PROSE AND FICTION - II

M.A. ENGLISH

M.A. (ENGLISH), Semester II, Paper- IV

LESSON WRITERS

Dr. G. Chenna Reddy, Asst. Professor, Dept. of English, ANU

Prof. Ch. A. Rajendra Prasad, Dept. of English & Communications, Dravidian University, Kuppam

Dr. Dileep Kumar, Dept. of English, Dravidian University, Kuppam

Dr. S.S.V.N. Sakuntala, Head, Dept. of English, Dr. L. Bullayya P. G College, Visakhapatnam

EDITOR

Dr. G. Chenna Reddy

Asst. Professor

Dept. of English, ANU

Director

Dr. NAGARAJU BATTU

MBA., MHRM., LLM., M.Sc. (Psy).,MA (Soc)., M.Ed., M.Phil., Ph.D

CENTRE FOR DISTANCE EDUCATION

ACHARYA NAGARJUNA UNIVERSITY

NAGARJUNA NAGAR – 522 510

Ph: 0863-2293299, 2293214,

0863-2346259 (Study Material)

Website: *www.anucde.info*

e-mail:anucdedirector@gmail.com

M.A. ENGLISH

First Edition: 2021

No. of Copies:

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Published by :

Dr. NAGARAJU BATTU,
Director
Centre for Distance Education,
Acharya Nagarjuna University

Printed at :

FOREWORD

Since its establishment in 1976, Acharya Nagarjuna University has been forging ahead in the path of progress and dynamism, offering a variety of courses and research contributions. I am extremely happy that by gaining 'A' grade from the NAAC in the year 2016, Acharya Nagarjuna University is offering educational opportunities at the UG, PG levels apart from research degrees to students from over 443 affiliated colleges spread over the two districts of Guntur and Prakasam.

The University has also started the Centre for Distance Education in 2003-04 with the aim of taking higher education to the door step of all the sectors of the society. The centre will be a great help to those who cannot join in colleges, those who cannot afford the exorbitant fees as regular students, and even to housewives desirous of pursuing higher studies. Acharya Nagarjuna Universityhas started offering B.A., and B.Com courses at the Degree level and M.A., M.Com., M.Sc., M.B.A., and L.L.M., courses at the PG level from the academic year 2003-2004 onwards.

To facilitate easier understanding by students studying through the distance mode, these self-instruction materials have been prepared by eminent and experienced teachers. The lessons have been drafted with great care and expertise in the stipulated time by these teachers. Constructive ideas and scholarly suggestions are welcome from students and teachers involved respectively. Such ideas will be incorporated for the greater efficacy of this distance mode of education. For clarification of doubts and feedback, weekly classes and contact classes will be arranged at the UG and PG levels respectively.

It is my aim that students getting higher education through the Centre for Distance Education should improve their qualification, have better employment opportunities and in turn be part of country's progress. It is my fond desire that in the years to come, the Centre for Distance Education will go from strength to strength in the form of new courses and by catering to larger number of people. My congratulations to all the Directors, Academic Coordinators, Editors and Lesson- writers of the Centre who have helped in these endeavors.

Prof. P. Raja Sekhar

Vice-Chancellor (FAC)
Acharya Nagarjuna University

204EG21: PROSE AND FICTION – II

Unit – I

Psychological novel, Stream of consciousness technique, Bloomsbury Group, Naturalism, Regional novel, Literature and Gender, Literature, Psychology & Psychoanalysis, Literature of Social Purpose, Spread of Education, Narrative technique, Novel of Ideas.

Unit – II

Mrs. Virginia Woolf : *A Room of One's Own*

Unit – III

Somerset Maugham : Six stories from *Cosmopolitan*
Thomas Hardy : *Mayor of Casterbridge*

Unit – IV

Joseph Conrad : *Heart of Darkness*
D.H. Lawrence : *Sons and Lovers*

Unit – V

James Joyce : *A Portrait of the Artist as a Young Man*

SUGGESTED READINGS:

1. T S Eliot, " Poetry and Prose: The Chap Book" Poetry Book shop London, 1921
2. M H Abrams, "Glossary of Literary Terms"
3. Peter Childs, "The Routledge dictionary of Literary Terms", 2005

CONTENT

LESSON 1

LITERARY THEORY AND LITERARY TERMS AND THEIR SIGNIFICANCE IN THE MAKING OF LITERATURE

Objectives of the Lesson:

a. To draw the outline of the nature of literature.

b. To understand the making of literature

c. To identify the role of literary theory, literary terms and literary movements in the making of literature

d. To establish the features of Fictional Prose

e. To outline the features of Non-fictional Prose

Structure of the Lesson:

1.1.WHAT MAKES A LITERARY TEXT?

Literature either as Fictional Prose and/or as Non-fictional Prose is both an aesthetic and organized way of writing either reflecting or interpreting or imagining reality. To make it so, and to understand the same, one has to gauze the comprehensive support/impact it (literature) carries with it—be it literary movements or literary devices or literary terms.

The quest to discover a definition for "literature" is a road that is much travelled, though the point of arrival, if ever reached, is seldom satisfactory. Most attempted definitions are broad

and vague, and they inevitably change over time. In fact, the only thing that is certain about defining literature is that the definition will change. Concepts of what is literature change over time as well. What may be considered ordinary and not worthy of comment in one time period may be considered literary genius in another. Initial reviews of Emily Bronte's Wuthering Heights in 1847 were less than spectacular, however, *Wuthering Heights* is now considered one of the greatest literary achievements of all time. The same can be said for Herman Melville'ss *Moby-Dick* (1851).

Generally, most people have their own ideas of what literature is. When enrolling in a literary course at university, you expect that everything on the reading list will be "literature". Similarly, you might expect everything by a known author to be literature, even though the quality of that author's work may vary from publication to publication. Perhaps you get an idea just from looking at the cover design on a book whether it is "literary" or "pulp". Literature then, is a form of demarcation, however fuzzy, based on the premise that all texts are not created equal. Some have or are given more value than others.

Most forays into the question of "what is literature" go into how literature works with the reader, rather than how the author set about writing it. It is the reception, rather than the writing, which is the object of enquiry. Largely, what we call "literature" is often a subjective value judgment, and naturally, value judgments, like literary tastes, will change.

Etymologically, literature has to do with letters, the written as opposed to the spoken word, though not everything that is written down is literature. As a classification, it doesn't really have any firm boundary lines. The poet Shelley wanted to include some legislative statutes of parliaments under poetry because they created order and harmony out of disorder. There is recurring agreement amongst theorists though that for a work to be called literature must display excellence in form and style. Something may also be literary by association – that is, because V.S. Naipaul is a literary figure through his novels, his private letters are passed as literature as well.

There is also general agreement that literature foregrounds language, and uses it in artistic ways. Terry Eagleton goes some way towards a definition of literature and its relationship to language: "Literature transforms and intensifies ordinary language, deviates systematically from everyday speech". Just as architecture is the art form that arises out of the human ability to create buildings, literature is the art form that arises out of the human ability to create language.

The common definition of literature, particularly for university courses, is that it covers the major genres of poetry, drama, and novel/fiction. The term also implies literary quality and distinction. This is a fairly basic view of literature because, as mentioned in the introduction, the meaning of the term has undergone changes, and will no doubt continue to do so. Most contemporary literary histories show a shift from the *belles-lettres* tradition, which was concerned with finding beauty, an elevated use of language, emotional effects and moral sentiments before something could be called literature.

The three main ways of approaching a definition of literature are relativism, subjectivism and agnosticism. With relativism, there are no value distinctions in literature; anything may be called good literature. Subjectivism, as the term implies, means that all theories of literary value are subjective, and that literary evaluation is a purely personal matter. Agnosticism follows from subjectivism, though it argues that though there may be real distinctions in

literary value, our subjective value systems prevent us from knowing anything about the real values.

By the 1980s, there was a sense of inclusiveness (and relativism) in what was termed literary that ran alongside the inclusiveness of multiculturalism - anything could be literature, and attempts were made to dismantle distinctions between high and low culture. Letters, diaries, reports, petitions, journals and essays as well as the traditional genres of novel, short story, poem and play can be included as literature. In universities, literature began to be studied for issues and themes, and works were valued for their ideas and engagement with the world as much as for their aesthetic qualities. These standards are also applied to non-fiction, such as auto/biography and philosophy. The most recent amendment to what constitutes literature is the inclusion of oral narratives. This inclusion hasn't been without debate. There is some argument that the written word lends itself more easily to analysis, while the flip side is that oral narratives are a legitimate part of a culture's literary capital.

Definitions of literature change because they describe and clarify a reality, they do not create the reality they describe. Or it may be that definitions tell us what we ought to think literature should be. At a dinner party you would be swiftly corrected if you referred to Mills & Boon as literature. This might occur for two reasons: the common perception of literature as described by current definitions doesn't include mass-market romance novels; or Mills & Boon might well be literature, but contemporary definitions tell us it shouldn't be.

Does it really matter what “literature” is? Does everyone have to agree? Because there is no hard and fast definition of literature, perhaps it is more beneficial to seek an analysis instead. What purposes does literature serve? What distinguishes literature from non-literary works? What makes us treat something as literature? How do we know when something is literature? Would it be easier to ask “what isn't literature”?

Literature is as literature does. In exploring ideas about what literature is, it is useful to look at some of the things that literature does. Literature is something that reflects society, makes us think about ourselves and our society, allows us to enjoy language and beauty, it can be didactic, and it reflects on “the human condition”. It both reflects ideology and changes ideology, just like it follows generic conventions as well as changing them. It has social and political effects: just ask Salman Rushdie or Vladamir Nabakov. Literature is the creation of another world, a world that we can only see through reading literature.

1.2 & 1.3. LITERATURE AND LITERARY THEORY AND LITERARY TERMS AND THEIR SIGNIFICANCE

The near-ubiquitous popularity of literary theory can be best explained as democratization of reading and the consequent critical analysis. In fact, the realization of lack of self-sufficiency in reading and interpreting literature has been realized in a big way in the second half of the 20^{th} century. This has further accentuated the need of literary theory. Literary theory and the accompanying literary terms have brought in pluralist reading.

> Perhaps the next millennium will recall our own recent decades as the era when literature and literary studies ceased to be self-sufficient and self-justifying institutions. Probably a convergence of factors was responsible: the public

displacement of literature by visual entertainment media, including a lavish filmings of novels and short-stories; the crisis within the arts whose 'avant-gardes' had lost their direction and drifted into abstruse self-alienations that repelled or baffled potential audiences; and the challenges against the traditional curriculum on all levels of education.

These factors may have also encouraged to the rise of 'literary theory' from the 1960s onward. Dissatisfaction had been rising against 'close reading' for being 'closed reading' in quest of the single 'correct interpretation' of a literary work in an equally closed 'canon'. In theory, this quest was incompatible with the 'openness' and 'aestheticity' of artistic works (Eco 1968; Schmidt 1971); in practice, it would eventually put the interpreters out of business.

The rise of 'literary theory' might have been judged an opportunity to explore new ways of reading literature and possibly of teaching it as well. But the subsequent developments, as far as I can reconstruct them from the effusive discourse of the theorists (Beaugrande 1988), followed a more complex and diversified pattern. Emblematic was the discovery of 'the reader', the literary participant who had remained implicit and invisible; the 'literature professionals' had occupied the role themselves whilst they monumentalised the text and the author.

But who was the 'reader', and how does 'reading' take place? Before the rise of 'literary theory', such questions had rarely been posed. The 'reader' was a person who 'read' the canonical texts while going through an academic programme of literary history and biography, period studies, influence studies, and so on. This training would produce the 'literature professionals' whose tacit but consensual 'professionalism' would endow their readings with public interest and authority, especially in their role as teachers.

In the 1960s, this staid ambience came under pressure when the size and diversity of the student population exploded, and the universities were challenged to 'modernise' and 'rationalise' their programmes. The standard professional routines of 'reading the literary canon' had to be reassessed; and authority would have to be documented by academic publications — whence the famous 'publish or perish' syndrome.

The quest for single 'correct interpretation' of the canonical text sharply contradicted the demand for newer and broader forums of publishable discourses

about 'literature'. 'Literary theory' now offered fine opportunities for explicating, critiquing, and transforming our strategies of reading texts both inside and outside the canon. 'Literature' would not be a 'canon' of authorized texts, but a specifiable 'literary' class of creative activities, for which the professionals are highly competent in ways our 'theories' would now explain.

Still, two ominous questions persisted. If our older was reading and teaching had been misguided, restrictive, and intolerant, why should we be trusted now? And if non-professional readings were also a valid and valuable, why would ours be special? How far such questions influenced the evolution of 'literary theory' is hard to say insofar as its studied complexities kept them out of view.

1.4 LITERARY TERMS AND THEIR SIGNIFICANCE IN GENERAL

Literary terms are useful for categorization—to understand genres and sub-genres of various literary texts, and for comprehending the influences behind the making of a literary text. The literary terms which are under discussion endorse the fact that terms enhance our appreciation of a text. Further they point out the fact that literary texts do not happen but they are brought into such existence by authors with the help of the forces and influences as represented by various literary terms. In simple, literary terms have continued the element of rationale in the making of a text, and evolutionary nature of literature subject to literary, social and cultural influences and developments.

Literary Terms/ Movements help us understand in a concrete and better way the making and the backdrop of a literary text. Hence it is implied that the making of a text does not happen automatically and out of place also. In a way, this points out that writing literature is a saga, at least writing sensible literature is a saga—in the sense an effort that continues through generations and across generations, languages and lands.

The understanding of the fact that writing literature is in a way an individual intellectual and aesthetic effort, and at the same time, it is carrying forward the accumulated and passed down wealth of intellectual and aesthetics. Important fallout of literary terms and movements is an attempt to standardize literature.

Set against this backdrop, it is not difficult to realize the significance and importance of Literature and Literary Terms and Literary Movements. For example, the categorization of novel into various sub-categorization like Psychological Novel, Regional Novel, and the techniques like Stream of Consciousness, Narrative Technique would throw light on the evolution of novel and also on the technical aspects of literature in general and novel in particular.

The sub-genres just mentioned would further indicate how writing fiction has undergone the process of evolution, and has acquired the status of specialized art. The Psychological Novel

while highlighting the psychological element dominating a particular fictional text, also informs the societal changes that have taken place.

In other words, the sub-categorization attempts to highlight the social impact on the fiction. To elaborate, the birth of psychological novel, in one way, endorses, how 'I' or the ' Individual" has become a matter of artistic concern. Secondly, how literature has made a shift from the community to individual. This in fact has connection with socio-cultural and political changes that have come into picture with the onslaught of industrialization and democracy and perhaps also of World Wars.

Similarly, the changes in techniques in narration of fiction in specific, and literature in general and the experimentation thereof, like "Stream of Consciousness" with special reference to " Psychological Novel" stand as an example of authors and/or critics endeavor to make the art of making a literary text and reading and interpreting of the same as contemporaneous as possible. The endeavor/the effort to sharpen the process of making an art validate the human enthusiasm to go reach the core/heart of an art piece.

1.5 FICTIONAL PROSE AND ITS FEATURES

Prose fiction is an imaginary story, usually written down, that someone tells in everyday, natural language. The opposite of non-fiction and poetry, it lets people leave reality, exploring characters and events that typically are limited only by the scope of the writer's imagination. It generally uses a variety of techniques such as narrative and has a wide range in terms of length. Although individuals label these stories by form andgenre, a common thread is the use of universal themes that trigger emotional responses from readers. The definition of "good" and "bad" for these works is fairly subjective, because they are based on the way people talk and behave in regular conversation and situations, which changes over time.

Prose fiction, whether in the form of the novel or the short story, is unarguably the most popular and widely consumed literary genre. One only has to see the proliferation of bookstalls at railway stations and airports, for example, and the predominance of novels over other forms of writing made available in such locations to realize the appeal of fiction.

Imagination and Beyond:

Even though a writer can base his characters and events loosely on real facts or people, in general, the majority of what goes into a prose fiction work is made up. As a result, the author has an enormous amount of flexibility, as he can design his plot and characters based on his own imagination rather than on what he knows from reality. In fact, people often use this style of writing specifically to have fun with the unknown, such as exploring the future. Many people read these works as a way to temporarily escape regular life.

Writers can use different techniques in this type of literature, such as metaphor, exposition and narrative. One of the most popular ways to develop characters and move a plot forward is through dialogue, which is a conversation between at least two characters. Authors also may use a variety of viewpoints, such as first, second and third person.

How Long a prose fiction text could be:

A work of prose fiction can be any length, but editors and publishers typically use word count to determine what category it fits into best. The shortest group, flash fiction, has only 1,000 words or less. Short stories have up to 7,000, while a novella ranges between 10,000 – 60,000 words. Anything between 60,000 and 200,000 generally is a novel.

Features in each category can be similar, but each length has its own set of challenges. With flash fiction or a short story, for example, it can be hard to develop the plot or characters enough. With a novel, on the other hand, it is often difficult to keep track of complex plot points and characters.

Styles:

Looking at form or style is another way to categorize prose fiction. These include historical, picaresque, epistolary, Bildungsroman, social, science and romance fiction, as well as metafiction. Within these groups are subcategories such as thriller, fantasy, mystery, drama, chick-lit and comedy. Although a written work might fit into more than one form or subcategory, in general, publishers usually like a single classification, because it typically helps in assigning submissions to specific, specialized editors.

Themes:

One of the things that usually makes prose fiction work is that, regardless of how outlandish or silly a plot might be, and no matter what the length or classification is, writers tend to put universal themes into their stories. These are concepts that the majority of people understand, such as the need for friends or the fact people can learn from their mistakes. By including these ideas, authors often are able to make characters and events seem realistic and believable, striking an emotional chord with the reader. When this happens, assuming the work is marketed well and also is readily available, it has the potential to become very popular and well known, because many people might relate to it.

1.6 NON-FICTIONAL PROSE AND ITS FEATURES

Nonfictional prose is any literary work that is based mainly on fact, even though it may contain fictional elements. Examples are the essay and biography.

Non-Fiction is prose writing that presents and explains ideas or that tells about real people, places, objects, or events. It is an account or representation of a subject which is presented as fact. This presentation may be accurate or not; that is, it can give either a true or a false account of the subject in question. However, it is generally assumed that the authors of such accounts believe them to be truthful at the time of their composition. Autobiographies, biographies, essays, reports, letters, memos, and newspaper articles are all types of nonfiction.

Characteristics of Non-Fiction

Works of nonfiction differ from works of fiction in several ways.

The people, events, places, and ideas presented in nonfiction are real, not invented.

Nonfiction is narrated by an author who is a real person.

It presents facts, describes true-life experiences, or discusses ideas.

Nonfiction is written for a specific audience, or group of readers. In addition, it addresses a clear purpose, or reason for writing. The audience and purpose influence the type of information a writer includes.

Tone, the author's attitude toward the subject or reader, is displayed through the writer's word choice and style.

The writer contributes more than information to nonfiction.

Style is the particular way in which a writer uses language. Style reflects an author's personality. Factors that contribute to an author's style include level of formality, use of figurative language, diction or word choice, sentence patterns, and methods of organization.

Tone is the author's attitude toward both the subject and readers or listeners. In conversations, you can hear a speaker's tone in the way words and phrases are spoken. When reading, you can "hear" tone in an author's choice of words and details. The tone of a literary work can often be described with a single word such as: *pompous, playful, serious, personal, sarcastic,* or *friendly* .

Perspective is the viewpoint or opinion an author expresses about the subject, either directly or indirectly. **Bias** occurs when a writer makes a one-sided presentation (for example, by ignoring relevant facts or by using emotional language that unfairly sways readers' or listeners' feelings).

Purpose is the author's reason for writing. Common purposes are to inform, to persuade, to honor, to entertain, to explain, and to warn.

Types of Non-Fiction

There are four main types, or modes, of nonfiction that are defined by their purposes.

Narrative nonfiction tells stories of real-life events. Examples include autobiographies and memoirs. Some narrative nonfiction is reflective writing, which shares the writer's thoughts and feelings about a personal experience, an idea, or a concern. Examples include reflective essays, personal essays, and journals.

Expository nonfiction informs or explains. Examples include analytical essays and research reports.

Persuasive nonfiction presents reasons and evidence to convince the reader to act or think in a certain way. Examples include editorials and political speeches.

Descriptive nonfiction uses details related to the senses to create mental images for the reader. Examples include character sketches and scientific observations.

Defining nonfictional prose literature is an immensely challenging task. This type of literature differs from bald statements of fact, such as those recorded in an old chronicle or inserted in a business letter or in an impersonal message of mere information. As used in a broad sense, the term *nonfictional prose literature* here designates writing intended to instruct (but does not include highly scientific and erudite writings in which no aesthetic concern is evinced), to persuade, to convert, or to convey experience or reality through "factual" or spiritual revelation. Separate articles cover biography and literary criticism.

Nonfictional prose genres cover an almost infinite variety of themes, and they assume many shapes. In quantitative terms, if such could ever be valid in such non-measurable matters, they probably include more than half of all that has been written in countries having a literature of their own. Nonfictional prose genres have flourished in nearly all countries with advanced literatures. The genres include political and polemical writings, biographical and autobiographical literature, religious writings, and philosophical, and moral or religious writings.

After the Renaissance, from the 16th century onward in Europe, a personal manner of writing grew in importance. The author strove for more or less disguised self-revelation and introspective analysis, often in the form of letters, private diaries, and confessions. Also of increasing importance were aphorisms after the style of the ancient Roman philosophers Seneca and Epictetus, imaginary dialogues, and historical narratives, and later, journalistic articles and extremely diverse essays. From the 19th century, writers in Romance and Slavic languages especially, and to a far lesser extent British and American writers, developed the attitude that a literature is most truly modern when it acquires a marked degree of self-awareness and obstinately reflects on its purpose and technique. Such writers were not content with imaginative creation alone: they also explained their work and defined their method in prefaces, reflections, essays, self-portraits, and critical articles. The 19th-century French poet Charles Baudelaire that no great poet could ever quite resist the temptation to become also a critic: a critic of others and of himself. Indeed, most modern writers, in lands other than the United States, whether they be poets, novelists, or dramatists, have composed more nonfictional prose than poetry, fiction, or drama. In the instances of such monumental figures of 20th-century literature as the poets Ezra Pound, T.S. Eliot, and William Butler Yeats, or the novelists Thomas Mann and André Gide, that part of their output may well be considered by posterity to be equal in importance to their more imaginative writing.

It is virtually impossible to attempt a unitary characterization of nonfictional prose. The concern that any definition is a limitation, and perhaps an exclusion of the essential, is nowhere more apposite than to this inordinately vast and variegated literature. Ever since the ancient Greek and Roman philosophers devise literary terms, some critics have found it convenient to arrange literary production into kinds or to refer it to modes.

Obviously, a realm as boundless and diverse as nonfictional prose literature cannot be characterized as having any unity of intent, of technique, or of style. It can be defined, very loosely, only by what it is not. Many exceptions, in such a mass of writings, can always be brought up to contradict any rule or generalization. No prescriptive treatment is acceptable for the writing of essays, of aphorisms, of literary journalism, of polemical controversy, of travel literature, of memoirs and intimate diaries. No norms are recognized to determine

whether a dialogue, a confession, a piece of religious or of scientific writing, is excellent, mediocre, or outright bad, and each author has to be relished, and appraised, chiefly in his own right. “The only technique,” the English critic F.R. Leavis wrote in 1957, “is that which compels words to express an intensively personal way of feeling.” Intensity is probably useful as a standard; yet it is a variable, and often elusive, quality, possessed by polemicists and by ardent essayists to a greater extent than by others who are equally great. “Loving, and taking the liberties of a lover” was Virginia Woolf’s characterization of the 19th-century critic, William Hazlitt’s style: it instilled passion into his critical essays. But other equally significant English essayists of the same century, such as Charles Lamb or Walter Pater, or the French critic Hippolyte Taine, under an impassive mask, loved too, but differently. Still other nonfictional writers have been detached, seemingly aloof, or, like the 17th-century French epigrammatist La Rochefoucauld, sarcastic. Their intensity is of another sort.

1.7 SELF-ASSESSMENT QUESTIONS

1. Ascertain whether literature happens, or is made, or a combination of both?
2. Identify the two broad categories of literature, and list out their basic features.
3. What are literary terms? How do they help readers in understanding the author’s mind?
4. What are the features of fictional prose?
5. What are the features of non-fictional prose?

1.8 REFERENCES

Abrams, M. H. *A Glossary of Literary Terms*. Fort Worth: Harcourt Brace College Pub., 1993**.**

LESSON 2

DEFINING AND EXEMPLIFYING 'PSYCHOLOGICAL NOVEL, STREAM OF CONSCIOUSNESS TECHNIQUE, BLOOMSBURY GROUP AND PSYCHOLOGY AND PSYCHOANALYSIS

Objectives of the Lesson:

a. To define Psychological Novel and understand its Features

b. Exemplification of Psychological Novel—Psychological Novel in Practice

c. To define Stream of Consciousness Technique, and its significance.

d. To exemplify Stream of Consciousness Technique with reference to a few standard texts

e. To have definitions of Psychology and Psycho-analysis

f. To exemplify Psycho-analysis

g. To identify who the Bloomsbury Group are, and their contribution to literature.

Structure of the Lesson:

2.1 AND 2.2. PSYCHOLOGICAL NOVEL, AND EXEMPLIFICATION THROUGH SONS AND LOVERS AND A PORTRAIT OF ARTIST AS A YOUNGMAN

A few definitions:

"A novel that focuses on the complex mental and emotional lives of its characters and explores the various levels of mental activity." [Dictionary.com]

> **"P**sychological novel**,** work of fiction which the thoughts, feelings, and motivations of the characters are of equal or greater interest than is the external action of the narrative. In a psychological novel the emotional reactions and internal states of the characters are influenced by and in turn trigger external events in a meaningful symbiosis. This emphasis on the inner life of characters is a fundamental element of a vast body of fiction." [Encyclopedia Britannica]

"A psychological novel, also called psychological realism, is a work of prose fiction which places more than the usual amount of emphasis on interior characterization, and on the motives, circumstances, and internal action which springs from, and develops, external action. The psychological novel is not content to state what happens but goes on to explain the motivation of this action. In this type of writing character and characterization are more than usually important, and they often delve deeper into the mind of a character than novels of other genres. The psychological novel can be called a novel of the "inner man", so to say. In some cases, the stream of consciousness technique, as well as interior monologues, may be employed to better illustrate the inner workings of the human mind at work. Flashbacks may also be featured." (en.wikipedia.org/wiki/Psychological_novel).

The period (1900-1950) witnessed a great change in the novel and a variety of many and different kinds of novels emerged within this period. Before the rise of the psychological novel, there used to be the traditional novel in which the writer "told his stories for their own sake, keeping himself and his ideas out of them, and drawing his characters mainly from the outside, clearly seen figures in a clearly observed world." (133) However, writers like Richardson and Fielding involved their own philosophy of life to their novels. Dickens started using the novel as a tool for the reform of "social evils" in his society.

A **psychological novel**, also called **psychological realism**, is a work of prose fiction which places more than the usual amount of emphasis on interior characterization , and on the motives , circumstances, and internal action which springs from, and develops, external action. The psychological novel is not content to state what happens but goes on to explain the motivation of this action. In this type of writing character and characterization are more important than usual, and they often delve deeper into the mind of a character than novels of other genres. The psychological novel can be called a novel of the "inner man," so to say. In some cases, the stream of consciousness technique, as well as interior monologues, may be employed to better illustrate the inner workings of the human mind at work. Flashbacks may also be featured. While these three textual techniques are also prevalent in "modernism," there is no deliberate effort to fragment the prose or compel the reader to interpret the text.

