such allusions and quotations, of all these borrowings, is not to show off knowledge or a mere exercise of wit. The borrowings are less decorative and more functional. It is a technical device for compression. According to I.A. Richards, “*The Waste Land* is the equivalent in content to an epic. Without this device twelve books would have been needed.”

Often a sense of ironic contrast is also produced by this device of “Poetic Shorthand”. Thus the quotation “When lovely woman stoops to folly” reminds us of the value attached to chastity in the past, and it is ironically contrasted with the typist's indifference to it. Similarly, the ‘sound of horns’ reminds us of Diana and Actaeon and the purity of Diana is ironically contrasted with Mrs. Porter's washing her feet, “in soda water,” to improve her complexion.

Personal Symbols

Another aspect of this technique of Poetic Shorthand is Eliot's use of symbols and imagery. The symbols used by a poet may be traditional or conventional in which case they are simple to understand and do not present much difficulty for the readers, or they may be wholly personal in which case they are stumbling blocks in the way of the readers. T.S. Eliot's symbols are on the whole traditional. Usually, he draws his symbols from ancient myths and religions, the European literary tradition, and the Bible. Only a small percentage of his symbols is personal, either invented by the poet himself or compounded out or modified from traditional images and symbols. Thus 'the Dog' symbolising human conscience, the "red rock", the wrath of God or a place of refuge, and "broken Coriolanus" the pride and ego which isolate the human soul and lead to its fall, are examples of personal symbols. Then there are also symbols, used for the first time by Eliot, drawn from the common everyday aspects of city life. Thus (1) a 'taxi throbbing waiting' symbolises the eagerness of the typist to return home (2) 'silk hat on the head of a Bradford Millionaire' symbolises the awkwardness of the young man carbuncular, and (3) the 'broken finger nails' symbolise the emptiness and insignificance of the life of the three Thames daughters.

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Symbols Drawn from Myths and Legends

But the most important symbols are drawn from ancient myths and legends and are centred round the basic theme of birth-death-rebirth. Thus spring stands for re-birth, winter for death, rain for spiritual fertility, drought for spiritual dryness. Fishing symbolises spiritual re-birth and rejuvenation, water is an ambivalent symbol. It symbolises destruction as well as transformation and purification. Rock without grass or root symbolise spiritual desolation. Fire symbolises lust and passion which are destructive, but ambivalently it also symbolises spiritual exaltation and purification. Planting of the corpse is symbolic of both death and rejuvenation.

Complex Symbols

There are more complex symbols, often compounded from the primary or elementary symbols mentioned above. Thus is the first section, the life of the German princess, her journey to the South in search of warmth, symbolise the rootlessness of modern humanity and its search for sensuous pleasures. In the

passage which follows, the barren landscape, in which there are rocks without grass or roots, and the trees without shade, symbolise the spiritual desolation of the modern wasteland. The title of the second part, 'A Game of Chess', symbolises the sex-intrigues and counter-intrigues which have resulted in stalemate in family life in the contemporary waste land. It also symbolises the futile exercise of the mind by the modern man. The river, "sweating oil and tar", symbolises the squalor and dirt of modern life, and the prison, with each one hearing the turning of the key, symbolises the ego-centric nature of each man, and the dull routine of his life. The uselessness and emptiness of modern life is also symbolised by, "the rat's alley, where dead men lost their bones". 'Breaking rock', the 'London bridge falling down, falling down,' the earth cracking and splitting, all symbolise the spiritual, social and political disintegration of the Post-war Europe. "A heap of broken images", "withered stumps of time" etc., signify loss of faith in old values. Philomela and her song are symbols of spiritual rejuvenation through suffering, as her song's are mere "Jug, Jug" to modern humanity, symbolises the unconcern of modern humanity to things spiritual. The typist's turning on the gramophone, after her seduction, with automatic hands, symbolises the indifference of men and women to all sexual values. Tiresias himself is a complex symbol; a symbol of human conscience, and the spokesman of humanity. The release from the state of spiritual decay into which contemporary Europe has fallen is symbolised by, "the boat sailing gaily" under expert hands, the crowing of the cock, and the gust of damp wind.

Biblical Symbols

A discussion of the symbolism of the poem which does not take into account the symbols contributed to by the *Bible* cannot be considered as whole. "The cricket which gives no relief", "son of man", "the fear in a handful of dust", 'the Rock', 'the dead tree', 'the dry bones', are all symbols derived from the Bible, though Eliot has often modified them to suit his own purpose.

The Tarot Pack : Its Symbolic Significance

'The Tarot Pack', has a great symbolic significance. It is an obscure symbol and hence very difficult to explain. "The Tarot Pack, which superficially appears to have no relation to ancient myth or modern scepticism and despair, is a pack of cards, still used by gypsies for telling fortunes, which may be traced back

to an ancient Egyptian calendar recording the rise and fall of the Nile, and to a Chinese monument commemorating the recession of the waters of the Flood. Thus 'Madam Sosostriis, famous clairvoyante' with her 'wicked pack of cards', one of which is the Hanged Man, whom the poet associates with the Hanged God, sacrificed for the sake of life more abundant, darkly emphasized the suggestion of the freeing of the waters which will renew fertility. The four suits in the Tarot Pack: Cup, Lance, Sword and Dish, have a mystic significance obviously related to fertility symbols.

Conclusion

To sum up, Eliot has used a complex symbolic technique in *The Waste Land*, with symbolism running from the beginning to the end of the poem, to bring out the decay and desolation of contemporary civilisation. Many of the symbols are ambivalent, the same symbol being used in more than one senses. This technique accounts to a great extent for the complexity and intricacy of the poem as well as for its suggestiveness, economy and unique comprehensiveness.

6. Language and Diction

Use of Common, Prosaic Words

The Waste Land also reveals Eliot's command over language and his great skill in its use. He believed that language constantly deteriorates from its use by poets and that it must be renewed and imparted vigour and vitality from time to time. The romantic preference for poetic words, and romantic diffusion and exuberance, had resulted in his own age in a cleavage between the language of poetry and the living language of everyday use. It was his aim to vitalise and renew the language by bridging the gulf between the language of poetry and that of everyday use by the use of current, colloquial, trite and un-poetical vocabulary of daily speech, and by bringing it into contact with the European literary tradition.

The Diction of *The Waste Land* : Its Chief Features

The diction of *The Waste Land* has three important aspects (a) the use of every day, familiar words raised to the level of poetic intensity, as in the opening and closing parts of the first section *The Burial of the Dead*, (b) The language of common conversation scattered throughout the poem. Such language is simple

and unvarnished, common words are used but without any vulgarity, and (c) Quotations and phrases from other writers, poets, etc., woven into the very texture of the poem. Eliot's use of quotations is not decorative but functional. His style is richly reminiscent not because the poet wants to display his learning; but is the natural expression of a learned man.

Power of Phrasing : Economy and Precision

Eliot was a very conscious artist who thoroughly revised and re-revised what he wrote, and in this way achieved that power of phrasing which Clive Bell praises so highly. His use of languages is characterised by economy, precision and appropriateness. He has the power to select the right word, and convey his meaning in the fewest words possible. His use of words and phrases has the touch of inevitability and is rich in associations and suggestiveness. Particular words are enriched by their use by other writers or in different contexts. Thus the word 'synthetic' is precise and rich in associative values. Other instances are 'red rock', "fear in a handful of dust", etc. Often he is pictorial and concrete, thus displaying the influence of Ezra Pound. For example, there is the picture of the river, "sweating oil and tar". Thus the pollution of the river is vividly brought out. His words and phrases are often taken from the different aspects of contemporary life, and are indications of his efforts to weave the rhythm of modern life into his poetry. For instance in the comparison of the typist to a "taxi throbbing, waiting", the poet has succeeded in capturing contemporary rhythms and conveying an idea of the fatigue and boredom of the typist and her anxious wait for the time to return home. Another favourite stylistic device of T.S. Eliot is the repetition of a word to intensify its force and effectiveness. Therefore we have, "Thinking, thinking, thinking", "Nothing, nothing, nothing", "Burning, burning, burning".

Some Stylistic Devices

T.S. Eliot does great violence to his tenses to indicate that there is no barrier between time past and time present. There are rapid shifts in tenses from the past to the present and vice versa. Often the two tenses are juxtaposed in the same line, as in the following :

And still she cried, and still the world pursues.

Paradox and ironic contrasts are the other stylistic devices used by the poet. Thus in the very opening of the *Burial of the Dead* we get the paradoxical statements “April is the cruellest month”, and “Winter kept us warm”. There are the apparent ironic contrasts of the entire passage beginning, “When lovely woman stoops to folly”, and of the passage ending, “They wash their feet in soda water”. The contrast is two fold, (a) contrast with the expectation of readers, and (b) contrast with the past. Such sudden contrasts startle and capture the attention of the readers.

3.1.2 SOME IMPORTANT EXPLANATIONS

Lines:

Of horns and motors, which shall bring,

Sweeny to Mrs Porter in the spring,

O the Moon shown bright on Mrs Porter

And on her daughter

They wash their feet in soda water.

Explanation: These lines have been taken from T. S. Eliot’s *The Waste Land*. In these lines the poet has given expression to the distortion of values which is often brought out by means of ironic contrasts. Thus Mrs Porter is shown to be washing her feet in soda water, not with the aim of purifying her spirit, but to make her skin fairer to catch and befool more males. The poet has very beautifully depicted the corruption and degeneracy of the times.

Lines:

When lonely woman stoops to folly and

Paces about her room again, alone,

She smooths her hair with automatic hand

And puts a record on the gramophone.

Explanation: These lines have been taken from T. S. Eliot's *The Waste Land*. In these lines the poet has depicted the indifference of the denizens of the wasteland to sexual chastity which is brought out by contrasting the conduct of the typist with that of the heroine of Goldsmith's song in *The Vicar of Wakefield*. Thus the past is juxtaposed with the present, and the contrast carries with it, its won comment, the contrast is implied, it is suggested but not directly stated or elaborated. Eliot uses Implication as an important tool or Technique for communication.

Lines:

Unreal city

Under the brown fog of a winter dawn,

A crowd flowed over London Bridge, so many

I had not thought death had undone so many.

Explanation: These lines have been taken from T. S. Eliot's *The Waste Land*. Thus the use of the phrase 'unreal city', in the following passage, links up London with Paris, the city of Baudelaire, and with Dante's *Limbo*. The concluding part of this passage is a mosaic of quotations and allusions, and in this way the poet has shown that all wars are one war, all cities are one city, and all human failure is one failure. In this way, the topical is universalised and thus the poem acquires the impersonality of great art.

But here the borrowings are not merely decorative but functional. The purpose of such allusions and quotations, of all these borrowings, is not to show off his deep knowledge or wit. The poet has used this technical device for comprehension.

Lines:

'These music crept by me upon the water'

And along the Strand, up Queen Victoria Street,

O city city, I can sometimes hear

Besides a public bar in Lower Thames Street,

The pleasant whining of a mandoline

And a clatter and a chatter from within

Where fishmen lounge at noon; where the walls

Of Magnus Martyr hold

Inexplicable splendour of Ionian white and gold.

Explanation: These lines have been taken from T. S. Eliot's *The Waste Land*. The poem shows Eliot's power of word music at its best. Comparatively there are passages in *The Waste Land* which are as lyrical and as exquisite, as anything in *Lycidas*. The poem is a symphonic invocation of London, past and present, of a stricken Europe, of the human situation. Music creeps upon the waters; there are different kinds of music, the song of the Thames daughters; the water-dropping song of the hermit thrush; the music that is heard in the pulsating life of London. Day by day, where the dead sound of a Church clock mingles with the pleasant whining of a mandoline. Really speaking, it is a poem that might be written by a poet who was a master of technique and who had absorbed himself in Wagnerian opera while the poem was germinating in his mind.

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3.2 COMPREHENSION EXERCISES

1. The Theme of the poem is an Expression of "The disillusionment of a generation" or "a sigh for the vanished glory of the past". Discuss.
2. Is the Structure of the poem Circular or Progressive? Discuss.
3. The Technique of communication is the Mythical method. Discuss.
4. Write a brief account on the "Poetic shorthand" or Eliot's use of symbols.
5. Write an essay on the Language and Diction used by Eliot.

3.3 LET US SUM UP

After having completed Unit III you have become familiar with T. S. Eliot's life and career. You have further become quite capable of summarize and critically evaluate his masterpiece *The Waste Land*.

UNIT-IV : D.H. LAWRENCE, VIRGINIA WOOLF

NOTES

Structure

4.0 Objectives

4.1 D.H. LAWRENCE

4.1.1 Introduction to *The Rainbow*

4.1.2 *The Rainbow* as a social document

4.1.3 Most successful story in the first generation.

4.1.4 Treatment of the Freudian Oedipus complex

4.1.5 Autobiographical elements in *The Rainbow*

4.2 VIRGINIA WOOLF

4.2.1 Introduction to *To The Lighthouse*

4.2.2 *To The Lighthouse*

4.2.3 Theme of *To The Lighthouse*

4.2.4 Critical Study of the Novel

4.2.5 Fatalism in *To The Lighthouse*

4.2.6 Characterisation in *To The Lighthouse*

4.3 Comprehension Exercises

4.4 Let Us Sum Up

4.0 OBJECTIVES

In Unit IV we have selected D. H. Lawrence and Virginia Woolf. We shall enlighten you about their life and works in general. For critical study we have chosen Lawrence's *The Rainbow* and Woolf's *To the Lighthouse*. You will be able to:

- Speak on the authors and their works.
- Give an outline of these works.
- Offer a commentary on these works.

4.1 D.H. LAWRENCE

His Life and Works

David Herbert Lawrence, novelist, poet and literary critic, was born at Eastwood, Nottinghamshire, He was the fourth child and the third son of a coalminer, who had started working in the mines from the age of seven. David's mother, Lydia, had come from a respectable middle class family. She had been a teacher and in social standing was much superior to her husband. The consequent family quarrels coupled with economic in-equilibrium seems to have affected David's early thinking to a considerable extent.

D.H. Lawrence was educated at the local elementary school where he won a scholarship to the High School. From thence he won another scholarship to University College, Nottingham. For sometime he taught in Croydon at an elementary school. Here he published his first novel *The White Peacock* (1911) which, to a certain extent, reminds us of the ways of living of the author's family and others whom the novelist knew personally.

From the advent of his first novel, Lawrence became a whole time writer. In 1912 he eloped with a married German woman, Frieda von Richthofen, to Italy. For two years the loving couple travelled extensively in Italy and Germany. When Frieda was granted a divorce, the couple were legally married in England in 1914. Frieda seems to have launched him as a writer 'like a princess cutting a

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thread, launching a ship'. His second important novel *Sons and Lovers* appeared in 1913 and is largely autobiographical.

In 1915 appeared *The Rainbow*, which describes the emotional life of three pairs of lovers. The book was banned by the Government as it was considered immoral and obscene. Another reason for the sustained opposition to Lawrence was due to his persistent opposition to war and the fact that his wife had been a German national.

The next novel *Women in Love*, a sequel to the above book, had been written in its first form in 1913 but it was altogether re-written and finished in Cornwall in 1917, to where the Lawrence couple had retired during the days of the First World War, after their financial disaster due to the banning of *The Rainbow* and the legal prosecution that followed it. He also became quite ill but he did not lose hope and gradually recovered his strength with the return of the spring season. He now energetically devoted himself to the writing of the novel which he almost completed in two months. Regarding the novel Lawrence himself says, "There was a lot in the original draft that I couldn't have bettered.....shall keep the title *Women in Love*. The book frightens me: it is so, end-of-the-world." But so great was the hatred attached to his name due to the falsely alleged obscenity of *The Rainbow* that no British publisher dared to publish the book. In 1920 the book appeared in a limited American edition, privately printed for subscribers only. Finally it was at last published in England by Martin Secker in May 1921. Secker refused to be cowed down by the usual threats about the novel's alleged obscenity and libel and the book was never withdrawn from circulation.

The war ended in 1919 and the Lawrences left England and began a series of wanderings over France, Italy and Australia. The impact of Australia on background was with sharp vividness and power. It is very much close to the discussion novel of the present age. In between he had written *Aaron's Rod* (published in 1922). In this novel he has set out to expound 'in psycho-analysis the conscious and the fantasia of the unconscious'. As he says, "the urgent problem at the moment was to find some issue from the chaos of disintegrating principles and incoherent ideas and ideals after the war".

The Lawrences now crossed the Atlantic and visited Mexico, which D.H. Lawrence very much admired. The impact of this happy visit produced *The Plumed Serpent* (1926), in which the spirit of the mysterious country seems to have been incarnated.

Next came *Lady Chatterley's Lover* published in 1919, a year before his death. The book was banned in Great Britain till 1960 owing to its supposed obscenity and immorality. "And yet Lawrence meant it as a great eulogy of that physical tenderness which he contends is spiritual in essence his axiom being accepted that the body is the soul." Lawrence himself makes the following comment to make on this novel. "I put this forth as an honest, healthy book, necessary for us today." But it was only many years after his death that the real worth of this masterpiece was realised.

Lawrence also wrote a large number of short stories and tales including *England, My England* (1922), and *The Women who Rode Away* (1928); a number of travel books including *Twilight in Italy* (1916) and *Mornings in Mexico* (1927); a great deal of critical writing, collected in *Phoenix* (1936) and philosophical works including *Fantasia of the Unconscious* and a number of essays. His complete poems were published in a collected edition in 1927 and his letters in 1932.

Returning to Europe, Lawrence's health worsened and finally on March 2, 1930, he died in a sanatorium at Venice of tuberculosis, a dreaded disease with which he had been battling for the major part of his life.

4.1.1 INTRODUCTION TO THE RAINBOW

Introduction to *The Rainbow*

Lawrence left England with Frieda in 1912. His departure from England marks the end of an important phase of his life, the major achievement in the field of novel. Lawrence had to come to terms with himself and with the private malaise of his dependence on his mother and his torturing love with Jessie Chambers. But having written the novel, Lawrence realized himself that he had become a new man, one who had been completely liberated and who could explore the world around him without any inhibitions.

The Rainbow was conceived and largely written in Italy in the last few months of peace before the First World War started in 1914. Lawrence had planned a long novel, *The Sisters*. At the end of 1913, Lawrence wrote to his publisher Edward Garnett that he would soon be sending him 'the first half of *The Sisters*', which he would prefer to call *The Wedding Ring*. For a while he also toyed with the idea of calling it *Noah's Ark*. This novel was later split into two parts and the first part was published in 1915 under its present title *The Rainbow*.

A few weeks after the publication of *The Rainbow*, the authorities banned it on the charge of obscenity. It had many scenes that dealt with sex very boldly, but their chief objection was to the scene in which the pregnant Anna Brangwen dances naked in her room. The withdrawal of the novel was a great shock to Lawrence, who gradually developed the feeling that he no longer had a sympathetic public. By this time, England was also in the thick of war. Lawrence was a witness to some ghastly destruction; later during his stay at Cornwall, he was suspected to be a spy of the enemies, and he felt highly isolated. It was in this disturbed state of mind that he completed the second part of *The Sisters*, which was published in 1920 under the title *Women in Love*. *Women in Love* is not a sequel to *The Rainbow* though it comes after it, since the two novels stand individually; they are complete in themselves.

Welkes makes the remark that *The Rainbow* is the first revelation of Lawrence's full and strange powers as a novelist. And it is 'the last of his novels to have been written with a successful novelist's confidence that there exists a public capable of responding to his powers.' After *The Rainbow*, he felt himself more and more isolated due to antagonism of his society, and this greatly affected the nature of his fiction. He started rejecting the society. *The Rainbow* is also the last of his novels that puts forward the idea that man develops within a changing society rather than by repudiating the society and isolating himself from it.

Theme of *The Rainbow*

The Rainbow is a very complex work. One can interpret in a number of ways. The range of human experience offered by it is so wide that it is not easy to define its central theme. However, it may be affirmed, without much fear of controversy, that it deals with 'the living relationships of men and women', the crucial relationship being "between a man and a woman in marital and sexual

experience.” The novel makes an attempt to express and hence resolve the paradox that each human being is at once separated and yet a part of a whole, independent yet interdependent, a lone individual, yet a social being.

As Julian Moynahan has explained, for each major character of *The Rainbow*, Lawrence has created 'two distinct selves, the self of ordinary social and familial experience involved in daily event and aiming at limited goals, and the self of essential being aiming at a goal unknown.' Lawrence tries to show that the most valuable human enterprise is the dual fulfilment of the social and the inhuman selves within a single integrated experience of life. *The Rainbow*, as a symbol, stands for many things, but it also stands for the possibility of reconciliation between the vital self and the human community.

A Wide Range of Experience

The Rainbow offers a wide range of experience and interest. It deals with the changing relationship between various generations from 1840 onwards to the beginning of the twentieth century. It takes up the industrial revolution, the collieries, and factories, the sprawling growth of villages into towns and cities, the coming of canals and railways and the appearance of the motor car. Then there is the increase in knowledge that brings with it an added awareness of one's own self. It is also accompanied by a decline of religious values, a steady diminution of the significance and meaning in the Church. Without these symbols, *The Rainbow* would have been just another naturalistic novel recording the typical experiences of a family over the course of three generations. These devices have certainly added to the richness of the experiences he offers.

***The Rainbow*—a Classic**

David Daiches gives a final assessment of *The Rainbow* and writes, “It is a great but flawed novel, and leaves us with that mixture of enthusiasm and exasperation which is the characteristic effect of the (Lawrence's) disturbing genius.” Almost a similar conclusion is arrived at by F.R. Leavis. He writes, “*The Rainbow* is not a perfect work of art. I used to think *Women in Love* decidedly the less successful of the two novels. I now think *The Rainbow* that.” Among its imperfections, and too great a tentativeness in the development and organisation of the latter part of the novel. It has also been pointed out that there are episodes that appear very remarkable in themselves but that do not have as clear a function

in the whole design of the novel as they ought to have. Besides, the sterile deadlock between Ursula and Skrebensky seems to be too long drawn-out.

But, measured against Lawrence's achievement in the novel, this criticism does not amount to much. Dr. Leavis writes once again, "The rendering of the continuity and rhythm of life through the individual lives has involved a marvellous invention of form, and no one who sees what is done will complain of the absence of what is not done. It is the same problems--the same though different—in three interlinked generation : that is how the form is felt."

Among the major achievement of the novel according to Dr. Leavis, is its authenticity as a social document. Dr. Leavis writes, "And how much of England that can have no other record than the creative writer's there is in *The Rainbow*. The wealth of the book in this respect is such as must make it plain to any reader that, as social historian, Lawrence, among novelists, is unsurpassed. Actually, he is, in the strict sense, incomparable. *The Rainbow* shows us the transmission of the spiritual heritage in an actual society, and shows it in relation to the general development of civilisation."

In view of such a notable achievement the readers would naturally tend to agree with Dr. Leavis that *The Rainbow* is "a classic, and a major one."