Sons and Lovers as a Psychological Novel

The novel in its voyage has become more and more private. *Sons and Lovers* as a classic example of this situation. It does not mean to say that literature/art in the early times is devoid of this private voice. In fact, the psychological aspect called Oedipus complex derives its name from the character, Oedipus, a character from Greek epic author, Homer.

The Oedipus complex constitutes a psychological problem and this forms the nucleus of the novels, *Sons and Lovers*. The possessive character of Mrs. Morel was great stumbling block in the life of Paul, the hero of the piece. She was terribly dissatisfied with her married life and

then subsequently. She exerted her influence on the life of Paul who could not liberate himself from the mother-fixation. Mother's influence was so preponderant and so overweening assertive that Paul could not get a balanced emotional life. He failed to establish a becoming relationship both with Miriam and Clara. The mother-image was deterrent to the emotional life of Paul who himself was also a highly sensitive person and in his attachment with mother we notice the warmth and passion of a lover. This complex psychological problem has been treated or delineated by Lawrence with the consummate art of a poet and an unfailing observation and insight of a true psychologist.

Sons and Lovers belongs to the category of psychological fiction. The remarkable development of psychological novel is a notable phenomenon of the twentieth century literary scene. The psychology of the characters and the typical problems, emanating from a particular psychological pattern form the staple of a psychological novel. This psychological novel has been ushered in by Virginia Woolf and James Joyce. The psycho-analytical novel, as the very name implies, lays stress on psycho-analysis. The novelist becomes a psychoanalyst and he brings into focus, the subtle and intricate psychological cross currents. The analysis of the psychology of the characters is what constitutes the motif of a psychoanalytical fiction. The novelist goes deeper and deeper into the innermost crevice of the psychology of his characters and he brings out or externalizes the subtle psychological framework of the characters.

It was undoubtedly the great creative fecundity of D. H. Lawrence, which was responsible for the intention of psychological novel. Hence it can be asserted without any fear of refutation that Lawrence is the pioneer of psychological fiction. The psychological theories and concepts enunciated and disseminated by Freud and Jung revolutionized the world of conventional human thought. They, of course, exerted a great formative influence on Lawrence. According to these eminent thinkers and stalwarts of psychology, the human thought is operative at three levels conscious, sub-conscious and unconscious. The mass of human thought lies dormant in the subconscious and the unconscious minds; but it sometimes comes out into the surface. Lawrence as a psychological novelist has sought to externalize the recondite thoughts which lie hidden in the inner recesses of the sub-conscious and unconscious minds. As a corollary to this change in the novelist's aim and objective a shift is to be noticed in the theme of the modern novel.

Instead of portraying the life and activities of an Augustan hero in a vast and Aeschylean scale, the psychological novelist concentrates on the subtle shades of the psyche of his characters. Hence, Lawrence was preoccupied with the inner life of his characters. He set himself to the task of portraying the psyche or 'the shimmeriness' and not the hard facts. Robert Humphrey has appositely stated that the modern psychological novel is 'a type of fiction in which the basic emphasis is placed on exploration of the pre-speech levels of consciousness for the purposes primarily of revealing the psychic being of the characters'. M.I. Muller also subscribes to the view that in the modern psychological novel, as that of Lawrence, we notice 'a withdrawal from external phenomena in the flickering half-shades of the author's private world'.

The modern novelists including Lawrence take the readers straight into the psychological plane of the characters and in so doing they allow the readers to discern the incessant flow of sensations and impressions which rise up in the minds of the characters. The psychological novelists including D. H Lawrence have resorted to a new technical device has rendered

immense help to the novelists in their bid to lay bare the psyche or the soul of the characters. This 'stream of consciousness' technique has made it possible for the novelists of experimenting on time and place. The plot is rescued from the bondage of time. The action does not proceed forward chronologically. The novelist very often flouts the norm and propriety with regard to the logical consistency of time. But this resultant incoherence or inconsistency of structure has been more than compensated by the exquisite delineation of subtle psychology of the characters. In order to suit the artistic purpose, the novelists make the action move forward and backward. In this context, the pertinent observation of David Daichess merited:

"The stream of consciousness technique is a means of escape from the tyranny of the time dimension. It is not only in distinct memories that the past impinges on the present, but also in much vaguer and more subtle ways, our mind floating off down some channel superficially irrelevant, but really having a definite starting off place from the initial situation, so that in presenting the characters' reactions to events, the author will show us states of mind being modified by associations and recollections deriving from the present situation, but referring to a constantly shifting series of events in the past".

Lawrence's bold originality is exemplified by his style, which is impressionistic. His style is more poetic than the prosaic style of others. He has used plants of vivid images and symbols for giving expressions to the complex thought process of psyche of his characters. Long before the efflorescence of 'the stream of consciousness novels', Lawrence foreshadowed the style of consciousness novels', Lawrence foreshadowed these style of is type novels. Later on James Joyce and Virginia Woolf perfected it with their mature artistry.

A Portrait of Artist as a Youngman as a Psychological Novel:

A Portrait of Artist as a Youngman has remained a classic because of its adhering to the probing of the core of humanity. The novel, while dealing with Stephen's life, actually presents the fears and follies and the ambitions and struggles of an adolescent and young man. The novel gains credibility as it attempts to voice mental agony of growing up in general.

Pointing out the main psychological features of the protagonist character will further help the reader create and understand the complex teenager that is Stephen. From the very beginning, Stephen, possessing an undeniably aloof personality, himself admits that he is in some way different from others. He notes that is **"hardly of the one blood" (Joyce, 2008, p.75)** with his family, indicating that his life is filled with isolation, a sense of insecurity and growing independence.

At first, as suggested by Foley (2008), while indulging his family's wishes, appeasing the religious ideals of the community and church and trying to fit in, Stephen also tries to identify himself as an individual and goes through various stages.

"…..constant voices of his father and of his masters, urging him to be a good catholic above all things….When the gymnasium had been opened he had heard another voice urging him to be strong and manly and healthy and when the movement towards the

national revival had begun to be felt in college yet another voice had bidden him to be true to his country and help to raise up her language and tradition" (Joyce, 2008, p.65).

The pressure from expectations gradually becomes a burden and his soul search finally results in art a mea of breaking the cage. To Stephen art was nevertheless a way of liberating his soul by fulfilling his hunger for meaning not with what was imposed upon him by others but by something originating from inside himself. Stephen's path toward becoming an artist is seen at every step while going through the novel. His first act of courage, independence and rebellion is when he protests his palm-whipping. Later on, he would also commit heresy when writing a school essay and reject priesthood. The growing gap between him and his family, especially his father is ever more obvious as time passes.

"Old father, old article, stand me now and ever in good stead." James Joyce, A Portrait of the Artistic as a Young man" (1916)

Adolescent Psyche (Problems, Challenges and Constraints)

Stephen has experienced severe traumas in the early course of their lives. Namely repeated financial troubles which Stephen was a witness of and the deep divide over the question of religion and patriotism within his own family. It can be observed that Stephen's relations with his siblings are rarely mentioned and subsided, irrelevant to the overall story and formation of the artist. Stephen in times of stress and sorrow only occasionally relishes in the memories of his childhood, such as his friendship with a boy named Aubrey Mills or eating slim Jim out for his pocket cap. Stephen is experiencing religious, national and pressure from his family.

An adolescent individual will always be forced with multiple form of expectations and regardless of whether they are coming from the family, schools or society, it is the way these teenagers deal with what is expected of them with their own strength, mental potency and emotional capacity and deciding whether they are going to fulfill these expectations or not that will define them as a person later on, as opposed to the expectations themselves.

Personal and Social Manifestations

Joyce consumes alcohol; and uses foul language often, depicting some of the negative sides of adolescence and the temptations it brings along. Stephen, on the other hand, does not fall under these temptations or the pressure of conformity, but rather commits sins such as gluttony. Sex represents an important part of lives of this two teenager- Stephen Dedalus felt that **"his childhood was dead or lost and with it nothing but a cold and cruel loveless lust" (Joyce, 2008, p.73)**

Remained within his soul. He also believed that out of lust, all other sins originate easily. Lust and love for aesthetic beauty combined, however, lead him to numerous encounters with young prostitutes of Dublin. What can be noticed in Stephen's behavior is that through isolated, he is actually trying to protect himself even though he, like everyone else needs human contact and compassion. Of course, the boy had that **"special someone"** present in his live- Stephen on the other hand , also idolizing the image of Emma , a girl who he has never actually met , through still considered her to be the temple of beauty and a symbol of femininity finds himself ashamed and daunted by the thoughts of his own teenage fantasies:

"If she knew to what his mind had subjected her or how brute- like lust had torn and trampled upon her innocence! Was that boyish love? Was that chivalry? Was that poetry? The sordid details of his orgies shrank under his very nostrils" (Joyce, 2008, p.79).

It must, however, be note that the contradictions of his actions and sins against his position and role in the society did not seem to bother him at times. It can be concluded that traumatic experiences, unreasonable expectations and the lack of support are just some of the burdens halting a normal development of an individual during his or her teenage years. The result of these factors can vary from some of the negative, above mentioned perpetual circle of awkwardness and discomfort.

2.3 & 2.4. STREAM OF CONSCIOUSNESS AND SOME FEATURES UNDERSTANDING STREAM OF CONSCIOUSNESS THROUGH EXEMPLIFICATION

A few definitions:

"a person's thoughts and conscious reactions to events, perceived as a continuous flow. The term was introduced by William James in his *Principles of Psychology* (1890).

- a literary style in which a character's thoughts, feelings, and reactions are depicted in a continuous flow uninterrupted by objective description or conventional dialogue. James Joyce, Virginia Woolf, and Marcel Proust are among its notable early exponents."

"A narrative technique that gives the impression of a mind at work, jumping from one observation, sensation, or reflection to the next. These varied elements are usually expressed in a flow of words without conventional transitions."

At the heart of almost any work of fiction is the question of what the story's characters think and feel. There are any number of tools an author might use to communicate to her readers just what exactly those thoughts and feelings are. She might describe a facial expression, or tone of voice. She might, just by describing her characters' actions, imply what's occurring in their minds. Maybe she'd even tell the readers directly what the characters are thinking and feeling.

In the last century or so, though, authors often have chosen to take the reader directly into their characters' minds, letting that reader 'listen in' on the character's thoughts and feelings as those thoughts and feelings occur. When this happens in a book, it is called **stream of consciousness narration**, and while it carries some risk (often what a character thinks or feels might not be beautiful, or even comprehensible), when done well, it offers a glimpse at the humanity of fictional characters that few other literary techniques can deliver.

The term was first used by psychologist William James in 1890, and he describes it as such: 'consciousness, then, does not appear to itself as chopped up in bits ... it is nothing joined; it flows. A 'river' or a 'stream' are the metaphors by which it is most naturally described. In talking of it hereafter, let's call it the stream of thought, consciousness, or subjective life.' Let's look at some examples to see exactly what this means in practice.

One of the earliest and best known practitioners of stream of consciousness narration was the modernist writer James Joyce (1882 - 1941).

In Joyce's novel *A Portrait of the Artist as a Young Man* wandering the streets of Dublin's red light district in a state of lusty confusion:

the wasting fires of lust sprang up again?his blood was in revolt. He wandered up and down the dark slimy streets peering into the gloom of lanes and doorways, listening eagerly for any sound. He moaned to himself like some baffled prowling beast. He wanted to sin with another of his kind, to force another being to sin with him and to exult with her in sin. He felt some dark presence moving irresistibly upon him from the darkness, a presence subtle and murmurous as a flood filling him wholly with itself.

Obviously, one can imagine another way of writing this. Joyce might simply have described the character walking down the street. Or he might've offered some paraphrase of the character's thoughts (something like, 'he looked around for someone to sleep with'). But by using stream of consciousness, he brings the reader into close proximity with the character's actual thoughts as they're occurring, and creates an intimate (perhaps even uncomfortably intimate) knowledge of that character's struggle.

2.5 & 2.6 UNDERSTANDING PSYCHOLOGY AND PSYCHO-ANALYSIS AND EXEMPLIFICATION THROUGH PSYCHO-ANALYSIS

“Psychology is the study of mind and behavior. It is an academic discipline and an applied science which seeks to understand individuals and groups by establishing general principles and researching specific cases.”

Psychoanalysis was founded by Sigmund Freud (1856-1939). Freud believed that people could be cured by making conscious their unconscious thoughts and motivations, thus gaining “insight”. The aim of psychoanalysis therapy is to release repressed emotions and experiences, i.e. make the unconscious conscious. Psychoanalysis is commonly used to treat depression and anxiety disorders. It is only having a cathartic (i.e. healing) experience can the person be helped and "cured".

Psychoanalysis is a psychological approach that focuses on the concepts of Sigmund Freud and helps us to understand human behavior. D.H. Lawrence’s *Sons and Lovers* (1913) is a text that cries out for a psychoanalytic interpretation. One of Freud’s most famous theories is the Oedipus complex, which deals with a child’s emerging sexuality. Freud used the story of Sophocles’ Oedipus Rex to help illustrate his theory. In the story, Oedipus unwittingly kills his father and marries his mother. According to Freud, all male children form an erotic attachment to their mother and are jealous of the relationship the father has with the mother. The male child fears he will be castrated by the father so he represses the sexual desire for the mother and waits for his own sexual experience. However, if the boy does not fulfill these steps, then he will carry the oedipal complex with him into adulthood (Dobie 52-53). As a result, having this complex makes it very difficult to form adult relationships with others. In other words, if the child never grows out of this type of behavior, he will be dysfunctional in adulthood.

The Oedipus complex theory attracted attention in 1910 when psychoanalyst Ernest Jones published Hamlet and Oedipus. Freud had already applied his theory to literature, but this was the first time the Oedipus complex had been emphasized in a major literary work such as Hamlet. The character of Hamlet shows signs of having a repressed Oedipus complex in the relationship he has with his mother (Guerin 161-162). In Sons and Lovers, Gertrude Morel has a dysfunctional relationship with her two sons, William and Paul. Therefore, the text is conducive to this type of analysis because the Oedipus complex and other psychoanalytic concepts are displayed so vividly in their relationships.

The beginning of the Oedipus complex appearing in William and Paul is exemplified in the relationship between the parents. The boys witness an abusive marriage in which Walter Morel often comes home drunk after squandering the family's income gambling. All of this causes the boys to hate their father and be sympathetic and protective towards their mother.

In their mother, the children see someone who is good and pure. She, in turn, keeps her sons all to herself and sheltered from their father. By this act, Gertrude Morel is unconsciously molding her sons into what she wants, so eventually they can take the place of her husband. She is clearly unhappy in her marriage, so she tries to live vicariously through her sons. This is the stimulus that allows the oedipal attachment to form in the two boys.

William is the oldest son and the mother's favorite. He does everything he can to please her. Sibling rivalry exists between William and Paul as they compete for their mother's affection. Mrs. Morel becomes jealous of William's female companions and he eventually moves to London. William's moving to London was his unconscious way of trying to break free from the oedipal attachment to his mother. In London, William meets a girl by the name of Lily. They become engaged but William is not happy. He has a misogynistic attitude towards her. It is very clear Lily does not possess the good qualities he sees in his mother and it angers and frustrates him.
William exhibits classic symptoms of displacement. When William voices his dissatisfaction with Lily, his mother asks him to reconsider marrying her. He responds, "Oh well, I've gone too far to break it off now (Lawrence 130). These conflicted feelings that William is experiencing are a sign of his apparent struggle to rid himself of the oedipal fixation and the reader is not surprised when William eventually gets sick and dies.

After William dies, Paul takes his place as his mother's favorite. By her actions, one would think she thought of him as a suitor. This is evident when she accepts a bottle of perfume spray from him. "Pretty!" she said in a curious tone, of a woman accepting a love-token (Lawrence 69). As Paul reaches adulthood, it is quite evident the Oedipus complex has taken him over. His relationship with his father is strained and he becomes jealous of him. He even asks his mother not to sleep with the father anymore (Lawrence 215).

Paul meets Miriam Leivers and although he likes her, he repeats the same misogynistic behavior as William did with Lily. He feels he would be betraying his mother by being with her. However, the idea that Paul is interested in someone other than his mother shows an

attempt to break the oedipal fixation he has. But, the mother foils this attempt by making him feel guilty for wanting to be with Miriam. She says, “I can’t bear it. I could let another woman – but not her. She’d leave me no room, not a bit of room. And I’ve never – you know Paul -- I’ve never had a husband, not really.” [Lawrence 212]

This same behavior the mother exhibited with William, by being jealous of his female companions, is now being inflicted on Paul. She reinforces the Oedipus complex that is within Paul by suffocating him and in a subtle way asking him to replace her husband. Paul’s relationship with Miriam is reduced to friendship. He has to repress any romantic feelings that he might have for her, so she will not replace his mother.

Later in the novel, Paul does become physically intimate with Miriam, but it is short-lived because Paul will not marry her. This also shows that Paul suffers from a fear of intimacy as he continues to remain emotionally detached from Miriam. Once again, Paul succumbs to the oedipal attachment for his mother. However, Paul does have an affair with a married but separated woman by the name of Clara Dawes. Paul allows himself to have this relationship because he knows that realistically this relationship can never go anywhere. She would never divorce her husband. Therefore, Clara is not a threat to Paul’s oedipal fixation to his mother. There is no danger of her taking his mother’s place.

Paul’s mother becomes ill. Since she is bedridden and in pain, Paul gives her morphine. However, he administers an overdose of morphine to her, which leads to her death. While this might be seen as euthanasia, it seems equally likely that killing his mother was Paul’s unconscious way of releasing himself from the Oedipus complex once and for all. Her death leaves Paul devastated and alone. Although much time has passed, Miriam still wants to be with Paul, but he refuses. It is clear that even after his mother’s death, he is still not free from his attachment to her because he chooses to remain alone. The dysfunctional relationship with his mother is still present in Paul’s life and it appears the Oedipus complex is still intact.

By applying psychoanalytic criticism to Sons and Lovers, one can gain a better understanding of the text. What may at first look like unbelievable behaviors can be understood and recognized by using this type of criticism. Psychoanalysis adequately explains the relationships within the Morel family. It also allows us to see the Oedipus complex, which is so blatant throughout Sons and Lovers.

2.7 BLOOMSBURY GROUP AND THEIR CONTRIBUTION

Members of the Bloomsbury Group

- Woolf, Virginia (1882-1941)
- Forster, E. M. (1879-1970)
- Strachey, Giles Lytton (1880-1932)
- Bell, Clive (1881-1964)

- Keynes, John Maynard (1883-1946)
- Fry, Roger (1866-1934)
- Grant, Duncan (1885-1978)
- MacCarthy, Desmond (1877-1952)
- Bell, Vanessa Stephen (1879-1961)
- Woolf, Leonard (1880-1969)
- MacCarthy, Mary (1882-1953)
- Stephen, Thoby (1880-1906)
- Stephen, Adrian (1883-1948)
- Carrington, Dora (1893-1932)
- Sydney-Turney, Saxon (1880-1962)

Bloomsbury group is a name given to a coterie of English writers, philosophers, and artists who frequently met between about 1907 and 1930 at the houses of Clive and Vanessa Bell and of Vanessa's brother and sister Adrian and Virginia Stephen (later Virginia Woolf) in the Bloomsbury district of London, the area around the British Museum. They discussed aesthetic and philosophical questions in a spirit of agnosticism and were strongly influenced by G.E. Moore's Principia Ethica (1903) and by A.N. Whitehead's and Bertrand Russell's Principia Mathematica (1910–13), in the light of which they searched for definitions of the good, the true, and the beautiful and questioned accepted ideas with a "comprehensive irreverence" for all kinds of sham.

Nearly all the male members of the group had been at Trinity or King's College, Cambridge, with Leslie Stephen's son Thoby, who had introduced them to his sisters Vanessa and Virginia. Most of them had been "Apostles"; i.e., members of the "society," a select, semisecret university club for the discussion of serious questions, founded at Cambridge in the late 1820s by J.F.D. Maurice and John Sterling. Tennyson, Arthur Hallam, Edward Fitzgerald, and Leslie Stephen had all been Apostles. In the early 1900s, when those who later formed the core of the Bloomsbury group were elected to the society, the literary critic Lowes Dickinson, the philosophers Henry Sidgwick, J.M.E. McTaggart, A.N. Whitehead, G.E. Moore, and the art critic Roger Fry, who became one of the Bloomsbury group himself, were members.

The Bloomsbury group included the novelist E.M. Forster, the biographer Lytton Strachey, the art critic Clive Bell, the painters Vanessa Bell and Duncan Grant, the economist John Maynard Keynes, the Fabian writer Leonard Woolf, and the novelist and critic Virginia Woolf. Other members were Desmond Macarthy, Arthur Waley, Saxon Sidney-Turner, Robert Trevelyan, Francis Birrell, J.T. Sheppard (later provost of King's College), and the critic Raymond Mortimer and the sculptor Stephen Tomlin, both Oxford men. Bertrand Russell, Aldous Huxley, and T.S. Eliot were sometimes associated with the group, as was the economist Gerald Shove. The group survived World War I but by the early 1930s had ceased to exist in its original form, having by that time merged with the general intellectual life of London, Oxford, and Cambridge. Although its members shared certain ideas and values, the Bloomsbury group did not constitute a school. Its significance lies in the extraordinary number of talented persons associated with it.

2.8 SELF-ASSESSMENT QUESTIONS

1. What is psycho-analysis? What is its significance in literary criticism?
2. Who are the pioneers of psycho-analysis?
3. What is stream of consciousness technique? How does it help reflect the mind/psyche of the characters?
4. Analyze prescribed novels with reference to the use of stream of consciousness technique.
5. Who are the members of Bloomsbury Group? Why did they become popular?

2.9 REFERENCE BOOKS

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LESSON 3

DEFINING AND EXEMPLIFYING 'NATURALISM, REGIONAL NOVEL, NOVEL OF IDEAS AND NARRATIVE TECHNIQUE

Objectives of the Lesson:

a. To define Naturalism and understand its Features
b. Exemplification of Naturalism
c. To define Novel of Ideas, and its significance.
d. To exemplify Novel of Ideas
e. To define Narrative Technique, and Identifying its Significance
f. To exemplify Narrative Technique

Structure of the Lesson:

3.1 NATURALISM AND ITS FEATURES

Naturalism was a literary movement or tendency from the 1880s to 1930s that used detailed realism to suggest that social conditions, heredity, and environment had inescapable force in shaping human character. It was a mainly unorganized literary movement that sought to depict believable everyday reality, as opposed to such movements as Romanticism or Surrealism, in which subjects may receive highly symbolic, idealistic or even supernatural treatment.

One of the main characteristics of Literary Naturalism is the belief that **man behaves in accordance with the laws of nature**. Instinct and inherited traits, then, would drive his actions more than would free will. A second belief related to this first one is the idea that **man is at the mercy of his environment**. With this idea in mind, man reacts to what happens around him as opposed to drives it. Again, free will is not a factor in determining what happens in his life.

The **tone** of Naturalistic works is usually **distant and non-judgmental**. The author presents himself or herself as an objective observer, similar to a scientist taking note of what he or she sees. The Naturalistic writer believes that **truth is found in nature**, and thus is consistent.

Everything follows preordained principles, patterns, and rules. Naturalistic works are **character-driven more than plot-driven**. The focus is on human nature, a phenomenon that is predictable. Skinnerian principles of learning through conditioning and the Darwinian hierarchy of the survival of the fittest are the underlying themes involved in shaping the human character.

Although Naturalist writers strove for a degree of scientific objectivity in their work, it is fair to say that a fairly deep-rooted pessimism is often obvious in their writings, engendered by their conviction that man is forever at the mercy of forces that he cannot ultimately control: the effects of heredity and/or environment. These forces are often seen to contribute to the downfall of many characters in these stories. In older, and more romantic terms, such forces might have been construed as a divine and supernatural fate; the Naturalist writers preferred to think in terms of biological, scientific determinism.

Concomitant with the pessimism often on display in the work of Naturalist writers is the element of violence, in keeping with the Naturalist stress on primitive instincts and life as a a continual struggle. Characters are often rough-hewn and brutish, like Frank Norris's McTeague; dogs and wolves fight to the death in Jack London's *Call of the Wild* and *White Fang*, and so on. **Violence** and **pessimism**, then, are also characteristics of the work of Literary Naturalists.

Hardy set his "Novels of Character and Environment," as he did most of his other novels, poems and short stories, around the market town of Dorchester ('Casterbridge'), near his boyhood home at Bockhampton, on the edge of 'Egdon' Heath. Although both Anthony Trollope (1815-82) and George Eliot (1819-80) had used similar settings in their novels, Hardy's rural backdrop is neither romantic nor idealized. From the publication of his first novels Hardy's critics accused him of being overly pessimistic about humanity's place in the scheme of things. In 1901, Hardy expressed the notion that "non-rationality seems. . .to be the [guiding] principle of the Universe." In all his fiction, chance is the incarnation of the blind forces controlling human destiny," as Lord David Cecil remarks in Hardy the Novelist , p. 24-30. Ironically the blind forces of 'Hap' seem to favour certain characters while they relentlessly pursue those who deserve better, such as Tess, as well as those whose ends we might regard as proof of Nemesis or Poetic Justice (Sergeant Troy in Far from the Madding Crowd , Lucetta in The Mayor of Casterbridge , and Alec in Tess of the d'Urbervilles). An entry in Hardy's notebook dated April 1878 gives us a clue to the guiding principle behind his fiction:

A Plot, or Tragedy, should arise from the gradual closing in of a situation that comes of ordinary human passions, prejudices, and ambitions, by reason of the characters taking no trouble to ward off the disastrous events produced by the said passions, prejudices, and ambitions.

Hardy considered Romanticism essential to human nature in every age. His admiration for the English Romantic poets never wavered, and the influence of Shelley and Keats on his fiction is overdue for reassessment. At the same time, Hardy maintained a predilection for French fiction in general, and Zola’s Naturalism in particular, which has been underestimated. Hardy was openly envious of the greater freedom enjoyed by his French counterparts when portraying sexual relationships and lower-class mores. The convergence of English Romanticism and French Naturalism gives rise to Hardy’s “original treatment” of tragedy, one which integrates his considered engagement with the philosophical and literary climate of

the late nineteenth century. The five tragic novels under review belong to the "Novels of Character and Environment", a title which summarises the interaction between Hardy's Romantic idealists and what Hardy called the "opposing environment". Far from the Madding Crowd is a mixed-genre novel in which Hardy makes his first excursion into tragedy with the portrayal of the maddened idealist, Boldwood. The Return of the Native takes Hardy's developing vision one step further, with its allusions to great tragedies of the past, Greek and Shakespearean, and its questioning whether Eustacia's despair or Clym's misery affords them tragic status. In The Mayor of Casterbridge, Hardy succeeds in creating a tragic protagonist of Shakespearean stature, whose crime against family unleashes forces of retribution which resemble the supernatural powers of Greek tragedy. Despite the innocence of her intentions, the heroine of Tess of the d'Urbervilles is pursued by a torturing destiny, crushed by a naturalistic conjunction of upbringing and ancestry. Finally, Jude the Obscure portrays a working-class protagonist who prefigures the anti-heroes of modern tragedy, yet is also an unobserved pioneer of a new ethic of loving-kindness. Whether tragedy arises due to a character flaw, the forces of Nature and social determinism, or a sinister "Immanent Will" reminiscent of Greek tragedy, these novels run the gamut of Hardy's tragic vision, from tragi-comedy through to a novel which anticipates modernist nihilism, pushing the tragic genre to its limits.