Tom and Lydia: The First generation

Tom Brangwen descended from a long line of small land-holders who owned MarsH Farm in Nottinghamshire for many generations. Tom was a man of the soil, living alone on his farm with only an old woman for his company and housekeeper. Then a Polish widow, Lydia Lensky, became the housekeeper of the vicar of the local church. She brought her small daughter, Anna, with her. Within a few months Tom Brangwen found enough courage to present the widow with a bouquet of Daffodils one evening in the vicar's kitchen and to ask the woman to be his wife.

Their marriage was a satisfactory one. Tom was kind to his stepdaughter. Later he had two sons by his wife. But knowing his stepdaughter was easier for him than knowing Lydia. The fact that they were of different nationalities, cultures, and even languages kept the couple from ever becoming intellectually intimate with one another. There were times when either one or both felt that the

marriage was not what it should be for them that they were not fulfilling the obligations which their mating had pressed upon them. On one occasion Lydia even suggested to her husband that he needed another woman.

Anna and William: The Second Generation

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Little Anna was a haughty young girl who spent many hours imagining herself a great lady or even a queen. In her eighteenth year a nephew of Tom Brangwen came to work in the lace factory in the nearby village of Ilkeston. He was only twenty years old; the Brangwens at Marsh Farm looked after him and made him welcome in their home.

Anna Lensky and young Will Brangwen fell in love, with a native touching liking for each other. They shortly announced to Tom and Lydia that they wanted to be married. Tom leased a home in the village for the young couple and gave them a present of twenty-five hundred pounds so they would not want because of Will's little salary.

The wedding was celebrated with rural pomp and hilarity. After the ceremony the newly-married couple spent two weeks alone in their cottage, ignoring the world and existing only for themselves. Anna was the first to return to the world of reality. Her decision to give a tea-party angered her husband who had not yet realized that they could not continue to live only for and by themselves. It took him almost a lifetime to come to that realisation.

Soon after the marriage Anna became pregnant, and the arrival of the child brought to Will the added shock that his wife was more a mother than a married lover. Each year a new baby came between Will and Anna. The older was Ursula, who was always her father's favourite. The love which Will wished to give her wife was given to Ursula, for Anna refused to have anything to do with him when she was expecting another child and she was not satisfied unless she was pregnant.

In the second year of his marriage Will Brangwen tried to rebel. He met a girl at the theatre and afterwards took her out for supper and a walk. After that incident the intimate life of Will and Anna began to gain in passion, intense enough to carry Will through the daytime when he was not necessary to the house

until the night-time when he could rule his wife. Gradually he became free in his own mind from Anna's domination. **Ursula: The Third Generation**

Since Ursula was her father's favourite child she was sent to high school. The privilege was a rare thing for a girl of her circumstances in the last decade of Latin, French and Algebra. But before she had finished, her interest in the studies was shared by her interest in a young man. The son of a Polish friend of her grandmother's was introduced into the house, young, blond Anton Skrebensky, a lieutenant in the British Army. During a month's leave he fell in love, however, she drove him away with the love she offered to him. He became afraid of her because of that love; it was too possessive.

After Ursula had finished high school, she took an examination to enter the university. Having passed the examination, she decided to teach school for a time, for she wanted to accumulate money to carry her through her education without being a burden to her parents. Anna and Will were furious when she mentioned the subject of leaving home. They compromised with her, though by securing for her a position in a school in Ilkeston. Ursula spent ill paid, and unrewarding years teaching at the village elementary school. At the end of that time she was more than ready to continue her education. She decided to become a botanist, for in botany she felt she was doing well and learning for herself things which had an absolute truth.

Then one day, after the Boer War ended, Ursula got a letter which upset her completely. Anton Skrebensky had written that he wished to see her again while he was in England on leave. Within a week he arrived in Nottingham to visit her at school. Their love returned for each other with greater intensity than they had known six years before. During the Easter holidays they went away for a weekend at a hotel, where they passed as husband and wife. They went to the continent as soon as Ursula had finished classes for the summer. Even then Ursula did not want to marry Skrebensky though he continued to press more and more for marriage. He wanted Ursula to leave England with him when he returned to service in India.

In the meantime Ursula had so neglected her studies that she failed her final examinations for her degree and had to study to take them over again before the summer ended. When Ursula failed her examinations a second time,

Skrebensky urged her to marry him without delay. In India, he maintained, her degree would mean nothing anyway. In the meantime they went to a house party, where they realised that there was some thing wrong in their mating, that they could not agree enough to make a successful marriage. They left the party separately and a few weeks later Skrebensky was on his way to India as the husband of his regimental commander's daughter.

After he had gone, Ursula came to realize that she was pregnant. Not knowing that he was already married, she, wrote to Skrebensky and promised to be a good wife if he still wished to marry her. Before his answer came from India, Ursula contracted pneumonia and lost the child. One day, as she was convalescing, she observed a rainbow in the sky. She hoped that it was the promise of better time to come.

4.1.2 THE RAINBOW AS A SOCIAL DOCUMENT

Discuss the importance of *The Rainbow* as a social document.

Dr. F.R. Leavis, in his perceptive study of D.H. Lawrence calls him a great social historian and insists that we must recognise the value of *The Rainbow* as “a study of contemporary civilisation”. The major theme of the novel, the quest for fulfilment, is so captivating and it takes possession of one's imagination so firmly that the other themes are overshadowed. It needs some in-depth study of the novel to appreciate its worth as a priceless social document.

The novel starts with a record of the life in rural England, particularly in the midland counties around 1840, traces the advent of industrialism and its baneful effects on human civilization and finally goes on to study the disintegration of life in the early years of the twentieth century. Lawrence was born in the mining town of Eastwood in the country of Nottinghamshire. His father was a simple, illiterate miner while his mother could boast of a fine cultural heritage. He was himself gifted with an uncommon sensibility that could intuitively comprehend the minute changes taken place in the social ethos. In *The Rainbow*, he has rendered this changing pattern of life with great precision.

In the first chapter, Lawrence gives a brief description of the Marsh Farm located on the bank of the river Erewash where this river separates Derbyshire

from Nottinghamshire. For the last so many generations the Brangwens have been living on his farm. Life in their earlier generations goes on in a relaxed pace. They have a great affinity with Wordsworth's parents who lived the life of pure instinct in an intimate relationship with the mother earth. "They were fresh, blood slow speaking people, relieving themselves plainly, but slowly, so that one could watch the change in their eyes from laughter to anger, blue, lit-up laughter, to a hard blue-staring anger." The key phrase in this description is 'revealing themselves plainly'. It suggests the utter simplicity of those people. Their inner mind is clear as the scent reveals a flower.

With heaven and earth teeming around them the Brangwens know no want, and yet they are by nature thrifty. They lead a life of blood-intimacy. They feel the pulse and body of the soil. They draw sunshine into their breasts and bowels. They suck up the rain. When the crops are growing, young silken corn waves and its lustre slides along the limbs of the men who see it. When they milk their cows, the pulse of the blood of the teats of the cows beats into the pulse of their hands.

While the men are quite content with this kind of blood intimacy, women aspire for something higher. They look up from the heated, blind intercourse of farm-life to the world beyond. While the Brangwen men face inwards to the teeming life of creation, the women set out to discover what is beyond, to enlarge their own scope and range and freedom. Men are native to the earth; women long to achieve a higher being. They look toward the vicar, and towards Mrs. Hardy, the wife of the squire, who with their knowledge and experience represent a superior form of life. These men and women with two highly different orientations towards life form ideal couples. Lawrence describes the ideal married life of Alfred Brangwen and his wife in the following words: "They were two very separate beings, vitally connected, knowing of each other, yet living in their separate ways from one root."

This type of life rooted in the soil is given a critical jolt about 1840 when collieries are opened in the Erewash valley, and a canal is constructed across the meadows of the Marsh Farm to connect these collieries. Then the midland railway comes down the valley at the foot of the Ilkeston hill. The process of urbanisation begins and the town grows rapidly in size. Ugly houses start raising their heads on all sides. The Marsh Farm remains remote and original

and retains its old character to a certain extent, yet the effect of industrialization is plainly visible. Tom Brangwen, while working, or at night, can often listen of the shunting of the trains, or the roaring of the machines at work.

But Tom Brangwen is still a representative of the old world. He still follows his instinct rather than his intellect. And he esteems the traditional pieties and sanctities. We get a convincing evidence of this when he has his first sex experience. He feels ashamed of himself after he is seduced by a prostitute, for he thinks he has violated the sanctity of his heritage in which the women occupies the supreme position. The men defer to her on all points of morality and behaviour, place in her hands their own conscience and make her their conscience keeper. And Tom is so much shocked at this first experience that after this he loses much of his buoyant confidence in himself.

Life has substantially changed when we come to the second generation of the Brangwens. Tom's life was rooted in the soil; he draws all his vitality from it. But his son-in-law will, who is also his nephew, is no longer interested in farming and cattle breeding. He earns his livelihood from his work as a draughtsman in a lace factory in Ilkeston. And he has many other pursuits as well to follow. He is interested in woodcarving. Later when he is appointed as handwork instructor for the country of Nottingham, he tries his hand at other hobbies like clay-modelling in plaster, etc. He is also interested in church architecture. He has read Ruskin, whose influence has stimulated him to a pleasure in the medieval forms. And he can authoritatively talk about the Gothic and Renaissance and early English and Norman. Though religion is still a great force, there is no longer an absolute acceptance of it. Anna is an assiduous church-goer for a while but she soon starts ridiculing William's love for churches and his total absorption in it. She scoffs at ideas and exposes their hollowness.

We notice a change in the attitude towards sex also. There was a restraint in Tom's courtship of Lydia. His love wasn't less passionate; but it was revealed in such a simple form as taking her body in his hands and lifting her from the carriage and placing her on the ground. When Will and Anna fall in love with each other, they are prepared to defy the whole world for their love. During their honeymoon, they get totally isolated from the external world; they feel as if they were a law unto themselves and could enjoy and squander and waste like the gods without conscience.

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With the process of industrialisation is introduced an element of complexity in life. Will and Anna are definitely more complex beings with subtler responses than Tom and Lydia. Their conflict is also complex. And in some vague form, the loss of harmony in rural life is mirrored in their marital conflict. It is true indeed that the flood at the Marsh does not just kill Tom Brangwen; it marks the end of an era, a way of life.

And life in the third generation is still more different. Ursula has nothing in common with her grandmother Lydia or even her mother Anna. She is a representative emancipated woman who aspires to make a mark in man's world. She feels smothered by the atmosphere in her own house where Anna lives complacent in her fruitfulness and quiet indulgence in her children. She gets free of the parental authority. She gets higher education and insists on having a job against the wishes of her parents. Anna and Will had defied their parents but they had at least got married before having physical relations with each other. But Ursula seeks fulfilment in pre-marital sexual relationship with Anton Skrebensky. Almost at the same time when she makes passionate love to Anton, she tells him that she has no plan of ever marrying him. She forms even a Lesbian attachment with her mistress Winifred Inger. Her awareness of life is also much greater than that of the members of the previous generations. She is capable of discussing the comparative meaning of the individual and the State. She can see that Anton has become a mere abstraction by subordinating his individuality with an abstraction. Will and Anna could never understand all these concepts. That is why they are so dismayed at Ursula's breaking her engagement with Anton. Ursula is sceptical of religion also.

By now the increasing mechanisation of life has gradually broken down all traditional values and sanctities. Tom had seen only a few ugly houses standing around. But when Ursula goes to the industrial town of Wiggiston, she is over-awed by the spectacle

of ugliness that makes the whole life there meaningless :

Ursula looked out of the window and saw the proud, demon-like colliery with her wheels twinkling in the heavens, the formless, squalid mass of the town lying aside. It was the squalid heap of side-shows. The pit was the main show, the raison d'etre of it all. How terrible it was! There was a

horrible fascination init-human bodies and lives subjected in slavery to that symmetric monster of the colliery. There was a swooning, perverse satisfaction in it. For a moment she was dizzy.

Lawrence has also depicted the conditions in the sphere of education. Ursula feels dismayed at the observation that teachers are always so hard and impersonal, and she goes to the Brinsley Street School with the happy dream of establishing personal relationship with her efforts, but later she comes to realize that her efforts are not appreciated by anybody. She is ultimately forced to become impersonal. Her disillusionment in the Nottingham College is still greater. She had expected it to be a temple of learning and she had thought of teachers as priests initiated into the deep mysteries of life and knowledge. But she discovers the college to be barren; it is a temple ‘converted to the most vulgar, petty commerce’.

The Rainbow minutely traces the changes taking place in England after 1840. There is great justification in F.R. Leavis's comment that the wealth of the book in this respect is such as must make it plain to any reader that, as social historian, Lawrence, among novelists, is unsurpassed. Actually he is in the strict sense incomparable.

4.1.3 MOST SUCCESSFUL STORY IN THE FIRST GENERATION

“In *The Rainbow*, love between man and woman is the most successful in the story of the first generation.” Do you agree? Give reasons for your answer.

In *The Rainbow*, love between man and woman is the key subject of Lawrence. And he traces this relationship over three generations of the Brangwens. There are three major relationships that have been depicted, the relationship between Tom and Lydia, Will and Anna, and Ursula and Anton. It is unquestionably acknowledged that of these three relationships, the one between Tom and Lydia is the most successful one. In fact, it is held out as a norm against which can be measured the success or failure of the other two.

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Lawrence's idea of successful man-woman relationship is embodied in the centre of *The Rainbow*. *The Rainbow* connects the earth with the sky, the physical with the spiritual, the female with the male, and yet keeps the two quite distinct. The man and the woman must fulfil each other physically, but each one of the partners must also enable the other to transcend his or her limited self and achieve a higher form of being. They must be firmly rooted in their own selves, and yet they must be vitally connected. There must be successful polarisation between the two.

Applying this concept of a successful relationship to Tom and Lydia, we can easily understand why they were the most successful of the couples. Lydia is a foreigner and Tom acknowledges this fact with great satisfaction. It eliminates the possibility of any undesirable domination or identification. They complement each other, but they do not obliterate their distinct selves. Tom always returns home, expectant, certain to be received, assured in the awareness of being with her. They often violently quarrel with each other but always make it up at the end. Every next reconciliation brings them a step nearer to their supreme fulfilment. During Lydia's pregnancy and for a few months after the birth of their eldest child, they go through a short period of estrangement. Tom feels cast out and Lydia feels uncertain, isolated and insecure. Then comes a sudden moment of enlightenment when they realise each other. This is how Lawrence describes their coming together: "It was the entry into another circle of existence, it was the baptism to another life, it was the complete confirmation. Their feet trod strange ground of knowledge, their footsteps were lit up with discovery..... and always the light of transfiguration burned on in their hearts. He went his way as before, she went her way, to the rest of the world there seemed no change." But God had taken up His abode with them. "Now he was declared to Brangwen and to Lydia Brangwen as they stood together," Lawrence invokes the image of a completed arch to suggest their success.

The next relationship of equal significance is that between Will and Anna. This time it is the stranger who enters Anna's world. Anna turns to him as the hope of enlarging her experience: "In him the bounds of her experience were transgressed: he was the hole in the wall beyond which the sunshine blazed on an outside world." He also seems to have the capacity for creative fulfilment since he is an artist interested in wood-carving. But he suffers from an inner inadequacy.

His love of the church is a kind of mystic experience in which he seeks some kind of mystic merger with God. The same attitude he displays towards Anna. He wants a complete merger of her personality into his, a complete identification of the two. In other words he does not realise the importance of successful polarisation. Anna stubbornly resists his attempts as such impious identification. In the famous sheaves-gathering scene, their attitudes are made very obvious. When Anna puts down the sheaves, her 'two bulks' stand 'leaning together', but it would seem, remain distinguishable. But Will tangles the corn when he puts his sheaves down. And he is constantly 'threading his sheaves with her'. The act of 'threading' is indicative of his desire to mingle and merge with Anna in a union that obliterates all singleness and separateness. He wants to be possessed as he wants to destroy her self-sufficiency, and in a blind effort to save herself, Anna is provoked into strong defiance. In the scene during her pregnancy, she dances naked in her bed room. She dances in exultation 'beyond' him, and he feels the sensation of being burned, consumed, obliterated.

If Will fails to enlarge Anna's experience, Anna too fails to enable him to make up his inadequacy. She is the mother, seeking fulfilment in child bearing. Her fecundity gratifies her immensely but it is a misery to Will. All his creative urges are dried up. His work in the factory also becomes mechanical. He tries to seek fulfilment through his relationship with the child Ursula, which puts a great strain on her sensitive mind. Even when Will and Anna lose themselves in passion, their love is 'a sensuality violent and extreme as death', and it denies the possibility of any tenderness between them. It does release in Will the new man who can turn to public life but by now he is virtually spent up. Thus Will and Anna fail to achieve fulfilment earlier experienced by Tom and Lydia.

Next we come to Ursula and Anton Skrebensky. Of all the Brangwens, Ursula's desire for an individual fullness of being is most intense. But Anton Skrebensky is the least qualified to help her to achieve this fullness. He is almost a non-entity. He accepts his place in the world with a mechanical and unadventurous complacency. His profession as a soldier suggests his woodenness. He has no real identity, and he is quite contented with being a nobody, and he does not want the whole of Ursula. He wants to enjoy with her only the physical consummation of their love: "If he could but have her, now he the soft iron of his own hands, capture her down, how madly he would enjoy her! This is how his

mind works. Since he is obsessed with lust, Ursula uses him as an instrument to satisfy her lust, but for want of necessary vitality in him, he is annihilated by her in the process. In the stockyard scene when they passionately kiss each other and make love, she almost destroys him. “And her soul crystallized with triumph, and his soul was dissolved with agony and annihilation. So she held him there, the victim, consumed, annihilated. She had triumphed; he was not any more.”

This is exactly what happens when they meet again after Anton's return from South Africa. In the brilliant moonlight, Ursula seeks liveliness: “She gave her breast to the moon, her belly to the flashing, heaving water.” But Anton has no vitality: “He stood behind, encompassed, a shadow ever dissolving.” Then she kisses him.....a harpy's kiss; this is to suggest the great contempt she feels for him as a man in the man's world. In the intercourse that follows, she pitches her maximum femaleness against his maleness and destroy him totally. She challenges Skrebensky, but in a way, he is in retreat before he begins to fight. The imagery used here emphasizes his nullity. He is 'like a bead that rapidly disappears in an incandescent flame', he is 'a shadow ever dissolving.' So he is destroyed once again, and he is left wanting to be 'buried, only buried'. Ursula emerges triumphant, but a tear rolls down her tacit admission to wait for the man 'out of eternity' who could lead her to achieve fulfilment in life. In comparison with Tom and Lydia, she too had failed and failed sadly.

4.1.4 TREATMENT OF THE FREUDIAN OEDIPUS COMPLEX

Briefly discuss the treatment of the Freudian Oedipus complex in *The Rainbow*.

The term Oedipus has been derived from the name of the King Oedipus of Thebes, who though in ignorance, married his own mother and had children by her. Freud tried to explain the manifestation of infantile sexuality in the relations of the child to its parents. The Oedipus complex “is a state in which a person shows excessive affection for the parent opposite in sex to him or herself, a corresponding distaste for his or her other parent”. In *The Rainbow* we find the Oedipus complex present in all the three generations of the Brangwens. Tom Brangwen suffers from mother-fixation. When he grows up, he has on Oedipal

relationship with his step-daughter Anna. And finally, William Brangwen has an Oedipal love for his daughter Ursula.

It is now a well-recognised fact that D.H. Lawrence himself was the victim of a deep-rooted Oedipus complex. His mother Lydia Lawrence had a very strong hold on him. He too treated his mother like a lover. His relationship with his mother has been given a very personal treatment in his first major novel *Sons and Lovers*. The writing of that novel had a cathartic effect on him and his catharsis was complete. He got rid of his mother fixation. Hence the personal note found in *Sons and Lovers* has vanished in *The Rainbow*. In this work he has turned his earlier misfortune into great insight and given a very moving account of the true Oedipal relationships.

In the first generation, Tom Brangwen has a great attachment with his mother. Though he has instinctive realisation of a child that is not cut out for studies, in deference to his mother's wishes, who wants to realise her ambitions through her children, he continues to be at the school. He spends a few unhappy year there and feels mighty glad when he leaves the school and gets back to the village to take up the work on the farm. His mother fixation later results in his deficiency in matters of sex. He suffers from a mortifying sense of guilt when he is seduced by a prostitute. Haunted by the mother image, he is so much given to sexual purity that he dreads even the thought of uncovering a girl and is never able to push the desired development. In great dejection, he takes to heavy drinking. This state of affair is over only after his marriage with Lydia.

During the last month of Lydia's pregnancy, she is totally forgetful of Tom. He feels that he has virtually been cast out even after the birth of the child. He does not get from her the same exchange of love and passion as he used to get earlier. He is not exhausted; he still has passion but Lydia is prepared to receive it no more. So he forms another centre of love in his step-daughter Anna. Gradually a part of his steam of life is diverted to the child, relieving the main flood to his wife. Will and Anna make a little life together. He teaches her to count or to say her letters. He remembers for her little nursery rhymes and childish songs and narrates to her fairy tales. They often drive to the town together sitting close to each other, with bodies touching, each forming a little world unto himself. During this period this relationship looks very charming. It is nothing more than mutual inter-dependence of two emotionally unfulfilled beings. Its Oedipal overtone

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becomes obvious only when Anna falls in love with William and Tom realises with great anguish that he has grown old, and so, must be rejected in favour of youth. It is painful for him to observe that now Anna needs him only to help her in settling down in her new life. With great efforts he sublimates his feelings and tries to seek consolation in playing the fairy godfather to her.

The views of Freud are very significant here. Freud has made it very clear that the roots of an Oedipal relationship can be traced to a certain lack of adjustment between the parents. Anna feels quite contented with her teeming fecundity. She keeps on adding a new child to the family almost every year. And Will is left utterly unfulfilled. He turns to his eldest daughter Ursula for his emotional satisfaction. The child also fully respond to him. He likes to wash her and dress her. He loves the feel of her body. He makes her a cradle, a little stool, a high chair. Since she is fond of adorning herself, he also makes her ear rings with coloured beads. Ursula too loves him very much. While her mother is a mere accident in her life, her father occupies a permanent position in her childish awareness. When he comes back she remembers vaguely how he had gone away; when he goes away, she knows vaguely that she must wait for his coming back:

The return or the departure of the father was one the even which the child remembered. When he came, Something work up in her, some yearning, She knew When he was out of joint or irritable or tired; then she was uneasy, she could not rest.

When her father is in the house, Ursula feels full and warm, rich like a creature in the sunshine. When he is gone, she a little hazy and forgetful. When he scolds her , she is often more aware of him than of herself. As Ursula grows up, she passionately resents to her mother's authority. But the connection between her and her father grows even stronger. Will often jumps into water from great heights with Ursula clinging on to his shoulders. Once he takes her to the swing boat and swing her so high that even the people around get scared. But Ursula bears all this with courage.

At another place Lawrence tells us that Ursula sets towards her father “like a quivering needle”. All her life is directed by her awareness of him, her wakefulness to his being. Her father is the dawn wherein her consciousness wakes up. But this father-fixation makes too great a demand upon Ursula and puts a

heavy burden on her tender sensibility. Though this love springs from a great inadequacy in Will, it becomes too possessive and too personal, and does not allow the child free mental development. She is jerked too early into a very sharpened awareness. William Walsh comments that “as in a premature birth she is pulled from a mindless tranquillity towards a too urgent, too personal concern”.

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Her father was the dawn wherein her consciousness woke up. But for him, she might have gone on like the other children, Gudrun and Theresa and Catherine, one with the insects and flowers and playthings, having no existence apart from the concrete object of our attention. But her father came too near to her. The clasp of his hands and the power of his breast woke her up almost in pain from the transient unconsciousness of childhood. Wide-eyed, unseeing, she was awake before she knew how to see.

And since William depends too much on her for his emotional fulfilment, she is overwhelmed by her great responsibility towards him. But she is also filled with the painful, terrified helplessness or childhood :

But there was the dim, childish sense of her own smallness and inadequacy, a fatal sense of worthlessness.

She could not do anything, she was not enough.....

This knowledge deadened her from the first.

Thus this Oedipal love, instead of protecting Ursula deadens her. It is undeniable that in the Will-Ursula relationship, Lawrence has put a great deal of personal life. As Dr. F.R. Leavis says, “Replace 'father' by 'mother' and 'he' by 'she' and this is Lawrence describing what happened to him in childhood.” But this should be kept in mind that Lawrence has given this relationship his understanding from his personal experience and not the experience itself. Will is a man and the failure in his life is on a different kind from that in Mrs. Lydia Lawrence's and his blind rages and his perversities have no equal in Lawrence's personal life. Lawrence's creative genius has transcended the bitterness of his personal experience, universalised his suffering and made it a basis of great understanding of human nature.

4.1.5 AUTOBIOGRAPHICAL ELEMENTS IN THE RAINBOW

Clearly bring out the autobiographical elements in *The Rainbow*.

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The Rainbow is the least autobiographical of Lawrence's novels. And yet it is deeply rooted in the autobiographical facts. The fact is that Lawrence was a tortured soul for full forty years of his life. Being highly sensitive he reacted sharply, suffered intensely, and sought a kind of cathartic effect in his writings. He wrote, for he had to write; or he would have suffered great emotional chocking. *Sons and Lovers*, in many of its chapters, is a direct transcript from life. In that novel, Lawrence tried to understand himself and comes to terms with his own life. Having written it, he felt like a liberated being, one who could rise above himself and universalise his experience. The fundamental problem of *The Rainbow* is the man-woman relationship, the effect of industrialisation on a rural community, the disintegrating effect of the parental mal-adjustment on the life of the children are the same as those of *Sons and Lovers*. But in *Sons and Lovers*, Lawrence was so greatly haunted by the agonising memories of his childhood and his adolescent that he could not raise his characters to a universal level. His Paul Morel and Miriam are individual characters. In *The Rainbow*, Tom Brangwen and Ursula with all their individuality, present problems concerning entire humanity. *The Rainbow* is, thus, autobiographical to the extent that Lawrence has given it a good deal of personal experience, but he has imparted to it a universal significance as well.

The story of *The Rainbow* opens on the Marsh Farm situated on the banks of the river Erewash at a place where it separates the counties of Derbyshire and Nottinghamshire. This was exactly the party of the English Midlands where Lawrence spent most of his formative years. In his childhood he had seen the factories raising their ugly heads and spoiling the natural beauty of the landscape. As the mining activity grew all around, small mining towns like Wiggiston came into existence. Lawrence saw the ugly hutments sprawling all over the place and felt disgusted with the sterile red-brick homogeneity of these hutments that produced deadness instead of nurturing life. The rural life on the Marsh Farm, the changes brought about by the rapid growth of industrialisation, the growth of the mining activity, the dissolution of the traditional rural values, the corruption of the

countryside as a result of the mechanisation of the collieries, all these facts have been faithfully depicted from personal experience.

As a child Lawrence was a helpless victim of the mother-fixation. His mother Mrs. Lydia Lawrence, a woman of some cultural refinement was frustrated as a result of her marriage with an unsophisticated, un-intellectual miner. For her emotional fulfilment and for the relation of her ambitions she looked towards her sons, to D.H. Lawrence in particular, and formed a kind of Oedipal relationship with him. This frustrated the emotional growth of Lawrence and rendered him incapable of establishing any stable, satisfying emotional alliance with other women. In *The Rainbow*, the Oedipal relationship is a recurring theme. Tom Brangwen has the Oedipus complex in him, which accounts for his sexual insufficiency. He seeks the mother image in every woman and the very idea of uncovering her body and seeking sexual fulfilments through her repels him. After his first carnal contact with a loose woman he feels ashamed of himself and is subdued into exceptional quietness for many days. He always revered a woman like his mother and made her his conscience-keeper. So he finds it difficult to think of any other relationship with her. Later on he establishes a sort of Oedipal relationship with her. Later on he establishes a sort of Oedipal relationship with his step-daughter Anna. This relationship is kept within reasonable limits since Tom is shortly able to make an agreeable adjustment with his wife Lydia. One when Anna is about to get married, Tom feels tortured by the thought that he is now old and hence useless for Anna. Will and Anna fail to realize complete fulfilment through their marriage. So will directs all his affections at his eldest daughter Ursula. He seeks compensation for his personal inadequacy by dominating Ursula, who at a very young age is awakened to a strange kind of consciousness. Lawrence has put a lot of his own life into the Will-Ursula relationship. F.R. Leavis has rightly pointed out that we have only to replace 'he' by 'she' and 'she' by 'he' to know what precisely happened to Lawrence himself. The emotional reality is the same, only that it has been veiled and rendered imaginatively.

In *The Rainbow*, we find that the men are contented with a life of a blood intimacy while the women aspire to a higher form of life. The life of the men is rooted in the soil but the women look to the superior kind of life led by the Vicar and the lady of the Hall. Lawrence's own father, a rough and rugged miner was

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quite satisfied with his job in the pits and he wanted his sons also to adopt the same profession. But his mother had high ambitions. She desired to educate her sons and send them into the wide world. Like her, Tom's mother wants him to go to the school and gain learning and Tom submits to her wishes despite an instinctive realisation that he is not cut out for all that intellectual stuff. The ambition of making their children a gentleman or a lady is quite an obsession with the parents in *The Rainbow*. When Anna grows up Tom wants to make her a refined lady. He encourages her to behave in a 'royal' manner. On the other hand Will Brangwen also cherishes a similar ambition of making Ursula a lady.

Lawrence had experienced great domestic strife in his childhood. His parents were always quarrelling and this embittered the life of all the children. The chief cause of the strife was the emotional incompatibility between the two parents, and his mother's desire to dominate her husband and reform him according to her own ideals. She could not succeed in reforming him, but she did succeed in breaking him down. It was in his own house that Lawrence learnt the first principle of his concept of polarisation. For a happy married life there must be polarisation between the two partners. They must seek fulfilments through each other but they must respect and preserve the 'otherness' of the other partner. They must be like Mr. and Mrs. Alfred Brangwen, two very separate beings, critically conceited, knowing nothing of each other, yet living in their separated world. In *The Rainbow*, Will wants a complete merger with Anna. Anna defies his attempts; both of them fight for domination. They fight with each other like hawks and wreck their marriage. And the effect of this maladjustment is seen in the sensitive nature of Ursula. Thus it is clear that the early domestic environment of the novelist has conditioned his concept and portrayal of marriage and sex-relationship in the novel.

D.H. Lawrence has put something of his life in the character of Lydia also. To her he has given the name of his own mother. Like Frieda, whom Lawrence married, Lydia is a foreigner. And like Frieda, she is senior to Tom in age. The love-hate rhythm of marriage that is so characteristic of the Tom-Lydia relationship was also an important aspect of Lawrence's relationship with Frieda. Their married life alternated between love and hatred. They violently quarrelled with each other, knowing that they would soon be able to patch up. Frequent quarrels followed by reconciliation formed the pattern of a successful marriage

according to Lawrence. This is how Tom and Lydia, the two characters, are able to attain fulfilments in their life, quarrel and get reconciled to each other in the novel.

However, it is Ursula who is the closest to Lawrence. Her Oedipal relationship with her father that parallels so closely to Lawrence's relationship with his mother has already been discussed. Her experience as a school teacher is the same as that of Lawrence himself. The misery suffered by Ursula at the Brinsley Street School and later her disillusionment at Nottingham College are the misery and disillusionment the novelist himself experienced in his life. In fact, a number of critics think that Lawrence felt so engrossed in portraying his life as a school teacher through Ursula that he lost sight of his major theme. They also feel that his tone in these chapter is different from his tone in the other chapters. Thus while they acknowledge the authenticity and effectiveness of these chapters deriving from Lawrence's own experiences, they declare them as digressions.

One must know that in *The Rainbow*, there is an imaginative rendering of the facts of life—there is an aesthetic mingling of fact and fiction. The novel cannot stand the test of the literal accuracy of autobiographical record, nor should we hope that it would furnish autobiographical facts. But its emotional truthfulness cannot be questioned. If we want to understand Lawrence's intricate and paradoxical nature and his vision of life then *The Rainbow* can help us as no other work of his can.

4.2 VIRGINIA WOOLF

Life Sketch of Virginia Woolf

Virginia Woolf was born in London on January 26, 1882. Her father was the editor of the Dictionary of National Biography and the Cornhill Magazine. Her father had many men of letters and brilliant scholars as his friends. Mr. Leslie Stephen had written many critical, biographical and philosophical essays. Virginia Woolf was born in a family which was “the intellectual aristocracy”. The majority of the characters she has depicted in her novel *To The Lighthouse* were picked up from a group of cultured families she was acquainted with. The middle class to which these people belonged had a sort of exclusiveness of its own. She used to

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go for a walk along with her father which helped her in gathering so many details for her essays and stories. The collection of essays titled *Street Haunting* were written on her observation during the walks she would have along with her father.

She had developed a liking for writing since her childhood. Even though Leslie Stephen didn't like girls smoking his daughter enjoyed considerable freedom in the house. He taught Virginia what to read. According to them "to read what one liked because one liked it, never pretend to admire what one did not". The art of writing for him was "to write in the fewest possible words as clearly as possible, exactly what one meant."

Because of her poor health Virginia didn't receive conventional schooling. Most of her education was done at home by her father. A teacher was engaged to her who taught her Greek about whom she wrote in her Diary. Her father's friends like Thomas Hardy, James and Meredith used to visit the house and Virginia listened to their talk. Henry James made the remark on Stephen girls that they were not up to the lady-like standard which belonged to the Hyde Park Gate.

Virginia's mother passed away when she was only thirteen. Her half sister Stella Duckworth was in-charge of the household until Vanessa grew old to replace her. A year after her death her first baby Stella died. Soon after the death of Roger Fry, life became more sorrowful for her. In 1904 her father died, and she started living in Garden Square along with her brother and sister.

After the death of her father Virginia Woolf along with her sister Vanessa and brothers Thoby and Adrian came to Bloomsbury Square and took a house on rent and settled there. Later on Virginia had started Bloomsbury Group at this locality. Adrian and Virginia migrated to nearby Fitzroy Square after the death of Thoby in 1906 and marriage of Vanessa with Clive Bell in 1907. She had already started writing literary reviews for *Times Literary* supplement. She came in touch with Lytton Strachy as he was Thoby's friend at Cambridge.

In June 1907 she was married to Leonard Woolf who was in Civil Service in Ceylon then. She was an avid reader and collected a large number of books for her private library. She knew the nook and corner of London and in her writings we find all the details mentioned truthfully about the life of people in London.

When the first World War broke out Virginia became physically weak and sick. Because she could not endure the miseries and agonies that war heaped on innocent people around her. She had several fits of depression during this period. In 1917 she and her husband started the Hogarth Press. Between 1915 to 1924 they lived at Hogarth House. Hedham House near Lewes in Sussex was the place where they would spend their weekends. During the period between 1924 and 1939 her reputation as a writer increased.

She used to attend Labour Party Conferences along with her husband. One speech moved her immensely at a meeting at Brighton. She also started thinking about her responsibility to change the structure of the society. She kept herself busy in writing essays and stories. But after the outbreak of war once again she was subjected to severe fits of depression and ill health. She could not bear the strains that such fits inflicted on her. On March 28, 1941 she disappeared and soon the world received a sad news— Virginia Woolf had died by drowning. On the river-side she left her hat and walking stick and committed suicide.

She had a colourful and charming personality. All her friends would appreciate her. David Garnett describes her company thus: “Virginia holding a cigarette would bend forward before speaking and clear her throat with a motion like that of a noble bird of prey. Then as she spoke, excitement would suddenly come and her voice would crack and in that cracked high note one felt all her humour and delight in life. She had a warmth and feelings of fellowship which set people at their ease--her voice and glance were filled with affection, mockery, curiosity and comradeship. She saw everyone, including herself with detachment and life itself as vast as Shakespearean comedy. She loved telling stories at her own expense. All her personal variety was forgotten in story-telling art”. Virginia Woolf saw around her an entirely different sort of life but at home she listened to the talks of her father and his friends like George Meredith, Henry James and Thomas Hardy. They were different persons, i.e. different from the people we meet everyday in life. Nothing changed her fundamental nature. She could not be easily influenced by anything or anyone. She preserved her personality un-plagiarised by rapid and superficial changes of life.

4.2.1 INTRODUCTION TO TO THE LIGHTHOUSE

Introduction to *To The Lighthouse*

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To The Lighthouse was published in 1928. It was largely conventional in structure. It is her popular work and makes easier reading. The novel is divided into three divisions viz. The Window, Time Passes and The Lighthouse. Events of one evening and night are depicted in Part I. Third part contains the events of one morning ten years later. The novel has a precise and vague setting throughout. Action, is insignificant, and this novel lacks the normal accurateness of facts which Virginia Woolf showed in her other works. For most part the characters are seen in action. The Lighthouse, Mrs. Ramsay and Lily's painting remain static. Mrs. Ramsay appears more as a symbol than an individual. The contrast between two kinds of truths is depicted in this novel. Because of its technical ability to present the compactness of facts this novel is regarded by most critics as Virginia Woolf's masterpiece.

We are introduced to a house-pasty on the island of Skye in Part I The Window. The readers find a holidaying party comprised of Professor Ramsay, his wife, their children and some friends. The full abandonment of the house during the prolonged period of war is shown in part II, Time Passes. Mrs. Ramsay is no more and the family and two children return to the house. After a lapse of many years the family visit the Lighthouse. This is described in Part III The Lighthouse. Mrs Ramsay's character and role is similar to that of Mrs. Dalloway in the novel of the same name. In the visible chaos of life she fulfils the function of creating a warm and convincing harmony. Mrs Ramsay is reflected through the memory of Lily Briscoe in the third part. In the second part the memory is set in operation in the mind of the old Mrs Mc Nab, the charwoman.

4.2.2 TO THE LIGHTHOUSE

To The Lighthouse

Part I

The Window

Chapter One :

With their eight children and guests Mrs. and Mrs. Ramsay are holidaying in the Island of Skye in the Hebrides by the Western Coast of Scotland. James

Ramsay the youngest of the children is happy about the proposed visit *To The Lighthouse*. He cuts out the pictures from the illustrated catalogue of the Army and Navy Stores. He becomes angry when his father tells him about the bad weather. Mrs. Ramsay knits a pair of stocking for the little sick boy of the lighthouse-keeper and tries to console James. Mr. Charles Tansley, a guest supports the argument of Mr. Ramsay. The Children consider Mr. Charles Tansley to be a brute. Mrs. Ramsay contradicts his point of view. Mr. Ramsay desires to extend a sense of protection to all.

Mr. Carmichael, states Mrs. Ramsay, should have been a philosopher. Tansley feels very much pleased when Mrs. Ramsay allows him to carry her bag. A conversation follows between them on the difficulties of the people of the working class. Mr. Tansley considers her the most beautiful woman he has ever seen.

Chapter 2 & 3

When Tansley informs James about the cancellation of the visit to the Lighthouse James feels sad. Mr Ramsay consoles him. Mr Ramsay sings the song, stormed at with shot and shell. Lily Briscoe is trying to paint a picture standing on the fringe of the lawn. Lily has Chinese eyes and thinks that she will never marry. She also thinks that her paintings won't be taken by anybody seriously. She is independent and Mr. Ramsay likes her for this very quality.

Chapter 4

Lily goes for a stroll along with Mr. William Bankes. She feels that all her struggles were in vain to capture what her mind so clearly visualizes. She is very fond of William Bankes's company.

Chapter 5

Mrs. Ramsay feels that William Bankes and Lily should marry. James is asked by his mother to serve as the model for the stocking. She finds the house unclean. Mrs. Ramsay does not get much time for reading. She finds the stocking short and becomes sad.

Chapter 6

Mr. Ramsay tells his wife that there was only remotest chance for their visit to lighthouse. Mrs. Ramsay's words make him angry and later on he repents

for that. Mr. Ramsay goes into the room for finding out a solution for the problem.

Chapter 7

Mr. Ramsay craves for some sympathy. It is his desire that loneliness and hollowness of the house should be transformed into vitality. Tansley regards him as the greatest metaphysician. He is satisfied with what his wife says and goes out to watch the cricket played by children.

Chapter 8

Mr. Carmichael is an opium addict, and when turned out by his wife he is helped by Mr. Ramsay by giving him a room in her house. Children like him. Ramsay wonders if the world would have been a different place if all great men and writers had not existed in it.

Chapter 9

Lily and Bankes love each other and Bankes criticises Mr. Ramsay. Lily loves to watch Mrs. Ramsay reading to James. A lover of his kind makes one feel that all the barbarity in the world ceased to exist and the reign of chaos has ended in it. Tansley tells Lily that woman can't paint on white. She is dissatisfied with her painting.

Chapter 10

The story of Minta Doale is revealed through the stream of consciousness of Mrs. Ramsay. Once Mrs. Ramsay was charged with dominating people and accused for having robbed somebody of her daughter's love. She loved James and Cam most. She does not want children to grow up and go to school. She feels very sad and lonely when James is taken away by Mildred.

Chapter 11

A sense of freedom and peace dawn upon Mrs Ramsay. Light of God's blessing falls upon her. Her husband feels that she is remote and it inflicts pain and generates irritation in him.

Chapter 12

Ramsay wants to have a little bit of privacy. Mrs. Ramsay thinks that her husband is strong and optimistic. They see Lily Briscoe and William Bankes and they think that both of them would marry soon.

Chapter 13

Lily and Mr. Bankes stroll along and they are happy. Mrs. and Mr. Ramsay become symbols of marriage. Prue comes towards them running after the ball.

Chapter 14 & 15

Minta, Paul and Andrew along with Nancy go for a walk. Andrew praises the clothes which Minta had worn. She is a good swimmer and is not afraid of anything except bulls. Andrew goes towards a rock called "Pope's Nose". Andrew and others find Minta and Paul kissing one another behind a rock. When they return from the beach Minta raises an alarm for the loss of her grandmother's brooch. Paul agrees to go to Edinburgh to purchase another brooch. Paul asks Minta to marry him.

Chapter 16

Prue and Nancy goes with Minta and Paul. Mrs. Ramsay is disturbed and she informs others that the dinner is not to be delayed for anybody. Mrs. Ramsay dress up for dinner, and she asks Rose to help her in choosing a necklace.

Chapter 17

Mrs. Ramsay finds her husband frowning. She feels the necessity of merging with the guests. She pities William Bankes as he has no wife and children. Lily Briscoe argues that Mr. Bankes deserved no pity. She finds a tree in the middle of the pattern on the table cloth and keeps the salt-cellar to remember it, so that she could paint her paintings which had a ugly spot. Mr. Bankes talks about the happiness of everybody in writing letter. Charles Tansley said that he writes only to his mother. He is not able to understand why people should dress for dinner. Mrs. Ramsay feels pity for men because she thinks that women possess something which men lack. Lily makes fun of Mr Tansley. He dislikes the idle talk at dinner. Mr. Bankes talks to Mrs. Ramsay. Tansley also sheds his egotism and talks to Mrs. Ramsay about an incident in which he was thrown off a boat in his childhood and he learned swimming. Lily thinks about her painting.

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Conversation is directed on the topic of wages and unemployment. Mr. Ramsay sits tight frowning and scowling, because he hates people eating when he himself has finished.

Minta and Paul arrive and occupy the seats at the two ends of the table. Mrs. Ramsay feels jealous about love between Minta and Paul. Lily thinks about love as beautiful and exciting. She offers herself for the search of the brooch. Lily and Tansley find themselves in difficulty. Mrs. Ramsay thinks about her husband who also listens to the talk of others on literature. That Paul would be as happy as Minta, Mrs. Ramsay listens to the poem recited by her husband. The dinner comes to an end as Mr. Carmichael gets up.

Chapter 18

Minta and Lily sit lost in thought, brooding over the scene when Mrs. Ramsay would go out. With the exit of Mrs. Ramsay disintegration starts upon the scene. With the satisfaction of having served a good dinner Mrs. Ramsay goes upstairs. She thinks about Paul and Minta. James and Cam fight on the subject of the boar skull on the wall. Mrs. Ramsay covers the skull with her shawl and asks James to sleep. Tansley invokes pity from her. She feels proud of Prue when she sees her coming down the stairs. Minta is very lucky to have got Paul as husband. Mrs. Ramsay goes to the room in which her husband was engaged in reading.

Chapter 19

Mr. Ramsay is engrossed in reading. Mrs. Ramsay doesn't want to disturb him. She informs him about Paul and Minta's engagement. She tells him that she too agreed to his opinion that it would be wet the next day. That was how she surrendered to him. She admires him and Mr. Ramsay also feels the love that his wife had with her by seeing her smiling at him admirably.

Part II

Time Passes

Chapter 1

Andrew returns from the beach complaining that it was too much dark outside, and that he hardly could see anything. Carmichael is still busy reading.

Chapter 2

The lamps are put out and the winds make whole cacophony of sounds. Mr. Carmichael who is reading Virgil blows his candle and goes to sleep.

Chapter 3

Mr. Ramsay is alone at the sea-shore and it is winter time. His wife has suddenly died the night before. His feels desolate and lonely.

Chapter 4

The summer-house wears a deserted look. Loneliness and silence is everywhere in the house. The silence is disturbed by the orders given to Mrs. MacNab, the charwoman, by Mr. Ramsay.

Chapter 5

The charwoman weeps, dusts and wipes the house. She thinks about her past and remembers her dead sons. She is seventy years old but continues to work with great courage.