3.2 NATURALISM IN D.H.LAWRENCE'S *SONS AND LOVERS*

D. H. Lawrence has evinced his deep love for nature in Sons and Lovers. In the village, in the lush green bosom of nature, Lawrence spent his boyhood or early days. He had a close contact with nature and an intense longing for natural objects. Because of his close and intimate association with natural objects and surrounding, nature did hunt his imagination to a great extent and it does explain why Lawrence possessed almost a poetic sensibility with regard to his delineation of nature. It is admittedly true that the setting of the novel i.e. Bentwood is a mining town. Also it is indubitably true that own was very much close to the world of nature. The characters or people figuring in the novel are not immune from the world of nature. They, of course, live in an artificial set-up or environment of society. Industrialization or more precisely machination was indeed exerting its silting influences o the refined feelings and sentiments of the people. But nevertheless the characters of the novel live and breathe, mingle and jostle together in a surrounding which is in closer proximity to the world of nature. It was indeed the countryside which enkindled the fancy of Lawrence; and almost all the science, surcharged with emotional profundity are set in the background of nature. The untarnished beauty and uncontaminated freshness of nature environment have accentuated and heightened the feelings and emotions of the characters. The intensity and poignancy of the feelings of the characters may aptly be attributed to this background of nature.

3.3 DEFINING NOVEL OF IDEAS, AND ITS SIGNIFICANCE

Novel of ideas: A novel, such as Jean-Paul Sartre's *Nausea,* that the author uses as a platform for discussing ideas. Character and plot are of secondary importance.

Novel of ideas depicts more abstract concepts: the dilemmas, the psychological and spiritual aspects of characters. Where Dickens and George Eliot etc are great at depicting situations with some hints of psychological studies, the primary purpose of their narratives is to tell a story. In case of the rarer type of novel, authors like Dostoevsky, Thomas Mann and Walker

Percy have some ideas and ideals to impart to their readers and they make no secret of this intention. The novelist talks ideas unabashedly, his characters deal in ideas, they are on a quest for spiritual and psychological fulfillment.

3.4 EXEMPLIFICATION OF NOVEL OF IDEAS

Although he was to embrace Oriental mysticism as a philosophy of life in his later years, at the time he was writing *Sister Carrie* Theodore Dreiser ascribed to a "mechanistic" theory of reality. His early life impressed him with the brutality and necessity of a blind fate that imposed itself upon the weak. He came to hate ill luck and blind chance, which invariably ground to shreds any effort the common man made to raise himself. He did not rebel against fate as one rebels against evil; instead, he was so overpowered by the experiences and sights of human suffering that he saw it as a universal principle.

In the 1890's Dreiser began to read the philosophy of nineteenth-century mechanism in Darwin and Spencer, in Tyndall and Huxley. These writers afforded no new revelations but cemented and gave authority to what he had long suspected. Human life was without purpose or meaning; man is an underling, a worthless blob of protoplasm on a dying planet whirling aimlessly through space — in Dreiser's own words, "a poor, blind fool."

Hating from early childhood anything to do with religion, Dreiser found in mechanism a scientific sanction for suffering. The theory of evolution, as it was then conceived, revealed nature as a ruthless process of the struggle for survival; this was merely an extension on a larger scale of what Dreiser had observed in his boyhood and youthful travels through the eastern United States.

Untrained in logical thought, he had little trouble in transferring the theories of evolution to everyday reality. Mechanism, although it was rather more complicated than Dreiser perceived it, became his notion of "chemisms." Chemic compulsions consist of those desires and drive which are usually unconscious. Dreiser coined the term to evoke the sense of something largely out of human control. "Chemism" attempts to explain human behavior in the terms of chemical or physical science. Through chemisms Dreiser sought to explain all phenomena, organic as well as inorganic. Life is chemism, personality is chemism, emotions and needs are chemisms. Thus, Dreiser makes no distinction between the behavior of beasts, the human sex urge, or any sentiment which people agree to call higher or noble.

Materialism is simply mechanism as it appears in the human order. The world of men, like the world of indifferent nature, is a savage place where only the strongest can survive. Society is an aggregate whole of atomic underlings, each one an independent unit of force and desire, determined somehow by mechanical forces, pushing or making way for other forces as it bumps crazily along. Each individual encounters obstacles which destroy him or meets with fortuitous currents which help him toward his goal. The strong surge ahead, the weak fall back, or worse yet, become the slaves of their betters. This is "Darwinism" at its starkest.

Dreiser combines both the biological determinism of Darwin and the concept of blind fate in *Sister Carrie.* Severely handicapped by her innocence and poverty, Carrie appears to be caught in an inevitable spiral of disappointment and poverty, were it not for a series of circumstances and coincidences that lift her out of her condition. If Carrie had not met Drouet accidentally on the street after she lost her job, she would have returned home to Columbia

City. If the safe door had not by unaccountable chance closed as Hurstwood stood by with his employers' money in his hands, Carrie would not have gotten to New York or become a famous actress. In such a world each one must take advantage of what little opportunity he has, even though it means abandoning or injuring others.

In the bleak world of Dreiser's philosophy, morality is a myth for assuaging the weak. It is a cynical agreement on the part of master and slave to keep the whole system of chemisms from running amuck. Dreiser also believed, however, that "life was somehow bigger and subtler, and darker than any given theory or order of life." It is through this loophole that Dreiser finds the way to write novels of life as it is.

Dreiser not only responds to his fellow man in a very immediate and sympathetic manner, but more importantly, despite the limits of his vision, he understands human beings. His understanding goes far beyond the determinism and chemisms through which he seeks to explain them. Were Dreiser unable to understand humanity in terms other than his restrictive philosophy, readers would not discover in his novels insights about other human beings which they did not have before. In short, Theodore Dreiser is a better artist than his philosophy would allow him to be.

Nausea (French: La Nausée) is a philosophical novel by the existentialist philosopher Jean-Paul Sartre, published in 1938. It is Sartre's first novel and, in his opinion, one of his best works.

The novel takes place in 'Bouville' (literally, 'Mud town') a town similar to Le Havre, and it concerns a dejected historian, who becomes convinced that inanimate objects and situations encroach on his ability to define himself, on his intellectual and spiritual freedom, evoking in the protagonist a sense of nausea.

French writer, Simone de Beauvoir, Sartre's lifelong partner, claims that *La Nausée* grants consciousness a remarkable independence and gives reality the full weight of its sense.

It is one of the canonical works of existentialism. Sartre was awarded, though he ultimately declined, the Nobel Prize for literature in 1964. The Nobel Foundation recognized him "for his work which, rich in ideas and filled with the spirit of freedom and the quest for truth, has exerted a far-reaching influence on our age." Sartre was one of the few people to have declined the award, referring to it as merely a function of a bourgeois institution.

The novel has been translated into English at least twice, by Lloyd Alexander as "The Diary of Antoine Roquentin" (John Lehmann, 1949) and by Robert Baldick as "Nausea" (Penguin Books, 1965).

Dostoyevsky is best known for his novella *Notes from the Underground* and for four long novels, *Crime and Punishment*, *The Idiot*, *The Possessed* (also and more accurately known as *The Demons* and *The Devils*), and *The Brothers Karamazov*. Each of these works is famous for its psychological profundity, and, indeed, Dostoyevsky is commonly regarded as one of the greatest psychologists in the history of literature. He specialized in the analysis of pathological states of mind that lead to insanity, murder, and suicide and in the exploration of the emotions of humiliation, self-destruction, tyrannical domination, and murderous rage. These major works are also renowned as great "novels of ideas" that treat timeless and timely issues in philosophy and politics. Psychology and philosophy are closely linked in

Dostoyevsky's portrayals of intellectuals, who "feel ideas" in the depths of their souls. Finally, these novels broke new ground with their experiments in literary form.

3.5 NARRATIVE TECHNIQUE: DEFINITIONS

Narrative techniques are the methods that writers use to give certain artistic and emotional effects to a story. Although the term gets used loosely in everyday speech to talk about narrative, a "story" is just a sequence of events in time. Not until a writer chooses how to present that story in language does it become a "narrative." Many key narrative techniques fall into four categories: plot, character, point of view, and style.

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Plot

When writers put a story, or sequence of events, into language, it's called a narrative. However, writers aren't bound to tell the story chronologically. The "plot" is the meaningfully organized structure in which the writer presents the story. According to Aristotle's "Poetics," good plots should have a beginning that draws readers into the main action and makes them want to know what's next, a middle that follows from the beginning and needs further action to satisfy readers and an end that leaves readers with a sense of completion. Aristotle writes that plots should also be unified -- readers shouldn't be able to remove any part of the text without losing crucial meaning. Another model, Freytag's pyramid, reworks Aristotle's beginning, middle and end in terms of inciting action, climax and moment of last suspense.

Story structure is an important technique for making sure your story is built on a sound, well-planned foundation. Brian Klems of the Writer's Digest website states that all stories are built on two pillars. The first pillar introduces the main characters, the conflict that sets the story in motion and what's at stake for those involved. The book's main events occur in the second pillar, where rising action prepares the character for the climax and resolution to the conflict. Story structure lets authors map out their plots and see the crucial points where things begin to change for their characters.

Characters

Most narratives center on one or more characters. Characters are shaped by what readers see them do and say, and so narrative techniques surrounding characters are related to those surrounding plot, point of view and style. As M. H. Abrams notes in "A Glossary of Literary Terms," readers interpret the characters' speech and actions to determine their "particular moral, intellectual, and emotional qualities." In most narratives, characters are well developed, or "round": readers understand their motivations and can think of them as complex, real people. Other characters may be more two-dimensional, or "flat"; there's no need, for example, for readers to understand the wolf's conflicting motivations in "Little Red Riding Hood."

Just as actors try to learn as much as they can about their characters when preparing for plays, fiction writers use the technique of characterization to develop their central figures into real, believable people. Writers usually take time to brainstorm each character's background, interests, major relationships, fears and other significant facts, as incorporating these details can give readers a clear picture of the character's personality. Authors also consider things like appearance, how the character speaks, how other people view him and the goal he wishes to accomplish within the story.

Point of View

Point of view is the perspective from which a writer tells the story, defined by the narrator's knowledge, presence and objectivity. The types of narrative viewpoint lie on a spectrum from first-person limited, where a single character who refers to himself as "I," tells the story without all the information, to third-person omniscient, where an anonymous narrator tells the story about the characters and knows everything about them. Point of view can affect characterization by determining whether the author shows or tells readers about a character. "Showing" occurs when readers learn about characters mainly through their speech or actions, as in Ernest Hemingway's short story "Hills Like White Elephants." "Telling," or "exposition," happens when the author uses the narrative voice or other characters' speech to describe a character.

Point of view determines which character readers will follow throughout the story and from what distance. Writers use first-person perspective when a character from inside the story speaks directly to readers using the pronoun "I." This technique comes in handy if you want readers to experience greater closeness to your narrator. By contrast, the third-person viewpoint positions readers at a distance, but offers more possibilities than first-person. Third-person omniscient, for example, makes the narrator aware of all thoughts of all characters, while third-person limited omniscient keeps readers in only one character's perspective for the story's duration

Style

Style refers to the kinds of language a writer uses to tell a story, and it encompasses several elements. The narrative's diction is determined by the writer's word choice. Diction can be analyzed using terms like formal or colloquial, Latinate or Anglo-Saxon, abstract or concrete and technical or accessible. The narrative's syntax refers to its sentence structures, usually discussed on a spectrum from complex to simple; a text that switches narrators from chapter to chapter, for instance, might have one narrator speak in complex, Latinate phrases while another thinks in simple, colloquial language. Finally, the amount of figurative language, which literally says one thing while implying another, is another characteristic of style.

Just as an artist uses different paints and brushes to create visual images, writers employ numerous narrative techniques to make powerful stories. Tools like dialogue, scene structure and description all play a role in making the story coherent and unified. Narrative techniques serve a variety of functions, including aiding in character development, building up plot and bringing the story's world to life for readers.

3.6 EXEMPLIFICATION OF NARRATIVE TECHNIQUE THROUGH PRESCRIBED TEXTS

Narrative Technique in *The Mayor of Casterbridge*

The most provocative and striking narrative technique of Hardy in The Mayor of Casterbride is the presentation of a shockingly curious and curiously shocking event in the very beginning of the novel. In the first chapter 'Auction' Hardy narrates the central crucial event about a drunkard husband selling his wife and children at the auction.

While reading this event we feel shocked. We become so shocked that we could not help asking several questions - 'How can even a drunkard sell his wife in a mood of drinking? Is this event possible in real life? Poor woman' How can she manage to live after being sold by her husband? We doubt about the nature of this man- what kind of man Henchard is?

By presenting this shockingly arresting event in the very beginning of the novel Hardy wanted to occupy the foreground of the reader's attention. This technique proved to be super-effective. In this novel this technique of including a prologue-section serves the following purposes-

* To make the auction section stand out from the rest of the book.

* To shock the reader and capture their interest immediately.

* To draw the readers into the world of Wessex and separate the readers from their own time.

* To focus on the destructive nature of Henchard's character and his powerlessness to overcome his fate.

The equally effective technique of Hardy in *The Mayor of Casterbridge* is the technique of coincidences and foreshadowing. The sudden arrival of Farfrae, the sudden death of Susan Henchard, Henchard's celebration fiasco, the unexpected arrival of Elizabeth Jane's real lather - all these events are coincidence. They all came, all of a sudden. Apart from this technique of coincidence there is in use another technique of foreshadowing. Every symbolic use of language and things suggest the forthcoming tragic plight of the backsliding and falling protagonist Henchard. The falling rain at the moment of Hencard - Susan reunion foreshadows the forthcoming death of Susan.

Closely associated with the thematic structure is the technique of symbolism. At the time of selling his wife and daughter to a sailor around the furmity tent, Henchard happened to see a flying bird. This bird symbolizes the absolute freedom Henchard was going to achieve after selling his wife to a sailor. To bring into vivid prominence the tragic plight of Henchard, Hardy used the symbol of a, caged bird. To throw spotlight upon the downward movement of Henchared, Hardy used the images of hostile nature and rain. To dramatize the impulsive and instinctive nature of Henchard, Hardy describes him in term of beastly creature like a fangless lion and raging bull. Just as the technique of coincidence and foreshadowing adds vigor to the fatalistic nature of the plot, the technique of symbolism brings into life of Hardy's vision of Man's tragic position in the universe.

Hardy's next equally important technique is the technique of elevation. The inner tussle between Farfrae and Michael Henchard lies at the heart of the novel. To highlight this tussle Hardy has given a biblical dimension to them. The battle between Farfrae and Henchard is - extended to the biblical level of the battle between Saul and King David. Farfrae symbol of song and music, comes from a far land, befriends Henchard, eats Henchard's Salt and ultimately replaces Henchard exactly like Kind David seeks Saul's (an impulsive and angry man like Henchard) company and ultimately dethrones him. By describing the querulous and competitive battle between Henchard and Farfrae has brought into forefront the timeless theme of politeness and rational moderation becoming victorious over impetuosity and aggression.

The technique of juxtaposition is also thematically relevant. Henchard is represented as the dark forces of tradition and instinct whereas Farfrae is represented as light of rationality and practicality because both Henchard and Farfrae often enter into conflicting course of action, light and dark images are often combined to highlight the their conflicting ambitions and desires.

The last but not the least technique is the techniques of folklore. Like folklore, Hardy's novel presents a lost and sold wife reunited with her husband. Like folklore his novel narrates about a lost father meeting his beloved daughter.

Narrative Technique in *Sons and Lovers*

Third-Person Omniscient Point of View:

In *Sons and Lovers,* Lawrence opens with an overview of the Morels' neighborhood and its recent history:

Then, some sixty years ago, a sudden change took place. The gin-pits were elbowed aside by the large mines of the financiers. (1.2)

This eagle-eye view of both local geography and history tells us right away that we're dealing with a godlike, omniscient narrator.

We also find out that this narrator not only knows everything about the outer world of the book, but also the characters' inner worlds. A good example of the narrator's all-seeing powers can be found in Chapter 6, when the narrator says:

[Paul's] heart was full of happiness till it hurt. His mother had to chatter, because she, too, wanted to cry with happiness. (6.264)

In this brief line, the narrator displays knowledge of what's inside Paul's and his mother's heads, though neither character says anything.

Since *Sons and Lovers* is mostly about one character, Paul Morel, it would have made sense for Lawrence to write the thing from a first-person perspective. But by choosing an omniscient third person narrator, Lawrence positions the Morels' problems inside the larger historical conflicts of modern industry—e.g., the English mining industry that graces the book's opening pages.

Also, it is important to remember that one of the main themes of *Sons and Lovers* is the fact that people never just come out and say everything they're trying to communicate to another person. So Lawrence's internal insight into the book's characters allows us to witness the similarities and differences between what is said and *what remains unsaid*.

Plus, the third-person omniscient narrator allows Lawrence to make us a little more sympathetic toward evil or pathetic characters like Walter Morel, whom every other character seems to hate. And for Lawrence, having a little compassion *for any person* is a good thing—especially in a modern industrial world that does its best to make us hard and cruel.

The Narrative Technique in *A Portrait of Artist as a Youngman*

Third Person (Limited Omniscient), then First Person

The narrative voice of *Portrait of the Artist* is one of its most spectacular features. Joyce was a pioneer of the stream of consciousness technique, which is a style of writing in which the narrator relates everything that happens in the main character's mind as it occurs. We see this most clearly in Chapter One, where we're basically inside young Stephen's head, and we go with him from moment to moment. In the following chapters, the narrative voice is still intimately connected to Stephen's thoughts and memories, but it skips around in time a little more, sometimes even skipping year over a paragraph break. Throughout the book, though, the important thing to note is the proximity of the narrator to Stephen – this is a majorly limited "omniscient" narrator. We never get to see inside other characters' heads; instead, we see them the way Stephen does. The voice knows what Stephen's thinking and feeling, but it isn't identifiable *as* Stephen.

That is, until the Great Narrative Shift of Chapter Five. All of a sudden, we actually *do* get a glimpse of Stephen as related by Stephen. The final section of the book, which is composed of Stephen's diary entries, is narrated in the first person by you-know-who. This is super important; through this shift in narration, we see Stephen finally stepping up to take control of his life (and his story) after his decision to leave home.

3.7 SELF-ASSESSMENT QUESTIONS

1. What is Naturalism? Identify the basic characteristics of Naturalism.
2. Exemplify Naturalism through any prescribed texts.
3. What is a 'Novel of Ideas'? Bring out the fundamental features of the genre.
4. Discuss 'Novel of Ideas' through any text that you have studied.
5. What is 'Narrative Technique'? Point out the salient features that constitute 'Narrative Technique.
6. Through any prescribed text, discuss the Narrative Technique in practice.

3.8 REFERENCES

1. *Oxford Dictionary of Literary Terms*. Oxford University Press, 2008.

LESSON 4

DEFINING AND EXEMPLIFYING 'LITERATURE AND GENDER & 'LITERATURE FOR SOCIAL PURPOSE', 'LITERATURE AND SPREAD OF EDUCATION'

Objectives of the Lesson:

a. To define 'Literature and Gender' and Identify its Features
b. Exemplification of 'Literature and Gender'
c. To identify the features of 'Literature for Social Purpose'
d. To define the features of 'Literature and Spread of Education'
e. To exemplify 'Literature and Spread of Education'

f. To realize the overall significance of Literary Terms in appreciating Literature in general.
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Structure of the Lesson:

4.1 INTRODUCTION: 'DEFINING LITERATURE AND GENDER'

'Literature and Gender' are perhaps the two sides of a coin. The modern linguistic studies in a way brought to light how in the first place language remains as gendered. Since language is the medium of literature. The seminal features that have gone into the making of language naturally get reflected in the making of Literature.

More importantly, as is understood, notwithstanding the physical faculty of 'speaking' that human beings are endowed with, it is Culture that actually facilitates the making of language and literature. Since understandably the Cultures of most of the societies for ages have been under the tutelage of Culture which is obviously patriarchal. This has been historically proved to be true in spite of the occasional exceptions.

In view of the foregoing, language and literature, the two fallouts of Culture, to a large extent have been made, and made to function as per the diktats of Culture of the land. The realization of this fact has caused discussion on the aspect of role of Gender in the 'making' and 'reading' of literature. Of course, the fillip to this critical approach has come from

modern feminist movements and linguistic innovations and discoveries which have begun to emerge since 19th century.

Gender behavior is significantly influenced by the processes of socialization and social forces than by natural or innate differences. Gender roles depend on society, culture, geographic location, politics and more. The society in which one lives determines to a huge extent the patterns of behavior that a person has to be in line with, depending on their sex. For many people it is hard to believe that most of their understanding of gender is a result of outside influence.

Children's preschool books are a key cultural mechanism for teaching children gender roles. But as such they may also be seen as a source of gender stereotypes that a child will later use to organize gendered behavior. Children's books are a microcosm of beliefs and values, including gender ideologies. When a child learns how to read, he or she also learns about culture. Learning to read is an element of the socialization process and is a key mechanism to transmit culture from one generation to the next. Thanks to literature, many masculine and feminine characteristics that are not at all natural become acquired.

In his article *Content Analysis and Gender Stereotypes in Children's Books* from 2009, Frank Taylor cites a number of studies, which prove that there is a huge gap between female and male representation in children's books. At the same time there is a common pattern. A 1972 study of award-winning children's books has shown that women and girls were nearly invisible. Boys were described as active and outdoors-oriented, while girls remained at home and behaved passively. At the same time men were leaders and women were followers. The study proved that there was a common female representation in a book. The female character was usually portrayed as a kind-hearted mother, an obedient housewife, or a traditional young woman whose main concern is finding an appropriate husband.

A similar study was done in 1987. It showed little improvement, but the characters in the books were still portrayed in traditional gender roles. According to the 1987 study, most of the female characters had no particular behavior. Girls in the reviewed books failed to form any career goals and there were no female role models, while male characters were still portrayed as more independent.

Later research, once again based on award-winning children's books, found that women were still portrayed in traditional gender roles and were usually associated with the household and tools used during housework. In contrast males were out of home and associated with production-oriented tools and artifacts.

The common view got a bit shaken in the 1990s. Another research conducted during that time showed that the traditional portrayal of women in children's books was slowly falling apart. Some of the books included a more unbiased depiction for both women and men. In the twenty-first century the results of this process are easily seen. As gender roles as a whole are becoming more flexible, gender roles in literature are also slowly coming out of the box. This, however, does not mean that gender stereotypes are gone. They still exist in literature, in movies and in the media.

Many feminists argue that early upbringing can play a crucial role in imposing assigned gender roles to both boys and girls. From birth children are attacked by gender rules and regulations. Literature, for one, creates the image of the girl as a woman and of the boy as a

man, with different roles. The way in which gender is portrayed in children's books shapes the images that a child develops about his or her own role in society. The presence of gender bias in the content and language of a huge number of children's books has been proven more than once.

The way in which gender is represented in children's books and in literature as a whole is so important because most readers tend to identify themselves with the characters in books of their own sex. Literature's influence is especially strong with children. They often use the gender scripts and ideologies in children's books when role playing and thus gradually they form an impression of femaleness and maleness.

As a result, gender stereotypes in literature deprive boys and girls of the freedom the express themselves the way they are. They are forced to behave in the way the society considers appropriate. Gender stereotypes confine both sexes to traditional duties, ambitions and responsibilities.

4.2 EXEMPLIFICATION OF THE ROLE OF GENDER IN THE MAKING AND READING OF LITERATURE THROUGH VIRGINIA WOOLF'S A ROOM OF ONE'S OWN & THE MAYOR OF CASTERBRIDGE

In the field of gender studies, a topic of growing concern is: why are so many young women reluctant to consider themselves feminists? Undoubtedly, images from the 1970's of women protesting beauty pageants and burning certain articles of clothing in trash bins has contributed to the popular misconception of feminists as a group of militant troublemakers who are really just bitter because they can't get a man. But feminism isn't about hating men; in all its different varieties and different schools of thought it boils down to the simple idea that women and men are equals. It's not necessary to be overtly aggressive with this ideology either – many of the best early feminist writers were skilled at making their points subtly, and treading softly in order to be taken seriously as an author. Virignia Woolf was one such feminist who saw the value in presenting her case calmly and without any readily apparent suggestion of emotion. Her famous essay *A Room of One's Own* (which is primarily a work of fiction) uses irony and satire, a stream-of-consciousness narrative, and extended metaphor to express her anger towards patriarchal culture in a socially acceptable way.

As a feminist author, Woolf no doubt found the relative rarity of known women writers to be discouraging. She seems to have decided that the best way to convince those who doubted the female capacity for intellectual pursuits was to present her ideas and beliefs (which were fairly radical for the time) in as subtle a way as possible, so that the reader would be pulled in by her surface argument only to then realize that she goes even further with her ideas. She makes an effort to always appear calm and collected and never to show the anger that she must have felt at being driven away from her chosen profession. Her extensive use of irony and satire in *A Room of One's Own* demonstrates how confined she felt when writing about feminist issues, which she knew would probably only be taken seriously by other women (and not all women either). Chapter two, which begins with the narrator trying to research the nebulous topic of women and fiction at the British library, is one of the most pointedly ironic episodes in the essay in its deconstruction of male-dominated academia. She says, "an answer was only to be had by consulting the learned and unprejudiced, who have removed themselves above the strife of tongue and the confusion of body". Of course, as she reads she discovers that the men who have taken it upon themselves to write about women are anything but unprejudiced, as their tones vary from veneration to

anger and scorn to total confusion. She also finds it odd that women have not written almost anything about men, though she professes to be relieved by this lack because if women have written as much about men as men have written about women she could never hope to read all the literature relevant to her subject in her lifetime. By the time she has finished looking through the random selection of books about women she requested, she is more confused than ever and has not managed to uncover a single relevant fact. The great irony in this whole section is in the narrator's initial faith in the existing academic structure. "If truth is not to be found on the shelves of the British museum, where, I asked myself, picking up a notebook and pencil, is truth?" Woolf's implied answer to her own question is that truth is nowhere to be found within patriarchal culture. The intellectual woman must go on her own search for truth if she wants to find valuable information.

The Role of Gender in the Making of The Mayor of Casterbridge:

Thomas Hardy's The Mayor of Casterbridge (1886) brings to light the harsh reality of Victorian society's treatment of women. This aspect of the novel may be illustrated by comparing present-day society's conditions for and attitudes towards women with how characters in the story treat Susan Henchard, Lucetta Templeman, and Elizabeth-Jane Newson.

Elaine Showalter of Princeton University points out that "The Mayor of Casterbridge begins with a scene that dramatises the analysis of female subjugation as a function of capitalism: the auction of Michael Henchard's wife Susan at the fair at Weydon-Priors" . Henchard's auctioning off his wife to the highest bidder at Weydon Fair in the first chapter verifies that in early nineteenth-century England women of her class in rural districts were regarded as little more than stock to be disposed of at their owners' whims: "it has been done elserwhere" affirms that such sales were not uncommon. After awaking from his drunken sleep and realizing that Susan has indeed left with the "genial sailor" , Henchard rationalizes that Susan's "meekness" and ignorance--her "idiotic simplicity" --has led her to acquiesce in the transaction, and does not look further than the spiked furmity for what drove him to sell her. His "introspective inflexibility" makes it impossible for Henchard to see beyond his wife's gullibility and his own alcohol abuse to the real cause of the sale, his stubborn pride. He thinks his having sold her is a delusion--until he finds her wedding ring on the grassy floor and the five shillings and the bank-notes in his breast-pocket.

Eighteen years later, when Susan returns to Henchard destitute after Richard Newson's being reported lost at sea off the coast of Newfoundland, Henchard attempts to make amends. Although he may have been signalling his desire to be forgiven, he encloses with a note to his former wife five pound notes and five shillings, in total the same amount for which he had sold her.

He sat down at the table and wrote a few lines; next taking from his pocket-book a five-pound note, which he put in the envelope with the letter, adding to it, as by an after-thought, five shillings.

Although conducted in his library rather than in his business office, this act looks suspiciously like another cash transaction on the part of a merchant who makes his living by buying and selling commodities, and knows to a penny what it will take to make a purchase. Even the narrator notes that Henchard's gesture of enclosing the bank-notes and coins "may tacitly have said to her [Susan] that he bought her back again"

The remarriage of Michael and Susan Henchard is the product of what Hardy terms "business-like determination" and "strict mechanical rightness" in Henchard's conscientious thinking. Henchard courts Susan as if he were going to work or performing a civic duty: "The visit was repeated again and again with business-like determination by the mayor" . Outside the church on their wedding day the common people's reaction to the event is negative; the average Casterbridger feels that the Mayor is degrading himself. In the eyes of the townsfolk he is "lowering his dignity by marrying so comparatively humble a woman" . To extrapolate from this statement, women were (and still are) regarded as status symbols, just as the right make of car is today. For many people even today, female currency remains beauty; in these terms, Susan is regarded as "bankrupt." People in Casterbridge are mystified at Henchard's choice, for Susan has neither the social status, nor physical attractiveness, nor money necessary for one who wishes to marry a merchant-prince.

As Bert G. Hornback of the University of Michigan remarks, "there are striking parallels" between Susan and the second woman from Henchard's past, Lucetta. "She tries to break from the bonds of her past, and this destroys her" . What destroys Lucetta are the attitudes of society. For much of the duration of Lucetta's existence in the novel she is the subject of ridicule. When word is circulated throughout her native Jersey about her intimacy with Henchard, it is she and not Henchard who suffers opprobrium. This intimacy, when revealed in Casterbridge, leads to her social downfall (signalled by the Skimmington), a miscarriage, and subsequently her death.

Elizabeth-Jane, on the other hand, is not subjected to the public ridicule and mistreatment to the same extent as Lucetta. Henchard appears to be the main instigator of her worries. From the beginning of Henchard's remarriage, Henchard takes it upon himself to see that Elizabeth-Jane conforms to the manners, fashion, attitudes, and general lifestyle expected of the Mayor's daughter. First, he assumes that Elizabeth will take his name without objecting: "You shall take it as if by choice."

If Elizabeth-Jane were male, Henchard would not have been as domineering in his request since a man's name is "sacred." The next idiosyncratic imposition of Henchard upon Elizabeth-Jane involves her style of handwriting; "Henchard's creed was that proper young girls wrote ladies'-hand" . He makes her feel ashamed at not having written "a line of chain-shot and sand-bags" (the narrator is reading Henchard's mind here) rather than a proper Lady's Hand. Henchard naturally assumes that, since Elizabeth is female, her writing will reflect her relation to him. This, however, was not the case. Essentially, she had been raised as a fisherman's daughter; Henchard somehow expected that his marrying her mother would transform her into a well-bred lady.

Present-day society's conditions and attitudes have been compared to the treatment of Susan, Lucetta, and Elizabeth-Jane. In The Mayor of Casterbridge, Thomas Hardy attempted to make Victorian society more aware of its treatment of and attitudes towards women. This object he effected through the chief female characters of the novel, as well as through such minor figures as Mrs. Goodenough (the furmity vendor), Nance Mockridge, Mother Cuxsom, and Mrs. Stannidge, the genial publican of the Three Mariners Inn. Whether of high or low estate, women are consistently revealed either as insignificant workers or as pawns in male power-games in this late Victorian novel.

4.3 DEFINING 'LITERATURE AND SOCIAL PURPOSE'

English literature is all-encompassing: it ranges from societal utilitarianism of the didactic through to the celebration of individualism embodied in post-modern work. Literature, as part of a larger cultural body, is both instructive and entertaining, and has the power to facilitate personal understanding and encourage social cohesion. The society depicted in Ray Bradbury's *Fahrenheit 451* is disillusioned with literature: the populace has forgotten its potential to educate and entertain, and has become sceptical of the intellectual elitism it is seen to represent. People are now captivated by the possibilities of non-discriminatory media such as television and popular music. The focus of education and recreation has shifted away from the intellectual and towards the instant gratification of physical stimulation. Initially this is seen as a solution to short-term societal problems, and as a means of promoting the happiness of the greatest number of people. However, in the long term, the removal of literature from society distances people from each other, stunts communication, and eventually effects mass isolation, dehumanisation and the collapse of all societal structure. Although this may seem unrealistically dystopian, there are elements in our society that have been developing since before Bradbury started writing – television, film and radio – that may have the potential to instigate the social collapse Bradbury foretells. Indeed, Adorno and Horkheimer, writing in the forties, argued that this potential had already been realised in the mass-production of film, and feared that television would further degrade society until the individual ceased to be defined without the general 'society' of which it was an element. The parallels between this view and Bradbury's are significant. Most importantly, these commentators share the notion that truly artistic, intellectual culture is essential to society. Figures like Matthew Arnold, Victorian poet and spokesperson for education reform, have been prominent in shaping this understanding of culture. Arnold's notions of cultural education as promoting the best aspects of society and discouraging the worst illuminate the groundwork behind Bradbury's own fears about the loss of culture in society.

4.4 SOCIAL PURPOSE OF THE MAYOR OF CASTERBRIDGE

Contemporary social reality's reflection in The Mayor of Casterbridge is one of the most important aspects. The social condition of 1970's together with the male dominated society is one of the most striking aspects of the novel. It was thought that it is the husband's duty to feed their family. Why Susan Henchard couldn't protest against Michel Henchard's decision of selling like as an animal is very symbolic aspect to draw the picture of the actual social condition of contemporary social reality. The whole events of the novel are in the position of contemporary social realism. By social realism we mean social nature of reality. In other words, social realism means the position, nature and structure of society. Hardy represents the social reality of a country named Wessex during the 19th century.

As a novelist Hardy was deeply obsessed with the process of change in countryside Wessex around the mid and late nineteenth century. There were so many superstitions beliefs prevailed in his society. The concept of family structure and the responsibility of any family member, domination of the agro based economy, dominating of women by men, influence of modernization, etc. are some of the aspects to depict the social realism in the novel.

One of the most striking aspects of social realism in *The Mayor of Casterbridge* is the condition of women in contemporary society. Susan Henchard is the wife of Michel Henchard. We can see that how Susan is compelled to be sold like an animal, in drunk yard mood and she is forced to be sold. This is very striking elements of the male dominated

society of the contemporary period. Females are forced to do whatever their husbands order. They can't protest against their husband's command. They are pictured completely helpless through the novel. Not only that, but also searching her own previous husband who had sold her previously even after a long time is the vision of another pathetic and male- depended picture of contemporary society. The husband is the most responsible person to feed his family in that society. So the depiction of Susan Henchard in completely husband depended position and her movement, according to the command of her husband is one of the major social realities of Hardy's society during the contemporary time.

On the other side feminism was on the rise and old paternalistic chanvinism was on the decline. In the novel Lucetta asserts. 'Don't think I am Lucetta, an old Lucetta, I am Lucetta Templeman.' This show Lucetta Templeman was assertive. She knew Henchard is very, very domineering. He is unnecessarily possessive. To protect her sense of dignity and freedom she was time and again expressed her assertive tone. As soon as she found Farfral more progressive, talent, polite and understandable she rejected Henchard and moved towards Farfrae. She was very conscious of her superiority. She wanted to live in a high place. This desire of Lucetta to live in 'High Place reveal her psychic need to reach higher ambition. From her life and her behavior we can know about one aspect of social realism, that is a significant change in the world of female perception and pride.

Another important social reality pictured in the novel is the depiction of the agro based economy of contemporary society. The means of earning money have been pictured by the agriculture. The economic downfall of Henchard is depended up on the progress of agriculture throughout the novel. In the same way the influence of modernization in contemporary society is another important aspect of the depiction of social realism in the society. The concept of Lucetta who changes her name from French to English is one of the examples which shows the influence of modernization in the mind of Lucetta. So the traditional concept of Lucetta has been presented in influencing from the novel, which is another important aspect of social reality. In this way Hardy gives the vision of social reality in different layers in the novel. The depiction of female, picture of Wessex society in the form of agro-based economy, the influence of modern concept, husband's responsibility and position all these aspects give a kind of vision of social realism in contemporary society. So the novel *The Major of Casterbridge* is the novel of contemporary social reality.

4.5 UNDERSTANDING ‘LITERATURE AND EDUCATION’: EXPLAINING THE INTERDEPENDENCE OF THE TWO

Literature is an important component of a total language arts program at all grade levels because of the many benefits it offers. Here are some reasons for integrating literature into your curriculum.

Literature provides pleasure to listeners and readers: It is a relaxing escape from daily problems, and it fills leisure moments. Making time for recreational reading and using high-quality literature help to develop enthusiastic readers and improve achievement (Block & Mangieri, 2002). According to Rosenblatt (1995, p. 175), "The power of literature to offer entertainment and recreation is . . . still its prime reason for survival." Developing a love of literature as a recreational activity is possibly the most important outcome of a literature program.

Literature builds experience: Children expand their horizons through vicarious experiences. They visit new places, gain new experiences, and meet new people. They learn about the past as well as the present and learn about a variety of cultures, including their own. They discover the common goals and similar emotions found in people of all times and places. Two examples of books that provide such experiences are *Nory Ryan's Song* by Patricia Reilly Giff, a harsh survival story set in Ireland during the potato famine of 1845, and Patricia Polacco's *The Butterfly*, dealing with Nazis, resistance, and Jewish persecution during World War II.

Exemplification of Literature and Education through Woolf's A Room of One's Own:

Woolf opens her essay strolling the grounds of Oxbridge. Everywhere she goes on her stroll, she is reminded that she will not fit in; she is barred. The world of Oxbridge is divided into halves along gender lines: "He was a Beadle; I was a woman. This was turf; there was a path. Only the fellows and the scholars are allowed here; the gravel is for me"(7). Virginia Woolf lived in a world of decisive division. The world that Woolf inhabited is not terribly different from the world we live in. Our existing system of education does not differ much from the original system founded 250 years ago. Although we now allow blacks and women to enter our schools, they consistently receive less attention than young white men. The fate of students with emotional disabilities or non-traditional learning styles is not much better. Teachers all too often ignore these students, not maliciously, but because they are anomalies. Teachers simply do not know what to do with them.

When Woolf is turned away from the library at Oxbridge she says "Never will I wake those echoes, never will I ask for that hospitality again, I vowed as I descended the steps in anger"(8). Woolf turns away from the institution in anger vowing to make her own way. When a student is rejected at school, whether implicitly or overtly, they likewise back away from the institution in anger.

If it is known very much that ill-treatment dissuades students, why do we continue to dishonor some? America's public schools, in theory, exist to educate all. However, our schools do not honor all students and as a result they cannot educate all. Multiple truths (learning styles, intelligences, cultural traditions) is something that many Americans, including educators, have met with resistance. Our dualistic society refuses to see various gradations of value; human success cannot be sustained on many fronts. The very nature of winning, according to western tradition, demands that someone must also loose. Woolf discusses this as she peruses the British Museum. She sifts through various books that make claims regarding the inferiority of female morality and intelligence. In response to this Woolf says: "when the professor insisted a little too emphatically upon the inferiority of women, he was concerned not with their inferiority, but with his own superiority. . . it was a jewel to him of the rarest price"(34). Woolf then goes onto say that women function as mirrors that aggrandize men. In Woolf's world, women had to be put down in order to elevate men.

4.6. THE OVERALL SIGNIFICANCE OF LITERARY TERMS IN APPRECIATING THE MAKING AND READING LITERATURE

This tendency for literary appreciation to simultaneously affirm ostensibly contradictory elements is one of its most characteristic features. There are some general rules that are basic to successful literary appreciation. One of the most important of these rules is to carefully read the literary text under focus, if possible, more than once. It must always be remembered that these are creative works as opposed to history, journalism and other forms of prose, which are not as heavily dependent upon the imagination, and will require a correspondingly higher level a concentration if they are to be properly understood. In literature, meaning is far more likely to be located in symbol, metaphor, irony and even structure than in explicit statement. It is therefore necessary that literary texts be read, initially with a view to obtaining a general grasp the ideas expressed, and at least once again, in order to understand those ideas better, and to be able to see how they relate to other elements of the work, especially its form and technique.

There are several ways in which literary works can be understood. Perhaps the most basic is to determine exactly what kind of literary text it is that one is appreciating. If it is a novel, is it mainly sociological in nature, offering a delineation of social processes and situations? If it is dramatic work, is it an Absurd drama where what is portrayed seems to defy logic and common sense? If the literary work is poetic in nature, is it a short meditative lyric or a long narrative epic? While it is true that many works of literature cannot be definitively placed in just one category, most of them will have a predominant feature (whether thematic or structural) that will make it easy to position them within a particular location in the literary spectrum and thereby enhance the task of literary appreciation.

Apart from determining the specific category or categories into which the work falls, there is also the need to find out what its intentions are. Its purpose may be didactic, seeking to teach, or it may be satirical, seeking to correct, or it may be investigative, seeking to discover. It might even be a combination of all of these aims in addition to others. This will open up further areas of inquiry. If the work is mainly satirical in purpose, what are the vices being satirized? If the works adopts a historical perspective, does it do this because it intends to rehabilitate an aspect of a people's history that had been denigrated or ignored? What moral lessons, if any, does the work offer? Are such lessons explicitly stated through direct statement or unambiguous action, or subtly implied, through symbol or structural pattern? Such questions relate to the purpose of the literary work in focus, and should be raised during the process of reading the work. Questions of authorial intention are closely related to matters of technique, since the writer's aims will be shaped by the use of methods s/he considers essential to the attainment of those aims. In this respect, questions of literary technique and devices utilized become significant. Since it is a work of literature, the text being appreciated will make use of devices that make its message more memorable, and thus make a lasting impression on the minds of its recipients. Among the more common of such devices are the aspects of figurative language such as metaphors, similes, personification and onomatopoeia. These devices rarely appear in the text without reason because they are there for the purpose of helping to convey its meaning and enhancing it as a work of art.

Since knowledge of the terms which describe the various categories, modes of expression and techniques in literature is so important to literary appreciation, it is vital to establish and develop a vocabulary of literary criticism by taking note of such terms whenever they are applied to particular texts. Consulting a comprehensive dictionary of literary terms can also

build up such a vocabulary. These terms are not meant to be deployed mindlessly as technical jargon. They do not represent an end in themselves, but should be used in the task of evaluating the qualities of the literary work.

4.7 SELF-ASSESSMENT QUESTIONS

1. What is the role of gender in literature?
2. Illustrate the role of gender in any prescribed text.
3. What is social purpose of literature? Why is it important?
4. Give an example of the prescribed text which illustrates the social purpose.
5. Explain how literary texts display educational values.

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LESSON 5

A ROOM OF ONE'S OWN

Objectives of the Lesson:

a. To introduce Virginia Woolf and to come to know her place in British Literary World and in the World Literarary World.
b. To understand the context behind the text, *A Room of One's Own.*
c. To familiarize oneself with the basic aspects of the text, *A Room of One's Own*

Structure of the Lesson:

5.1 GENERAL INTRODUCTION TO VIRGINIA WOOLF AS A TRENDSETTING WOMAN AUTHOR

Virginia Woolf was born Adeline Virginia Stephen at 22 Hyde Park Gate in London. Her parents were Sir Leslie Stephen (1832–1904) and Julia Prinsep Duckworth Stephen (née Jackson, 1846–1895). Leslie Stephen was a notable historian, author, critic and mountaineer. He was a founding editor of the Dictionary of National Biography, a work which would influence Woolf's later experimental biographies. Julia Stephen was born in British India to Dr. John and Maria Pattle Jackson. She was also the niece of the photographerJulia Margaret Cameron and first cousin of the temperance leader Lady Henry Somerset. Julia moved to England with her mother, where she served as a model for Pre-Raphaelite painters such as Edward Burne-Jones.

Woolf was educated by her parents in their literate and well-connected household at 22 Hyde Park Gate, Kensington. Her parents had each been married previously and been widowed, and, consequently, the household contained the children of three marriages. Julia had three children by her first husband, Herbert Duckworth: George, Stella, and Gerald Duckworth. Leslie had first married Harriet Marian (Minny) Thackeray (1840–1875), the daughter of William Thackeray, and they had one daughter: Laura Makepeace Stephen, who was declared mentally disabled and lived with the family until she was institutionalised in 1891. Leslie and Julia had four children together:Vanessa Stephen (later known as Vanessa Bell) (1879), Thoby Stephen (1880), Virginia (1882), and Adrian Stephen (1883).

Sir Leslie Stephen's eminence as an editor, critic, and biographer, and his connection to William Thackeray, meant that his children were raised in an environment filled with the

influences of Victorian literary society. Henry James, George Henry Lewes, and Virginia's honorary godfather, James Russell Lowell, were among the visitors to the house. Julia Stephen was equally well connected. She came from a family of beauties who left their mark on Victorian society as models for Pre-Raphaelite artists and early photographers, including her auntJulia Margaret Cameron who was also a visitor to the Stephen household. Supplementing these influences was the immense library at the Stephens' house, from which Virginia and Vanessa were taught the classics and English literature. Unlike the girls, their brothers Adrian and Julian (Thoby) were formally educated and sent to Cambridge, a difference that Virginia would resent. The sisters did, however, benefit indirectly from their brothers' Cambridge contacts, as the boys brought their new intellectual friends home to the Stephens' drawing room

According to Woolf's memoirs, her most vivid childhood memories were not of London but of St Ives, Cornwall, where the family spent every summer until 1895. The Stephens' summer home, Talland House, looked out over Porthminster Bay, and is still standing today, though somewhat altered. Memories of these family holidays and impressions of the landscape, especially the Godrevy Lighthouse, informed the fiction Woolf wrote in later years, most notably To the Lighthouse.

The sudden death of her mother in 1895, when Virginia was 13, and that of her half-sister Stella two years later, led to the first of Virginia's several nervous breakdowns. She was, however, able to take courses of study (some at degree level) in Greek, Latin, German and history at the Ladies' Department of King's College London between 1897 and 1901, and this brought her into contact with some of the early reformers of women's higher education such as Clara Pater, George Warr and Lilian Faithfull (Principal of the King's Ladies' Department and noted as one of the Steamboat ladies). Her sister Vanessa also studied Latin, Italian, art and architecture at King's Ladies' Department. On 2 May 2013, it was announced that Woolf was to be honoured by her alma mater when, in autumn 2013, the Virginia Woolf Building of King's College London would open on Kingsway, London.

The death of her father in 1904 provoked her most alarming collapse and she was briefly institutionalized. Modern scholars (including her nephew and biographer, Quentin Bell) have suggested. her breakdowns and subsequent recurring depressive periods were also influenced by the sexual abuse to which she and her sister Vanessa were subjected by their half-brothers George and Gerald Duckworth(which Woolf recalls in her autobiographical essays A Sketch of the Past and 22 Hyde Park Gate).

Throughout her life, Woolf was plagued by periodic mood swings and associated illnesses. She spent three short periods in 1910, 1912 and 1913 at Burley House, 15 Cambridge Park, Twickenham, described as "a private nursing home for women with nervous disorder." Though this instability often affected her social life, her literary productivity continued with few breaks throughout her life.

5.2 THE 'CONTEXT' OF THE TEXT, A ROOM OF ONE'S OWN

Virginia Woolf was born Virginia Stephen in 1882 into a prominent and intellectually well-connected family. Her formal education was limited, but she grew up reading voraciously from the vast library of her father, the critic Leslie Stephen. Her youth was a traumatic one, including the early deaths of her mother and brother, a history of sexual abuse, and the beginnings of a depressive mental illness that plagued her intermittently throughout her life and eventually led to her suicide in 1941.

After her father's death in 1904, Virginia and her sister (the painter Vanessa Bell) set up residence in a neighborhood of London called Bloomsbury, where they fell into association with a circle of intellectuals that included such figures as Lytton Strachey, Clive Bell, Roger Fry, and later E.M. Forster. In 1912, Virginia married Leonard Woolf, with whom she ran a small but influential printing press. The highly experimental character of her novels, and their brilliant formal innovations, established Woolf as a major figure of British modernism. Her novels, which include *To the Lighthouse* , *Mrs. Dalloway* , and *The Waves*, are particularly concerned with the lives and experiences of women.
In October 1928, Virginia Woolf was invited to deliver lectures at Newnham College and Girton College, which at that time were the only women's colleges at Cambridge. These talks, on the topic of Women and Fiction, were expanded and revised into *A Room of One's Own*, which was printed in 1929. The title has become a virtual cliché in our culture, a fact that testifies to the book's importance and its enduring influence. Perhaps the single most important work of feminist literary criticism, *A Room of One's Own* explores the historical and contextual contingencies of literary achievement.

5.3 MAJOR CHARACTER(S) AND THEIR SIGNIFICANCE IN , A ROOM OF ONE'S OWN

Though Virginia Woolf's *A Room of One's Own* is a non-fictional prose narrative, the characters in the text are having fictional image and enchanting in that way. Any way the only major character of the text is its female narrator.

The unnamed female narrator is the only major character in *A Room of One's Own*. She refers to herself only as "I"; in chapter one of the text, she tells the reader to call her "Mary Beton, Mary Seton, Mary Carmichael or any other name you please . . . " The narrator assumes each of these names at various points throughout the text. The constantly shifting nature of her identity complicates her narrative even more, since we must consider carefully who she is at any given moment. However, her shifting identity also gives her a more universal voice: by taking on different names and identities, the narrator emphasizes that her words apply to all women, not just herself.

The dramatic setting for *A Room of One's Own* is Woolf's thought process in preparation for giving a lecture on the topic "women and fiction." But the fictionalized narrator is distinct from the author Woolf. The narrator lends a story like quality to the text, and she often blends fact and fiction to prove her points. Her liberty with factuality suggests that no irrefutable truth exists in the world—all truth is relative and subjective.

The narrator is an erudite and engaging storyteller, and she uses the book to explore the multifaceted and rather complicated history of literary achievement. Her provocative inquiries into the status quo of literature force readers to question the widely held assumption that women are inferior writers, compared to men, and this is why there is a dearth of memorable literary works by women. This literary journey is highlighted by numerous actual journeys, such as the journey around Oxbridge College and her tour of the British library. She interweaves her journeys with her own theories about the world—including the principle of "incandescence." Woolf defines incandescence as the state in which everything is personal burns away and what is left is the "nugget of pure truth" in the art. This is the ideal state in which everything is consumed in the intensity and truth of one's art. The narrator skillfully leads the reader through one of the most important works of feminist literary history to date.

5.4 THEMES, MOTIFS, SYMBOLS IN A ROOM OF ONE'S OWN

Themes

The Importance of Money

For the narrator of *A Room of One's Own*, money is the primary element that prevents women from having a room of their own, and thus, having money is of the utmost importance. Because women do not have power, their creativity has been systematically stifled throughout the ages. The narrator writes, "Intellectual freedom depends upon material things. Poetry depends upon intellectual freedom. And women have always been poor, not for two hundred years merely, but from the beginning of time . . ." She uses this quotation to explain why so few women have written successful poetry. She believes that the writing of novels lends itself more easily to frequent starts and stops, so women are more likely to write novels than poetry: women must contend with frequent interruptions because they are so often deprived of a room of their own in which to write. Without money, the narrator implies, women will remain in second place to their creative male counterparts. The financial discrepancy between men and women at the time of Woolf's writing perpetuated the myth that women were less successful writers.

The Subjectivity of Truth

In *A Room of One's Own*, the narrator argues that even history is subjective. What she seeks is nothing less than "the essential oil of truth," but this eludes her, and she eventually concludes that no such thing exists. The narrator later writes, "When a subject is highly controversial, one cannot hope to tell the truth. One can only show how one came to hold whatever opinion one does hold." To demonstrate the idea that opinion is the only thing that a person can actually "prove," she fictionalizes her lecture, claiming, "Fiction is likely to contain more truth than fact." Reality is not objective: rather, it is contingent upon the circumstances of one's world. This argument complicates her narrative: Woolf forces her reader to question the veracity of everything she has presented as truth so far, and yet she also tells them that the fictional parts of any story contain more essential truth than the factual parts. With this observation she recasts the accepted truths and opinions of countless literary works.

Motifs

Interruptions

When the narrator is interrupted in *A Room of One's Own*, she generally fails to regain her original concentration, suggesting that women without private spaces of their own, free of interruptions, are doomed to difficulty and even failure in their work. While the narrator is describing Oxbridge University in chapter one, her attention is drawn to a cat without a tail. The narrator finds this cat to be out of place, and she uses the sight of this cat to take her text in a different direction. The oddly jarring and incongruous sight of a cat without a tail—which causes the narrator to completely lose her train of thought—is an exercise in allowing the reader to experience what it might feel like to be a woman writer. Although the narrator goes on to make an interesting and valuable point about the atmosphere at her luncheon, she has lost her original point. This shift underscores her claim that women, who so often lack a room of their own and the time to write, cannot compete against the men who are not forced to struggle for such basic necessities.

Gender Inequality

Throughout *A Room of One's Own*, the narrator emphasizes the fact that women are treated unequally in her society and that this is why they have produced less impressive works of writing than men. To illustrate her point, the narrator creates a woman named Judith Shakespeare, the imaginary twin sister of William Shakespeare. The narrator uses Judith to show how society systematically discriminates against women. Judith is just as talented as her brother William, but while his talents are recognized and encouraged by their family and the rest of their society, Judith's are underestimated and explicitly deemphasized. Judith writes, but she is secretive and ashamed of it. She is engaged at a fairly young age; when she begs not to have to marry, her beloved father beats her. She eventually commits suicide. The narrator invents the tragic figure of Judith to prove that a woman as talented as Shakespeare could never have achieved such success. Talent is an essential component of Shakespeare's success, but because women are treated so differently, a female Shakespeare would have fared quite differently even if she'd had as much talent as Shakespeare did.

Symbols

A Room of One's Own

The central point of *A Room of One's Own* is that every woman needs a room of her own—something men are able to enjoy without question. A room of her own would provide a woman with the time and the space to engage in uninterrupted writing time. During Woolf's time, women rarely enjoyed these luxuries. They remained elusive to women, and, as a result, their art suffered. But Woolf is concerned with more than just the room itself. She uses the room as a symbol for many larger issues, such as privacy, leisure time, and financial independence, each of which is an essential component of the countless inequalities between men and women. Woolf predicts that until these inequalities are rectified, women will remain second-class citizens and their literary achievements will also be branded as such.