Chapter 6

Paul Ramsay's marriage takes place in May and in the summer heat she dies of child-birth. Mrs. MacNab cleans the house.

When the War breaks out Andrew Ramsay joins the army. Mr. Carmichael's volume of poems brings more appreciation from the people.

Chapter 7

Darkness envelopes the house. It remains un-destroyed despite storms and streaks of lightening. In the spring flowers bloom as they always did. Nature could not change as man wished.

Chapter 8

Mrs. MacNab is alone in the house. She was left behind to look after the house. She loves flowers. She takes some flowers inside the room while she cleaned the rooms. She finds mould grown on the books. The drain-pipe is choked and water goes in. The carpet is spoiled by water. The garden wears a gaudy look. She remembers Mrs. Ramsay wearing her cloak standing with one of her children.

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Now she is no more and Andrew and Prue also died. Since he left Mr. Ramsay would send her money but never returned to the house.

War changed the whole face of the countryside. The house also became infested with rats. At dusk she leaves the house sighing.

Chapter 9

The drawing room of the house is full of swallows' nests. The beam of lighthouse illumines the house a short while and then it is enveloped in darkness. Mrs. MacNab receives a letter from one of the ladies of the Ramsay family, and she starts cleaning the house and putting things in order. She seeks help from Mrs. Bast to dust and clean the house. They often gossiped or laughed. Lily Briscoe arrives on an evening in September.

Chapter 10

Mr. Carmichael and Mrs. Beckwith also have come there. Lily sleeps quietly in her room. Mr. Carmichael reads a book by candle light. All of them go to sleep thinking that everything in the house remained as such, same as it used to be.

Part III

The Lighthouse

Chapter 1

Even though Mr. Ramsay, James and Cam were to go to the Lighthouse in the morning, they woke up late. Lily Briscoe contemplates for a moment. Mr. Ramsay is restless and angry and moves up and down the room. Mrs. Ramsay's death left everything in chaos. There is no harmony among the people's talks or behaviour. Mr. Carmichael takes his coffee and goes out to bask in the sun. Lily loves loneliness and also searches for her paints. The trip to lighthouse has not yet started. Lily desires that Mr. Ramsay should have been away from her. Lily thinks about Ramsay, and now Mrs. Ramsay used to give him sympathy.

Chapter 2

Mr. Ramsay deserves sympathy but finds Lily a peevish, ill-tempered and dried-up old maid. Mr. Ramsay considers her as hard as a stone. Her remarks about the boots gives a topic for Ramsay to talk. Mr. Ramsay gets ready for the chicken like their leader. Lily remembers Andrew's death by an exploding shell, when Mr. Ramsay was walking with a military bearing.

Chapter 3

Lily feels lonely and heaves a sigh. The atmosphere is misty and silent. The lighthouse seems to be very far away. She feels helpless to paint anything. She is not in a position to make a quick decision. She starts painting and then thinks what compelled her to paint. Once again she thinks about Charles Tansley. She stops painting when she feels tired. She imagines that Mr. Ramsay in his boat is moving further up and is setting sail.

Chapter 4

Mr. Ramsay is sitting in the middle of the boat and James is steering the boat. The children are angry with him for having brought them against their will. The old sailor Macalister tells a story about a ship wreck. Mr. Ramsay is held responsible because all of them knew that he wanted to go to the lighthouse to recall the memory of his wife. All of them feel that he is dramatising his sense of loneliness and desolation.

Mr. Ramsay decides not to bother any more. He begins to read the book. Cam sits sullen and unyielding and says nothing.

Chapter 5

Lily again thinks about Mr. Ramsay. She then thinks of the Releys. She remembers Mrs. Ramsay and how she wished everyone to marry. She felt that Carmichael heard her inner voice.

Chapter 6

Maclister's boy takes one of the fishes from the sea and takes a part of it to use as bait for fishing. The boat goes towards the lighthouse.

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Chapter 7

Lily is lost in memories and her pain increases when she finds Carmichael the same as he used to be earlier. She sees a vision of Mrs. Ramsay with a wreath of white flowers.

Chapter 8

The sun becomes hotter. The boat has come to a standstill. James thinks about his father. For him his father is a symbol of all kinds of tyranny. The wind affects the movement of the boat.

Chapter 9

Lily is busy painting on the lawn. The steamer has disappeared from her sight. Ramsay's have vanished into the sea.

Chapter 10

Cam remembers the past. She watches her father with full admiration. The sea appears to her to be charming.

Chapter 11

Mr. Ramsay has become more and more distant to Lily. Carmichael sits in his easy chair near her. She tries to get his attention on her by dropping down a book and trying to pick it up. Lily cannot paint well. She is unable to give shape to her vision. She thinks about Mr. Tansley. Lily recalls that Prue sat in the middle of brothers and sisters. She tries to develop her creative mood. She imagines somebody to be sitting in the chair just as Mrs. Ramsay would. Lily looks towards the sea hoping that she would see the boat of Mr. Ramsay.

Chapter 12

Mr. Ramsay is an image of loneliness. He thinks of the old ladies who sit in chairs. The lighthouse provokes in him some obscure feelings. Cam feels fatigued for having watched the sea for a long time. She feels sleepy. Mr. Ramsay opens the parcel of the sandwiches and shares it with others. Cam imagines that she is caught in a storm. When Ramsay praises James his old sense of hostility towards his father is vanished. Two men greet them at the lighthouse.

Chapter 13

Lily felt tired, and lighthouse became invisible. Old Carmichael stood near her. Silence communicates more than what speech could do. She resumes painting. She finishes the picture and she lays down her brush due to exhaustion.

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4.2.3 THEME OF *TO THE LIGHTHOUSE*

Theme of *To The Lighthouse*

Relations among human beings hold great significance if one is to maintain happiness in life. Everyone yearns to be loved and thoroughly understood. Man has a drawback that every time he talks he tries to look down upon others. He cannot look upon himself as an inferior being. This attitude instils in him false pride and a sense of superciliousness. Mrs. Ramsay is sympathetic towards her children and realises the necessity for satisfaction of their psychological needs. The way she consoles James by telling a lie that weather would be pleasant the next day is the typical way of telling lie to safeguard happiness in life.

Generally human beings communicate in the wrong manner. They are mutually misunderstood and the communication between human being in most cases is partial and unsatisfactory. Sometimes words fail to comprehend the thoughts and feelings. They are inadequate to convey the feelings in true form. Standing on the lawn and trying to explain to Mrs. Ramsay, Lily's mind is full of innumerable thoughts. "About life, about death, about Mrs. Ramsay—no, she thought, one could say nothing to nobody, words fluttered sideways and struck the object too low. For how could one express in words these emotions of the body?"

The capability of Virginia Woolf to dwell deep into the personality of the characters and express their thoughts in full reality is amazing. When she describes the thoughts of one character she becomes the character and using the method of stream of consciousness she brings out all the thoughts with consummate skill. The people who live in the summer house in the island of

Skyles—all have certain peculiar characteristics which the novelist tries to underline.

The theme of the novel even though sometimes appears to be without any uniformity has got a solidity which no other novelist can easily bring out in the novel. The melodramatic tinge of the theme is that the whole family wants to visit the lighthouse but due to one reason or other they are not able to visit it. Ramsay along with his children visits the lighthouse after the death of Mrs. Ramsay. He finds himself more lonely. The deserted look of the house and the thoughts of the charwoman Mrs. MacNab add more melodrama to the theme. If all the people were not assembled at the summer house Virginia Woolf would not have got the chance to describe all the facets of so many personalities. The theme also is developed to allow the novelist to include more than a couple of love-affairs.

The theme with its expansive nature facilitates much movement and alteration in the plot. The style of the stream-of-consciousness proves very handy in building up the plot. The novelist can include so many details and undercurrents of the story using this style.

The difference between Virginia Woolf's novels and the novels of other novelists is that in Virginia Woolf's novels there is little narration but more introspection and thinking. Even a minor fault in the conversational tone is recognised by the characters. All the characters expect a detailed understanding of their personality. But due to individual inhibitions and egotism all of them are not able to communicate equally. This aspect helps the novelist to a great extent in building up the plot and allowing the story to take its own course.

4.2.4 CRITICAL STUDY OF THE NOVEL

Detailed Critical Study of the Novel

The Story of the Novel—An Analysis

The story is about the holidaying of a family and their guests and the postponement of the visit to the lighthouse. If Virginia Woolf had written a novel using the conventional methods of narrations and descriptions, this story could not have been developed into the form of a novel. A novel has got certain conditions

to fulfil. A story if extended and expanded to form a bulk size of a novel it doesn't acquire the stature of the real novel. Even though the conception of the novel underwent lots of changes, of late the basic nature of the novel still remains the same. A novel must contain at least one cross-section of the society in which the story is set. The characters should look like original and their similarity with the human beings whom we meet everyday enhances the credibility of the story. The characters must not be seen obeying the orders of the novelist. If the author wants to bring some changes in the original plot he should do it without leaving any flaw in the construction of the novel. The novelist also must bear in mind that life is not a pre-determined drama or one-act play and the human beings are not mere puppets in his hands to make them dance as he wished. When the novelist allows complete freedom to his characters, the story will take its own shape and course and the originality of the novel remains intact. The quality of a good novel cannot be reduced to a simple definition. Art in any form is subject to changes and refinement. There are no hard and fast rules about how a novelist should write and how should he draw his characters.

Most of the novels contain many autobiographical details because the novelists unwittingly become the characters of the novel and try to give more credibility to their nature and the events. Such novels remain in the lime-light for a significant time because of their originality and proximity to the human life. The way a novelist describes human life is also very important. A chaotic or random description will not get much appreciation from the readers. A thorough understanding of life and a correct assessment of the life are much needed in a novel.

In this novel Virginia Woolf tells us a story about a group of people. It has nothing to do with what is happening in the political or literary sphere. So no reference is given about the set-up or the developments in the society. She is more concerned about the individual characters. The story therefore remains confined to the description about the characters, how they speak, behave and think. The story gives much importance to the relationship between a husband and his wife. It also offers significance to individual characters. Even the charwoman who would have been avoided by any other novelist gains importance in the story. Her thoughts reveal a lot about her past life and the life of others. Every reaction and response of the individual characters is maintained in the novel. So the story of

the noble becomes the story of a group of individuals trying to communicate with each other. Their egotism, prejudices and predilections are revealed in detail.

Symbolism in *To The Lighthouse*

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Just as in many famous works, the novel '*To The Lighthouse*' also contains a number of symbols. The fate of the lost and uninspired characters in the novel is represented by the lighthouse. The enlightenment which was sought by different prophets in different ways is also represented by the lighthouse. Like the painting of Lily Briscoe lighthouse represents the central symbol around other symbols. According to one critic lighthouse is a phallic symbol, a masculine symbol. Elsewhere the lighthouse symbolises intellectual discipline, order, and rationality. In the novel *Jacob's Room* Virginia Woolf used lighthouse as the symbol for Cambridge. As the androgynous mind (containing both male and female elements) and as an image of the marriage of opposites the lighthouse figures at the same place. The final inspiration for Lily Briscoe to finish her painting becomes the lighthouse. Only the courageous can reach the lighthouse and it is a coveted spot. Mrs. Ramsay, Mr. Andrew and Prue cannot reach it because they are weak persons. The great metaphysician Mr. Ramsay, the Poet Carmichael, the artist Lily Briscoe and James Ramsay reach it because they had an ardent desire to reach there. For Carmichael it is the fulfilment of a poet.

According to F.L. Overcast Mrs. Ramsay is the “central figure in an elaborate allegory of the Bible in which she plays the parts of the Virgin Mary and Christ. This is one view about her. There is another view of James Hadey who sees in her as the representation of the truth of intuition as opposed to the truth of reason. She is a symbol of order, “essential energy”, and the “fickle beauty”.

Mr. Ramsay's landing on the rock is taken to be a symbol of illumination according to a critic. Mr. Ramsay is a symbol of physical nature which constitutes the element of life. He is a fiery spirit in great agony. He also represents the cultured spirit, nurtured by an intellectual atmosphere in the presence of which the uncouth spirit shrinks.

Lily does not get any worthwhile inspiration for her painting until she depends upon the final inspiration in the lighthouse. The stability of the human mind is symbolised by Augustus Carmichael. No other character displays so much

equanimity like him. He has got soul which acts freely. He does not ask anything from life. He possess the stability of mind and composure.

The utter disregard of the old by the younger generation is symbolised by Mr. Ramsay's books about which Lily praises. "Books" said Ramsay, "occupy the lowest position and none too comfortable, if they be cosy." "Books are the chief curses of mankind." he said further "for the Book-makers make it their business to cripple and torture the human foot."

The brooch which Minta loses symbolises chastity. Virginia Woolf imparts wonderful poetic effects to this symbol. The impediments which an aspiring individual has to face between the act of aspiration and its fulfilment are symbolised by bad weather and "the wind" that "blew from the worst possible direction for landing at the lighthouse."

The sea gives a background music to the life of the Ramsay family. It is a topic on which every character in the novel speaks. The waves seem to console Mrs. Ramsay like a lullaby. The destructive nature of the sea is also mentioned "like a ghostly roll of drums, remorselessly beat the measure of life." Mr. Ramsay in the last chapter comments: "The depths of the sea are only water after all." A philosophic approach is stated in the following lines: "So much deepends then, thought Lily Briscoe, looking at the sea which had scarcely stain on it..., so much depends, she thought, upon distance." At the end of the novel we find old Augustine Carmichael "shaggy, with weeds in his hair and a trident in his hand blessing the universe." Several characters have got something to do with the sea beach. Lily's past is associated with it. She takes pleasure in the friendship of Charles Tansley at the sea beach. Mrs. Ramsay reads out the story of "The Fisherman and his Wife" to her son. Fishing industry became the topic for talk among the guests. Charles Tansley tells the others that one of his uncle was a lighthouse keeper.

Virginia Woolf employs the subtle form of light to portray Mrs. Ramsay's sudden sense of anguish at the sorrow of the Swiss girl. "The dark and the light of joy and sorrow are one, or form two different areas of the whole spectrum of consciousness". The beautiful symbol of the bird flying out of the sunlight expresses the same ideas. "All had folded itself quietly about her when the girl spoke, as after a flight through the sunshine the wings of a bird fold themselves

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quietly and the blue of its plumage changes from bright steel to soft purple.” Mrs. Ramsay's qualities are compared to the light of the lighthouse—“she was stern, she was searching, she was beautiful like that light.” The glow of light is reflected by the “golden haze and Paul and Minta's glow, and laughter is shed like a fire leaping from turf of furze.”

The journey of the people to the lighthouse is mentioned at a number of occasions in the novel. The sticking of socks to the son of the lighthouse-keeper gives a sense of necessity for the journey. The necessity of bringing up children on discipline and principle of the journey of life is mooted by Mr. Ramsay. The passage to that fabled land where our brightest hopes are extinguished, our frail barks founded in darkness. What one needs in life is nothing but courage, truth, and the power to endure.

Lily's psychological journey is revealed in the metaphors of a sea-journey. When she loses grip from a certain point the sea-journey symbolism is used “it was as if the ship had turned and the sun had struck its souls.”

Interpretations of life and civilization have been done by E.M. Forster, Ernest Hemingway, and Virginia Woolf in their novels. So as to interpret the struggle, pain and death inherent in life they build up a sound allegory as Hawthorne and Melville had done. In Hemingway's *A Farewell to Arms* rain is transformed into a symbol of death. The universal journey into the depths of despair and back to psychological and spiritual stability is symbolized by the journey of Coleridge's *Ancient Mariner*.

The Tragic Note in *To The Lighthouse*

Nearly all the characters in the novel are obsessed with some worry or tragedy. Mrs. Ramsay is always worried about her children. The tragedy of a mother who is worked up is represented by Mrs. Ramsay. Her nature is different from that of her husband. This adds more tragic note to her personality. Lily Briscoe is growing older and older as if being consumed within. She is unable to find solutions to her psychic problems. She is the spectacle of a spiritual tragedy. The stern type of juvenile tragedy is reflected in Jame's character. The moving tragedy of the living and the image of a human worker are described in the following passage: “For how would you like to be shut up for a whole month at a time, and possibly more... and to have no letters or newspapers, and to see

nobody; if you were married, not to see your wife, not to know how your children were-if they were ill, if they had fallen down and broken their legs or arms; to see the same dreary wanes breaking week after week and then a dreadful storm coming and the windows covered with spray, and birds dashed against the lamp, and the whole place rocking, and not be able to put your nose out of doors for fear of being swept into the sea? How would you like that?"

Tansley represents economic misfortune. Despite his father being a shop-owner he had paid his own way through since he was thirteen. Returning of the hospitality was impossible for him in the college. He could not afford costly brand of tobacco. His life is tragic and it is the lurid or dreadful tragedy of a self-made man. The satisfaction which Tansley derives from the company of Mrs. Ramsay is not of a healthy one but a morbid type. "He was walking with a beautiful woman for the first time in his life. He had held her bag." His disappointment and failure in sex are signified in his act of "holding the bag". The tragedy of non-fulfilment of sex is symbolised by the attractions and repulsions that happen between Lily Briscoe and William Banks. The artist's struggle is also tragic. "But this is what I see", Lily says to herself, "this is what I seemed so to clasp some miserable remnant of her vision to her breast, which a thousand forces did their best to pluck from her." Ramsay when referred to as a distinguished metaphysician of the world appears in a tragic situation. The tragedy of unplanned family is exhibited in the life of Ramsay. Ramsay lived in a welter of children.

In the minor characters also the novelist discover nuances of tragedy. Marie remembers her after dying of cancer of the throat but regards the mountains as beautiful. Like Keats Mr. Ramsay also feels the burden of life and longs for death.

"He must lay himself down and die before morning comes, stole upon him paling the colour of his eyes. Time really intensifies the tragedy of human living." The touching sensation of the fantastic death is evoked by this kind of tragedy anticipated by a character. The tragedy of eminence and great popularity is also mentioned in the case of Mr. Ramsay. He is ignored by nearly all the characters in the novel. He is not offered whisky, he is not given balm, he is not treated by anyone with sympathy. Charles Tansley regards him the "greatest metaphysician of the time." But he has got his own troubles. "Had he enough money to buy

tobacco? Did he have to ask for it? Half a crown? Light pence? Oh, she could not bear to think of the little indignities she made him suffer?"

The novelist has a nihilistic attitude towards life and the same is expressed frequently in the novel. The conditions around us make our life full of tragic or pathetic situation. Mrs. Ramsay knows that life is terrible, hostile, quick to pounce upon man to destroy him. Providence sends her only dangers. Life is full of pains, sufferings, and finally death.

Minta possesses an inclination for committing suicide. Because of her neurotic characters "She would jump straight into a stream". She would kill herself in some idiotic way one of these days. She seemed to be afraid of nothing except bulls. She is afraid, for she has lost her grandmother's brooch, "Minta shrieked, suddenly terrified as if there were any danger of that!" William Banks lives alone in his lodgings. His relations with Lily Briscoe evokes our sympathy. "He had not drifted apart, he thought laying down his spoon and wiping his clean shaven lips punctiliously".

The greatest tragedy in one's life is the anguish of the self. The following passage reveals it in full reality. "I am drowning my dear, in seas of fire. Unless you apply some balm to the anguish of this hour and say something nice to that young man (Lily to William Banks) their life will run upon the rocks indeed! Hear the grating and the growling at this minute. My nerves are taut as fiddle strings. In other words it may be assigned the name of spiritual agony and owes its birth to a social anxiety. It takes the shape of the love of a mother for his daughter whom she will like to be settled well in life. The body and the spiritual states are closely connected. Mrs. Ramsay's nerves are on edge and her melody is on account of her spiritual imbalance and is more poignant and deeper than lamentations of Minta—"I lost my brooch -- my grandmother's brooch".

The children who are afraid of the boar's skull stand for yet another form of tragedy. Mrs. Ramsay covered the boar's skull was still there under the shawls. The tragedy of the self short with a shawl "James must go to sleep too, for see", she said "the boar's skull lived". The chapter entitled "Time Passes" reveals a proper background for tragedy almost from its beginning. So with lamps all put out, the moon sunk, and a thin rain drumming on the roof, a downpouring of immense darkness began. Nothing, it seemed could survive the flood, the

profession of darkness which creeping in at key holes and crevices.” The death of Pure in child-birth and the death of Andrew in war are connected to the deaths of people. “The autumn trees ravaged as they are taken on the flash of tattered flags kindling in the gloom of cool Cathedral caves.”

The tragedy that occurs in nature is as distressing as the human one. “The nights are now full of wind and destruction, the trees plunge and bend their leaves fly helter-skelter until the lawn is plastered with them and they lie packed in scattered damp paths. Also the sea tosses itself and breaks itself.”

The path of truth is painful and tiring. Lily Briscoe considers herself as very lonely. Her singleness make her very miserable. There is no William Bankes to tantalize her. “Lily girding herself bitterly, who is not a woman but a peevish, ill-tempered, dried-up old presumably.”

When Mr. Ramsay shows his bleeding hand and exposes his lacerated heart Lily makes a tragic comment. “Ah but what beautiful boots you wear.” The incident is very tragic as Mr. Ramsay, with his age, figures a fully tragic personality. The whole gamut of woes, sufferings, frustration and agonies of human beings are depicted by Virginia Woolf in her novel *To The Lighthouse*. She brings out the true nature of tragic moments and reveals them to the fullest possible extent and thereby attributes more realism and credibility to her novel. Human life is full of miseries and tragedies and with them it would have been nothing short of a fairy tale.

The Style of *To The Lighthouse*

Virginia Woolf had been absorbing ever since she was a child scribbling a story in the manner of Hawthorne on the green plush sofa in the drawing room of St. Ives, while the grown-ups dined. In the words of Lord David Cecil, she was an aesthete in the fullest, highest, extremist sense of the world. She developed the purity of style as an aesthete, but altogether she was not a pure aesthete. Her style is both unconventional and conventional as well. The improvement on the conventional style is exhibited by her unconventional style. The characteristics of her style are the flow of language even in a state of meditation, the use of apt words, graphic and descriptive, virile and robust, feminine and unfeminine in approach, symbolic use of language and unassuming and graceful nature.

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Now and then she reduces narration by depicting simple events. The readers perceive the whole mental atmosphere swiftly at such occasions without having read a far stretched narration. The following passage depicts the meditative style of her stream of consciousness technique: “It was his fate, his peculiarity, whether he wished it or not to come out thus on a spit of land, where the sea is slowly eating away and there to stand, like a desolate sea bird, along. It was his power, his girt, suddenly to shed all superfluities, to shrink and diminish so that he looked bare and felt sparer.”

Her style is solely directed by the moods she wants to convey. For hard emotions she uses hard words. The graphic prose style is exemplified in the following passage: “James looked at the lighthouse. He could see the whitewashed rocks, the tower, stark and straight; he could see that it was barred with black and white; he could see the window in it, he could even see washing spread on the rocks to dry”.