5.5 SUMMARY OF SIGNIFICANT CHAPTERS OF A ROOM OF ONE'S OWN

Chapter-I

Woolf has been asked to speak on the topic of Women and Fiction. Her thesis is that "a woman must have money and a room of her own if she is to write fiction." This thesis has a limited scope, she admits—one that "leaves the great problem of the true nature of woman and the true nature of fiction unsolved." Yet she extends the hope that her reflections may shed at least some light on those questions as well. The essay is designed as an explanation of how Woolf arrived at her thesis. To present this argument, she says, she must take a detour through fiction: "I propose making use of all the liberties and licenses of a novelist, to tell you the story of the two days that preceded my coming here—how, bowed down by the weight of the subject which you have laid upon my shoulders, I pondered it, and made it work in and out of my daily life." With this introduction, the narrative portion of the essay begins.

The narrator sits on the banks of a river at "Oxbridge" (a fictional university meant to suggest Oxford and Cambridge) pondering the question of women and fiction. She represents her musings metaphorically in terms of fishing: "thought... had let its line down into the stream" of the mind, where it drifts in the current and waits for the tug of an idea. As soon as she gets a bite, however, she is interrupted by the approach of the Beadle, a university security guard

who enforces the rule by which women are not allowed to walk onto the grass. She scurries back to her proper place on the gravel path, remarking that while "no very great harm" had been done, she had lost her "little fish" of an idea.

As she revels in the tranquility and beauty of her surroundings, the narrator remembers an essay by Charles Lamb about revisiting Oxbridge. She is inspired to view the manuscript in the library, only to be told that "ladies are only admitted to the library if accompanied by a Fellow of the College or furnished with a letter of introduction." The library is fortress-like—impermeable and indifferent—in stark contrast to the narrator's own vulnerability. "Never will I ask for that hospitality again," she vows in anger. Distracted by the sound of organ music, the she watches as a cross-section of the university population assembles for a service in the chapel. She is struck by the insularity of the academic setting, seeing the university as a kind of laboratory or museum and its inhabitants as odd specimens who have no place in regular life. Soon they have all gone inside, however, and she remains outside, weighed down with the feeling her own exclusion.

The narrator then reflects on the history of the university, thinking in particular of the materials, labor, and money upon which it was founded and maintained. The clock strikes, interrupting this train of thought. She describes the elaborate lunch that was served at the college, where the flood of wine and the dessert and the wealth of good company create an overwhelming sense of abundance and optimism. "And thus by degrees was lit, half-way down the spine, which is the seat of the soul, ...the profound, subtle, and subterranean glow which is the rich yellow flame of rational conversation."

Her attention is then distracted by the sight of "a cat without a tail," which looks odd and out of place in these opulent surroundings. The sight of "that abrupt and truncated animal" prompts her to as sense that something is lacking in the lunchtime atmosphere and conversation. To answer the question of that lack, the narrator shifts the scene to a similar luncheon party, before the war, in similar rooms—"but different." She speculates about the change in the kind of conversations people had before World War I, and the kind of poetry they wrote, and observes that a drastic change has taken place. The romantic views of a Tennyson or a Rosetti no longer seem possible in the post-war era; the difference being that that earlier poetry "celebrates some feeling that one used to have (at luncheon parties before the war perhaps)." The new poetry, however, expresses thoughts and emotions so gut-wrenchingly new that readers cannot respond to them with the same familiarity or comfortable recognition. "Hence the difficulty of modern poetry," which comes as a kind of disillusionment. While thinking through this problem, the narrator misses her turn to "Fernham," which represents the relatively new institution of the women's college.

The narrator describes a meal at Fernham, which compares but poorly with the grand luncheon earlier in the day. "The lamp in the spine," she writes, "does not light on beef and prunes." Everything looks slightly less hopeful from this perspective, and we see that with reduced privilege comes a corresponding atrophy of one's sense of power and possibility—"that is the dubious and qualifying state of mind that beef and prunes at the end of the day's work breed between them." Conversation is gossipy rather than profound, and the narrator retires to the room of her friend Mary Seton with a vague feeling of discontent. They discuss the founding of the women's college, which involved a arduous and often discouraging effort to raise sufficient financial and political support. The picture contrasts sharply with the history of male universities, which have been continually and generously supported for centuries.

Chapter-II

The scene changes from Oxbridge to London, where the narrator sits in a room attempting to write about Women and Fiction. She reviews the questions raised during the previous day at Oxbridge ("Why did men drink wine and women water? Why was one sex so prosperous and the other so poor? What effect has poverty on fiction? What conditions are necessary for the creation of works of art?") and then resolves upon a trip to the British Museum in order to "strain off what was personal and accidental in all these impressions and so reach the pure fluid, the essential oil of truth." She looks in the catalogue in the British Library for books about women and marvels at how many have been written, and under the rubrics of how many different disciplines. Checking the "M" listings, she finds that no such archive exists on the topic of males.

Arbitrarily selecting a few of these books, she finds a great array of opinions and topics and finally pauses resentfully with one professor's statement of "the mental, moral, and physical inferiority of women." She decides that these studies, whatever their differences, had all "been written in the red light of emotion and not in the white light of truth." They betray an underlying anger that prevents them from approaching their subject objectively. "Why are they angry?" the narrator asks herself as she breaks for lunch. She concludes that if the author of the study on the inferiority of women had argued dispassionately, she would not have become incensed herself: "I had been angry because he was angry." The narrator intuits a depth of motivation and response underlying this issue, and she decides that male scholars have been less interested in the inferiority of women than in preserving and authenticating their sense of male superiority. Women have served as mirrors to men, in this sense, for centuries.

Here, the narrator is interrupted by the necessity of paying the bill. She takes the opportunity, while on the subject of her own finances, to inform us that she was left a legacy of five hundred pounds a year by her aunt, Mary Beton. She remembers getting the letter at the same time that women were granted the vote, and observes that the inheritance was more important in securing her freedom. It relieved her not only of the obligation to work for a living, but also of hatred and bitterness of temperament. It allowed her to forgive men for their collective injustices toward women, and to see males too as victims in some ways of their education and culture. Ultimately, the financial freedom gave her the "freedom to think of things in themselves."

Returning home, the narrator finds herself entering into a strikingly domestic setting. She thinks to herself that it is nearly impossible to say whether the kinds of labor that have traditionally been performed by women are more or less valuable than the (usually more quantifiable) work done by men. The question is unanswerable: not only does domestic labor fall outside of any economic indexes of value, but its cultural value also changes "from decade to decade." She envisions a future in which there will be no gender-based division of labor. "But what bearing has all this upon the subject of my paper, Women and Fiction?" she wonders as she enters the house.

Chapter-III

The narrator returns home disappointed at not having rounded up some useful tidbit of truth from her researches at the British Library. She turns at this point to history, which, she conjectures, "records not opinions but facts." As her starting point, she chooses to look into

the lives of English women during the Elizabethan period—an era of surpassing literary accomplishment, but only among men. It is a virtue of Shakespeare's plays, she observes, that they seem, like enchanted spider-webs, "to hang there complete by themselves." In reality, however, even his works "are not spun in mid-air by incorporeal creatures, but are the real work of suffering human beings, and are attached to grossly material things, like health and money and the houses we live in."

History turns up little except a few terse statements about the legal rights of women in the early modern period (which were virtually non-existent). This reticence on the topic of women, and the fact of her utter powerlessness, strikes discordantly with the prevalence in literature of complex and strong female characters from ancient times to the present. "A very queer, composite being thus emerges. Imaginatively she is of the highest importance; practically she is completely insignificant. ...Some of the most inspired words, some of the most profound thoughts in literature fall from her lips; in real life she could hardly read, could scarcely spell, and was the property of her husband." In light of this paradox, the solution to the problem of trying to conceptualize the Elizabethan woman seems to be to pool the resources of history and fiction.

"It would have been impossible," the narrator concludes from this thought-experiment, "completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare." To illustrate this conclusion, she conjures the imaginary character of Judith Shakespeare. Judith is as gifted perhaps as her brother, but receives no education except that which she can create for herself in what free time she has. Although she is "the apple of her father's eye," her family expects her to conform to a social role that leaves no room for the development of her talent. She writes some, in secret, but hides or burns her work for fear of reprisal. She becomes engaged at a young age. When she begs to be allowed not to marry, she is chastised and beaten by her father. After this she runs away, driven by "the force of her own gift alone." She wants to go into acting, but meets with rejection and ridicule. She is finally taken up by a theater-manager, becomes pregnant by him, and commits suicide.

This is how the life of a woman with Shakespeare's genius might have looked at that time, the narrator argues. But she goes on to assert that "it is unthinkable that any woman in Shakespeare's day should have had Shakespeare's genius"- -or no more than the first germ of genius, and certainly not the kind that would ever have translated itself into brilliant writing. "For genius is not born among labouring, uneducated, servile people," except with the rarest exceptions—and even then, that social condition glares through as a limitation of the art. In that age, genius engendered witches and lunatics among women, and "Anonymous," she argues, was most likely a woman as well.

Having explored the deep inner conflicts that a gifted woman must have felt during the Renaissance, the narrator goes on to ask, "What is the state of mind that is most propitious to the act of creation?" She marvels at the "prodigious difficulty" of producing a work of genius, and observes that circumstances generally conspire against it. She cites as obstacles the indifference of most of the world, the profusion of distractions, and the heaping up of various forms of discouragement. This is true for all artists, but how much more so for women! A woman would not even have a room of her own, unless her parents were exceptionally wealthy, and in her spending money and discretionary time she would be totally at the mercy of others. Being regularly told of female ineptitude, women would surely have internalized that belief; the absence of any tradition of female intellectuals would have made such arguments all the more viable. Though we like to think of genius as transcendent, the narrator

holds that the mind of the artist is actually particularly susceptible to discouragement and vulnerable to the opinion of others. The mind of the artist, she says, "must be incandescent. ...There must be no obstacle in it, no foreign matter unconsumed."

5.6. SELF-ASSESSMENT QUESTIONS

1. Discuss the context behind *A Room of One's Own*.

2. Portray the narrator's character.

3. Comment on the themes, symbols in the text, *A Room of One's Own*.

4. Refer to the first chapter and comment on its significance.

5.7 REFERENCE BOOKS

Bell, Quentin. *Virginia Woolf: A Biography.* London: Pimlico, 1996, 1997 [1972]

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LESSON 6

A ROOM OF ONE'S OWN

Objectives of the Lesson:

a. To have an understanding of the title, *A Room of One's Own.*
b. To identify the feminist significance of the text, *A Room of One's Own.*
c. To comprehend the extraordinary use of non-fictional prose in *A Room of One's Own*

Structure of the Lesson:

6.1 TITLE SIGNIFICANCE OF *A ROOM OF ONE'S OWN*

Woolf has been asked to speak about Women and Fiction to a group of female students from the Cambridge colleges of Newnham and Girton. She explains how she came to think about these themes as expressed in the title "A Room of One's Own" when she sat down to think about the subject. She considers what one means by "Women and Fiction", thinking that the most interesting idea will be to consider all aspects intertwined, including women writers and fiction about women.

She soon realizes that she will not be able to offer any truth on the matter. She can only offer her opinion, that a women needs money and a room of her own if she is to write fiction. She can show how she came to this opinion and, through this journey, her audience may be able to draw their own conclusions. She will use the method of fiction to describe this journey, since fiction is their subject, and has invented her setting "Oxbridge" from two recognizable settings, Oxford and Cambridge. She has also invented an "**I**" voice with which to tell the story. This "I" could be any woman, she says, sitting on a riverbank near a college.

The narrator muses as she sits on this bank, about the nature of her mind, how it attaches itself to a thought and obsesses over it. One particular thought distinguishes itself from the rest and the narrator tries to capture it, like catching a fish. This idea becomes very exciting and precious to her and she tries to keep it from slipping away. She finds herself walking rapidly over a lawn and is soon apprehended by a Beadle, a guard, who tells her that only Fellows and Scholars are allowed on the grass. She obeys and walks on the gravel instead, not yet indignant about the injustice of the reserved lawn, but notices that her precious "fish" has disappeared.

She carries on her way and a certain essay by Charles Lamb comes to her mind. This essay muses about how inconceivable it is that Milton's poetry ever had any word changed. The narrator remembers that Lamb came to Oxbridge and his essays are kept in a library not far from where she is walking. Thackeray's "most perfect" novel, *Esmond*, is also kept there. The narrator excitedly imagines finding in these manuscripts some key to the authors' intent, but when she arrives at the famous library, she is turned away because she is a woman.

The narrator leaves the scene in anger. She considers what to do instead but before she can decide she hears organ music issuing from a chapel nearby. This time she doesn't wish to approach, imagining she'll be turned away, and tries to appreciate the outside comings and goings of the congregation.

From the outset of her lecture, we are made aware of the pressure that has come upon Woolf since she was asked to impart wisdom on the subject of women and fiction. The first pages are full of her wondering how to begin, what method to use, and with her doubts that she will be able to impart anything at all. This all reveals how important the subject is to her, and how personal, and implies that what we are about to read is a personal story and not a political debate.

Woolf is open about how she plans to approach her argument—through fiction rather than overt argument claiming to impart truth. By explicitly stating that she is not attempting to state the truth but rather to describe her own personal journey, she creates a sense of intimacy with the reader, as if she has no more wisdom on the subject than they do. So, by approaching the issue through fiction, where her narrator represents every woman, Woolf gives her audience the sense that they are joined together in a collective narrative.

The narrator uses the image of the fish to visualize the process of thinking. The fish is both a concrete thing and yet slippery and hard to grasp. The way she treasures the thought, pursues it with determined excitement, striding across the lawn in order to keep the thought safe until she can write it down, shows how she values thoughts—and thought—above all else. Yet her efforts to catch and hold onto the thought are thwarted by the beadle—who is both a man and a guard of the university, and who therefore represents the way that the institution of the university is protected by men for men (the scholars and fellows), excluding women in the process, and how this exclusion stops women from being able to pursue their thoughts as men can.

The narrator's thoughts roam across literature, a literary history with which she wants to immerse herself both for the pure enjoyment of pursuing her thoughts and to investigate those works as a way of delving into the minds of those authors and, in so doing, improve her own mind and writing. But again her status as a woman stands against her and she is shut out, not only from the physical library building, but from the literary history that she so much wants to be a part of.

The narrator's initial anger turns to a kind of grudging acceptance as she now decides not even to enter the Church and so to avoid being stopped once again because she is a woman. In choosing to remain outside she does gain a certain perspective that the men who can enter don't have, but she has given in to being an outsider to this culture (and a somewhat bitter ousider at that for all the exclusion she has experienced)

6.2 A ROOM OF ONE'S OWN AS A PRIMER FEMINIST TEXT

The Scope of Woolf's Feminism in *A Room of One's Own* A highly contested statement on women and fiction, Virginia Woolf's extended essay A Room of One's Own has been repeatedly reviewed, critiqued, and analyzed since its publication in 1929. Arnold Bennett, an early twentieth-century novelist, and David Daiches, a literary critic who wrote an analysis entitled Virginia Woolf in 1942 (Murphy 247), were among those to attempt to extricate the themes and implications of Woolf's complex essay. The two critics deal with the often-discussed feminist aspect of Woolf's essay in interestingly different ways. Bennett states that Woolf's essay is not a feminist work, rejects the idea that Woolf's discussion of women and fiction may lean towards the political, and reduces the essay's scope to a collection of musings on women and fiction. Daiches responds to A Room of One's Own in the opposite way: he claims that Woolf's work is feminist, and Woolf's feminism emphasizes not only women and their relationship to fiction, but all people of genius who have not had an opportunity to use it because of their lack of money and privacy. While Bennett restricts the scope of the essay to a non-feminist, completely apolitical ideology and Daiches enlarges the scope to a wide, universal feminism, Woolf's own intention in writing *A Room of One's Own* may have actually been to create a work that lay somewhere in between these two extremes. In one of the earliest reviews of A Room of One's Own, British novelist Arnold Bennett addressed the question of feminism in the essay and concluded that Woolf was not writing from a feminist perspective. "It is a book a little about men and a great deal about women. But it is not 'feminist.' It is non-partisan," Bennett declared. In Describing Woolf's perspective as "non-partisan," Bennett labels it non-political, and therefore defines feminism as an inherently political system of thought. As Professor Wendy Nicholson said in her lecture on A Room of One's Own, at the period in which Woolf was writing, feminism, by popular definition, meant wanting the vote for women. This is certainly not Woolf's brand of feminism; having received the news of her inheritance at the same time as women won the vote, Woolf wrote that "of the two-the vote and the money-the money, I own, seemed infinitely more important" (Woolf 37). But although such matters as the vote are an important part of feminism, the word has evolved to embrace many non-political beliefs. Indeed, during Woolf's time, there was a strong feminist movement outside of the political sphere, but the common conception was that feminists were only interested in the vote. In the most general sense, today's definition of feminism is simply the belief in securing equal rights and opportunities for women. That women should be allowed equal opportunities to write fiction is the thesis of Woolf's essay. Though her thesis is confined to fiction and does not extend into any other facet of society, the idea is feminist by this broader, more recent definition. In Bennett's time, however, when the words "feminist" and "suffragist" were considered synonyms, Woolf's blatant nonchalance about women's suffrage may have been considered not only non-feminist, but anti-feminist. Arnold Bennett also claims that Woolf "comes to no satisfactory conclusion about the disparateness between men and women." Bennett, in this critique, is again limiting the scope of what Woolf is attempting to accomplish in *A Room of One's Own.* She makes no pretense of attempting to explain the differences between men and women. She acknowledges that these discrepancies exist, and that one must recognize them

in order to write fiction of integrity. She warns against women trying to use men's style in their writing: "The weight, the pace, the stride of a man's mind are too unlike [woman's]…for her to lift anything substantial from him successfully" (Woolf 76). Later in the essay, she queries, "Ought not education to bring out and fortify the differences [between the sexes] rathe r than the similarities?" (Woolf 88). Woolf is certainly aware of the differences between women and men, and she advocates that these differences be cherished. However, her concern is that women have not been allowed to develop their own style throughout history-they have had not the time, the money, the privacy, or the tradition. Only a few women writers have been able to shed the impediments that afflict their sex and write "as women write, not as men write" (Woolf 74). Bennett limits the span of Woolf's essay by narrowly defining it as an attempt to explain the differences between the sexes. Woolf's intent is actually quite different: she praises the differences between the genders, and focuses her essay on why, if there are so many differences, women have not been able to develop their own personal style in the area of fiction. David Daiches, a later critic, also seems to have misunderstood the scope of A Room of One's Own. While Bennett claims that it is not at all a feminist work but simply a study of men and women, Daiches does believe that Woolf's essay is feminist. He labels her feminism as "rooted in a larger democratic feeling," and asserts that Woolf utilizes her analysis of woman's situation to make a more universal statement. Daiches's interpretation of Woolf's underlying theme is this: "All those who have talent should be given the opportunity to develop and use it…[and] should be allowed to have an income and a room of their own." Though Woolf often uses generalizing statements about the near impossibility of a working class person creating good fiction, she does this only as an argumentative tactic to prove her point about women. It is not the other way around, as Daiches implies. Woolf's interest, in this essay, is in women. She uses many devices to support her point about the necessity of money for creating great fiction, including lines such as, "For genius like Shakespeare's is not born among uneducated, servile people…it is not born today among the working classes" (Woolf 48). This might lead one to believe that her point does extend beyond the situation of women, as Daiches believes, to address the larger issue of genius and the effect of class on its actualization. However, Woolf quickly continues, "How then, could it have been born among women…?(Woolf 48). Her focus is women, and particularly, British upper middle-class women. In her exploration of money as a necessity for women to create art, she is not addressing money as a class issue, but as a gender issue. Woolf's major point is that women have never been allowed to have money, even the aristocratic women; it was their husbands who owned the property and the money. Though Woolf is aware of the effect of class on creation of fiction, in this essay she is concerning herself only with the fact that women, who were inherently poor, had no chance of writing fiction. Daiches attempts to expand Woolf's scope to be larger than it is, and is therefore disappointed with Woolf's result. He describes her view as one that is "largely concerned with ends and tends to ignore discussion of means." Daiches has universalized Woolf's theory and placed on it a set of expectations which it cannot fulfill, and indeed was never intended to fulfill. He seems to expect that if Woolf makes a sweeping statement about how genius must be nurtured-with money and a private room in which to write-then she must provide some solutions for how this is to be accomplished. In Daiches's interpretation, Woolf's essay appears an idealistic, silly idea that poses no practical solutions for how those who exhibit potential for genius should be picked out and placed in a situation in which they have money and privacy. Woolf's intentions, though, are not at all what Daiches suspects. She is an intellectual, not a politician, and does not concern herself with the practical aspects of her theory. A Room of One's Own, is not meant to be a socially prescriptive work that lays out a plan for the betterment of society; the essay, in fact, is much more limited in application than Daiches believes. Woolf is focused on the issue of women and why they have not

created great works of fiction, not on the universal problem of unrealized potential among the working classes. "But, you may say," Woolf begins her essay A Room of One's Own, "we asked you to speak about women and fiction-what has that got to do with a room of one's own?" (Woolf 3). Hence, the thesis of Woolf's essay emerges-that in order for women to write fiction, they must have 500 pounds a year and a room of their own. Critics Arnold Bennett and David Daiches both wrestle with Woolf's essay and ultimately misinterpret the scale of her point. Bennett underestimates the scope of the essay by denying its feminist nature and incorrectly defining the point Woolf was attempting to explore, and Daiches mistakenly universalizes Woolf's feminism by claiming that her theory applies not only to women, but to all members of the lower class. Though these two critics distort the scope of the essay, their comments do point out important limits on Woolf's feminism. As Arnold Bennett says, Woolf's concerns are not political; although our modern definition of feminism is wider than Bennett's was, Woolf's lack of political interest does certainly limit the scope of her feminism. David Daiches's critique of the essay points out another important characteristic of Woolf's feminist thought. Her feminism is not, as Daiches believes based in a "larger democratic feeling." Woolf's feminism is in actuality quite limited in tha t she only applies it to British, upper middleclass women writers. Virginia Woolf's essay-which to Bennett seemed non-feminist and to Daiches seemed feminist-universalist-is, by our modern definition, feminist; however, the borders of culture, class, and profession that composed her frame of reference drastically limit the scope of Woolf's feminism

6.3 & 6.4. A ROOM OF ONE'S OWN AS A SATIRE ON PATRIARCHY & A ROOM OF ONE'S OWN AND ITS DRY HUMOR

Virignia Woolf was one of the feminists who saw the value in presenting her case calmly and without any readily apparent suggestion of emotion. Her famous essay A Room of One's Own (which is primarily a work of fiction) uses irony and satire, a stream-of-consciousness narrative, and extended metaphor to express her anger towards patriarchal culture in a socially acceptable way.

As a feminist author, Woolf no doubt found the relative rarity of known women writers to be discouraging. She seems to have decided that the best way to convince those who doubted the female capacity for intellectual pursuits was to present her ideas and beliefs (which were fairly radical for the time) in as subtle a way as possible, so that the reader would be pulled in by her surface argument only to then realize that she goes even further with her ideas. She makes an effort to always appear calm and collected and never to show the anger that she must have felt at being driven away from her chosen profession. Her extensive use of irony and satire in *A Room of One's Own* demonstrates how confined she felt when writing about feminist issues, which she knew would probably only be taken seriously by other women (and not all women either). Chapter two, which begins with the narrator trying to research the nebulous topic of women and fiction at the British library, is one of the most pointedly ironic episodes in the essay in its deconstruction of male-dominated academia. She says, "an answer was only to be had by consulting the learned and unprejudiced, who have removed themselves above the strife of tongue and the confusion of body." Of course, as she reads she discovers that the men who have taken it upon themselves to write about women are anything but unprejudiced, as their tones vary from veneration to anger and scorn to total confusion. She also finds it odd that women have not written almost anything about men, though she professes to be relieved by this lack because if women have written as much about men as men have written about women she could never hope to read all the literature relevant to her subject in her lifetime. By the time she has finished looking through the random selection of books about women she requested, she is more confused than ever and has not managed to uncover a single relevant fact. The great irony in this whole section is in the narrator's initial

faith in the existing academic structure. “If truth is not to be found on the shelves of the British museum, where, I asked myself, picking up a notebook and pencil, is truth?” Woolf’s implied answer to her own question is that truth is nowhere to be found within patriarchal culture. The intellectual woman must go on her own search for truth if she wants to find valuable information.

On the other hand, Woolf uses satire to mock the idea that women are physically inferior to men. As the narrator is walking home from the British Museum, she wonders why women, on average, live longer than men do. She concludes that since women are “the protected sex” they must be exposed to less danger than men are. It makes sense that the weaker members of society should be specially protected since they are at an inherent disadvantage, and since women are so much more delicate than men, when she has her way and women are allowed to work at all the same jobs and do all the same things that men do, they will start dropping like flies. In a hundred years “one will say ‘I saw a woman today’ as one used to say ‘I saw an aeroplane.’ Anything may happen when womanhood has ceased to be a protected occupation”.[3] The sheer ridiculousness of the thought that women might one day be as rare as airplanes gives one pause for thought. The treatment of women as the ‘protected sex’ is not universal within the narrator’s world. Women act as laborers and work in terrible factory conditions just like men do, especially within the lower classes. The narrator’s friend Mary Seton’s mother had thirteen children in her lifetime; women regularly died from childbirth, which is one activity they are not ‘protected’ from. Woolf is confident that women will not only survive their journey to gender equality, but also prove that gender does not affect capability.

The style of writing that Woolf is perhaps best known for is the stream-of-consciousness novel. When considering why she chose to write an essay on women and fiction using a stream-of-consciousness narrative, it is important to consider the function of the numerous interruptions that occur for the narrator. She is stopped by an Oxbridge beadle for walking on the lawn of the college, which was forbidden for women, and in the process she forgets the idea she was contemplating. She says, “the only charge I could bring against the Fellows and Scholars of whatever the college might happen to be was that in protection of their turf, which has been rolled for 300 years in succession, they had sent my little fish into hiding.” The narrator assures us that her idea was of little importance, but since it is now irretrievably lost there is no real way to know what its value might have been. Since this is the case, why does Woolf add this event to her fictional account at all? In her essay Penelope at Work: Interruptions in *A Room of One’s Own*”, Peggy Kamuf posits that there exists “a connection between the art of story-telling and the practice of force”. By interrupting the narrator’s thoughts, the beadle not only forces her to change her physical route through the college but also to redirect her thoughts away from her previous topic, women and fiction, to focus on her surroundings at the college. She moves from a mental landscape of which she is the creator and only inhabitant to a physical landscape where she is an outsider, a trespasser upon space reserved for the male intellect. Thus, the presence of the beadle jars the narrative and forces it back into a male-dominated context; the very act of barring a woman from the turf becomes an act of violence. Other such interruptions that derail the narrator’s train of thought at Oxbridge are similarly abrupt, aggressive, and even violent in the university staff’s insistence in reminding her that she does not belong there; the interruption always leads to the reframing of the narrator’s story so that she is once again an insignificant piece against the backdrop of male scholarship.