Sometimes she indulges in descriptive prose: “They drank their tea in the bed room sometimes or in the study; breaking off work at midday with the smudge on their faces, and their old hands clasped and cramped with the broom bundles.” Because she is an experienced artist she is virile and has a full command over the subject. “He has landed,” she said aloud, “It is finished”. Then surging up, puffing slightly old Mr. Carmichael stood beside her, looking like an old pagan God, shaggy with weeds in his hair and the trident (it was only a French novel) in his hand.”

In a nutshell, we can say that Virginia Woolf is more masculine than feminine in her style. In the characterisation of Minta Doyle and Lily Briscoe her style assumes a feminine colouring. In the case of Charles Tansley her style inclines toward masculinity. Her prose is graceful without exaggeration or extra embellishment she produces a realistic atmosphere. Her language is chiselled and polished. She does not assume any airs in her style. Her dialogues are expressed in simple, conversational style. She is gifted with a quality to create pictures. A love for ideas was instilled in her due to her association with the Bloomsbury group.

4.2.5 FATALISM IN *TO THE LIGHTHOUSE*

Fatalism in *To The Lighthouse*

Many novelists in their novels used fate as a decisive factor that change human life unexpectedly. Thomas Hardy's novels contain a lot of fatalism. He always made his characters suffer by allowing the Providence to take revenge upon human beings. The Mystiques believe that man has to suffer for his sins in this world itself. The conception of another world even though is agreed upon by some of them, some others believe that hell and heaven exist in this very world.

In this novel the fate takes away the life of Mrs. Ramsay without any forewarning. The loss of Mrs. Ramsay brings more sorrows into the life of Mr. Ramsay. Similarly Andrew dies in war and there are so many other deaths, which occur before giving any premonitions.

The fate of Lily to remain a failed painter is never changed. The love-affairs occur in an unexpected spontaneity and the designs of fate are revealed by them. The poet Carmichael has got a personality which is also ruled by the dictates of fate. Even though to some extent he is successful, due to other reasons he remains just an ordinary poet. Despite the intelligence and philosophic bent of mind Mr. Ramsay gives us pathetic picture of a metaphysician. Had he been a true metaphysician he would have become a successful writer. It is his fate that remains unsuccessful.

The lighthouse-keeper is destined to look after the light. It is his fate. He cannot escape from it because it is his duty. Mr Tansley represents the lonely young man who was lighted by fate in his younger days. His love adventures are short of escapades which his mind seeks to unburden its sorrows and poignant past.

The guests who assemble at the summer house are governed by fate. They wish to change themselves, but like all human beings they are at the mercy of fate. The fate of the lighthouse too is important. Leaving aside as to what it symbolises, its fate remains unchanged. It remains as the symbol of the disinterestedness of destiny. Even though others changed a lot since they last met in the summer house, it didn't undergo any change. Human beings watch the surroundings according to their state of mind. At a time of sorrow a man may find everything sorrowful around him and he urges to receive sympathy for him from the surroundings.

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In the infinitesimal continual of the life forces in the universe man's existence is just a speck. But due to man's egotism he believes that everything happens as he wishes. Due to this over-confidence in himself man ignores fate and fate takes revenge upon him by putting him against all adversities and sufferings. The fatalism in Virginia Woolf's novel is not so much prominent like in the novels of Thomas Hardy or Somerset Maugham. But the brooding nature of most of her characters prove that they are afraid of fate's intentions and their speculations reveal that they are all fatalists. Life cannot become real without fate intervening to disturb its calmness.

Romance takes place on a number of occasions in the novel *To The Lighthouse*. The girls and boys love each other during their unripe teenage. During this period of life boys and girls try to get more attention from each other. Whatever they have had read, seen or heard becomes a precipitate in the minds. Their conceptions and beliefs even though may not tally with the realities of life they jump into the fray of romance. They realise the truths only where they get themselves involved in the affairs. Men love women owing to the natural instinct in him to start a family life. But in most cases love remains only in fantasy. The family life brings a different picture altogether. When the lovers become husbands and wives the whole romance is boiled down to form a lady-companionship. When one is not able to take too much liberty with a member of the opposite sex, one yearns for more exploration of the relationship.

In the days of Virginia Woolf girl-boy relationship was not seen as something unusual or something that went against conventions. The freedom boys and girls enjoyed was more than their counterparts use to get elsewhere in less-educated societies. In the novel *To The Lighthouse* we find love in all its manifestations.

The love affair between Paul and Minta is the usual romance between a young girl and a boy. They find time to meet each other near sea-shore. Mrs. Ramsay envies them because she finds them in perpetual happiness. A person in love is always in happiness because love boosts one's morale and instils a lot of confidence to start a family life.

The infatuations and platonic love are also depicted in this novel. In his inner heart Carmichael loves Lily. But he thinks his love to be anachronous. He controls his passions and remain a brooding poet. The marital harmony is achieved only by mutual love. Mr and Mrs Ramsay love each other. Mrs. Ramsay knows what to talk to her husband and when to talk. The maternal love is the love in its truly sacrificial and innocent form. The love and care Mr. Ramsay showers on James make others feel much happy.

The love which Mr. Ramsay desires to have from Lily is in the form of sympathy. He feels dejected and very much lonely after the death of his wife. His wish gets aborted before it blooms up. Lily praises his boots and make him conscious of himself and his surroundings.

Lily yearns for love and she fails to receive it when offered. Her condition gets all the more miserable when she tries to catch Carmichael's attention by dropping his book and trying to pick it up.

In her novels we don't find love which is selfish or superficial. Sometimes girls establish friendship with boys only to get recognition for their beauty. To have many admirers is a matter of pride for young girls. The girls therefore go to the extent of inviting the boys to their houses for tea. Such affairs usually remain as friendships for the girls, but for the unripe minds of the boys they may also appear as romances.

In all social systems men and women have the common desire to get tied up in marital knot. Even though the relationship between the two may not be sexual but it has the sexual instinct behind it. According to modern psychologists the woman don't get any opportunity to unburden their inhibitions or morbid feelings. They don't get sufficient opportunity to indulge in life as men do. So in their limited area of movement they try to explore the possibilities of friendship. Women talk to themselves to get rid of their stress and strain. While talking to a stranger, a woman and a girl enjoy the same thrill and joy as if she were involved in a love affair. Love is a courageous leap from the accepted norms of the society.

In her novels we find nothing inappropriate or superficial in the romances or love affairs. Being a woman Virginia Woolf could easily depict her female characters in full truthfulness. There isn't any ostentation or exaggeration in their behaviour. This quality made her novels more popular. With male characters also Virginia Woolf does justice. Even her style becomes masculine when she describes a male character. The love is not eulogized in her novels as some other novelists do. But she does not underestimate love or make any unfavourable comments.

The relationship between man and woman is beautifully depicted in this novel. Only a novelist of Virginia Woolf's mental judgment could portray human beings with such life-like proportions. This quality makes the novel all the more interesting and popular.

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4.2.6 CHARACTERISATION IN *TO THE LIGHTHOUSE*

Characterisation in *To The Lighthouse*

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By using the technique of expressionism the characterisation in *To The Lighthouse* is made sharp and brisk. A person's predilections and prejudices originate from the basic nature of his character. The sudden impulse of James to kill his father is due to the psychic depression he has in his mind. The inner self of Tansley is revealed by his straight-forward nature. The personality of Ramsay receives severe jolts when he is denied whisky and sympathy when he needed most. The anxiety of Mrs. Ramsay is reflected in her talk. She wants her children to get married.

Virginia Woolf does not reveal the traits of a character immediately. She reveals them gradually. The character's development is also done according to precise time schedule. Mrs. Ramsay character is developed through her mental activity. All through she carries a personal bias or prejudice. Like any other mother she dreams about her children. Through the perceptions of her husband and others she is depicted in the novel. Even though she is responsible for the disaster of his greatness or eminence she is regarded extremely able by her husband. By the method of self introspection she is portrayed further. As a formidable house-wife, who has complete hold of her household she emerges out in the novel. By an addition of a trait of courtesy her strict and rigid outlines are modulated to enable the readers comprehend her whole character. As a socialist who never discriminates the high and the low her attitudes are revealed. Her character is not static but dynamic. She has got an ingenuous nature and enlightenment doesn't change it. Through her relationships with her husband, daughters, sons and guests she is developed as a character. Her remarkable personality is revealed by her dress.

The mental change of the characters reflect their different mood. An individuality is imported to varying impulses of Mrs. Ramsay. With the skill of a skilled artist Virginia Woolf portrays the anxieties and happiness of Mrs. Ramsay. The nobility of her blood is revealed in the special charm Mrs. Ramsay possesses. The careful analysis and scrutiny of her character is done by the novelist to give Mrs. Ramsay a symbol status.

Mr. Ramsay has been rendered as a man who deserves sympathy. The presence of untoward circumstances magnifies the contrast between Mr. Ramsay's mental and intellectual strength. People make no effort to understand him and they treat him unmercifully and uncharitably. He exemplifies a maladjusted personality. The tragedy that man of philosophic bent of mind has to

struggle under the violent strokes of misfortune is amplified in his case. He suffers despite having no aspects of evil in him. He is maladjusted to his environment. The tragedy of misfits in a society is convincingly represented in the novel *To The Lighthouse*. James disregards him and abhors his tyrannical attitude. The rift between Mrs. Ramsay and Mr. Ramsay is psychological and they don't find a common ground to establish a give-and-take relationship. Most of the characters in this novel appear pathetic as they demand more sympathy from us than appreciation.

Henry Fielding faltered in his attempts to portray female characters. Charles Dickens too could not portray his female characters realistically. But Virginia Woolf is equally good at portraying both male and female characters.

The characters of *To The Lighthouse* are ordinary human beings. They don't have any extra-ordinary traits. With the development of Mr. Ramsay's character his disturbed mental state is fully revealed. The characters don't appear as types or round. They have dynamism and intensity in them. In order to have a thorough understanding of the character of Mr. Ramsay we have to take into consideration all the awkward and tepid traits also.

Some characters have been portrayed with sharp features. James has got a malice, against his father which is inexplicable. In the case of Lily Briscoe we find a subtle treatment of her character. In spite of all her frustrations Lily has an independent nature. By depicting the struggles that occur in her mind a world of subtlety and intrigue is revealed fully. She knows that it takes time for the merging of consumption and vision. In spite of her intense perception she is incapable of understanding her father. Her intimate secrets are hidden in her heart and she never tries to reveal them.

Virginia Woolf has the power to impart the desired effect by preconceived notions. Her approach towards a character is fragmentary. There is no serialisation in her character. The psychology of the character is suggested or indicated through flow of thoughts. Due to her ability to make a deep probe into the innermost recesses of the minds of a character she reveals the true nature of human beings without any distortion. Virginia Woolf was a woman of keen perceptions. Her characters are linked to one another and a social compulsion binds them together. They don't exist in isolation. She does the revelation of a character without uprooting her Victorian inhibitions. We cannot find the uninhibited candour of D.H. Lawrence in her style. We don't find the rippling mirth or genial laughter in her scheme of characterisation. Most of the time she brings out a severe sarcasm or otherwise tries to gather gloom from trivial

situations. Her characters meet in groups and sometimes stand apart. She has got no yardsticks to depict her characters.

Most of the time a character is viewed through the mind of another character. The focus on the characters does not concentrate but is more or less fleeting. She excels in the art of “dramatising the organic working of the mind of the characters with a most subtle and inward responsiveness”. The characters are interwoven in the web of the narrative. On account of their internal designing they are prone to diverse interpretations.

4.3 COMPREHENSION EXERCISES

- 1 Discuss the importance of *The Rainbow* as a social document.
- 2 Briefly discuss the treatment of the Freudian Oedipus complex in *The Rainbow*.
- 3 Clearly bring out the autobiographical elements in *The Rainbow*.
- 4 Write a note on Symbolism in *To The Lighthouse*.
- 5 Give a brief account of Fatalism in *To The Lighthouse*.

4.4 LET US SUM UP

Unit IV makes you acquainted with D. H. Lawrence and Virginia Woolf. You have been enlightened regarding their life and works in general. You have now developed the capacity to critically evaluate Lawrence’s *The Rainbow* and Woolf’s *To the Lighthouse*.

UNIT-V : T.S. ELIOT, E.M. FORSTER

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Structure

5.0 Objectives

5.1 T.S. ELIOT

5.1.1 Historical Background to *Murder in the Cathedral*

5.1.2 Summary of the Play

5.1.3 The Characters in the Play

5.1.4 The greatest triumph as Poetic Drama

5.1.5 Universality of the theme

5.1.6 Triumph of the ritualistic manner

5.1.7 Greek elements in *Murder in the Cathedral*

5.2 E.M. FORSTER

5.2.1 A PASSAGE TO INDIA

5.2.2 A modern classic

5.2.3 Fresh and impressive even today

5.2.4 Theme of separateness

5.2.5 What kind of novel is *A Passage to India*?

5.2.6 The 'Bridge party' and Fielding's Tea party

5.2.7 Plot construction

5.2.8 Satire on British Imperialist Rule in India

5.2.9 Forster's Symbolism

5.3 Comprehension Exercises

5.4 Let Us Sum Up

5.0 OBJECTIVES

In Unit V our objective is to introduce you to T. S. Eliot and E. M. Forster. For critical study we have selected Eliot's *Murder in the Cathedral* and Forster's *A Passage to India*. You will be able to:

- Tell about these authors and their works.
- Summarize the works.
- Offer a critical view on the works.

5.1 T.S. ELIOT

Murder in the Cathedral

T.S. Eliot's first poetic drama was published in 1935. The emotional sublimity heightened by the tragic splendour has stirred a mood of revolution in English drama. This is Eliot's first experiment with verse play. Eliot has succeeded in combining lucidity and precision with an uncommon vigour that fully justifies the departure from the customary forms of dramatic verse. This play is a new approach. The finest and most dramatic and intellectual impact is the Chorus, which is most poetic.

Murder of Archbishop

This play describes the murder of Archbishop Thomas Becket in 12th century under the order of King Henry II on 29th of December in 1170. His murder in the Church led him to canonization in 1172, when his shrine at Canterbury became the resort of many pilgrims.

A Tragedy of Martyrdom

The Murder in the Cathedral is a tragedy of martyrdom. Helen Gardner remarks, "The attempt to present in Thomas, the martyr, in will and deed, with mind and heart, purified to be made the instrument of the divine purpose is a bold one." Becket is presented more as an agnostic sage than a Christian saint.

Basic Truth of Christianity

T.S. Eliot, through the character of his hero, Becket has tried to prove the basic of Christianity that a Christian martyrdom is never the design of man, and that a Christian martyrdom is either an accident or the effect of a man's will to become a saint.

An Inspiring Soul

Eliot has immortalised Becket, who showed blessing to all, even to those who murdered him. His Crucifixion and his Resurrection have immortalized him.

Plot of the Play

The plot of *Murder in the Cathedral* is not well-developed. The poet has seen a kind of the mirage of the perfection of verse drama, which would be a design of human action and of words such as to present at once the two aspects of dramatic and musical order.

A Play of the Festival

This play was written to be staged during a religious festival and to be witnessed by an audience of those serious people who go to festival and have talents to enjoy poetry. It was a religious play.

Style of the Play

The story of the play was taken from the remote pages of history during the twelfth century England. Thus Eliot kept the style of the play neutral, i.e. committed neither to the present nor to the past.

The Versification

T.S. Eliot was not very successful in the versification of the play. He says, "The versification of the dialogue in *Murder in the Cathedral* has only a negative merit. He avoided the blind imitation of Shakespeare's blank verse. He kept in mind the versification of Everyman. The language used in the dialogue of the play is not perfect. There is little symphonic effect in it. The weakness in the style of dialogue has been compensated by the introduction of choruses. It has created true poetic effect and musical beauty. The Chorus is sung by some hysterical women of Canterbury, reflecting in their emotion the significance of the action."

H. Gardner observes thus: "These poor women of the Chorus are prototypes of all those who, throughout ages, will come to implore help from the hero saint. They are the worshippers of the shrine, the pilgrims to Canterbury, the Christian equivalent of the ritual mourners, weeping for the dead God or hero. As the play transcends, its origin and occasion, the Chorus becomes humanity, confronted by the mystery of inequity and the mystery of holiness."

The First Experiment

It is Eliot's experiment with poetic drama. This is the most unified writing. He had admirably brought to maturity his long experimenting for a dramatic style.

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Eliot says, "It was known to me and I gathered from observation that a true poetic drama must arise out of the needs and problems of the present age and that it must reflect the spirit of the age in its style. The essence of my first play as that it is twelfth century tragedy, seen in the light of eight centuries of human experience and eight centuries of ever maturing and developing style."

An Echo of Morality Plays

Eliot employs the language and rhythm of the morality plays. He showed artistic fitness, the language of conventionally well-educated Englishmen to the present day.

The Four Tempters

The four Tempters tried to tempt the Archbishop. These Tempters are the auto suggestive reflection in the mind of the Archbishop crossing alternately. There are interludes also in the play. The interludes in the play serve a number of dramatic purposes. It infuses a spirit of sanctity into the plot and creates a Catholic atmosphere in the play. These also produce suspense and a smoothing effect on the mind of the audience.

The Blessed Crucification

The scene in which the four Knights are in a fury, and are determined to murder the Archbishop is pathetically thrilling and horrible. It presents the picture of the Blessed Crucification a glimpse of divine radiance. The murder of the Archbishop in the Cathedral has made him an eternal symbol of hope and faith to humanity.

A Specimen of Greek Tragedy

Some critics have called this play a specimen of the Greek tragedy. It is according to the Aristotelian concept of tragedy. It has no under-plot or support, its theme is only the murder of the Archbishop. The Chorus in the play heightens the sublimity of the character of the hero. The theme of the play is religious, too. In Greek tragedy, no sensational sense is displayed. There should be no murder or rape scene on the stage. But Eliot has shown the murder of Becket on the stage. According to Greek view, the tragic heroes fate is the outcome of the folly or error of judgement, the Nemesis.

According to Aristotle, "A tragic hero must be a man of noble qualities yet not perfect, and that he must have some lack in him to be the cause of the tragedy".

The Will of God

The play represents the Will of God and helplessness of man. This action depends on the Will of God and not on the will of men.

*For a little time the hungry hawk,
Will only roar and hover, circling lower,
Waiting excuse, pretence, opportunity,
End will be simple sudden, god given.*

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Dramatic Language

This play was intended to be presented on a festival stage. It was meant for an audience who go to festivity and expect to have put up with poetry. It was a religious play, and people who go to see a religious function expect to be loved patiently to satisfy themselves that they have done something. The language of the play is much different from that of the present age. T.S. Eliot says, "Fortunately, I did not have to write in the idiom, of the twelfth century, because that idiom even if I knew Norman French and Anglo-Saxon, would have been unintelligible. But the vocabulary and the style would not be exactly like those of modern conversation.... aim some of the modern French plays using the plot and patronages of Greek Diana because I had to take my audience back to an historical event and they could not afford to be archaic, first because archaism would only have suggested the wrong period and second because I wanted to bring him to the audience the contemporary relevance of the situation."

He tried to avoid anything that would give an echo of Shakespeare. He felt that the blank verse does not have any flexibility and cannot give the effect of some conversation. The rhythm of regular blank verse had become too remote from the movement of modern speech. He said, "An avoidance of too much iambic, some use of alliteration and occasional unexpected rhyme, helped to distinguish the versification from that of the nineteenth century."

The versification of the dialogues in the play has only a negative merit. It solved the problem of speech in verse for writing today. He was a classicist in literature. Every word used by him has its own power and value. The rhythm is both subtle and supple.

Use of Prose in the Play

The use of prose in *Murder in the Cathedral* is equally interesting. There are two prose passages in *Murder in the Cathedral*—in the interlude and speeches of the Knights. These passages could not have been written in verse. He says, "A sermon cast in verse is too unusual in experience for even the most regular church-goer. Nobody could have responded to it as sermon at all. And in the

speeches of the Knight, the use of platform prose is intended to have a special effect."

The Tragic Hero

The character of Thomas Becket has been drawn in the most tragic light. There is a tragic splendour scattered throughout the play. Becket is the most sublime tragic hero, who was immortalised and crucified for resurrection. He remains unmoved by the temptations of the four Tempters. The horror of the priest has no effect upon him. When the priests tried to shut the doors of the cathedral, he bids to them to open the doors. He proved himself to be an ideal Catholic. His faith in God remained unshaken. He was ready to sacrifice his life to the law of God above the law of Man.

The Message in the Play

This drama lies somewhere between a Morality play and a chronicle play. The use of introspective symbols being subtly interwoven with a simplified historical narrative. Recognising the necessities of the dramatic medium, Mr. Eliot has put away from him the use of private symbols and has written in a way that may be generally understood. There are certain passages where the aesthetic purpose is obscure.

5.1.1 HISTORICAL BACKGROUND TO *MURDER IN THE CATHEDRAL*

Historical Background to *Murder in the Cathedral*

A Holy Priest

Thomas Becket was the Chancellor of England. He was also the Archbishop of Canterbury in the reign of King Henry II. He was Norman by birth. He was assassinated at the instigation of King Henry II in December 1170. The early life of Becket was spent in great difficulties.

Henry II of England

Henry II of England died in 1189. He had a peculiar temperament. He was famous for his occasional untamed anger and unexpected action. He had a moving temperament. There were sudden changes in his plans and programs.

Habits of Henry II

Henry II spent his time in woods when he was not engaged in war. He used to amuse himself with hawks and hounds. He was the first English King who

was educated after the Norman conquest. He liked to have the company of learned man. He was interested in history and literature. He gave encouragement to literary taste.

Peter Beois writes thus: "His hair once reddish, now turning to grey, of middle height, round headed, his eyes brilliant and lightening when roused, his deep chested, strong arms and low legs. He is an ardent lover of woods. When he is not at war, he amuses himself with hawks and hounds. As often as he has free time he occupies himself in private reading or expounds some knotty problem to his clerks."

Character Sketch of Becket

Thomas Becket was born in London on December 21 of 1118 of Norman parents. He was from a family of rich merchants. He got his early education from Robert. Then he completed his education at Merton and London. He became a notary to a rich relation. He became an associate of the Archbishop of Canterbury. He got the position of Archdeacon of Canterbury in 1154. He was appointed the Chancellor of the state. He showed enthusiasm and efficiency in his work. He was fond of hunting, hawking and amusement. He was famous for his strict chastity in the court atmosphere. All people respected and admired him. He was considered as the great minister of a great King. After the death of Theobald, the King raised Becket to the Archbishopric of Canterbury. Becket accepted the post with much hesitation. He said, "I am certain that if, by God's disposal it were to happen, the love and favour you now bear me would speedily turn into different hatred."