The deeper significance of the theme of interruption in Woolf’s essay is that whoever writes “the story”, i.e. the broad narrative of social change that is written in history books, has the power to redefine others by forcing the reader to view them through a certain perspective. She is both attempting to show how men have written history by placing women in a

separate, inferior space and demonstrating how skewed these men's perceptions are when viewed from an outside perspective. After the narrator is turned away from the Oxbridge library she visits the British Museum, where she is astounded by the amount of literature that has been written about women. She chooses a dozen books to read at random, and quickly becomes confused by the sheer variety of often contradictory information; however, she interrupts herself in the middle of her catalogue of these books to consider a drawing she made while she was reading. She had drawn Professor Von X, who wrote *The Mental, Moral, and Physical Inferiority of the Female Sex*, with an unpleasant appearance and attitude, " his pen on the paper as if he were killing some noxious insect as he wrote". She realizes that her drawing of the professor was done in anger, because he was angry while he was writing. Instead of merely reciting what men have written about women, Woolf interrupts herself and the thread of the narrative to reverse perspectives; instead of men observing women who become the objects of the male gaze, she has her (presumed female) readers observe men and make his writing the object of scrutiny. Woolf interrupts herself in other places as well to show how different ideas and social restrictions (like the barring of women from the library) can change the way in which a narrative is interpreted and exclude certain groups of people from being able to tell their own stories or move from being the observed to being the observer.

Yet another purpose for the many interruptions the narrator encounters is to demonstrate Woolf's titular claim that in order for a woman to be a great writer she needs a room of her own and five hundred pounds a year. Of course, the room itself is only a symbol for the independence and privacy necessary to be able to lend one's entire focus to writing. In the course of the essay Woolf addresses the reasons why, as some scholars note, there have been fewer great female authors than male authors. She sets up another fictional account of a female writer, this time called Judith Shakespeare, whose life she compares with her famous brother's. According to current historical information, the average woman of that time would have been completely uneducated, forced to marry in her teenage years, expected to spend her entire youth having children (she would have been the legal property of her husband) and died in middle age. A woman of genius would surely have gone insane or died under such constraints. In the sixteenth century, women could not own property, money, or even their own bodies; at the time Woolf was writing great strides had already been made in the women's rights movement. However, there still wasn't a very good way for a woman to earn her own living. Woolf describes dinner at the Fernham women's college in detail despite the fact that it proves rather unsatisfactory because "[o]ne cannot think well, love well, sleep well, if one has not dined well".[7] The narrator finds the conversation after dinner somewhat lacking, because peaceful imagination is stimulated by good food and drinks (or at least made easier by lack of hunger) and the women of Fernham never seem to have enough funds to live like the men at Oxbridge do. This difference must show itself plainly in the disparity between the intellectual material produced at Oxbridge and Fernham, which would make it harder for Fernham to get funding, which would begun the cycle all over again. For Woolf, the room and five hundred pounds a year is the only way to break the woman's cycle of poverty and to firmly establish the tradition of women's literature. Thus, the room represents not just a space separate from the distractions of the outside world or financial independence, but also a free intellectual space. In this separate space or school of thought, works written by women will not be viewed through the lens of men's writing but simply as literature.

6.5 LANGUAGE AND GENRE MIXING IN A ROOM OF ONE'S OWN

In Vita Sackville-West's 1929 review of A Room of One's Own, both the ambiguity of the discourse Virginia Woolf employs in her 'feminist manifesto' and her multiplicity as a writer are brought to the fore: "Mrs. Woolf, as you probably know, is a critic as well as a novelist; but this little book, which is not a novel, is not pure criticism either. In so far it is 'about' anything at all, it is a study of women, their circumstances (especially in the past), and the effect of those circumstances upon their writing". Thus, already in Woolf's lifetime this influential text was recognised as a fusion of discourses as well as a piece of feminist writing. Sackville-West both calls attention to the form of the text and its content. Her comment gives prominence to the difficulty of defining 'this little book'. Similarly, Laura Marcus emphasises that a strict line cannot "be drawn between her overtly feminist, 'polemical' works and her fiction. Her novels take up the images and imaginings of her pamphlets; her 'non-fiction' uses strategies more often associated with fictional narrative*". In A Room*, **Woolf employs narrative strategies and violates the generic standards of the discourses she invokes. Woolf reinvents, twists, and challenges common and conventional conceptions of textual notions**. As Graham Good rightly observes, "[Woolf] is a 'both/and' thinker" in preference of thinking in the categories of either/or. Or, as articulated in To the Lighthouse: "[f]or nothing was simply one thing". In this thesis I use this observation as point of departure for my analysis of ways in which Virginia Woolf dissolves the boundaries of fiction and nonfiction in A Room. Thus, the phrase 'elements of fiction' in my title refers to the narrative strategies in Woolf's essay which are more commonly associated with fictional narratives. These strategies can be subsumed under the choice of a narrative form, the application of a first-person narrator, and the decision to partly rely on fiction for the purpose of writing an essay. In this sense, the title denotes both formal elements of fiction and actual fictional elements. This is all the more interesting and complicated by the fact that the text is an essay classified as nonfiction. In Woolf's text there is an ongoing negotiation between these categories. Accordingly, the treatment of narrative features must also be regarded in connection with the text's generic classification. As William R. Handley claims, "her narrative experiments are in their effects and functions discernibly political" In other words, my analysis explores how the mediation of Woolf's 'message', so to speak, occurs on more than one level: formal, structural, and textual aspects affect communicational and contextual matters. The reading of both the text and the argument is thus seen as inextricably linked to its narrative strategies. This approach also involves arguing that the 'message' goes far beyond that of 'a room of one's own' and relates more profoundly to her breaking with conventions and violation of 'the traditional'. Because the notion of 'the traditional' often entails a masculine view, Woolf's transgressions must be seen as part of her feminist project. In A Room, she challenges the traditional notion of Truth, history, reality, and unity, as well as (in part) writing an alternative female literary history and opening a verbal space for female subjectivity. Whereas Showalter considers the rhetorical devices as signs of Woolf's evasiveness, Moi links them directly to the politics of the text. Her claim that the aesthetics and politics of the text cannot be separated has led several critics to connect form and content in research on Woolf's essays. As Moi puts it, to fully grasp her ideological as well as aesthetic project, we need to locate "the politics of Woolf's writing precisely in her textual practice". In other words, A Room can readily be treated as an aesthetic argument. Seen thus, Moi provides the important groundwork needed for my discussion. Rather than simply agreeing with Moi, however, I want to show how and why overlooking Woolf's narrative and textual strategies is an impartial and reductive reading of the text. After the publication of Sexual/Textual Politics, Moi's position has come to be the more acknowledged view of Woolf's aesthetics and must be said to have paved the way for other works on Woolf's

essays. Moi's contribution fuelled a new interest in the relationship between form and content as well as argument and politics at work in Woolf's essays. By addressing narrative and rhetorical strategies, scholars such as Melba Cuddy-Keane, Judith Allen, Leila Brosnan, Anna Snaith, Jane Goldman, Elena Gualtieri, and Laura Marcus have raised our awareness of the essay as dialogue, the importance of the reader, and the instability of language and meaning. Furthermore, their research has re-conceptualized and borne out important connections between formal or structural features and Woolf's politics. As such, they bring about a crucial bridging of the gap not only between form and content, but also between text and context, and highlight the way in which textual matters can be entwined with its outside world.

6.6 SELF-ASSESSMENT QUESTIONS

1. Discuss the significance of the title, *A Room of One's Own.*
2. Treat *A Room of One's Own* as a feminist text.
3. Comment on the satirical elements in *A Room of One's Own.*
4. Explore language use and genre mixing in *A Room of One's Own.*

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LESSON 7
A ROOM OF ONE'S OWN

Objectives of the Lesson:

a. Going beyond the basics and to visualize the potential of Virginia Woolf.

b. To establish Cambridge as the epitome of Victorianism.

c. To state of affairs of Women's Writing as reflected in *A Room of One's Own.*

d. To gauge the impact of Cultural Poverty on Women's Writing during Virginia Woolf's times.

Structure of the Lesson:

7.1 VIRGINIA WOOLF AS A MODERNIST

Woolf is a modernist, concerned with illuminating life through the subjective consciousness and its impressions. Her seemingly random details and descriptions, in fact, work together to paint a picture, to leave a skillfully crafted impression upon the reader. She believes the best door to the human mind and heart is through the subjective. She places us inside the minds of others, where we, more often than not, find a little of ourselves. Eudora Welty writes, in her foreword to *To the Lighthouse:* , "The interior of its [the novel's] character's lives is where we experience everything. And the subjective—contrary to what so many authors find there—lies its clarity" (viii). Part of the power of A Room of One's Own is its ability to engage the depths of human psychology where logical analysis and rhetoric might fail to do so.

As a writer, Virginia Woolf is celebrated for her brilliant treatment and exposition of the writer's mind in motion and the flow of sensory impressions as they relate to personal and social situations. She sought "to train the reader's eye as she described inner and outer forms, radically questioning relationships between surface and depth and finding new frameworks and forms for narrative" (Roe, Sellers xiv). Despite the seeming fleetingness of her written dialogue, she continually dives into what is best described as the "center of things," or the latent core components driving social, literary, and intellectual phenomena. Despite her intense fascination with reaching such conclusions, she rarely states her central themes at the outset, preferring to invite the reader (or in this case, the listener) into her thought process and

sensory experience, moving from thought to impression to idea and eventually tying all strands together into a resultant epiphany or conclusion.

This novel strategy is seen right away in *A Room of One's Own*, beginning with the opening sentence: "But, you may say, we asked you to speak about women and fiction—what has that got to do with a room of one's own? I will try to explain." This interrupting statement as an opening creates a sense that one train of thought is colliding with another and revving into motion. Rather than beginning with any sort of static descriptions or expository claims, as is common in formal speech introductions, she prefers instead anecdotes and stream of consciousness story-telling.

Despite the fleeting nature of her writing style, the work is a very satisfying read, due to its continual motion from conclusive node to conclusive node, seamlessly connected through a mix of philosophical, intellectual, and imaginative musings. This is most likely due to her (now infamous) constant desire to seek the central propulsive component of the phenomena of life: "So engrossed was I with the problem you have laid upon my shoulders that I could not see even these usual sights without referring them to one centre". Her brilliant insight into these "centres" is the skeleton of *A Room of One's Own*, with the meat being her connective, evocative writing style that flows from one point to the next.

In addition to being seen as a voice of modernism through her stream of consciousness style, Woolf is renowned for her feminist work and critique of patriarchal norms. She talks quite highly of women's creative abilities, particularly in *A Room*: "Throughout the book, Woolf seems enamored of women, of the 'intricacy' and 'power' of their 'highly developed creative faculty.' Despite her advocacy for women's causes, there is a constant conflict within her desires as an intellectual to be an active participant in the patriarchal society of knowledge producing bodies, and her personal creative force that draws strongly from scientifically, and thus intellectually, taboo strategies. The foremost of such strategies is using the sensory and the emotive, as well as the rational, to reach conclusions and to arrive at truth. This contradiction is seen as she reiterates traditional post-enlightenment ideals of pure rational and emotion-less truth seeking: "[The books] were worthless scientifically… They had been written in the red light of emotion and not in the white light of truth" . Despite heralding these ideals, her work often contradicts this ideal in practice by using allegory and subjective observations to paint metaphors and guide her thinking.

One of the most interesting, and famous, of such metaphors is the passage describing the Manx cat prowling the Oxbridge turf. She awakens from a reverie of a "profound, subtle, and subterranean glow which is the rich yellow flame of rational intercourse" to look our the window and see the cat: "Certainly, as I watched the Manx cat pause in the middle of the lawn as if it too questioned the universe, something seemed lacking, something seemed different". This metaphor strongly guides her thinking throughout a good number of subsequent idea nodes, but arises not from an empirical research process; rather, her conclusions are a result of the emotive pique that creates a subjective shift within her mood. Therefore, despite her reverence for traditional truth-seeking, she continues to utilize her own unconventional variety of the intellectual discovery process to arrive at conclusions.

Interestingly, it is this very metaphor of the Manx cat that describes her insecurity and struggle with the difficult situation of being a woman who attempts to be taken seriously in male intellectual circles. For instance, the seeming stunted-ness of the Manx cat is simply a genetic trait it is born with, but it still creates the air of "lacking" something, or being an

outsider inappropriate to the setting. The comparison to the situation of a woman attempting to exist effortlessly in male intellectual circles goes nearly without saying. She continues with a more subtle metaphor: "The tailless cat, though some are said to exist in the Isle of Man, is rarer than one thinks. It is a queer animal, quaint rather than beautiful. It is strange what a difference a tail makes." The reference to the Isle of Man can be read as the totalitarian domination the masculine tradition holds on the intellectual "island," epitomized by Oxbridge. By referencing the cat as rare and queer rather than beautiful, Woolf is possibly hinting at her own experience of feeling solitary in her endeavors to be a respected member of male intellectual circles, as well as how her attempts to do this break from traditional notions of female "beauty" and bring upon critical social judgments. Therefore, not only does the Manx Cat metaphor demonstrate her self-contradictions that lie at the heart of her work, revering the intellectual traditions of empirical truth-seeking yet utilizing unconventional methods, but also actually stands as a metaphor for the very position she inhabits as a result of such attempts.

7.2 CAMBRIDGE AS THE EPITOME OF VICTORIANISM AND VIRGINIA WOOLF

Virginia Woolf is celebrated for her innovative modernist novels, particularly *Mrs. Dalloway, To the Lighthouse,* and *The Waves*. However, her essays are often overlooked. As a woman writer, Woolf was passionate about proving that women were just as creative and intelligent as men and equally capable of producing quality writing. Woolf often read at conferences for women in an attempt to motivate them and help them to overcome the negative attitude of many members of the opposite sex. One of Woolf's more famous essays, *A Room of One's Own*, conflates two papers read to literary societies at Cambridge women's colleges in October 1928, The Arts Society at Newnham and the Odtaa at Girton.

In *A Room of One's Own*, Woolf asserts that 'a woman must have money and a room of her own if she is to write fiction.' To develop her thesis, Woolf introduces a number of fictitious or semi-fictitious accounts of women whose circumstances prevent them from either creating or publishing fiction.

Her first account details, in first person, the experiences of a woman visiting 'Oxbridge' for a day. 'Oxbridge' is both the usual combination of Oxford and Cambridge and a microcosm representing all intellectual pursuits. First, her narrator settles down on the river bank where she is met by a man whose 'face expressed horror and indignation.' She soon discerns that he is disgusted by her presence because, 'He was a beadle; I was a woman… Only the Fellows and Scholars are allowed here; the gravel is the place for me' (Page 9). Though she soon dismisses his disgust, she is again thwarted when she goes to a college library to consult a manuscript and is told, 'ladies are only admitted to the library if accompanied by a Fellow of the College…' (Page 12). Ironically, 'Oxbridge,' which initially allows her 'mind, freed from any contact with facts… to settle down upon what meditation was in harmony with the moment,' (page 10) is found to be clouded by its masculinity, preventing any meditation or creativity at all.

As her day continues, so does the message that she is unwanted at 'Oxbridge.' Even within the fictional Fernham Women's College, patriarchal influence is all-pervasive. She is told that the poor quality of the food and buildings are the result of the college's difficulty in finding funding. Though women at this time could own property, Woolf

notes that society's expectations made it almost impossible for a woman, especially one with children, to earn money independently of her husband; her husband would naturally prefer to donate his own money to men's colleges. Yet, paradoxically, if the female students' mothers had devoted their lives to earning money for donations rather than raising a family, the students would probably not have been born in the first place.

Woolf felt the male exclusivity of 'Oxbridge' personally. While her father and brothers all attended Cambridge, she and her sister, painter Vanessa Bell, did not. Most of the men closest to Woolf were also Cambridge educated. Of the original members of the 'Bloomsbury Group,' Woolf's circle of influential friends, only she, her sister and Duncan Grant had not been at Cambridge.

Once outside the physical 'Oxbridge', nothing Woolf examines is free from male influence. To her horror, she finds that literature about women is written exclusively by men and is largely derogatory. She concludes that men paint women as inferiors to preserve or reinforce their own feelings of superiority. It is not until women write that they can be accurately represented in fiction, because male writers can only see women 'in their relation to men.' This is because they are excluded from women's relationships with each other, and from women's endeavours independent of their husbands, lovers or children.

Woolf argues through a series of examples. The most vivid and memorable is Judith, a fictitious sister of Shakespeare who is just as gifted as her brother, but confined by the burden of female responsibility. While her brother attends grammar school and moves to London, becoming a successful actor, Judith is kept at home. She is told 'to mend the stockings or mind the stew and not moon about with books and papers' (page 71), until her father arranges a marriage for her which she finds repulsive. Burdened by her pending nuptials, Judith escapes to London where she attempts to find a job in theatre, but is rebuffed: 'no woman, he said, could possibly be an actress.' Finally 'Nick Greene the actor took pity on her; she found herself with child by that man also' and Judith, overcome by shame, kills herself. Woolf's point is that the men who claim 'a woman could never have written the plays of Shakespeare' are right, but only because women were not given the training necessary to write like Shakespeare did.

Marveling that any woman was able to write given her circumstances, Woolf highlights the achievements of Aphra Behn who, despite the male-dominated literary culture, was able to make a living through writing. Woolf sees Behn's success as opening a new door for women: 'Now that Aphra Behn had done it, girls could go to their parents and say, You need not give me an allowance; I can make money by my pen.' (Page 96). Woolf emphasizes that the freedom of expression that she and her female contemporaries experienced is the result of centuries of other women's hard work and achievements.

Despite its brilliant insight, Woolf's *A Room of One's Own* exemplifies the very challenges faced by female authors Woolf highlights in the essay. It was published not by an outside firm, but by the Hogarth Press, Woolf and her husband's own company. Furthermore, the essay is a compilation of talks given only to women, when the primary forces suppressing women's creativity were products of a male-dominated society. These factors prove that when Woolf wrote the essay in 1928, women still had a long way to go before their male counterparts would see them as equals.

7.3 STATE OF AFFAIRS OF WOMEN'S WRITING DURING WOOLF'S TIMES

The most important topic of discussion in *A Room of One's Own* is Woolf's revisionist view explaining why there have been no great women in the historical canon. She asserts that, rather than being a condition of inherent inferiority, women have been (and largely still were during the time of her writing) subject to nearly all the conditions that would thwart creativity in anyone, regardless of gender: poverty, forced labor and servitude, lack of education or illiteracy, enormous distractions and constant social criticism. She illustrates this claim with an extended metaphor and imaginative exercise: re-imagining women's genius in the form of Shakespeare's equally talented sister, Judith. Her situation is as follows:

"Meanwhile his extraordinarily gifted sister, let us suppose, remained at home… But she was not sent to school. She had no chance of learning grammar and logic… She picked up a book now and then, one of her brother's perhaps, and read a few pages. But then her parents came in and told her to mend the stocking or mind the stew and not moon about with books and papers" (47)

Even though she possesses the same internal spark and fervor as her brother, each social and practical situation stacks itself in just the right combination to completely thwart any creative actualization. While merely a thought exercise, this hypothetical situation actually stands as a very accurate description women's situation of the recent past (and present, to some degree). She compares this with the impoverished situation of woman as a whole: "For genius like Shakespeare's is not born among laboring, uneducated, servile people… How, then, could it have been born among women whose work began, according to Professor Trevelyan, almost before they were out of the nursery, who were forced to it by their parents and held to it by all the power of law and custom?" . She reaches the conclusion that creativity in women subject to such a series of occasions would have been nearly impossible, for the truth creative genius must be free of all such limitations: "The mind of an artists, in order to achieve the prodigious effort of freeing whole and entire the work that is in him, must be incandescent" . Women, unfortunately, never had such possibilities: "On the contrary, she was snubbed, slapped, lectured and exhorted. Her mind must have been strained and her vitality lowered by the need of opposing this, of disproving that" . Thus, Woolf arrives at the potent and revolutionary conclusions that, rather than being inherently inferior to men (an opinion popularized due to its satisfying inflationary effect on the male ego), women have merely been the victims of oppressive and debilitating circumstances that allowed their gifts of genius to pass under the official record of the historical canon.

While monumental, this revisionist observation is far from the only observation Woolf makes on feminine creativity and its relation with patriarchal causes. She is equally concerned with understanding the value of differences between men and women's modes of thought and creative expression. Phyllis Rose, in *Woman of Letters: A Life of Virginia Woolf*, describes one way of reading this concern: "The major works—Lighthouse, Orlando, A Room of One's Own—are all in different ways concerned with sex roles, and all in different ways suggest the desirability of an end to rigid designations of what is masculine and what is feminine, an ideal which we might—very cautiously—refer to as androgyny" . Despite this apparent concern with removing strict sexual binaries, a bit of examination shows that Woolf continues to describe different writing styles according to sexual distinctions: "Her constant impulse to characterize writing in sexual terms suggests that she finds the idea that there is a masculine as well as a feminine language extremely compelling". This impulse manifests more strongly in a criticism of the rigid, overly masculine language that dominates

intellectual discourse, calling for it to integrate feminine characteristics, than in a call for true androgyny of writing (i.e. denying the presence of any gender whatsoever).

Rather than arguing for true androgyny, "androgyny is in the book to protect—as much as to mask—the idea of difference that is espoused" . This protection is necessary because her arguments glorify feminine writings and critique purely masculine writing, calling for a masculine integration of female forces with little mention of the need for females to integrate masculine traditions . All in all, Woolf argues that women not only have been excluded from the historical canon due to lack of opportunity rather than inherent inferiority, but takes the argument a step further in saying that they possess inherent characteristics that are necessary to produce fulfilled creative works of genius. Therefore, she claims that the feminine mindset possesses equal, if not greater, value than a purely masculine one—a highly controversial statement indeed.

7.4 IMPACT OF CULTURAL POVERTY ON WOMEN'S WRITING

The Victorian woman was often seen as the ideal woman, the angel in the house, even long after the Victorian era. So why was there even the need for a redefinition of her role? In order to understand the changes the woman's role underwent during the 1920s it is necessary to gain an understanding of what a woman's life involved prior to the emergence of the new woman and how her role remained an idealiz ed concept in the twentieth century.

During the Victorian era (1837- 1901) the public and the private sphere were increasingly identified with ideas of gender, so that the life of a woman in Britain revolved entirely around the private sphere of the home, the family and motherhood. Whereas men, being in a superior or privileged position, were able to be part of both spheres, the public and the private. Certainly there were women who had independent minds and did not resort to the gender roles prescribed to them, but the vast majority accepted or even embraced the fact that their place was in the home, sacrificing themselves for the family and accepting that they were inferior to men.

Thus marriage became the major goal for most women, ignoring their possibilities to emancipate themselves (Perkin 1989:3). Staying single meant that a woman lost her social position and only attracted disapproval of society. Women were taught at a young age that they were to get married and have children, and thus also their education was targeted at these goals. A large proportion of their education included domestic duties such as sewing and preparing her for marriage in general. Therefore employment for women was more or less impossible, which meant that marriage was one of the few options to live a respectable life. Until the foundation of the National Union for Improving the Education of Women in 1971, the only chance for unmarried women was a position as governess or teacher, which however, was utterly underpaid (Purvis 1995:92) as society disapproved of women in the workforce.

Thus being successful on the marriage market almost became a duty for women. Until 1887, when an amendment was made to the Married Women's Property Act, man and woman became one person after marriage, with the woman becoming the man's chattel. Thus, this law, solely works in favour of the man's interest, as John Stuart Mill already rightfully acknowledged in 1869:

The two are called one person in law, for the purpose of inferring that whatever is hers is his, but the parallel inference is never drawn that whatever is his is hers; the maxim is not applied against the man, except to make him responsible to third parties for her acts, as a master is for the acts of his slaves or his cattle.

This clearly underlines the lack of individualism during that period, making women the property of their husbands. This lack of individualism means that the domestic domain was the only refuge for women to allow them some freedom, as here they were the domestic manager. They generally believed that the home was a "refuge from the harsh, industrialising world" (Purvis 1995:46). Although not even in the home women were entirely free, as during the Victorian era numerous handbooks and etiquette manuals were being published, which told women how to manage their household and how to be a good wife and mother. Thus it could be said that they generally helped to shape a collective identity of middle-class women (Langland 1995:27).

This collective identity of middle-class women encompassed certain character traits which women had to embody in order to represent the ideal. This image of the ideal woman was inspired by no one other than the eponym of the whole era herself, Queen Victoria, married to Prince Albert with nine children, she was regarded as the role model for many middle-class women (Mitchell 1996:141). However, this seems rather contradictory, as in a time when women belonged in the house and not in the public sphere, Queen Victoria occupied the most highest position in England, this being the ruler of a country (Langland 1995:62). Yet, Queen Victoria had strict anti-feminist ideas of what a woman's life should encompass: *"Let women be what God intended, a helpmate for a man – but with totally different duties and vocations."* (cited in Bingham 2006:134). Coming from the most important woman of England, who was also a wife and mother, meant that she became the person, middle-class women looked up to, creating their own icon of a perfect lady. Reverend E.J. Hardy noted in 1887 what this life of becoming a lady and being the perfect wife encompassed:

Sweetness is to woman what sugar is to fruit. It is her first business to be happy - a sunbeam in the house, making others happy. True, she will often have "a tear in her eye", but, like the bride of young Lochinvar, it must be accompanied with "a smile on her lips." Girls and women are willing enough to be agreeable to men if they do not happen to stand to them in the relation of father, brother, or husband; but it is not every woman who remembers that her raison d'être is to give out pleasure to all as a fire gives out heat. *Rev. E.J.Hardy 1887, cited in Fisher 1995:44*

This again clearly emphasizes, the idea of the Patmore's *Angel in the House,* mentioned above, which connects to the moral issue. This image of the angel represents ideas of religion and morality. It was the women's role to raise those issues in order to maintain morality in the home. Thereby she ensured the family's class status, because being pure and religious was vital for the collective identity of the middle classes (Purvis 1995:46). In fact purity was an important characteristic of middle-class women during this era. Thus, sexuality did not belong to a woman's life, and not even a man's, making abstinence one of the most important virtues. However, the fact that women were seen as child bearers and having children and being a mother meant that one could be regarded as a true woman, this idea of purity seems rather contradictory. Still sexuality was merely believed to be a way to reproduce, and was not regarded as a pleasurable activity (Perkin 1989:276). However, with marriage the woman agreed that, along with her property, her body now belonged to her husband which also meant that he could access it whenever he pleased. So marriage was not a matter of give and

take, but rather a one-sided issue. Women were not even allowed, by law, to leave their husbands, until 1891 (Kingsley Kent 1990:115), so they often had to endure their husbands dominance and sometimes even violence or humiliation within the home.

Yet, the role of the woman was considered to be perfect, when looked at it from the outside, as here the Victorian ideal represented a perfect and happy middle class family. As mentioned above, this ideal included motherhood. Thus on average in the middle of the century a Victorian women had six children. With new products on the market and new maternal ideas in people's heads, motherhood became a new experience. Opposed to previous decades, the middle-class household became more child-centred, as children received more attention from their mothers who were to create *"a domestic haven of comfort"* (Ingham 1996:22) for the family. As well as for the household, also for motherhood and parenting women adhered strictly to conduct books which told them how to raise their children appropriately. Daughters were raised to become the same perfect woman, their mothers already were by teaching them household chores such as cooking and sewing and cleaning. In contrast, boys were raised according to the ideal of masculinity (Kimmel et al 2004:232). Thus it is understandable that the ideals of femininity stayed alive well into the twentieth century as this was the time when the daughters of the Victorian era reached adulthood.