Dispute between the King and Becket

Becket established new relationship with the King. He became an ardent devotee of the church, an ascetic monk and prophetic spiritual leader. The King disliked the changed attitude of Becket. He could hardly reconcile himself with this change in Becket and the spirit of favour vanished. Nevill Coghill describes the conflict between the two thus: "During the Anarchy of the previous reign of King Stephen, when all law was, if not in abeyance, highly unreliable, the church had taken into its own care the trial of criminal clergy, the worst penalty the church could inflict was to unfrock the criminal, consequently a cleric who committed a murder and was convicted in a Church court was virtually left unpunished for it, compared at least to what a layman would have suffered for such a crime."

King Henry sought to establish a uniform secular authority in matters of justice established over the whole country, clerics included. He wanted to restore the ancient customs of the kingdom in this respect, and to control the clerics and

in matters of appeals, and visits to Rome in search of paper backing in Church affairs.

The King: No Interference in his System of Government

He declared a statement of about sixteen points in which he had first, defined the relations between Church and State. He opposed at first but after some time he signed his consent. He performed penance for his signature by fasting and abstaining from serving at the altar.

The King accused him of having denied justice and his failure to produce certain accounts. He was summoned at Northampton to face the charges. The King demanded his consent to the constitution. The King claimed 30000 pounds from him. Becket fled by night to Flaunders in November 1164.

King Henry pressed the King of France to expel Becket but King Louis refused and wrote that Becket had not fled because of having committed a crime, but because he feared violence. King Henry persuaded the Archbishop of York to advance coronation of his eldest son. Becket returned to England on December 1, 1170. The King persuaded Knights to treat Becket with violence. They killed him with their swords before a crowd. The Pope canonized the murdered Archbishop. King Henry lost much of his force after Becket's assassination.

5.1.2 SUMMARY OF THE PLAY

Summary of the Play

The Women Chorus

A group of poor women, the sweepers of the Cathedral reach the door of the Cathedral with mixed feelings of both throbs and throes. They are desirous of seeing the Archbishop. Their heart is filled with a fear which they are incapable of understanding.

Their eyes see some presage of an act. Both men and women have been victim of terrible tortures and suppressions by the King.

The Chorus is lost in despair and distress, pass through the Cathedral and feel at a loss to understand the meaning and mystery of such an act. They are gloomy at heart.

Appreciation

These women foresee something shocking. Their conscience makes them think of some disaster that would fall upon Canterbury. They are so much

frustrated that they possess no initiative or power of judgement in their mind. They are afraid of coming events. They seem forsaken even by God and men alike. They cannot reconcile with life. **Arrival of the Priests**

The women retire after they have sung the Chorus. Three priests of the Chorus arrive at the scene. They seem to be angry with the women taken up with unpleasant events. They also show indignation against the government in England.

The priests bring no solace or satisfaction to the poor women. They dislike their complaint about fear and sorrowful feelings about the future. A messenger informs about the arrival of the Archbishop to the Cathedral after seven long years. The priests and the people feel safe and sheltered. But they foretell the danger on the life of Becket.

The priests wonder at the absence of Archbishop Thomas, who happened to be in France. The priests feel that unless people recognise God, sanity and peace cannot be maintained.

Mixed Feelings of Fear and Joy

The priests and the people felt safe at the arrival of the Archbishop. The first priest feels that the dispute between the King and Becket is settled. The other priests feel that Becket has returned on his own accord. The third priest feels that destiny has dragged the Archbishop to Canterbury. They ask the messenger about the circumstances which led to the arrival of Becket. The people waited to have a look on the Archbishop. They were sure that with the turn of the Archbishop, all their worries would be removed.

There appears again the Chorus of the women. They wish that the Archbishop should go to France again to save calamity into Canterbury. During the long absence for seven years the people were afflicted with excessive taxes. Their prestige and honour was tarnished. They had to share shame and dishonour.

The Arrival of Thomas Becket

Thomas Becket, the Archbishop enters Canterbury. He urges the priests to have peace. He speaks to them in an epigrammatic style. He appreciates the feelings of the women singing Chorus. The meaning of the Chorus sung by women was beyond the comprehension of the priests. The Archbishop tells that John had saved him from his worst enemies. These enemies try to get hold of him when he was coming to England from France.

The Suggestions of Tempters

The first Tempter enters and talks with the Archbishop. He reminds the Archbishop of the days of their friendship in the past. He tries to persuade the Archbishop to compromise with the King. But the Archbishop rejects the proposal of the first Tempter. The second Knight or Tempter enters. He recalls the Archbishop of the previous meeting with him. He tells him that the Archbishop had committed a great mistake by resigning from the post of Chancellor. He would have done greater service to his people as a Chancellor than as an Archbishop. He suggests him to seek the post of the Chancellor again and reconcile with the King. But the Archbishop rejects it.

The third Tempter enters. He suggests the Archbishop to join the Norman Barons against King, who is an Anglican. But the Archbishop rejects this proposal.

Fear of New Tragedy

The Chorus again comes and foretells of tragedy on Becket as well as Canterbury in the near future. The three Tempters speak out that Thomas Becket is an obstinate man who does not care for his destruction. The women Chorus recall the tales of hardships during the absence of Becket.

Becket explains to the priests the way to lead the life of power. He mentioned that during his period of Chancellor-ship, he punished those who disobeyed laws. But now he is simply the servant of god.

Becket's Murder

The second part of the play begins with Chorus sung by the women of Canterbury. Their song shows that the Archbishop is to be murdered. The four Knights murder the Archbishop in the Cathedral.

5.1.3 THE CHARACTERS IN THE PLAY

The Characters in the Play

KING HENRY II

His Background

Henry II of England was born in 1133 and ruled over England from 1154 up to his death. He had a peculiar temperament. His occasional outbursts of wild anger often resulted in grave situations. Sudden changes in his plans displayed great perversity of temperament.

His Personality

Peter Beois writes about King Henry's personality thus: "The hair once reddish, now turning to grey, middle height, round headed, his eyes brilliant as lightning when roused, his deep chest, strong arms and low legs. He is an ardent lover of woods, when he is not at war, he amuses himself with hawks and hounds. As often as he has free time he occupies himself in private reading or expounds some knotty problem to his clerks."

He was the first English educated King after the Norman conquest. He liked the association of learned men. He had great interest in history and literature.

His Conflicting Nature

When Henry II ascended the throne as King, he found Thomas Becket a promising young man. He appointed him Chancellor. He wanted to have a uniform secular authority in matters of Justice. He was anxious to restore the ancient customs of the kingdom. He did not like any interference in his system of government. He prepared a charter of sixteen points to define the relations between Church and State. He instigated some Knights to kill Becket.

THOMAS BECKET

His Early Career

Thomas Becket was born in London on December 21, 1188. He belonged to a Norman family of rich merchants. He showed great aptitude for learning. He was made Archdeacon of Canterbury in 1154. He was appointed Chancellor by Henry II.

His Gradual Progress

Becket showed great enthusiasm and efficiency in his work. He led a life full of lavish splendour and enjoyment. He was fond of hunting, hawking, and entertaining. He was famous for his strict chastity in court. He was considered as a great minister of a great King. He was raised to the position of Archbishop of Canterbury. He had accepted the post but after much hesitation. He said that as Archbishop he would have other loyalties that might bring him into conflict with the King. He became a zealous devotee of the Church. He also became an ascetic monk and prophet-like spiritual leader.

His Nobility

Becket drew up a charter of sixteen points in which he had explained the relations between Church and State. There is less human relation in his character.

He is an ideal character. There are no rapid and big changes in his character. He is a flat character. He displays a keen sense of duty when he leaves all the papers duly signed before his death.

Evolution of his Character

Becket's character is very interesting. There is an evolution in his character from the material level to the spiritual one. He realises his rights and privileges. His return to England is his own decision. His death is an act of redemption. Thus as a true Christian, he is ready to suffer for the cause of Christ. He had a desire to become a martyr to achieve the saint's earthly power.

A Spiritual Guide

Thomas Becket was not only the saviour in the Christian sense, but was looked upon as a spiritual guide as well. His sacrifice had washed away the sins of his times.

Mason says that Thomas exists only for the presentation of a spiritual crisis. According to Helen Gardner, "Thomas is less a man than an embodied attitude. Becket is a passive character. His role is essentially a passive one, assailed by the Tempters, importuned by the Chorus, harassed by the priests and murdered by the Knights."

Robert Speight remarks thus: "I must confess that in spite of playing Becket more than a thousands times, I have never felt near to him as man." Spiritual pride and a desire for attaining the glory of martyrdom are his demerits.

5.1.4 THE GREATEST TRIUMPH AS POETIC DRAMA

***"Murder in the Cathedral* has remained a literary form most perfect." Discuss.**

Or

***"Murder in the Cathedral* is the greatest triumph as Poetic Drama of T.S. Eliot." Discuss the statement.**

Or

***"Of all his plays Murder in the Cathedral* is most successful Poetic Drama of T.S. Eliot." Elaborate.**

Introduction

Eliot is the most successful writer of poetic drama. His play *Murder in the Cathedral* is the greatest achievement in poetic drama. He found the dramatic verse most appropriate to bring out the complexities of the theme. He has tried to combine poetry and drama into a harmonious whole.

Prof. Murry says, "In *Murder in the Cathedral* T.S. Eliot has returned to the most primitive form of tragedy on the model of the earlier plays of Aeschylus, in which there is one great situation."

The First Attempt

T.S. Eliot's first winning attempt in the field of poetic drama is *Murder in the Cathedral*. In the play, Eliot has admirably satisfied his own demands for poetic drama. In this play, poetry is the subtle regulator of mood and the life blood of the play. He has given concrete and vivid images in this play. He has imparted dramatic life to abstract ideas. It is the highest tribute to a poetic drama. His words look like musical sounds. He looked into various themes and put them in verse. The whole pattern of this play moved like a musical work.

The play is about martyrdom. It has two subjects, the attitude towards it of the women of Canterbury and of murder of the Archbishop. Eliot has admitted the *Murder in the Cathedral* is only partially successful in his attempt to write a poetic drama. He himself says, "It is an unattainable ideal, and that is why it interests me, for it provides an incentive towards further experiment and explanation, beyond and good which there is prospect of attaining."

There are two main deficiencies in the play (1) Lack of Action (2) Unconvincing Protagonists. The character of the hero is not properly analysed in this play, and instead, the hero's martyrdom is analysed. It is analysed to show how Thomas resisted the temptation to be martyred for the wrong reason. The wrong reason is the spiritual pride.

A Successful Verse Play

Thus *Murder in the Cathedral* is a successful play of vast sentimental power. This play is, in a sense, pervading and moving. The real drama lies in the choruses, where its greatest poetry lies.

T.S. Eliot has this play into musical pattern. It displays a harmony of the kind that Beethoven's symphony has. The play shows that Eliot has full control over the form and content of the drama. He says, "To work out a play in verse is to see the things as a whole in musical pattern." The rhythmic pattern of the play suggests the rhythmic movement of life. The verse in the play does not lose its

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affinity to life and reality. He has used words and phrases that may be used by people of all times. It is very near to the conversational speech. The language of the play with its idiom and rhythm has great relevance dramatically. All the characters including Thomas, the Tempters and the Knight speak in verse, which is most appropriate.

The Theme of the Play

The theme of the play is martyrdom. This is suitable for poetic expression. The spiritual experience and the moral conflict has been well expressed through the poetic passages. T.S. Eliot writes thus: "*Murder in the Cathedral* is suitable for verse, verse play should either take their subject matter from some mythology, or else should be about some remote historical period, remote, therefore, licensed to talk in verse. Further, my play, was to be produced for a rather special kind of audience, an audience of those serious people who go to the festivals and expect to have put up with poetry though some of them were not quite prepared for what they get."

Murder in the Cathedral is a religious play, and people who go intentionally to a religious play at a religious festival hope to be patiently bored and satisfy themselves with the feelings that they have done something meritorious.

This play achieved great success on the stage. It has not established the verse form as an undisputed medium for drama. This play was written for a select few. The religious atmosphere and the elevated tone of the play is very captivating. The play abounds in religious fervour. The dramatic speech, plot, exposition, development of theme and characterisation are superb.

The Nature of the Play

The first production of the play, *Murder in the Cathedral* was equally surprising. The directors of the first production Morti Browne, had in mind the verse form used in the play. He said, "Any poet who wanted to speak to today's audience must speak in today's language of people like themselves and Mr. Eliot would try to do it." This play was staged for a year at Mary Theatre, London.

Eliot struggled for a proper medium and therefore he has evolved a new style to convey his purpose. He made use of Biblical phrases and modern colloquial idiom. He succeeded in avoiding rhythm of the regular blank verse type. The play is thought- provoking.

In this play the lyrical odes of the Chorus are the soul of this play. The speeches of the Chorus are somewhat vigorous. The musical verse shows the moments of intensity and authority: "Archbishop, secure and assured of your fate,

unalloyed among the shades, do you realise what you ask, do you realise what it means. To the folk drawn in to the pattern of fate the small folk who live among small things. The strain on the brain of the small folk who stand to the doom of the house, the doom of their lord, the doom of the world,"

Thus Eliot has used dramatic verse of this play which is highly rhythmic and powerful. It was very effective on the stage.

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Language of the Play

The language of this play is very powerful. He has used a medium which is capable of including every kind of contemporary speech, from the banal conversation of a drawing room at tea time to the revelations of the heart's depth and the terror of eternal things. But Eliot has made use of poetic technique like alteration to internal rhyme. The following examples.

(a) Use of alteration

- (i) Shall he who held the solid substances.
- (ii) Power is present holiness hereafter.
- (iii) Constant curbing of petty privilege.

(b) Internal rhyme

- (i) Rule over men reckon no madness.

(c) Repetition of words

- (i) O late late, late is the time, late too
- (ii) A doom on the house, a doom on late yourself, a doom on the world.

(d) Meaningful Rhyme

- (i) You are the Archbishop in revolt against and betrayed his King.

(e) Linked Rhyme

- (i) Of our earlier misdeeds, I shall the seen run between the shepherd and his fold.

5.1.5 UNIVERSALITY OF THE THEME

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***Murder in the Cathedral* is not just a dramatization of the death of Becket. It is a deep searching study of the significance of martyrdom." Discuss the statement.**

Or

Describe the universality of the theme of Martyrdom in *Murder in the Cathedral*

Or

"The theme of Martyrdom has been successfully incorporated in the *Murder in the Cathedral*." Discuss the statement.

Introduction

T.S. Eliot had the theme of martyrdom in his mind at the time of writing the play *Murder in the Cathedral*. He had accepted commission to write a play for the Canterbury Festival of June 1935, at the request of George Bell, Bishop of Chichester. He chose for his theme the martyrdom of the most famous of all English saints, Thomas Becket.

Mrs. Norman Browne says, "The death of Thomas, as given by Mr. Eliot in the verse play: *Murder in the Cathedral*, is the sublimity of a grand and inspiring martyrdom. With divine awe, we stand and witness his ghostly but not ghostly murder on the holy floor of the house of God, and then, as soon as the bloody deed is over, we see before us another resurrection with a saintly halo round his face, Becket like Christ of the old rises and prepares his march to Heaven."

The Theme of the Play

In his play the theme of martyrdom has been taken in the strict ancient sense. The word 'martyr' means witness and there lies a difference between martyrs and the confessors. A martyr is a witness to the awful reality of the supernatural.

The murder of Thomas was thought to be an act which depends on the Will of God and Will of men has nothing to do with that:

For a little time the hungry hawk

Will only roar and hover, circling lower

Waiting excuse, pretence, opportunity.

End will be simple, sudden, God given.

Nothing prepares us for the consumption.

T.S. Eliot was aware of two things: the spiritual indifference of the contemporary world, and his own spiritual pilgrimage. He thought that the martyrdom of Becket would be a suitable theme for his play.

The Conflict in the Play

This play shows the conflict between the Church and State. It is the conflict of the spiritual and secular powers. The relation of Church and State is subordinated to the theme of martyrdom. The Knights are presented as members of an armed gang. They are not presented as individual characters. They have no personal motives or passions.

The true drama in the play is the interior drama. The inner struggle of Thomas Becket, the struggle between good and evil may transform the human into the divine.

T.S. Eliot writes, "What poetry should do in the theatre is a kind of humble shadow or analogy of the incantation. He has tried to find the relation between Church and State. The vacuity of modern life without faith in God has been displayed in this play. The relation between the moment in time to the moment out of time has been shown in this play. The martyrdom of Becket shows the condition of time and the corruption in the state."

We thank thee for thy mercies of blood,

For thy redemption by blood.

For the blood of thy martyrs and saints,

Shall enrich the earth,

Shall create holy places.

Thus the theme of martyrdom has been the key stone of this play.

Symbolism in the Play

Thomas Becket was a true martyr. He died with a clean will. He had ignored the whole problem of motives and accepted the fact of his death. He told his followers that a martyrdom is never the design of man and that a Christian martyrdom is neither an accident nor the effect of a man's will to become a saint. He says:

All my life they have been coming, their fact, all my life,

I have waited. Death will come when I am worthy

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And if I am worthy, there is no danger.

I have therefore only to make perfect my will.

Pearce writes: "Eliot's Becket was murdered and his martyrdom is an action out of time, and action which only has full significance in a timeless dimension where every deed is seen to have eternal significance or eternal insignificance. Becket is one of the persons whom Eliot sees as possessing special spiritual insight and who in possessing this may be of great influence among those of his time, and perhaps more important, for all time. Becket's martyrdom is an act of atonement for the inadequacies of this world. He is a type of Christ who sees that for him to die is more important in the eternal dimension than for him to accept the reasonable arguments both of Tempters or of the priests. He will not put himself before the eternal order. He must not do the right thing for wrong reason."

Pathetic Elements in the Play

The murder of Becket is very pathetic. The Knights rush upon the Archbishop and kill him. Their anger collides against the calm of Thomas, who does not resist in any manner. The play appears as if it is nothing but a ritual slaughter of a pious man.

Eliot has presented in Thomas the martyr in will and deed. The mind and heart is purified to be made the instrument of the divine purpose. The murder of Becket shows how a Christian can die. Thomas Becket declares with hatred:

You argue by result, as this world does,

To settle if an act be good or bad,

You defer to the fact.

Helen Gardner observes thus: "The central theme of the play is martyrdom in its strict sense, for the word, martyr means witness. The actual deed by which Thomas is struck down is in a sense unimportant. It is not important as a dramatic climax, towards which all that have happened leads. We are warned again and again that we are not watching the sequence of events that has the normal dramatic logic of motive, act result, but an action which depends on the will of God and not on the will of men."

The Catholic theology expects three things of a martyr: (1) He should lay down his life and undergo death (2) Death has to be inflicted upon in hatred of Christian life and truth. (3) He should willingly accept death in defiance of these.

Becket, the Martyr

Becket is more an agnostic sage than a Christian saint. There is some complacency into his self-conscious presentation of himself. Sanctity appears to be very near to spiritual self-culture. He has been conceived as a superior being.

Murder in the Cathedral is concerned with martyrdom, its importance is both to the martyr and to his society. Thomas is aware that he may be murdered and he will attain martyrdom. He knows that both action and suffering emanate from God and so he submits his will to the will of God. He knows that martyrdom requires the right attitude to God on the part of the martyr. He says: "A martyrdom is always made by the design of God, for His love of men, to warn them and to lead them to bring them back to His ways. It is never the design of man: for the true martyr is he who has become the instrument of God, who has lost his will in the will of God and who no longer designs anything for himself, not even the glory of being a martyr."

Help me Lord, in my last fear

Help me, Lord, for death is near.

Conclusion

The play *Murder in the Cathedral* is a noteworthy piece of art. It represents the murder of Becket in an impressive manner. The prose sermon and verses are very thoughtful.

5.1.6 TRIUMPH OF THE RITUALISTIC MANNER

"*Murder in the Cathedral* remains the most successful of his plays, the ritualistic element is implicit in the situation." Discuss.

Or

***Murder in the Cathedral* was enacted formally as ritualistic or liturgical drama. Elaborate.**

Or

"The *Murder in the Cathedral* is not only a plain representation of historical fact, but a ritual presentation of the act of Martyrdom in its timeless significance." Discuss.

Or

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"Murder in the Cathedral is a triumph of the ritualistic manner."

How far do you agree?

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Introduction

T.S. Eliot's play *Murder in the Cathedral* was the first successful attempt in the realm of poetic drama. He had satisfied his own demands for poetic drama in this play. He put the play into a musical pattern. The play has described the conflict between the church and the state.

David Daiches writes: "*Murder in the Cathedral* remains the most successful of Eliot's plays, because the ritualistic element is implicit in the situation"

Theme of the Play

T.S. Eliot's play *Murder in the Cathedral* was a representation of the theme of martyrdom. Lack of action and its unconvincing protagonists have made the play a failure. He himself says, "Now, I am going to venture to make some observations based on my own experience, which will lead me to comment on my intentions, failures and partial success, in my own plays."

He was of the faith that the spiritual experience, and the moral conflict of this protagonist can be well expressed only through the poetic drama. The religious atmosphere and the elevated tone of spiritual favour has imparted the play a new tinge and a new favour.

The play represents a confrontation between the Church and State. This is the conflict of the spiritual and the secular powers and the dramatist has avoided the personal conflict. There is lack of personal motives or personal ambitions. The struggle between good and bad and the victory of good over evil has transformed the play into a religious work of art. Thomas says:

Who are you, tempting with my own desires?

Other, have come temporal Tempters,

With pleasure and power at palpable price. What do you offer!

What do you ask!

The play therefore is a ritual drama of sin.

Universality in the Play

The play has many universal elements. Its action, moral tone and morality have imparted it a new life. Its cosmic setting, conflicts, attitudes and Chorus have contributed a great deal in making it a modern morality play.

This play was presented as a moral or as a ritualistic drama. Its second part displays the quality of liturgical celebration. It is considered as a kind of ritual slaughter of a submissive victim. It is a ritual presentation of martyrdom. This play serves the function of literature in which the audience itself takes part.

Ronald Peacock remarks thus: "Ritual belongs both to the inner structure of the play and to its performance. Through creating direct links at various points with his audience, the poet has made his work into a continuous invitation to celebrate in religious fellowship, the spiritual triumph of a saint. The drama becomes again an instrument of community." The play abounds in ritualistic elements. The religious atmosphere in the play is maintained through the various rites and rituals. The ritualistic elements in the play impart it universality. This play is the ritual drama of sin and redemption. There exists a relation between Becket, the Chorus and the audience. The play demands that the audience is poetic and religious-minded.

Action of the Play

The action of the play is not only confined to the character alone, the Chorus, the audience, and the world at large also contribute to the action of the play. In this play T.S. Eliot has set up the theme of the play in a cosmic fashion. This play describes the eternal conflict between Good and Evil. It is like King Lear of Shakespeare and like King Edward in Milton.

This play has no detailed or complex story. The play presents a situation and an attitude. The actors and the audience are involved in the action of the play. The attitude of different characters is different. Some critics consider it a modern morality play.

Matthiessen remarks, "*Murder in the Cathedral*, like many morality plays, is a drama of the temptation. But Becket proves superior to the Tempters. Becket, Chorus and the audience stand the temptation. The temptation of the people is also strong like Becket. The chorus has a very important part in the play."

There is an intellectual crisis in the play. The role of Becket provides moral aptitude to the play. His character provides less human interest. He is a flat character.

Tragedy after the Greek Model

The play *Murder in the Cathedral* is a tragedy of martyrdom. Becket has been presented as an agnostic sage who has only to make perfect his will. He has endeavoured that a Christian martyrdom is neither an accident nor the effect of a man's will to become a saint.

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T.S. Eliot has made Becket immortal. He who gives inspiration and showers blessings on all, even to those who murdered him. His crucifixion and his resurrection have been displayed in the play. He was a true martyr.

Helen Gardner writes: "There is a touch of professionalism about Thomas' sanctity, the note of complacency is always creeping into his self-conscious presentation of himself. He holds, of course the doctoral commission and it is a right that he should teach his flock, but his dramatic function comes to seem less to martyr or witness than to improve the occasion."

This play was written to be staged on a religious festival. It was meant to be watched by an audience of those serious people who go to festivals and expect to have to put with poetry, though perhaps on this occasion some of them were not quite prepared for what they got.

The theme of the play was taken from the remote pages of history and was religious. The story belongs to the twelfth century England.

Ritualistic Elements

The second part of the play displays ritualistic elements. It was executed formally as a ritualistic drama. This murder takes place as a kind of ritual slaughter in the Cathedral. It was a ritual slaughter of an unresisting victim. It was a ritual presentation of the act of martyrdom. The play performs the liturgical function in which the audience itself participates. Ritual connotes the inner structure of the play as well as its performance. The ritual elements are meant to celebrate in religious fellowship, the spiritual triumph of a saint. In this religious play, ritualistic elements have been employed. The religious atmosphere has been maintained through these ritualistic elements. These elements are implicit in the performance of the play and in its situation.

The play *Murder in the Cathedral* is the ritual drama of sin and redemption. Eliot believed that drama springs from religious liturgy. He tried to produce a ritual drama of sin and redemption.

Eliot had done a deep study of the old morality plays and miracle plays. Drama began as ritual and grew into the Church liturgy. There are words and phrases from the Bible, the dialogues and Chorus passages which have contributed a great deal to make *Murder in the Cathedral*, a modern ritual drama.

5.1.7 GREEK ELEMENTS IN MURDER IN THE CATHEDRAL

What part does the play *Murder in the Cathedral* play in Chorus?

Or

How far is it correct to say that *Murder in the Cathedral*, is a slight departure from Greek concept of tragedy?

Or

How does Eliot adopt the Greek Chorus in *Murder in the Cathedral*?

Or

Describe the Greek elements in *Murder in the Cathedral*?

Introduction

The play *Murder in the Cathedral*, like other morality plays, has followed the Greek model. There are allegories in the play mostly in temptation scene. This play is a revival of the Greek drama both in form and content.

D.E. Jones writes: "There is nothing else like that in English to my knowledge. In fact, it seems to me that we have to go back to Greek tragedy to find the choral writing with which to compare the best of them."

The Chorus in *Murder in the Cathedral* had an emotional character.

Greek Conception of Tragedy

T.S. Eliot was greatly impressed by the Greek conception to tragedy. He took inspiration from Aeschylean tradition and from morality plays. He, however, tried to imitate Everyman in his plays. He was aware of the contemporary relevance of the situation. He followed the medieval English drama in the use of allegorical figures in the temptation scene. His versification, too shows that he had medieval conception of tragedy in his mind. The play *Murder in the Cathedral* is basically a series of episodes linked by the special audience. He says, "We have to make use of suggestions from remote drama, too remote for there to be any danger of imitation, such as 'Everyman', and the late medieval morality and mystery plays, and the great Greek dramatists."

On Eliot's death it was said, "There goes the last Greek from England." The play *Murder in the Cathedral* is essentially a series of episodes linked by Choral odes. The messenger announces the approach of the main character. Eliot

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had kept in mind the earlier plays of Aeschylus and took it as his model. The play is a revival of Greek drama both in form and content. Some popular myths were the themes of Greek dramas. The theme of this play is simple and spiritual.

The Laws of Greek Tragedy

There were some fundamental laws governing a Greek tragedy and Eliot followed them before writing *Murder in the Cathedral*.

(i) The theme of a Greek tragedy is the heroic struggle and fall of a religious hero or a person inspired by high ethical values:

The tragedy is to say a certain story,

As old books make us memory,

Of him that stood in great prosperity,

And is fallen out of a high degree.

The heroic struggle of Archbishop Thomas Becket and his murder has been elaborated in this play. He is inspired by a spiritual power.

(ii) The tragic hero of a classical tragedy is a man, who is not very good or just and yet whose misfortunes are brought by vice. The murder of Thomas Becket was the outcome of his self pride and his desire to become a saint. His crucifixion and his Resurrection have been shown in the same play. Eliot has immortalized Becket.

(iii) Another principal of a classical tragedy is the representation of an action, which is serious, complete, and of a certain limited length. Thus the unity of action is evident in the *Murder in the Cathedral*.

(iv) Chorus is provided in the beginning of the play in a Greek tragedy.

(v) The scenes of murder, rape and other ghastly sights are not displayed on the stage.

Religious Image of the Play

The play has a religious content. Its background is also religious. Seriousness of action is shown through the lofty character of the Christian hero, Becket. The Chorus in the play throws light on the entire plot indirectly. The Chorus has also been provided in the middle of the play, expressing the emotions, evoked by the preceding scene. The action of the play is a complete unity. There are no sub-plots in the play. The tragic lot of the play's hero has been focussed in each action. But the brutal murder of the hero on the stage is the deviation from Greek conception of tragedy. The character of the hero too is a deviation from

Greek model. Becket has been shown as an apostle of goodness, purity and sanctity. His tragic death is not due to his own folly, and he is murdered as if it is in the will of God, or something that was predestined.

But the play deals with the experience of a spiritually elevated person. Like the classical drama, it has a single action in which the crisis touches the protagonist. A single moment of choice is set before the main character, the rest of the play leads up to or leads away from this moment. There is no sub-plot, minor interest or digression in the play. The Greeks were little interested in individual characters. In *Murder in the Cathedral* the Priests, the Tempters and Knights are nameless.

The Chorus in the Play

T.S Eliot was interested in the role that Chorus plays. In *Murder in the Cathedral*, much of the action lies in the choric passages.

The word Chorus is derived from a Greek word, which means a company of dancers or singers. In Greek dramas, the Chorus consists of (1) Strophe (2) Anti-strophe (3) Epode.

The Chorus narrates events that take place off the stage. In *Murder in the Cathedral*, the Chorus is intimately related to the central action of the play, which changes its moral character in the course of the play. It may be used as an expository device and also as the partakers of action.

John Peter observes, "Like their equivalents in Greek tragedies, they present a commentary on the action anticipating and preparing us for development rousing us with their passionate and dithyrambs to participate whole heartedly in the emotional crisis that arise, supplying the action with the background, that is like music, all pervasive."

Thus the Chorus is the real protagonist of the play. The Chorus imitate, comment, and conclude the action of the play. The changes in the Chorus are the true measures of Thomas' spiritual conquest.

Graser remarks, "Perhaps the women of Canterbury, who make up the Chorus, have a moral and impressive dramatic reality."

Superior Position of the Chorus

The Chorus in this play is superior to the Chorus in Greek tragedies. It is closely related to the central action of the play. It may change its moral attitude in the course of the play. The Chorus is considered as an expository device and the partaker of action. In Greek plays, the Chorus usually does not change its moral character, but in *Murder in the Cathedral* the Chorus reflects the same mood.

T.S. Eliot says, "The introduction of a Chorus of excited and sometime hysterical women reflecting in their emotion, the significance of the action helps wonderfully."

The Chorus of the Rock teaches, while the Chorus in the *Murder in the Cathedral* learns. It has a prophetic intuition which Eliot borrowed from Greek tragedy. At times these are occasional lyrical outbursts from their mouth. They give the idea of universal sin and redemption by their poetical outbursts.

Harper Nelson writes, "The real drama of the play is to be found in fact, where the greatest poetry lies in the choruses."

Their Lyrical outbursts are packed with symbolic suggestions and are rich in imagery. Each chorus in this play has an emotional character.

5.2 E.M. FORSTER

Ancestral Background

Edward Morgan Forster was born on 1st January 1879 in London. His father was an architect, and who had descended from an intellectual middle-class family which had close connections with the Clapham Sect of wealthy Evangelicals. E.M. Forster's great-grandfather's London house was called "Battersea Rise" at which a number of Evangelicals would gather to discuss their religious and philanthropic projects. The members of this group were very sensitive to the evils of the slave trade, which they succeeded in abolishing. Forster's father died in 1880.

Stay in Hertfordshire

Soon after his father's death, Forster's mother moved with him to a house in Hertfordshire. For Forester it was to be an unforgettable background of his boyhood. He writes: "I was brought up as a boy in one of the home counties, in a district which I still think the loveliest in England. There is nothing special about it—it is agricultural land, and could not be described in terms of beauty spots. I have kept in touch with it, going back to it as an abiding city and still visiting the house which was once my home."

At Tonbridge Public School

Forster attended Tonbridge Public School from 1893 to 1897. This school figures as the "Sawston" of his first two novels. In *Where Angels Fear to Tread*, the town of Sawston stands as the stronghold of snobbish philistinism, and in *The Longest Journey*, Sawston School plays a large and dreadful part. The history of

Sawston School in Chapter IV of the latter novel follows very closely the real history of Tonbridge School. Forster was a day-scholar, but he was not happy as a student of this school. The position of day-scholars as distinguished from boarders in English schools has been traditionally bad, and in *The Longest Journey* Forster records the snubbing day-scholars received at Sawston, and his own distasteful experiences. But, although his school life made him unhappy, it provided Forster with one of his most important themes. In his essay, "Notes on the English Character", Forster speaks on the public school system as being at the root of England's national faults and political blunders. In his opinion the faults of England are the faults of the middle-classes and the very core of these middle-classes is the English public school system. This system, according to Forster, sends its young men into the world "with well-developed bodies, fairly developed minds, and undeveloped hearts." This theme is an obsession with Forster, and in *A Passage to India*, we see the undeveloped heart of the English administrative officials of Chandrapore.

At Cambridge

Moving from Tonbridge School to Cambridge University, Forster felt as if he had been released from prison. Cambridge brought him freedom and friendships. He spent four years at King's College, reading first classics and then history. After his experiences at Tonbridge School, he found King's College perfectly congenial. Here he was free to pursue his own interest. Certainly, he found in Cambridge his greatest happiness. He writes: "As Cambridge filled up with friends, it acquired a magic quality. Body and spirit, reason and emotion, work and play, architecture and scenery, laughter and seriousness, life and art—these pairs which are elsewhere contrasted were there fused into one. People and books reinforced one another, intelligence joined hands with affection, speculation became a passion, and discussion was made profound by love." Cambridge was the perfect anti-thesis to Tonbridge exactly because it resolved for him all the false antitheses which the public school had encouraged. Forster took a classical degree in 1900 and then, in his fourth year, he turned from classics to history, passing his examination in 1901. The crucial influence on Forster in Cambridge was that of his classics tutor, Nathaniel Wedd. In his biography of Dickinson, Forster writes: "It is to him rather than to Dickinson—indeed to him more than to anyone—that I owe such awakening as has befallen me". From Nathaniel Wedd, Forster gained much of that feeling for the classics and for Greece, which was to be his chief instrument against Sawston or Tonbridge.

Earliest Writings

At Cambridge Forster had among his friends living literary legends like John Maynard Keynes, Leonard Woolf, Lytton Strachey, Desmond MacCarthy, Roger Fry, Alfred North Whitehead, and Bertrand Russell. Here was the nucleus of the Bloomsbury Group. Forster's first publications in the form of articles and short stories were in a Bloomsbury Group journal called *The Independent Review*. Forster writes in his biography of Dickinson: "The main aim of the Review was political. It was sounded to combat the aggressive Imperialism and Protection campaign of Joe Chamberlain; and to advocate sanity in foreign affairs and a constructive policy at home."

Travels to Italy and Greece. After graduating in 1901, Forster spent the best part of two years travelling in Italy and Greece. Some of his early short stories are set in Italy, and Italy was to feature prominently in two of his early novels—*Where Angels Fear to Tread* and *A Room with a View*. Cambridge and Italy were the two major liberating influences in Forster's life, and both are visibly reflected in his writings.

The Legacy

His great-aunt, Marianne Thornton, had left him £8000. And it proved to be the financial salvation of my life. He says, "Thanks to it, I was able to go to Cambridge--impossible otherwise, for I failed to win scholarships. After Cambridge I was able to travel for a couple of years, and travelling inclined me to write." Forster had a healthy attitude towards money and was fully aware that without his great-aunt's legacy he would not have enjoyed the leisure for travelling and writing. In politics his inclinations were clearly to the left, but here he was aware of a clash of loyalties, because his writing was made possible through inherited wealth.

Stay in Alexandria

From the end of 1915 to the beginning of 1919, Forster was stationed in Alexandria with the International Red Cross. Three publications owe their origin to this experience : *The Government of Egypt* (1920) ; *Alexandria : A History and a Guide* (1922) ; *Pharos and Pharillon* (1923). Forster had paid two visits to India also, the first in 1912, and the second in 1921. During his second visit he was for six months Private secretary to the Maharajah of the State of Dewas in Central India. These visits formed the background to his last novel, *A Passage to India* (1924), and his letters from Dewas were published under the title *The Hill of Devi* (1953).

Biographies, and other Writings

Forster has commemorated his family, his education, and his liberalism in his two biographies--those of Marianne Thornton, his great-aunt, and of Goldsworthy Lowes Dickinson, a Cambridge don. The biography of his great-aunt is not just a tribute to her but also to his ancestors who maintained an admirable tradition of service. His biography of Dickinson gives a detailed and glowing account of life in Cambridge at the turn of the century. *Abinger Harvest*, *Two Cheers for Democracy*, and *The Hill of Devi* are rich sources of autobiography and show his hatred for vulgarity, stuffiness, and dullness. In 1927, Foster responded to an invitation to give the Clarke Lectures at Cambridge, and this resulted in *Aspects of the Novel*, a critical work of great insight. The most singular fact in Forster's life is his having written five world-famous successful novels, although he produced no further work of fiction after 1924. He produced biographies, essays and miscellaneous writings, but no sixth novel.

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PRINCIPAL WORKS

Novels

1. *Where Angels Fear to Tread* (1905)
2. *The Longest Journey* (1907)
3. *A Room with a View* (1908)
4. *Howards End* (1910)
5. *A Passage to India* (1924)

Short Stories

1. *The Celestial Omnibus* (1911)
(Containing "The Story of a Panic", "The Other side of the Hedge", "The Celestial Omnibus." , "Other Kingdom", "The Curate's Friends", and "The Road from Colonus").
2. *The Eternal Movement* (1928)
(Containing "The Machine Stops", "The Point of it", "Mr. Andrews", "Co-ordination", "The Story of the Siren", and "The Eternal Moment").

Biography

1. *Goldsworthy Lowes Dickinson* (1934)
2. *Desmond MacCarthy* (1952)

3. Marianne Thornton (1956)

History

1. Alexandria : A History and a Guide (1922)
2. Pharos and Pharillon (1923)
3. Notes on Egypt (in the pamphlet, The Government of Egypt) (1920)

Miscellaneous

1. Aspects of the Novel (1927)
2. Abinger Harvest (1936)
3. Two Cheers for Democracy (1951)
4. The Hill of Devi (1953)
5. Tourism Vs. Thuggism (Pamphlet) 1927.

5.2.1 A PASSAGE TO INDIA

A PASSAGE TO INDIA

Substance of the Novel

Miss Adela Quested, a rich woman comes to India in the town of Chandrapore. She is accompanied by an elderly lady Mrs Moore. Miss Quested is to marry Mr. Heaslop, a young city magistrate of Chandrapore. Mr. Aziz works in the Government Hospital. He is a young widower having three children. He invites the two ladies to visit the famous Marabar caves twenty miles from Chandrapore. Miss Quested while entering one of the caves gets scared. She imagines someone has caught hold of her from behind. She faints down and is carried to the bungalow of the English Superintendent of Police. Dr. Aziz is arrested on the charge of trying to molest her. The Indians and the Europeans are in a heated mood for confrontation with each other, but Miss Quested dramatically tells the trying magistrate that Dr. Aziz is innocent and wrongly implicated in the crime. Then the case is withdrawn against the doctor.

Summary

The main plot of the novel rotates round the hero Dr. Aziz an assistant surgeon at the Government civil hospital in Chandrapore. He is a man of independent views having a great respect for his religion, his mosque and his Indian nationality. He is Mohammedan by caste. He is a widower with three children.

Miss Adela Quested, a rich woman comes to India in the town of Chandrapore, headquarter of a district, twenty miles from the famous Marabar caves. She is accompanied by an elderly lady Mrs Moore. Miss Quested is to marry Mr. Heaslop (Ronny) a young city magistrate of Chandrapore. He is the son of Mrs Moore through her first husband. She is to go back to England after getting the two united.

Mrs Moore is introduced to Dr. Aziz by chance. Dr Aziz while returning from the residence of Maj. Calendar, the civil surgeon, rested in a mosque for sometime. There Mrs. Moore came accidentally for she wanted to know the real India. Dr. Aziz said, Madam this is a mosque you have no right here at all, you should have taken off your shoes; this is a holy place for Muslim. At this Mrs. Moore replied, I have taken off my shoes. This incident showed the first need of their acquaintance.

Mr. Heaslop (Ronny) the city magistrate did not like that an English lady should have talk with an Indian. He was a product of the English public school. He instructed his mother not to have any talk with an Indian but she did not adhere to it. Between the two (Dr. Aziz and Mrs. Moore) a friendship developed and his friendship was extended to Adela Quested through Mrs. Moore. Aziz with a view to expressing his gratitude to the newly arrived ladies arranges friendship picnic party at the Marabar Caves.

Dr. Aziz, his friend Latif, Mrs Moore, Miss Quested, Mr Fielding, the principal of the local Government College and Prof. Godbole a Hind Maharashtrian Brahman teacher –all set out on the adventurous journey. The journey had been extremely thrilling across the forest-covered rock area. Miss Quested particularly was in her highest spirit.

During this adventurous trip a tie of intimacy sprang up between Aziz and his two English lady guests. They talked about the Muslim rulers of India and Miss Quested became deeply interested to know more of Indian life. Then Dr. Aziz and Miss Quested walked into the cave. Miss Quested was buried in her thoughts about her proposed marriage with Mr. Heaslop.

In the cave the strap of Miss. Quested's field-glasses was pulled and broken by some one in the darkness and she rushed out in a frenzy of hallucination. She thought that Aziz had attempted to rape her. Next day Aziz was arrested by the police inspector and then taken to the Police Superintendent Mr. McBryde.

The news that an Indian native had insulted an English lady, infuriated the entire white community of Chandrapore. Turton the collector roared and his wrath

knew no bounds. Only Mr. Fielding and Mrs. Moore did not share the views of the members of their community.

The trial of Dr. Aziz was a memorable one. On one side there were the Europeans mustering their strength so that the Indian native could be punished for the guilt of attempting to insult an English lady. On the other side, the incident inspired the Indian community of Chandrapore a feeling of nationalism. They engaged an eminent barrister and the finance was arranged by the local Nawab Bahadur.

The trial began. The European spectators took their seats on the raised platform on which the trying magistrate was seated. The distinguished barrister defending Aziz objected to it and they were compelled to witness the trial from the gallery of common people. The whites came down but felt insulted.

Mr. Heaslop had already sent his mother Mrs. Moore to England so that she might not become an eye witness in the case as she was pro-Indian. There was pin drop silence in the court. Then Miss Adela Quested was interrogated. When asked whether Dr. Aziz had followed her into the cave, she refused on oath. The judgment was given and Dr. Aziz was set free without any stain on his character.

Miss Quested had to leave India without marriage because Mrs. Moore had already died and Mr. Heaslop had become angry with her for her role in the court. Mr Fielding went to England with her. Dr Aziz was under the impression that he (Mr. Fielding) had gone there to marry her. But it was a false notion. He married Stella, the daughter of late Mrs Moore. Then they returned to India and met Dr. Aziz at Mau. They were happy to see each other but Dr. Aziz gave a stern warning to the English people to leave India: "India shall be a nation! No foreigner of any sort! Hindu and Muslim and Sikh and all shall be one!... Down with the English any how. That's certain, clear out you fellows double quick, I say, we may hate one another, but we hate you most."

Thus the story ended in Dr. Aziz's triumph.

5.2.2 A MODERN CLASSIC

"In *A Passage to India* Forster has given us a classic on the strange and tragic fact of history and life, called India." Discuss?

Or

***A Passage to India* has established itself as a modern classic.**

Discuss?

E.M. Forster, the author of *A Passage to India* has earned the glowing distinction of a classicist. He has synthesized the various trends of our modern civilization and bring about a pattern of understanding into the complicated picture of our modern-day life and its manifold activities.

Forster's *A Passage to India* has earned a classic reputation in modern literary age. Apart from being the author's most philosophical novel, the key cause of its universally admired distinction lies in the expression of his social political and moral views in the simplest form of realism and truth. It is realistic study of Anglo-Indian relations.

This story begins with attempts which may be termed as both ludicrous and serious on the part of Indians and English to understand each other. But the story ends with a failure on the part of the chief male characters, Dr. Aziz and Fielding, to achieve lasting friendship which they both desired. Again in the characters of Prof. Godbole and Adela Quested there is a lot of superficiality; the plot especially in the last chapter seems to be obscured due to too much longitude of religious and philosophical revelations.

The book cannot be hedged within the frame-work of the Indians' reaction to British imperialistic rule; it is much more than simply a study of the British Raj, rather even more than a study of the difficulties attending on personal relationship.

The novel contains some of the brilliant passages which have made it one of the most thrilling and interesting books in English language. The mind in the book is moved by its characteristic indecision and the contrast between a kind of hope and the panic and emptiness that seem in India to have acquired an almost physical reality. The most thrilling account in this book is that of the visit to the Marabar caves and of a landscape that impresses the mind with the sensation of panic and emptiness. It is one of these caves that Mrs. Moore is overcome with panic as there is an echo.

The book most powerfully and judiciously shows the fact that political servitude results into a kind of psychological craze in the mind of the enslaved to kick the enslavers out by any means. Undoubtedly, the novel *A Passage to India* has succeeded to establish itself as a modern classic.

5.2.3 FRESH AND IMPRESSIVE EVEN TODAY

“*A Passage to India* is as fresh and impressive today as when it was first published in 1924”. Discuss?