7.5 SELF-ASSESSMENT QUESTIONS

1. Discuss Virginia Woolf as a pioneering modernist.
2. Identify the damaging Victorian features in the fictional "oxbridge" of *A Room of One's Own.*
3. Evaluate the state of affairs in the field of women's writing during Woolf's times.
4. Assess the impact of cultural poverty on women's personal and public lives.

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LESSON 8
A ROOM OF ONE'S OWN

Objectives of the Lesson:

a. Identifying Virginia Woolf's Place and Contribution to Bloomsbury Group

b. To establish Virginia Woolf's Place in World Literature

c. To review the relevance of *A Room of One's Own* and Virginia Woolf to the Contemporary Literary World.

d. To evaluate *A Room of One's Own* as a work of art.

Structure of the Lesson:

8.1 VIRGINIA WOOLF AND BLOOMSBURY GROUP

The Bloomsbury Group lived and worked in the Bloomsbury area of central London. The group is a coming together of members to make intellectual, literarry and art discussions informally. Most prominent of these was novelist and essayist Virginia Woolf. In all, only about a dozen people at any one time could have called themselves members of the group. Beginning shortly before 1910, the Bloomsbury Group gathered at irregular intervals for conversation, companionship, and the refueling of creative energy. The members of Bloomsbury, or "Bloomsberries," would more or less maintain allegiance to their mutual philosophy of an ideal society, even through a World War and three decades of tectonic shifts in the political climate. One can safely say that each member of Bloomsbury was leftist in his or her politics, although as individuals they expressed their politics in very different ways.

If there is a founding document for the Bloomsbury Group, it is likely George Edward Moore's *Principia Ethica*. In brief, Moore explained that "good" is not a thing that can be described or defined with other words. It is simply known for what it is by all rational beings. Tied to this was the idea that there was an "intrinsic worth" to things and ideas that

superseded utilitarian ends. In other words, an idea or feeling can be right and good without having to prove itself so, or needing to produce good for others. The Bloomsbury Group took the idea of intrinsic worth to heart, basing much of their political activism on the belief that their ideas were innately good.

The de facto leader of the Bloomsbury Group was Virginia Woolf, born Adeline Virginia Stephen, who descended from an eminently Victorian and moneyed household. Her father, Sir Leslie Stephen, was an accomplished writer, and most certainly a powerful influence on his daughter's intellectual development. Upon his death in 1904, Woolf and her two brothers, Thoby and Adrian, moved into a dwelling in the Bloomsbury neighborhood of London, and thus the foundation of the Group was firmly in place. Woolf was a gifted writer from her earliest years. Her essays, such as *A Room of One's Own*, are cornerstone pieces in the history of feminist literature. She also wrote extensively on more strictly literary topics, and her theories on fiction have continued to draw the attention of critics. The novel, though, is where Virginia Woolf found her truest and most natural form of expression. *Mrs. Dalloway*, published in 1925, showcases the full range of her talents, as well as demonstrating the effervescent stream of consciousness style for which she was famous. Without a doubt, the writings of Sigmund Freud made a profound influence on the artist Virginia Woolf, but she gave her creative outputs a vitality entirely her own. There is poignancy to Woolf's characterizations that raw psychoanalysis does not achieve.

Virginia and Leonard Woolf married in 1912, and their partnership would be both intimate and professional. As she was born into wealth, Virginia was fortunate in not feeling the need to marry for financial security. Indeed, Leonard Woolf was not well-off by any measure, but he was an excellent writer with a razor-sharp intellect, qualities which Virginia would certainly have admired. They shared a great deal in terms of political views, even when such views threatened their marriage. In 1917 they founded the Hogarth Press, which published some of the most important literature and non-fiction of the day, including Eliot's *Poems* and recent translations of Sigmund Freud. Their work in bringing attention to up and coming writers was pivotal in the careers of many talented artists.

Another founding member of Bloomsbury was critic and biographer Giles Lytton Stratchey. Strachey's first great achievement was the publication of *Landmarks of French Literature*. Though financially not a windfall, *Landmarks* established him as one of the best critics of his generation. Ironically, Strachey was not considered one of the brightest students when he took his scholarship examinations – he was denied entrance to Balliol College, and had to settle on Trinity College instead. *Landmarks of French Literature* also set a cosmopolitan tone that would be shared by most of Bloomsbury.

While working on a thesis at Cambridge, Lytton Strachey became close friends with Thoby Stephen and Clive Bell. Together with Thoby's sisters Virginia and Vanessa, these five formed the core, original members of the Bloomsbury Group. Though they certainly recognized his talents, it was not until nearly ten years later that Stratchey would begin crafting *Eminent Victorians*, the work that cemented his reputation as one of the great modern biographers. His mission was to tear down the myth structure that had erected itself around the Victorian era, in both English and American imaginations. He accomplished this chiefly through his sense of humor and an irreverence that until then had been absent from the biographical genre. *Eminent Victorians* is a study of four prominent figures from nineteenth century British history. Strachey deconstructs and thereby humanizes these archetypal figures. He does away with the notion that the Victorian Period was one of high moral

standards, instead bringing it down to the modern level of decadence. In doing all of these things, Stratchey effectively redefines the biography and what it can do. The critical reception of *Eminent Victorians* was overwhelmingly positive. If anyone doubted that the western world had moved on to another period in its cultural history, Strachey dispelled those doubts.

Novelists, journalists, painters, philosophers, and critics: All these and more comprised the membership of the Bloomsbury Group. Even the noted economist John Maynard Keynes was a central member of the Group. This mosaic of professions and intellectual pursuits made Bloomsbury unique and influential well beyond its small membership. On the one hand, the radical politics of Bloomsbury made them ripe for mockery in the media. Their private lives became not so private, as gossip about extramarital and polyamorous relationships became tabloid fodder. Their unconventional modes of living made it far too easy for their contemporaries to dismiss them, as they frequently did. Noted poet Roy Campbell satirized the Bloomsberries in "The Georgiad," and referred to its members as "intellectuals without intellect." They were also widely criticized as elitist, atheist, and unpatriotic. By and large, such criticisms were over the top and unwarranted.

One way of thinking about the Bloomsbury Group is that they formed a bridge between the Victorians and the Moderns. Originating in London in the first decade of the twentieth century, the founding members of Bloomsbury saw the passing of the Victorian state of mind, and the Victorian way of doing things. No one at the time was sure what sort of world would fill this void. For Virginia Stephen and her brothers, as well as Cambridge friends Clive Bell and Lytton Stratchey, it was an invigorating time to be young and passionate. They probably imagined that the world could be molded to their way of thinking. Their overarching agenda, an agenda that included world peace and human progress, was a profoundly ethical statement. And yet, the Bloomsberries were out of step with mainstream English society. Much of their ambition was thwarted by the conservative establishment. However, their ideas and their writings were revelatory, and continue to be influential for creative artists in nearly every medium and genre.

8.2 VIRGINIA WOOLF AND WORLD LITERATURE

The troubled writer, Virginia Woolf, is as famous for her mental illness as for her writing. Though some critics have dismissed Woolf's oeuvre as narrow and elitist (an accusation leveled at Modernist authors in general), many others have heralded her books for expanding the ideas of time and place in traditional narrative. Perhaps even more importantly, Woolf has been recognized for her philosophical musings on literature, sex, and gender. Her seminal nonfiction work, *A Room of One's Own*, notes the difficulties faced by women writers and places them in historical context. Although the feminist movements of the 1960s and 1970s helped return Woolf to prominence, her own unique talents have sustained her respected position in 20th-century literature.

The year 1917 was an important one for Woolf, ushering in her time of literary activity. After several painful years, during which Woolf suffered from extreme depression and found herself unable to write in the way she was coming to expect from herself, she resumed contributing reviews to the *Times Literary Supplement* and began to write a diary which is now considered one of her major works. In 1917, Woolf and her husband, Leonard, whom she had married in 1912, also founded The Hogarth Press, which published Virginia Woolf's novels and the works of other significant contemporaries, including T. S. Eliot. The Woolfs and Virginia herself were assuming a leadership role in the London literary world.

The first novel published by The Hogarth Press was Woolf's *Jacob's Room*, in 1922. While that book suggested some of the technical virtuosity that was to be her hallmark and contribution to modern literature, it was her subsequent work, particularly that written in the second half of the 1920's, that most critics consider to be her greatest. The novels *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927) reveal Woolf's concern with literary experimentation and characterization, and her critical essays collected in the first series of *The Common Reader* (1925) demonstrate her interest in not only writing literature but also writing about it. Still another dimension of her remarkable literary output during this time was *A Room of One's Own* (1929), a series of lectures Woolf had delivered during which she made the famous comment that, to be a writer, a woman must have five hundred pounds and a room of her own.

During the 1930's, Woolf was extremely well-known, enjoyed great prestige, and was offered many honors for her contributions to the world of letters. She continued to write novels, despite her persistent bouts with mental illness, publishing *The Waves* (1931), *Flush: A Biography* (1933), and *The Years* (1937), and she also produced an important feminist long essay, *Three Guineas* (1938). Following each publication, she was besieged by severe depression, and after writing her last book, *Between the Acts* (1941), she committed suicide, on March 28, by drowning herself in the River Ouse.

Virginia Woolf's relationship to the Victorian and modern eras is dramatized by her chronology: She was born in 1882, and she died in 1941. Her literary life was spent in reacting against the nineteenth century, into which she was born, and in ushering in the twentieth century, during which she lived most of her life. In one of her most famous statements, she said that on or about December, 1910, human nature had changed, and she spent her literary career exploring and depicting that change.

In her essays she attacked what she called the "materialism" of novelists such as Arnold Bennett, H. G. Wells, and John Galsworthy, who, in her view, adhered to the traditional form of the novel and emphasized externals instead of the inner life of the self. She called for a new kind of literature that explored the consciousness through new techniques which recognized the complexities and aberrations of the psyche.

Woolf's best novels demonstrate the ways in which she translated this theory into practice through her use of the "stream of consciousness" technique. *Mrs. Dalloway, To the Lighthouse,* and *Between the Acts* rely upon interior monologues and a prose style that re-creates the mental processes of the characters, usually with rhythms and images of lyric poetry. The books thus emphasize the disjointed, illogical quality of the mental-emotional life, and replicate, rather than describe, that quality.

Concerned with questions of identity, relationships, time, change, and human personality, Virginia Woolf helped shape literary history by writing about, for, and of the modern mind in the modern world.

8.3 A ROOM OF ONE'S OWN AND VIRGINIA WOOLF'S CONTEMPORARY RELEVANCE

The Oxford English Dictionary provides several definitions for a "room," including a sufficient space, to clear a space for oneself, to make "room" by removing other things, a certain portion or area separated by walls or partitions, or a form of accommodation. All

of these meanings of keeping in and keeping out can be found in Virginia Woolf's foundational essay A Room of One's Own, published in 1929. In this text, originally given as two lectures on women's writing to the female students of Newnham and Girton colleges, Woolf claims that if women want to be great writers they will need an income of five hundred pounds a year and a space all of their own in which to write. Woolf argues that if these requirements are met, Shakespeare's imaginary brilliant sister Judith will reemerge in the future: "Drawing her life from the lives of the unknown who were her forerunners ... she will be born.... I maintain that she would come if we worked for her, and that so to work, even in poverty and obscurity, is worthwhile" (2000, 112). In an age of technology and globalization eighty-three years after Woolf's lecture, feminists must ask if a room of one's own is still meaningful for women's writing today.

In terms of who can achieve the traditional materiality Woolf's room stood for in 1929, continue in our globalized twenty-first century and are further linked with the ownership of space. In 1929, Woolf conceived of reflective writing as monopolized by men's ownership of both public and private space—essentially all spaces. This is evident when one night, looking out the window at the anonymous famous university, she visualizes writing in terms of exteriors and interiors: the old stone, the domes, towers, and books,

"pictures of old prelates and worthies hanging in paneled rooms; ... the quiet rooms looking across the quiet quadrangles. And (pardon me the thought) I thought, too, of the admirable smoke and drink and the deep armchairs and the pleasant carpets: of the urbanity, the geniality, the dignity which are the offspring of luxury and privacy and space. Certainly our mothers had not provided us with anything comparable to all this.... "

The reality of women's poverty and consequent unequal distribution of "rooms of one's own" in the twenty-first century are remarkably similar to the conditions of Woolf's time, though most middle-class women are no longer indoors at home; instead, they are employed in the public realm. Thus, while some women of privilege may have rooms of their own, such as an office or studio, either inside or outside of the home (or both), another common economic reality amongst working women artists, such as China's Lin Tianmiao, is making the room serve double duty as one's workspace and living space. It is a room of one's own, but it is also one's only room. In addition to the difficulty in mapping out and imagining a physical and creative space, either outside of or within the home, women are still expected to perform most domestic tasks, which creates a "double burden" and often entails the sacrifice of any inventive private space or time. When women are "surviving," Woolf suggests, they are not penning their thoughts.

Gunther Kress, amongst others (Tyner 2010; Burniske 2008; Coiro et al. 2008; Jenkins 2002), argues that effective communication increasingly requires the ability to use computers and gather information by means of communication technologies; thus any understanding of literacy should now encompass the use of sets of skills needed for digital technologies (Kress 2003, 35, 56). Therefore, rethinking women's writing in relation to Woolf's essay must now also take technology into account. In addition to considering Woolfian "offline" rooms, the effects of space, class, race, culture, geography, and sexuality on women's writing must be analyzed also in terms of the online room, and this analysis must consider the direct correlations between women's poverty and both traditional and digital illiteracy.

In sum, the 1929 room Woolf speaks of is still, in many respects, the same today; it is very much a Western concept of the material room that most women cannot achieve, and it

reinforces the now well-established term "feminization of poverty." Though Woolf is addressing privileged women from Newnham and Girton Colleges, she does ask why women compared to men are poor (27), a question that the UN Entity for Gender Equality and the Empowerment of Women (2012) and Vital Voices Global Partnership (2012) both take up.

The UN Women: National Committee Australia (2012) finds that women's wages are still much lower than men's, and that women"bear a disproportionate burden of the world's poverty." According to Vital Voices, women make up 66% of the world's workers and produce 50% of the world's food, but only earn 10% of the income and own 1% of the property. These global statistics suggest women in poverty rarely have the means to learn or purchase new technologies, which are fueled by Western ideologies of consumption. The above-cited evidence of women's poverty is meant to establish the continued relevance of Woolf's traditional room of 1929 in terms of twenty-first century women's work and writing. This is necessary in order to support my overall argument and primary focus, which is that Woolf's philosophy of women's writing is dependent on materiality (meant as money and a physical and psychical room to write) and can, by being updated and extended to include online writing and virtual rooms, offer useful tools for rethinking women's writing and the materiality of technology in the present time.

Though difficult questions remain as to what paths to empowerment women can create and achieve, and how both Western and non-Western women can resist and transform gender inequalities in striving towards a material ethics encompassing both a traditional room and virtual "room" of one's own, Woolf's essay, including the women's writing represented in her text, suggests that writing for women is an immediate and necessary political action.

8.4 A ROOM OF ONE'S OWN AS A WORK OF ART

Woolf's *A Room of One's Own* is a political essay she wrote and delivered at two all women's university colleges in Cambridge in 1928. This essay she wrote in direct response to the heavily patriarchal society she faced in the 20th century. She maintained women were unable to become writers because of their educational and social deprivation and lack of intellectual freedom. Women, she stated, were to, "…*have money and a room of one's own if one is to write fiction*.". This is why it is titled *A Room of One's Own*. It is a metaphor for self-agency and she elaborates on it further when she writes of how women must need material things – education, experience and an actual room. She wrote men's opinions determined why women were not poets or authors but she, "…*would venture to guess that Anon, who wrote so many poems….was often a woman*…". The metaphor to have a room of one's own is offered in relation to the patriarchal power that enabled men to have their own rooms to create fiction whereas for women "…*to have a room of her own….was out of the question*.".

> One might assume that this extended essay, six chapters that make a short book, would be didactic. For instance, there's always the track of her mind in a physical place—as she roams a public library or ponders a bookshelf in her home—and there are a series of sexist indignities she suffers while researching the book, which is famous for its dictum that "a woman must have money and a room of her own if she is to write fiction." It can be easily noticed that Woolf's caveat about her scenic narrative approach, her "making use of all the liberties and licenses of a novelist" to show her audience how her topic consumed her and how she "made it work in and out of my daily life." Great novelists are highly sensitive to the murky nature of memory and to the porous border between fiction

and nonfiction; Nabokov and Updike made similar statements in their memoirs. In any case, a great move there on Woolf's part, flagging her method and making her audience complicit in her imaginative approach. And there was at the start of *A Room of One's Own* a very specific audience: two women's colleges at Cambridge University, where Woolf delivered her book in a series of lectures in October 1928.

Having been asked to speak on "Women and Fiction," Woolf tells the story of her process, beginning with being flummoxed by what in the world that topic meant and what to say about something so nebulous and vast. Soon we have her brilliant imagining of Judith Shakespeare, the genius sister she creates for William, and her fate. Which isn't pretty. Indeed the midsection of *A Room of One's Own* makes for uneasy reading by a man, despite Woolf's ever-present tart humor. For we know those opening incidents might well have happened to her—the world's great lyrical novelist and avatar of modernism chased off the grass at "Oxbridge" by the Beadle (women had to stay on the paths), then barred from the library (being unaccompanied and without a letter), and then too timid to risk entering the institution's chapel. Thus she gives us experience along with then-radical ideas regarding the equality of women. And of course this resonates too because we know that Woolf herself wasn't granted a formal university education by her philosopher father, who instead squandered higher education on her cretinous half brothers. Who'd bullied and molested her.

The transcendent reward of the book comes in the final chapter, where Woolf argues that at base gender differences is a fiction of and for the small-minded. Quite simply, Woolf says, beyond that it is natural for the sexes to cooperate; artists must be conversant with their inner opposite sex. The creating mind must indeed be androgynous. Only those with this dual mind, those who partake in this "marriage of opposites," she says, have a shot at writing with "suggestive power," at making writing that has "the secret of perpetual life." The book's spiritual dimension soars here, so reminiscent of Rilke's *Letters to a Young Poet* with its insistence on the sexes' deep commonality, their inner union. Woolf: "The normal and comfortable state of being is that when the two live in harmony together, spiritually co-operating." For in the end, for anyone of either gender involved in creation, Woolf observes, "There must be freedom and there must be peace."

However, perhaps her greatest attempt at showing the demarcation between the sexes in the literary world was her conception of the fictitious Judith Shakespeare. She uses this character to compare the upbringing compared to her "brother" William Shakespeare to place particular emphasis on the different ways their gender oriented lives would have played out. In the fabricated life story behind "Judith", she is put in an arranged marriage (as was the norm of the time) but in protest to this, she absconds and attempts to forge out a career in fiction but she is met with "*…the indifference of the world which…men of genius have found…was in her case not indifference but hostility*." The story of Judith Shakespeare takes a frightening turn culminating in her suicide as she is unable to exercise her own autonomy in the face of a gender biased society, and in comparison, William Shakespeare enjoys literary success.

In history, women faced prejudice and from prejudice a skewed identity of women formed. However, Woolf was a woman who knew who she was definitely a women not of her time. She was an anachronistic figure who rose above her issues to become one of the most prominent figures of modernism and a true champion of feminism and women's right. Despite Woolf's tragic life story, she left behind a legacy – one that continues to shape the world.

8.5 SELF-ASSESSMENT QUESTIONS

1**.** What is Bloomsbury Group? Comment on the role of Virginia Woolf in strengthening it.

2. Evaluate the role of Virginia Woolf in the World Literature.

3. Discuss the contemporary relevance of *A Room of One's Own.*

4. Identify the artistic elements in *A Room of One's Own*.

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LESSON 9

SOMERSET MAUGHAM'S FOUR STORIES FROM COSMOPOLITANS

Objectives of the Lessons

- To introduce Somerset Maugham as a writer
- To encourage the students to learn setting of the stories
- To make the students understand the analysis of the stories
- To make students understand the stories of Somerset Maugham
- The Dream Summary and Analysis
- A Friend in Need: Summary and Analysis
- To enable students to learn the themes on their own.

Structure of the Lesson

9.1 SOMERSET MAUGHAM AS WRITER

Maugham's master piece is generally agreed to be *Of Human Bondage*, a semiautobiographical novel that deals with the life of the main character Philip Carey , who, like Maugham orphaned, and brought up by his uncle. Philip clubfoot causes him endless self consciousness and embarrassment, echoing Maugham's struggle with his Sutter and his biographer Ted Morgan.

Two of his later novels were based on historical people: The Moon and Sixpence is about the life of Paul Gauguin, and Cakes and Ale contains what were takes as thinly veiled and unflattering characterization of the authors Thomas Hardy and Hugh Walpole. Maugham himself denied any intention of doing this in a long latter to Walpole.

Maugham's last major novel The Razor's Edge, was departure for in many ways. While much of the novel takes place in Europe, its main characters are American, not British. The protagonist is the disillusioned veteran of the First World War who abandons his wealthy friends and life style., travelling to India and seeking enlightenment. The stories themes of Eastern mysticism struck a chord with the readers during the Second World War

Among his short stories, some of the most memorable are those dealing with the lives of Western mostly British, consist in the far East. They typically express the emotional toll the colonists bear their isolation. "Rain". Footprints in the Jungle and "The Outstation" are considered especially notable. "Rain" in particular which charts the moral disintegration of missionary attempting to covert the Pacific island prostitute Saide Thompson, has kept its reputation. It has been adapted as a play and as several films.

Maugham was one of the most significant travel writers of the inter war years. And can be compared with contemporaries such as Evelyn Waugh and Freya Stark. His best efforts in this line include The Gentleman in the Parlour, dealing with the journey through Burma, Siam, Cambodia and Vietnam.

9.2 THE DREAM: INTRODUCTION

Getting dreams or nightmares is a common experience of all human beings. Somerset Maugham in this short story deals with the important a dream has on mind of a woman.

9.3 THE DREAM: SETTINGS, CHARACTERS AND STORY

SETTINGS

The story is in t he form of conversation between the narrator and another character-A Russian in a restaurant in Russia.

CHARACTERS:

The narrator

A Russian man

THE STORY

The narrator happened to travel from New York to Petrograd through Vladivostok. He reached Vladivostok in the morning by train and had to wait till evening to catch train. When he had his meal in the crowded restaurant he shared the small table with a funny looking man-"A Russian, a tall fellow, but amazingly stout ..." He had a protruded belly which made him to sit away from table. His hands were small and fat, his hair long, dark and thin and slightly bald. He had a huge sallow face with double chin. His nose was like a funny little button. In his face, his eyes were also small. His mouth was large, red and sensual. He wore a shabby black suit.

The narrator begins the conversation with the Russian who spoke good and fluent English. When the narrator reveals that he is a journalist and writer, the Russian talks about in intelligent manner. The narrator assumes that the Russian is an educated man.

The Russian also seems to be talkative who informs the narrator that he is a lawyer by profession and a radical he stayed abroad for some years sensing trouble from the authorities and now on his way back to his hometown, Moscow. He invites the narrator to come to Moscow as he will reach there in a week. The next question to the narrator as whether he is married or not. Getting a 'Yes' from the narrator, the Russian tells him that he is a widower. He continues to speak about his wife. His wife was Swiss, cultured woman who spoke English, German, French and Italian perfectly. Russian was better than any foreigner. She was a teacher of languages in one of the best schools of Petrograd, Russia. He also informs the narrator they live happily together for ten years. But he observed a jealous

temperament in his wife. He admits that he had not been faithful to his wife. She was bad tempered and too possessive. She was thin and small with a bad complexion. She was jealous of his friends-men and women, his cat, his books etc. He accepted her attitude just as he accepted a bad weather or a head ache. He tried to deny her accusations but when they became unbearable, he simply resorted to smoking a cigarette. He wondered whether hers was passionate love or passionate hate. Both had no idea of living apart. An incident occurred and changed the attitude of his wife. It was a horrible dream, a nightmare from which she woke up one night with a stream. She had dreamt that he was trying to kill her. He attempted to throw her from the six floors where they live to the stone floor at the bottom

The dream haunted her for two or three days. She could not believe him inspire of his assurance. She was sure that he would kill her. He says that he wished her to run away with her lover or his sudden death would give him freedom from her but never thought of getting rid of her. However the dream strained their relationship, she became less bitter. After few months she dreamt the same thing and asked him if he hated her. He swore by all the saints that he loves her. The Russian stops the story there. The narrator listening with rapt attention questions him how did she die. The Russian replied that one night she was found dead at the bottom of the stairs with her neck broken, she was first seen by a lodger while he was away with his friend and reached home after an hour. The narrator is shocked and is unable to understand whether the Russian murdered his wife or the entire episode was a joke. When the Russian was busy gobbling food, the narrator leaves the restaurant to catch his train and he never saw the man again. The narrator feels that the Russian did not look like a murderer but was not able to comprehend whether the man was serious or joking.

9.4 THE DREAM: ANALYSIS

Somerset Maugham touches the psychological aspect of human beings. In the first part how can the Russian narrate his experience that too, too personal experience, to the narrator, who is a total stranger. Secondly, the Russian appears to be too talkative and outspoken. There is no reason for him t to share his thoughts with a stranger.

The motive of the Russian is not revealed but the sorry can be interpreted from a point of view. All dreams are to Freud are with fulfillments. The wife in this story suffers from inferiority complex which results in death.

9.5 A FRIEND IN NEED: INTRODUCTION

This is story about the nature of human beings. No matter how close a human being to the other. It is difficult to understand one's true nature. Usually we judge people by looking at their face. It may be right or wrong. Our judgment of people may out to be wrong as human nature is quite unpredictable.

9.6 A FRIEND IN NEED: SETTINGS, CHARACTERS AND STORY

SETTING:

The narrator recollects his experience with Edward Burton when they met in a hotel.

CHARACTERS:

The narrator

Edward Hyde Burton- a merchant in Japan

Lenny Burton - a bridge player and a swimmer

STORY:

The narrator reads a news item in a newspaper informing the death of Mr. Edward Hyde Burton a businessman in Kobe, Japan. The narrator's association with Mr. Burton was very little but the narrator could not forget Mr. Burton for the surprise he gave.

Mr. Burton appeared quite cool and calm about sixty years good a dignified and decent. The narrator met his wife in a hotel in Yokohama. He came to know a out Mr. Burton as the best man, who could not bear to hurt fly when the narrator meets Mr. Burton the next day. Mr. Burton narrates the story of a man called Lenny Burton who was handsome and good looking. Lenny Burton was good at playing cards and earned money.

He had no other business except playing cards. Many a time he won money from Mr. Edward Burton, who never though it an insult. Lenny Burton spent all the money on drinking. And become poor. He went and met Mr. Edward Burton seeking a job. He looked fity a a young age because of drinking. He was badly in a need of a job.

Mr. Edward Burton put a test to Mr. Lenny Burton knowing that Mr. Lenny was a swimmer in his youth. He told Mr. Lenny Burton to swim three miles in a dangerous creek. If he succeeds in 1 ¼ hours he will get a job.

By the time Edward Burton reaches there Mr. Lenny Burton could not succeed because of his ruined health. His body was found after three days. After listening to the story of Mr. Edward Burton, the narrator questioned whether he knew that Mr. Lenny Burton would succeed or not ? To the surprise of the narrator Mr.Edward Burton replied that there was no job to offer to Mr. Lenny Burton.