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A Passage of India is as fresh and impressive today as when it was first published in 1924. It is clear from the fact that on the 9th birthday of E.M. Forster on January 1, 1969 Queen Elizabeth bestowed the Order of Merit on him for writing the novel *A Passage of India*. This award is Britain's highest civil honour. Although he has published only two books in the last 25 years. Forster is most respected living novelist in Britain. He came into prominence with the publication of *A passages to India*, a novel which took a hard look at the behaviour of Britons in colonial India.

The novel *A Passage to India* holds a significant place in English literature. Life and conduct in India may have changed since Forster first visited the country before the first World War, but his insight into Indian problems and the nature of his intellect and art are so deep that the book has become dateless. This novel has such strong roots that spread well below and this quality of the book has made it immortal. The novel has very powerful roots spread far below the superficial and tropical in the case of human relationships, with the subtleties of love and hate sharpened by the racial and social differences.

E.M. Forster says that India described in *A Passage to India* no longer exists either politically or socially. He himself has got to define the difference between the real life which we live and the life which the arts bring before us.

Of all the literary forms the novel is the least abstract, the one which has depended more than any other on the dress and decoration of life. This is the form in which Forster has chosen to put the thoughts of his rich mind into the world but though he has shown both in theory and practice a marvellous understanding of it, yet it has constantly called for his expression of dissatisfaction and frustration.

It is a fact that *A Passage to India* is a book which no student of the Indian question can disregard. Mr. Forster has never cut himself off, as most artists sooner or later do from the political and economic consideration of the outer world. He has always given an impression that there are better things in the world to do. The first impression of his book is concerned with the violence of the plots. Whenever the readers expect the least something suddenly happens in the novel. The moment they take the work easy they get a shock. It is the author's deliberate plan, the writing is gradually keyed down to its gentlest mood, and suddenly a plan, terrible fact explodes. The arrest of Dr. Aziz is a very critical and

shocking event. It is totally unexpected and everybody reads with wonder when the arrest is made. Its impression is as fresh as it was in the beginning.

Mr. Forster's stories are in relation to themselves true enough. The incidents inside the books in which they occur are relevant parts of a whole. And for the aesthetic firmness of a work of art, that is all that matters. It is only when we consider the possibility of such events in relation to ourselves that we feel doubtful.

Mr. Forster's stories are the most notable piece of craftsmanship. In his *Aspects of the Novel* he has analysed with great insight the novel's component factors may have to make another character or plot or vice versa. Mr. Forster contrives his plot only for the purpose of developing his characters and makes it serve them at whatever cost to probability. In *A Passage to India* he has achieved an absolute coordination of the component parts as he has ever been made.

A Passage to India is as fresh and impressive even today as when it was first published in 1924. Its reason is that Mr. Forster has developed the art of clues and chains to an unusual extent. In its simplest form also it consists of throwing in hints that are a preparation for events that follow probably much later. They are so casually and subtly introduced, that we hardly observe them hence a full appreciation of his novels depends absolutely on a second reading.

Another important aspect of Mr. Forster is that he uses buildings and places and the names of places as can be appropriately associated with a recurring idea and thus take on significance as symbols to work as the framework of his books. In *A Passage to India* he has divided the whole novel into three parts: Mosque, Caves, and Temple. They are planned like symphonies in three movements. The Marabar caves are the keynote in the symphony to which the strange melody always returns.

Forster describes with extraordinary insight personal experiences in relation to social setting—an item which cannot be omitted in the analysis of a whole character. Hence the novel is a social comedy instead of a purely musical form. This is the reason that it is read with the same interest as it was before.

In *A Passage to India* which did not appear till fourteen years later, the conflict seems at first sight to be entirely a racial one. The distinction between types is less prominent. The political passion that describes the disastrous anomaly of the British in India is more obvious. The propagandist element in the book is undeniable but one can hardly conclude that it was written with that final purpose. In the last part of the book 'Temple' the problem is very different. The introduction of the English Man is incidental and designed only to reintroduce what is the real theme of the book, i.e. friendship between Mr. Fielding and Dr.

Aziz. The fundamental personal difference is again intentionally heightened by external circumstances—the difference of race.

Thus it is clear that *A Passage to India* is as fresh and impressive today as when it was first published in 1924.

NOTES

5.2.4 THEME OF SEPARATENESS

Write a note on the theme of separateness in the novel *A Passage to India* by E.M. Forster?

The story begins with attempts on the part of both, the Indians and Anglo Indians, to understand each other. Some of these attempts are ludicrous like the Bridge Party arranged by Mr. Turton, the Collector. Others are serious as those of Mrs. Moore and Miss Quested to understand the people of India but their attempts to see India and meet its people are from the very beginning bound to fail. Their first engagement at Mrs. Bhattacharya's does not prove fruitful. The atmosphere at the tea-party given by Mr. Fielding is spoiled by the insolent behaviour of Ronny. And the picnic to the Marabar Caves which leads to the arrest of Dr. Aziz, destroys whatever little of success is achieved so far. Both Dr. Aziz and Mr. Fielding are very eager to be friends. But there comes a bitterness and separateness in their friendship due to a misunderstanding of marrying Miss Quested.

The theme of separateness runs all through the whole novel. The English have gone but the difficulties still remain. Difference between the North and the South, between one state and another, between the Hindus and Muslims are still there with greater intensity. Both the Hindus and the Muslims are united on the issue of turning out the English rulers but are divided on the question of their successors. Thus the theme of separateness exists at all levels in the novel.

When the Bhattacharyas send their carriage to fetch the two English ladies, Mrs. Moore and Adela Quested, whom they had invited to their place Aziz becomes warm and says, "Slack Hindus—they have no ideas of society; I know them very well because of a doctor at the Hospital. Such a slack, unpunctual fellow! It is as well you did not go to their house, for it would give you a wrong idea of India Nothing sanitary. I think for my own part they grew ashamed of their house and that is why they did not send." This remark of Dr. Aziz is clear enough to indicate the theme of separateness in the novel.

This thing is very clear on the occasion of *Moharram* when the Tazia gets stuck as it cannot pass under the branches of a *peepal* tree; "A Mohammedan climbed up the *peepal* and cut the braches off, the Hindus protested, there was a religious riot and Heaven known what with perhaps the troops sent for. There had

been deputations and conciliation committees under the auspices of Turton and all the normal work of Chandrapore had been hand up. Should the procession take another route, or should the towers be shorter? The Mohammedans offered the former, the Hindus insisted on the latter. The Collector had favoured the Hindus until he suspected that they had artificially bent the tree under the ground.”

Prof. Godbole makes all the arrangement for the picnic party. He is not a very strict Hindu but does not like to see anybody eating even a slice of beef. He can see people eating beef ham but Dr. Aziz feels otherwise. He can see people eating beef but not ham. This clearly shows the theme of separateness on the basis of different religions.

The theme of separateness runs through the whole novel *A Passage to India*. Behind the apparent conflict between Anglo-Indians and natives, and the Hindus and Muslims there is a wider and more significant conflict. There is the separation of one race from race, one sex from another sex, one culture from another culture etc. Miss. Quested is separated from Ronny and Mrs. Moore is separated from her son and the world. Thus the theme of separateness exists everywhere.

NOTES

5.2.5 WHAT KIND OF NOVEL IS A PASSAGE TO INDIA?

What kind of novel is *A Passage to India*?

E.M. Forster’s *A Passage to India* is a novel that explores the difficulties men face in trying to understand each other and the universe. It is not concerned only with questions of rule and race, although it has often been suggested that it is. Here as in his other novels, Forster concentrates on the life of the individual and ignores the claims of society, adopting the position defined by Philip Herriton in the early novel *Where Angels Fear to Tread*. Society is invincible to a certain degree. But your real life is your own and nothing can touch it. In *A Passage to India* is about racial prejudice, religious differences, climate snobbery, problems of communication—all touch upon the real life of the individual, but politics hardly at all.

The passage that Forster explores is not simply the path to greater understanding of India, but man’s quest for the ultimate truth. The title of the novel is drawn from Walt Whitman's poem *Passage to India*, as Forster himself has acknowledged just as the poem stresses the need to combine the successes of Western Civilization with a new exploration of spiritual experience as wonderful as the opening of the Suez Canal, so Forster’s novel relates the ideas of human harmony, of the secrets of the inner life and mystery of the whole universe.

E.M. Forster first visited India in 1912-13. Then he came here in 1921. The two visits offered him a vast physical and mental landscape in which to develop more fully many of the themes already explored in novels and short stories. These may be conveniently summarized as the importance of personal relations sanctity of the emotional life the importance of the relationship of man and nature. In the Italian novels, *A Room with a View* and *Where Angels Fear to Tread* he had traced the effects on personal relations of differences in race, culture and national temperament. But the contrast in these early novels between English and Italian values are less complex than those between English, Muslim and Hindu in *A Passage to India*. There is a clear-cut distinction between the inborn passionate life of Italy and the conventional snob-ridden world of suburban England. In *A Passage to India* there is no such sharp division and the range is altogether wider, extending from the ruling British and wealthy Indians to humanity grading and drifting beyond the educated vision until no earthly invitation can embrace it.

From the very beginning of the novel shifting perspectives of Chandrapore to the final description of Fielding and Aziz's last ride together, the Indian landscape dominates the novel, dwarfing the protagonists, challenging the established values of western civilisation—a civilisation that has been built on the idea that it is possible to achieve a 'harmony between the worlds of men'. From the above description it is clear that the novel *A Passage to India* is worth reading and deserves all praise.

5.2.6 THE 'BRIDGE PARTY' AND FIELDING'S TEA PARTY

Describe the 'Bridge party' and Fielding's Tea party?

The conversation between Dr. Aziz and his friends and the introduction to the Club develop a strong contrast between the casualness of Indian social intercourse and the rigid formality of English institutional life. The scene in the mosque marks the success of informal personal relation with the Whites. The Bridge Party arranged by Mr. Turton is symbolic of the inevitable failure or all formal attempts to organise better understanding between different people. Mrs Turton who can only speak a few phrases of Urdu suitable for addressing servants is surprised that some Indian women can speak English and have travelled in Europe also. But differences of language does not prove to be any serious handicap for those who are unaffected by class and race arrogance. However Mrs. Moore's proposal to visit Mrs. Bhattacharya gives genuine pleasure as to Fielding's gestures of friendship, but an emotional idea of truth similar to Dr. Aziz prevents Mr. Bhattacharya from ruining a moment of happiness by admitting that he and his wife would be on their way to Calcutta. There is a strong contrast

between the extreme delicacy and indirectness of the Indians and brusque perfunctory gestures of the English officials. It is the attitude of the latter that destroys the possibility of the Bridge Party's success.

E.M. Forster's language paradoxically makes fun of the god-like propositions of the leaders of the two people. The presiding deities on each side are Mr. Turton and the Nawab Bahadur. Forster suggests an ironic connection between the meeting at the tea-party and the meeting in the mosque by referring to the English Club as a 'Shrine'. This implied criticism of the English officials is further developed when Adela Quested quietly rebukes Ronny for his complacent arrogance, saying your sentiments are those of a god.

If there is a slight tendency for the social comedy in the bridge party to deteriorate into satiric caricature, this partly is offset by the complexity of the motives attributed to Turton in arranging the event and to the visitors in accepting it. The less praise-worthy thoughts and motives of the Indians are most sympathetically presented than those of the English. Their inferior social status seems to justify a certain degree of pettiness and suspicion.

In strong contrast to this failure of officialdom to bridge the gulf between East and West, the tea party at the Government College is a success. It is presided over by Fielding, a benevolent educator and a liberal humanist. The party is preceded by an amusing and strangely moving scene in which kindness and good nature prevail in spite of misunderstanding just as they had prevailed when Mrs. Moore and Dr. Aziz met in the mosque. Aziz's impulsiveness breaks down Fielding's English reserve and a bond of friendship is swiftly established. Due to lack of understanding this bond gets continuously threatened.

But despite these misunderstandings, we find that generosity and spontaneous affection prevail at the private tea party. In answer to the Indian's question 'why not settle altogether in India?', Adela says simply 'I am afraid I can't do that.' Subsequently she realizes that the remark implied a rejection of Ronny as husband and should therefore have been made to him in the first place. The Indian's simple directness penetrates social reserve and personal reticence and evokes a truth of which Adela had not previously been conscious. Thus the Bridge party is a failure.

5.2.7 PLOT CONSTRUCTION

Write a critical note on the plot construction of E.M. Forster in the novel *A Passage to India*?

The plot of the novel *A Passage to India* is simple and without any complications. It aims at expansion. We cannot change anything in it without

disturbing its harmony. Everything is an indispensable part of its design and every sound essential for its symphony. The novel develops and progresses through scenes that are inevitably related to one another.

The plot grows from the discussion at Hamidullah where the first note is struck about the relations between Indians and natives. The point under discussion is whether it is possible to be friends with an Englishman. This theme of Anglo-Indian relations runs throughout the fabric of the plot by the relations between Dr. Aziz and Mrs. Fielding. The Indians who discuss the problem are of the view that good relations between Indians and English are only possible in England. This point gets illustration and clarification at the Bridge party where the English by their behaviour towards the guest annoy Mrs. Adela Quested to tea. It is at the party that Dr. Aziz throws a hint for picnic and the Marabar expedition is finalized.

Then the tea-party is arranged. Certain things happen there the significance of which we realize only when we study the scene in retrospect. Dr. Aziz leaves the description of the Moghul Emperors and comes to the direct question to Adela Quested. He says to her, 'why not settle altogether in India?', She replies, 'I am afraid I can't do that'. It is really an untimely utterance. It must have been made first before Ronny to whom she is going to be married.

The appearance of Ronny at the tea-party is cause for great disturbance. By his rude behaviour he causes his mother a lot of annoyance. Godbole tries to pacify the odd situation with his song but fails in the attempt. Then comes the visit of the Marabar caves. It is a symbol of evil. The misfortune in the novel starts with the insignificant incident when Dr. Panna Lal is unable to manage the horse. When Adela and Ronny go for a joy ride from the Polo ground in the Nawab Bahadur's new car, the Nawab refers to Panna Lal's misfortune. "Our good Panna Lal's ! I hope, Sahib that great damage was not done to your flowers. Let us have our little spin down the Gangavati Road." Half a league onwards. He falls asleep and Ronny instructs the chauffeur to take the Marabar road rather than the Gangavati. It appears as though the evil that haunted Dr. Panna Lal is let loose at the very mention of it and now engulfs all those who tell of and listen to it. Just after the exit from a bridge a large animal is seen coming up out of the nullah and strikes against the car. This is really an unhappy incident which leads subsequently to the incident in the Marabar Caves.

The Marabar expedition begins with an omen. Dr. Aziz goes forward and Mr. Fielding and Godbole are left behind. The two English ladies go with Dr. Aziz. Mr. Fielding jumps to get in into the running train, he fails and misses Aziz's hand. The train rumbles past. Then Aziz says almost in tears. Mrs. Moore, Miss Quested, our expedition is a ruin. These words come true later on. The expedition itself is a ruin as Dr. Aziz is arrested.

The echo of the Marabar Caves is so frightening to Mrs. Moore, that she decides not to visit the second cave. And when Miss Adela Quested visits the second cave she gets fainted and from here begins the whole trouble for Dr. Aziz. Her field-glasses with their broken strap are left behind and the same Miss Derek, who drove her back from the scene of the Nawab's accident, drives her back to Chandrapore. The evil of Marabar caves now passes on into the city. The whole atmosphere becomes very tense. Then Dr. Aziz is arrested, tried though later acquitted without a blot on his character. Thus the plot construction is very simple without any complications.

5.2.8 SATIRE ON BRITISH IMPERIALIST RULE IN INDIA

How far do you think that *A Passage to India* is a satire on British Imperialist Rule in India?

E.M. Forster wrote the novel *A Passage to India* in 1924 when India was being ruled by the Britishers. It was the time when the Indians had started their struggle to liberate the country from the British bondage under leadership of Mahatma Gandhi. The British Rule in India, as described above was an imperialistic one. It was based upon the reactionary imperialistic policy of 'Divide and Rule.' The two major communities were-Hindus and Muslims and both of them were not on good terms. The seeds of hatred and malice between the two had already grown. It was really the success of the Divide and Rule policy of the British Rule.

In *A Passage to India* E.M. Forster has made a number of satirical hints on his mischievous polity of the English rulers. For example when Dr. Aziz the hero of the novel resigns from British Indian services and joins the service of a Hindu Raja, the political agent, an Englishman tries to prejudice the mind of the Hindu ruler on the plea that he should not be attended by a Muslim physician. This Divide and Rule policy of the British Imperialism in India had a reaction against themselves. The two communities—the Hindus and Muslims had bitter relations with one another, but in the heart of their hearts they realized that the sole author of their mutual discord was British rule and they hated the Britishers more than anything on earth. This feeling is clear from the following words of Dr. Aziz to Mr. Fielding:

"We may hate one another, but we hate you most".

Forster again satirizes the British historians who had recorded false incidents describing how the Muslim conquerors in India had done nothing but raping every Hindu woman. In this connection Dr. Aziz says to Mr. Fielding: "Old story of we will rule every man and rape every woman from Peshawar to

Calcutta.' I suppose which you get somebody to repeat and then quote every week in the 'Pioneer' in order to frighten us into retaining you! We know."

Again we find satire when Dr. Aziz and Mr. Fielding indulge in conversation in the following manner:

Fielding- "Whom do you want instead of English? The Japanese?"

Aziz- No, the Afghans, my one ancestors."

Fielding- "Oh, you Hindu friends will like that, won't they?"

Aziz - It will be arranged- a conference of Oriental statesmen."

Undoubtedly E.M. Foster is satirical throughout the novel. He has satirized the British policy of 'Divide and Rule.'

5.2.9 FORSTER'S SYMBOLISM

Write a note on Forster's Symbolism?

E.M. Forster is a novelist with a philosophical bent of mind. In *A Passage to India* he does not tell us simply a story but gives us a prophetic vision of the universe.

In *A Passage to India* as long as we are concerned with the relations between Englishmen and Indians, or between Hindus and Muslims, everything appears very simple and interesting. But the moment we are struck at the voice of the novelist heard through well-chosen symbols we are in a difficult situation. In the Forster's novels characters mean more than they say. His plots suggest more than what they actually appear to be.

Forster has a double vision. One is the vision of the world of human relationship; and the other is the vision of the world behind which is to be found transcendent realities. This sense of transcendent realm consistently affects and colours the physical realm. Yet the transcendent and physical realms are always distinct and his characters do not embody any transcendent principles. The hero is incomplete in the absence of this unity. It is this incompleteness which is the main theme of *A Passage to India*. In the novel disassociation is to be found everywhere. The separateness between Anglo-Indians and Indians, between Hindus and Muslims and between man himself and his soul is symbolic of a wider separation—the separation of man from his universe. Man finds himself in a seemingly chaotic temporal world which is divided from the unifying eternal reality. He might have a vague feeling of his unity with the infinite but this vague apprehension of the transcendent makes his realization of separateness intense, and widens the gulf between the seemingly real and the ideal. Thus while man's feeling keeps him aware of the existence of the transcendent his reasons allow him to select and choose in the temporal world so that he may achieve what

harmony is possible. E.M. Foster is neither a mystic who can give us glimpses of the transcendent through some psychic or intuitive power nor is he a novelist of ideas out to preach something and present a view of life based on some conclusive and well-formulated theories. He employs symbols to suggest the relations which is vaguely perceived by man, between the temporal and the transcendent. He seeks to present some kind of reconciliation between these two realms with the help of his imagery.

The relation of the two communities—Hindus and Muslims is tense. The relation between the Indians and Europeans is equally tense. In this tense relation there appears to be an atmosphere of 'panic' and 'emptiness'. It is very difficult for any faith in human relation to survive in such an atmosphere. It is not difficult but seems difficult to bring these communities and nationalities closer. Forster poses many questions and leaves them unanswered. He believes in the existence of some supreme power pervading everywhere. This very idea of the existence of God is very closely connected with the character of Mrs Moore. She is more like a spirit than a human being trying to put together the broken chord of human relationship by some psychic influence. A wasp has been used by Forster as a symbolic connection between Mrs. Moore and those who can apprehend the mystery of the universe.

The wasp symbol recurs in Godbole's consciousness when he is reciting a devotional song at the Krishna festival. Thus Godbole, although she was not important to him, remembered an old woman he had met in Chandrapore. He loved the wasp equally. Mrs. Moore is thus inevitably connected with Godbole. He is the only person amongst all the characters of the novel who apprehends the echo of the Marabar caves. But even he is unable to give any explanation for it. Mrs. Moore comes to India with faith in Christianity but she undergoes a change. In the mosque she feels that God is there also. When she visits the Marabar caves she hears an echo which she realizes is evil in nature. From the moment she hears the echo; it haunts her mind as it haunts all those who visit the Marabar caves. But she retains the capacity to judge between good and evil. Though she becomes cynical after the mysterious experience and loses faith in all human relationships, the fight between good and evil goes on in her sub-conscious mind and finally her spirit is able to conquer the evil.

Miss Quested also hears the echo but is unable to understand it. She lacks that understanding of the universe where the individual is linked with the infinite, and evil likewise becomes an aspect or part of God. She wants to get rid of the echo and before the trial of Dr. Aziz turns to Christianity for help. In the court room, too she is unable to get rid of the echo. The atmosphere changes when Mrs Moore's name is mentioned by the prosecution.

Mrs. Moore loses all her interest and zest in life as a result of that echo and Adela begins to doubt her love for Ronny. To Forster, Vedic religion is the only religion which explains evil as a part of the universe and as an aspect of God. It is the only religion which makes adequate allowance for the echo in the Marabar caves. This echo is silenced when people celebrate the birth of Lord Krishna, the creator of the universe.

5.3 COMPREHENSION EXERCISES

1. Give a character sketch of King Henry II.
2. "Of all his plays *Murder in the Cathedral* is most successful Poetic drama of T.S. Eliot." Elaborate.
3. What part does the play *Murder in the Cathedral* play in Chorus?
4. Describe the Greek elements in *Murder in the Cathedral*.
5. *A Passage to India* has established itself as a modern classic. Discuss?
6. What kind of novel is *A Passage to India*?
7. Describe the 'Bridge party' and Fielding's Tea party?

5.4 LET US SUM UP

Unit V has introduced you to T. S. Eliot and E. M. Forster. You not only are capable of discussing but critically evaluating Eliot's *Murder in the Cathedral* and Forster's *A Passage to India*.

SUGGESTED READINGS

1. Edward Albert A History of English Literature
2. Hudson An Outline History of English Literature
3. Ifor Evans A Short History of English Literature
4. M H Abrams A Glossary of Literary Terms
5. M. H. Abrams (ed.), The Norton Anthology of English Literature, London: Norton
6. Pat Rogers (ed.), The Oxford Illustrated History of English Literature, London, Oxford University Press.
7. A N Jeffares (ed.), The Macmillan History of Literature, London, Macmillan.