The twist in the story is Mr. Edward Burton's confession that there was no job to offer to Mr Lenny. Then why did he want to test Mr. Lenny? Was it a silent revenge for what Mr. Lenny won from Mr. Edward in a game of cards?

The narrator is to shocked to observe such an attitude of Mr. Edward Burton as he remembered him as a man who could not harm a fly. Once again Maugham seems to suggest that appearances are deceptive.

9.7 THE STRAIGHT FLUSH AND THE POTRAIT OF GENTLEMAN: INTRODUCTION

'Straight Flush' and 'The Portrait of a Gentleman' are both short stories related to the game of Poker and the experiences of he characters with the Poker players.

9.8 THE STRAIGHT FLUSH AND THE POTRAIT OF GENTLEMAN: SETTINGS AND STORY

SETTING

The narrator is on board of a ship that sails from Hong Kong. They are away from Hong Kong for ten days which made the passengers acquaint with each other.

STORY

As the narrator starts playing patience with the cards two passengers who are quite old come to his room. They became friends after boarding the ship, both are rich – Mr. Rosenbaun – a Jew and Mr. Donaldson a Scot who went away California appears a man of mild beneficence.

When they order for a drink Mr. Donaldson reveals the fact they gave up playing cards and drinking fifty seven years ago. He was a heavy drinker and desperate gambler. Mr. Donaldson narrates his experience-when he was young. An incident in which one his friend got shot and dead made him give Poker and drinking. He becomes sad by recollecting the event and leaves the room. Mr Rosenbaum reveals the narrator that he too was a Poker player but gave it up because he missed a straight flush as his eye sight misguided him. It is s if nature has given him the hint to stop playing Poker and how he has one only thing left in life –'Philanthropy'

The portrait of a gentleman also deals with the game of Poker. The narrator goes to Seoul from Peking. He goes for a walk and enters a second-hand book shop. To his surprise he finds many books on the commentaries on the Old Testament and wonders whether it is a bookshop or the personal library of a missionary who is dead. To his surprise, amidst these books he finds 'The Complete Poker Player" The narrator feels happy for getting entertainment for such a low price. Mr. John Blackbridge, the man to whom the book belongs to , painted a portrait of himself in the book. The narrator finds it funny and later reads the comments of Mr. Blackbridge on the game of Poker as a game of gentlemen. His attitude towards the game is revealed but finally he makes a remark after his observations about the game and gentlemen –'For we must take human nature as it is."

Thus, these two essays highlight the importance of Poker and its influence on people. People may become rich or poor overnight but are crazy about the game.

9.9 SELF-ASSESSMENT QUESTIONS

1. What is the impact of a dream on the psyche of the wife the of Russian?
2. Is the Russian serious or joking? Does he have a psychological problem? Discuss
3. What is the response of the narrator?

9.10 REFERENCE BOOKS

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Maugham. W : *The Summing Up,* Gardencity Publishing Compeny

Meyers, Jeffrey : *Somerset Maugham : A Life,* Knopf.

LESSON 10

THE MAYOR OF CASTERBRIDGE-1

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Objectives of the Lesson

- To sensitise the students to learn the life and works of the author
- To develop the awareness of the students about the introduction of the novel
- To make the students to be aware of the summary
- To encourage the students to learn critical summary
- To familiarize the students how Michal Henchard as a hero of the novel
- To make the students to be aware of the irony and fate in the novel.

Structure of the Lesson

10.1 THE WRITER LIFE AND WORKS

Thomas hardy was born on Egdon Heath, in Dorset, near Dorchester on June 2, 1840. His father was a master mason and building contractor. Hardy's mother, whose tastes included Latin poets and French romances, provided for his education. After schooling in Dorchester, Hardy was apprenticed to an architect. He worked in an office, which specialized in restoration of churches. In 1874 Hardy married Emma Lavinia Gifford. At the age of 22 Hardy moved to London and started to write poems, which idealized the rural life. In 1867 Hardy left London for the family home to Dorset, and resumed work briefly with Hicks in Dorchester.

Unable to find a public for his poetry, Hardy turned to fiction. His first novel, The Poor Man and The Lady, was written in 1867, but the book was rejected by many publishers and he destroyed the manuscript. His first that gained notice was Far From The Madding Crowd (1874). After his success Hardy devoted himself entirely to writing and produced a series of novels, among them The Return Of The Native (1878) and The Mayor Of Casterbridge(1886).

Tess Of The D'Urbervilles (1891) came into conflict with Victorian morality. Hardy's next novel, Jude The Obscure 1896, disturbed by the public uproar over the unconventional subjects of two of his greatest novels, Tess of the D'Urbervilles and Jude the Obscure, Hardy announced that he would never write fiction again.

During the remainder of his life, Hardy wrote several collections of poems. His gigantic panorama of the Napoleonic Wars, The Dynasts composed between 1903 and 1908, was mostly in blank verse. Hardy succeeded on the death of his friend George Meredith to the presidency of the Society of Authors in 1909. King George V conferred on him the Order of Merit and he received in 1912 the gold medal of the Royal Society of Literature.

Emma Hardy died in 1912 and in 1914 Hardy married his secretary, Florence Emily Dugdale. From 1920 through 1927 Hardy worked on his autobiography, which was disguised as the work of Florence Hardy. It appeared in two volumes (1928 and 1914). Hardy's bok published in his lifetime was Human Shows (1925).

Hardy died in Dorchester, Dorset, on January 11, 1928. His ashes were cremated in Dorchester and buried with impressed ceremonies in the Poet's Corner in Westminster Abbey. Hardy's Winter Words appeared posthumously in 1928.

10.2 NOVEL INTRODUCTION

The Mayor of Casterbridge, originally entitled The Life and Death of the Mayor of Casterbridge: a story of a man of character was first published seriously in London periodical in 1886. The publication in book form was later that year. Thomas was an established author at the time and had published nine previous novels (a first, unpublished novel has been lost), but The Mayor of the Casterbridge is considered his first master piece; some regard it as his greatest tragic novel.

The Mayor of Casterbridge from the beginning to end, story of Michael Henchard, a skilled farm laborer who, in a drunken rage, sells his young wife along with their infantchild, to a passing sailor. Most of the novel takes place eighteen to twenty years after this event. When the sailor is reported last at the sea, the cast-off wife and now-grown daughter set out to find Michael, who has become an affluent businessman and of character combine to bring about his downfall in spite of his attempts to right the wrong he committed years before.

10.3 SUMMARY

A young form couple, one late summer afternoon early in the nineteenth century on foot at the village of Weydon-priors with their baby. A fair was in progress. The couple, tried and dusty, entered a refreshment tent where the husband proceeded to get so drunk that he offered his wife and child for sale. A sailor strange to the village bought the wife Susan and child Elizabeth Jane, for five guineas. The young woman tore of her wedding ring and thrown out to her drunken husband's face; then, carrying her child. She followed the sailor out of the tent. When he awoke sober the next morning, Michael Henchard, the young farmer, realized what he had done. After taking an oath not to touch liquor for twenty years, he searched many moths for his wife and child. In a western seaport he was told that three persons answering the description he gave had emigrated on until he came to the town of Casterbridge. There he stayed to seek his fortune.

Richard Newson, the sailor convinced Susan Henchard, that she had no moral obligations to the husband who had sold her and her child. He married her moved with his new family to Canada. Later they returned to England. Susan, meanwhile, had learned the illegality of her marriage to Newson, but before she could make a positive move Newson was lost at sea. Susan and Elizabeth now at eighteen and attractive, returned to Weyden-priors. There they heard that Henchard had gone to Casterbridge.

In the meanwhile Henchard had become a prosperous grain merchant and the mayor of the Casterbridge. When the women arrived in the town they heard that Henchard had sold some bad grain to bakers and restitution was expected. Ronald Farfae, a young Scott corn expert who was passing through Casterbridge, heard of predicament and told him a method for partially resorting the grain. Farfae so impressed Henchard, and the people of the town that they prevailed on him to remain. FArfrae become Henchard's manager. At the meeting of Henchard and Susan and Henchard, it was decided Susan and her daughter would take loadings and Henchard would play court to Susan. Henchard, trusting young Farfrae told the Scott of his philandering with a young woman named Lucetta Le sueur, from jersey, he asked Farfrae to meet Lucetta and keep her from coming to Casterbridge.

Henchard and Susan were married. Elizabeth-Jane developed into a beautiful young woman for whom Donald Farfrae had a growing attraction. Henchard wanted Elizabeth Jane to take his name, but Susan refused his request, much to his mystification. He noticed that Elizabeth Jane did not posses any of his personal traits. Bad feeling came between Hencahrd and Farfrae over Henchard's harsh treatment of a simple-minded employee. Farfrae is succeeded Henchard in popularity in Casterbridge. The complete break came when a country dance sponsored by Farfrae drew all the populace, leaving, Henchard's dance unattended. Farfrae, anticipated his dismissal, set upon his own establishment but refused to take any of Henchard, antagonized, would not allow Elizabeth Jane and Farfrae to see each other.

Henchard received a letter from Lucetta saying she would pass through Cambridge to pick up her love letters when letters in his safe. Susan fell sick and wrote a letter for Henchard to open on the day Elizabeth Jane was married. Soon afterward she died and Henchard told the girl that he was real father. Looking for documents to corroborate his story, he found the letter his wife and left in his keeping for Elizabeth Jane. Henchard unable to resist, read Susan's letter and learned that Elizabeth-Jane was really daughter of Newson and Susan, his own daughter having died in infancy. His wife's reluctance to have the girl take Elizabeth Jane became distant and cold.

One day Elizabeth Jane met a strange woman at village graveyard. The woman was Lucetta temple man, formally Lucetta Le sueur, who had inherited property in Casterbridge from a rich aunt named temple man. She took Elizabeth jane into her employ to make it convenient for Hencahrd, her old lover, to call on her. Young Farfrae came to see Elizabeth Jane who was away at the time. He and Miss Lucetta were immediately attracted to each other, and Lucetta refused to see Henchard after meeting Farfrae. Elizabeth Jane overheard Hanchard after berate Lucetta under his breath for refusing to admit him to her house, she was made further uncomfortable when she saw that Farfrae succumbed to Lucetta's charms. Henchard was not determined to ruin Farfrae. Advised by a weather prophet that the weather would be bad during the harvest, he bought grain heavily. When tht weather stayed fair, Henchard was almost ruined by low prices. Farfrae bought cheap. The weather turned bad in the harvest, and prices went up. Farfrae became wealthy.

Farfrae continued his courtship of Lucetta. Henchard, jealous treatment to expose Lucetta's past unless she married him. Lucetta agreed. But an old woman disclosed to the village that heanchard was the ma who had sold his wife and child years before. Lucetta, ashamed, left the town, on the day of her return, Hencahrd rescued her and Elizabeth Janefrom an enraged bull he asked luceta to give evidence to acreditor of their engagement. Lucetta confessed that in her absence she and Farfrae had been married. Henchard utterly frustrated, again threaten to expose her. Elizabeth Jane and Hencahrd were reconciled during his illness. Upon hhis recovery he hired out to Farfrae as a common laborer.

Henchard broke his oath and began to drink heavily. Farfrae planned to set up Henchard and Elizabeth Jane in a small seed shop, but the project did not materialize because of a misunderstanding. Farfrae became the mayor of the casterbridge inspite of desire of Lucetta to live the village. Jopp, a farmer employee of henchard, blackmailed his way into the employees of Farfrae through Lucetta, whose past he knew, because he had lived in Jersey before he came to Casterbridge. Henchard finally taking pity on Luceta, gave jopp the love letters to return to her. Before delivering them, Jopp read the letters aloud in an inn.

Royalty visited Casterbridge. Henchard wishing to retain his old stature in the village, forced himself among the receiving dignitaries, but Farfrae pushed him aside. Later, Henchard got Farfrae at his mercy, during a fight in a warehouse left, but the younger man ashamed Henchard by telling him to go ahead and kill him. The town people existed over letters they had heard read, devised a summary employing effigies of Henchard and Lucetta riding back on a donkey. Farfrae's finds arranged to have from absent from the village during the mummer's parade, but Lucetta saw it and was prostrated. She died of a miscarriage that night.

Richard Newson, not lost after all, came to Casterbridge in search of Susan and Elizabeth-Jane. He met Henchard who sent him away with the information that both Susan and Elizabeth-Jane were died. Elizabeth-Jane went to live with Henncaherd in his poverty. They opened a seed shop and began to prosper in a modest way. Farfrae, to the misery of the lonely henchard, begn to pay court to Elizabeth Jane, and they planned to marry soon. Newsoon returned, obviously knowing he had been duped. Henchard left town but returned for the marriage festivities, bringing with him a goldfinch as a wedding present. When he saw that Newson had completely replaced him as Elizabeth-Jane's father, he went sadly away. Newson, restless, departed for the sea again, after Farfrae and his daughter were settled. Henchard pinned away and died, ironically enough, in the secret care of the simple-minded old man whom he had once tyrannized.

10.4 & 10.5 CRITICAL SUMMARY AND MICHAEL HENCHARD AS HERO

The great bull which changed and frightened, Lucetta and Elizabeth is symbolic of Henchard's character, like the bull, Henchard is strong in physique, full of confidence and scares all those who stand in this way. Again like bull, he starts his attacks on his rivals but stops almost on the edge of calamities. Henchard attacks fiercly as if possessed of the devil, but the dispossess him before he reaches the end. He behaves like this, perhaps, because hurt his own soul. The wife selling incident turned a new leap in his life, but remained half changed.

Farfrae is quite different from Henchard. He never had any such heart stirring experience in his life as that which Henchard had at Weydon's priors fair. He never intoxicated or gave himself to bloody emotions as Michael Henchard did. Farfrae was always seem calm and dignified while Henchard was bursting and hasty. If Henchard was rude and rough Farfrae was polite and polished. Thus one is like poil to the other. However both of them were obliged to act within the ring of circumstances. Here in the golden bird in the cage which Henchard desired to give Elizabeth as a wedding gift is symbolic of human life bound by invincible fate.

Henchard sold his wife and child and broke his home in a fit of intoxicating. So he took an oath in a church not to touch in intoxicating drinks for twenty-one years more to come. This indication that he repented and became a changed man but repentance came too late. He began to work hard as hay treasure and moved from place to place till he reached

Casterbridge. However all these years he remained alone hoping to be reunited with his wife Susan and child Elizabeth? He never touched hot drinks. He never yielded to the love of even glamorous women like Lucetta. All this revealed Henchard's strong will power and respect of morals. The moment he met Susan, he accepted again as a wife though she looked sickly. He told Lucetta that he would not renew his love affair with her. All this is really very noble and ethical on the part of Henchard.

Henchard is really very charitable also. He never underestimated the merits of Farfrae. Though Farfrae was penniless considering his tact and with Heanchard took him as partner in his business, offeringly one third of share in his firm. It was again Henchard charity and chivalry, which made him, returned the bundle of love letters to Lucetta. He saved the Lucetta from the wild attacks of the bull, though she refused to continue her love affair with him and marry him. He saved the life of Farfrae for twice though he has a strong desire to ruin his career. He chose a single to fight with a single hand Farfrae, because he knew that Farfrae was not equal to him in bodily strength instead of pushing 'furmity woman when he was magistrate he admitted the shameful change of wife selling made by the woman in the open court, vacated the magistrate's chair once of all and walked out with a large heart and bent head. This was really the top of Henchard's noble nature.

Farfrae was a noble in his conduct. Though Henchard looked upon him as a great rival and enemy, Farfrae never nursed ill will towards him. He understood Henchard's adversity towards him as the outcome of henchards heavy losses in business and loss of popularity. He allowed him to work on his farm and gave him full freedom. When he brought Henchard's house and furniture, he invited Henchard to come and live with him. He even offered to help financially to put him again in the market as a corn merchant. He offered Henchard his helping hand, time and again. Though he offered, Henchard showed no friendly feeling towards him.

Farfrae became the richest man ot casterbridge, and was elected as mayor of the city. He bagged large profits in business when Henchard suffered heavy losses. Farfrae was fortunate in matters of love. He could marry Lucetta and when she died of heart break, Elizabeth joined as his wife. It was not so with Hencahrd, he was all alone for eighteen years after selling away Susan and her child. Then he reunited with Susan . but his happiness is short lived, because Susan was died of illness, he hoped to live under the care of Elizabeth after Lucetta married Farfrae. But Elizabeth married Farfrae and her true father Newson joined her. But to be noble charitable adverse circumstances like, Michael Hencahrd was really great. So Hencahrd is the hero of the novel.

10.6 IRONY OR FATE

Thomas hardy was Victorian novelist and Georgian poet. The Victorian age was amage of God's plenty in England. Money was pouring in all the four corners of the world into England, is result of the business, the trading companies like The East Indian Company. Therefore poets like Browning wrote;

God is in his heaven

All is right with world

However, social events like the sub-ordination of woman and exploitation of the illiterate and innocent people continued. Hardy could see both the bright and light side of human life in England. Therefore, sought to high light in his novels that in human life.

"Happiness is an occasional episode in the general drama of pain". As no cause and effect relationship can be established in this phenomenon, it can be explained only as the "irony or fate".

Michael Henchard the hero of the mayor of Casterbridge suffers largely the irony of fate. Even before twenty four years old he was married and burned with the care of an innocent wife and child. He went to visit the Weydon Prayers Fair with his wife and child. He fault that his family responsibility hindered his progress. He addicted to alcohol. His young wife, Susan takes him to a stall selling mild drink called furmity, so as to stop him to from taking intoxicating drinks. But fate could have it, the furmity selling woman was adding rum to it for those who desired it. Henchard took five measures at a time and he was soon drunk. In the fit of intoxication he auctions his wife and child sold them for five guineas to a sailor called Newson.

The simple minded woman thought that it her moral obligation to follow Newson, as his wife. Hencahrd realized his mistake when he came back sensuous, and madly went about in search of his wife and child, but in vain. This twenty four years young man tookan oathe in a church that he would punish himself by not touching intoxicating drinks for twenty one years more to come. He became a changed man and progressed from prosperity to prosperity for eighteen years and became the Mayor of Casterbridge. But for all this he has no wife and child with him to share his pains and pleasures. Loneliness was his punishment and that was again the irony of fate.

Henchard had a love affair in Jersey with Lucetta, before he came to Casterbridge. He could not marry her, because he was not sure if Susan was not alive. Susan and her daughter Elizabeth returned to Casterbridge on the day, Henchard took over change as mayor of the city, Henchard was happy to re-unite with his lost wife and child. Lucetta came to live in Casterbridge and she was disappointed at the news of Susan's returned to Henchard. Susan was died of illness, and Henchard renewed his wooing of Lucetta. Lucetta also getting readily to go to the church. But again as fate would have it, she met Farfrae and turned her effection towards him. Farfrae who wooing Elizabeth also fell in love with Lucetta. Henchard suffered a serious of setback in his business and was almost ruined. Farfrae bagged rich profits and married Lucetta in his capacity as ex-mayor. But as ill-luck would have it furmity woman at Wyden Prior fair was produced before his law court on charges of for swearing in a church in a fit of intoxicating.

The woman narrated the whole incident of wife selling at Wyden Prior Fair and told Henchard that he was least qualified to sit in the chair magistrate. Henchard admitted the woman's charge and let the court feeling much humiliated. To clear away his debts, Henchard sold his house and furniture, and Farfrae bought them. In all this we see the irony of fate at work again at a time when he was preparing to console himself in the company of Elizabeth, Susan sealed a letter disclosed that his child Elizabeth was dead and this Elizabeth was the daughter of Newson.

Henchard concealed this fact from Elizabeth and sent away Newson, telling a lie that Elizabeth was died, because the desired to posses Elizabeth as a last prop of his lonely life inthis world. Again as a bad luck would have it for Hencaherd, Lucetta died of heart break on the day of 'gimnity ride' and paving way to marriage of Elizabeth and Farfrae. Newson came again to Casterbridge. Thus Elizabeth was effectively separated from Hencahard, Henchard found all alone in bare poverty. No wonder if Henchard died of under and exhaustation after enduring so many sloughs of ill-luck. All this enough evidence to say that "Happiness is an

occasional episode in the general drama of pain" in human life and hardy exhibited it excellently well in his novel The Mayor of Casterbridge.

10.7 SELF-ASSESSMENT QUESTIONS

1. Write a note on Thomas Hardy as a novelist.
2. The importance of Wessex in the novels of Thomas Hardy
3. Examine Michal Henchard as the hero the novel.
4. Is Michal Henchard a generous man. Explain.

10.8 REFERENCE BOOKS

1. V.R.Hyman : *Ethical Perspective in the Novels of Thomas Hardy*
2. Lance St. John Butler : *Thomas Hardy*, Cambridge University Press
3. B.G Homback : *The Metaphor of Chance: Vision and Technique in the Works of Thomas Hardy.*
4. V.De.Sola Pinto (Ed)*Thomas Hardy : The Mayor of the Casterbridge.*
5. A.P.Elliot : *Tatalisma in the Works of Thomas Hardy.*

LESSON 11

THE MAYOR OF CASTERBRIDGE-2

Objectives of the Lesson

- To sensitise the students to learn Hardy as a novelist
- To develop the awareness of the students about the Wessex in Hardy's novels
- To make the students to be aware of the critical appreciation of the novel
- To encourage the students to learn the character of Michal Henchard
- To familiarize the students how Michel Henchard an impressive figure
- To make the students to learn Henchard as a self made man
- To make the students to learn how Henchard as an individualist.

Structure of the Lesson

11.1 & 11.2 HARDYAS A REGIONAL NOVELIST (OR) THE WESSEX OF THOMAS HARDY : WESEX ITS LOCATION :-

An understanding of Hardy's Wessex , its physical feature, etc. is necessary for a proper understanding of his works, for this region forms the background to all that he has written. In some of his novels, as in the Return of the Native, it is a dominant over-character influencing both character and action.

Wessex was the name of the ancient kingdom of the legendry king Alfred. Hardy used this name for the six od countries in the south-West part of England. Wessex of Thomas Hardy structures from the English channel in the south to Cornwall in the west, and as far Oxford to the North, it is this limited region which forms the scenic background, to each of his eighteen " Wessex novels" and to his poems. And also reapers in the epic-drama. The same physical features – hills and dales, rivers, pastures and meows, woodlands and wreaths appear and reappears in al his works. This imparts to his works a kind of scenic continuity and a touch of realism difficult to match in any fiction. Every event in his novels takes place within this locality. It is seldom that he stays out of it. It is for this reason that he is also called a regional novelist.

Hardy's treatment of Wessex. Its realism:-

The heat and centre of Hardy's Wessex is the country of Dorset shire. It it was here that he was born and bred up and it was here that he settled in after life. It was here that he produced his best of his works. He had acquired a thorough knowledge of this region. He was permeated with his scents and substances, with his scenes and sights. He has described the physical features of this Wessex with great accuracy and realism. He has expressed the very spirit of this locality in his works. He has immortalized the land of Wessex which is a living, breathing reality in his novels, that is why many a Hardy enthusiast and topographer has taken the imaginary for the real and has gone in search of various landmarks described in the Wessex novels. For example the description of Casterbridge in the Mayor of Casterbridge is so realistic that many have taken it to be an exact reproduction of the town of Dorset. Similarly all visitors to the Hardy's country have testified that the dreary and desolate atmosphere of Flint-comb-ash farm in Tess is exactly the same as that of the real place.

Hardy as a novelist

Ans:- it is a curious rare stroke of fate that Hardy, who wished to be known as a poet, is primarily considered a novelist in the whole range English Literature. He is regional novelist, the creator of "Wessex ". He has raised it to the level of the universal. In his admirable critique, L.J.Johnson gives an estimation of Hardy's art. "in the Largeness of design, in the march and sweep of imagination, in the greatness of his great themes, he has given to the novel a simple grandeur and impressiveness, the more impressive, for his preoccupation with the concerns of modern thought". He has been called the Shakespeare of the English novel. He stands on the cross road in English fiction. His ideas are modern but his technique and plot construction belong to the old school. Lord David Cecil remarks that Hardy follows the old convention of the English novel started by Fielding and later developed by Scott. The

plots of the novels are well knit. In the opinion of Duffin, "he belongs to the old and genuine school of novel in that the plot is there". The strongest point in Hardy as a novelist is his creative and poetic imagination. According to Lord Cecil , "In his union imagination of bold fantasy and fundamental truth he is unique amongst English novelists. Hardy is a master o f the art of characterization. While passing through the gloomy regions of Hardy, we reach some sunlit, bright patches of humor. Most of his novels are tragedies. But this is the Soul's tragedy, which appeals to our heart. Nature plays a prominent role in most of his novels. Hardy has his definite Philosophy of life which he expresses in his novels. Man's predicament in the universe is the theme of his novels. To him man is nothing but the sport of an indifferent Destinity. His style is a combination of narrative, description and philosophy. It is highly poetic. In spite of his own limitations, Hardy is a great novelist. To give him his due merit we can do better than quote Scote James. He says Hardy thinking a meditative poet, gave to the novel a sublimity to which his own country had not attained before. He has also elevated the function of the novel and succeeded in placing it among the great of literary forms.

11.3 CRITICAL APPRECIATION

"The Mayor of Casterbridge" is Hardy's finest and most ambitious novel. It is a story of rise and fall of a powerful character, Michael Henchard, a hay-trusser. He becomes the mayor of Casterbridge and in the end is again reduced to extreme poverty and meets a pathetic end.

The scene is set in Caterbridge (Dorchester). The novel opens at a fair. Henchard is drunk and sells away his wife and daughter to Newson a sailor. When he returns to senses, he realizes his mistake and swears never to touch wine. Because of hard work and honesty, he raises to the Mayorship of Casterbridge. He he is engaged with Luceta. He has enabled to assistant, Farfrae. But after eighteen years, his wife returns to him, for Newson has been falsely reported dead. They are reunited.

His wife tells him that Elizabeth. the child is their daughter. Soon she dies and Henchard knows the truth about the girl. She is Newson's daughter. Henchard takes Farfrae as his partner and their grain business increases. Elizabeth grown up the attraction between and Farfrae develops. Frfrae is wel liked in the town. Henchard is jealous. He dismissed Farfrae, who sets up in business for himself and prospers rapidly.

Lucetta's love for Henchard cools and she marries farfrae. Her misdeeds are made public by a skimmity and she dies. Farfrae courts Elizabeth. Her father Naewson appears on the scene and is deceived by Henchard. Elizabeth is uset by her step father's dreception of Newson, becomes alienated from him, and he goes off to start life again. Henchard begins drinking. Now he is left friendless. He becomes demoralized, weaken, and dies in poverty and neglect in a hut. Farfrae and Elizabeth Jane are united in the end.

The novel is constructed in the same manner as a Shakespeare's play, with introduction, development, crisis, complication, and denouncement.

"The Mayor of Casterbridge is undoubtedly the finest of Hardy's novels. In no other wessex novel is the grim relentless march of ill fortune through the life of the chief character so cunningly described. Here Hardy's fatalism is simply transferred from outside to inside. Henchard's tragedy like Lear's , is the tragedy of his own sou. However the tragedy of Henchard has universal signifance. As F.R Southenington says, "in a very real sense the theme of this work is closely related to the theme of The Dyanasts, and despite its attention to a specific individual in a specific,, named and localized society, it is also a study of human history whose conclusions match the conclusions of The Dynasts in seeral major respects." The whole novel is thoroughly thought out and finely composed. When it lacks is sweetness, humour, poetry.

Hardy was at the heights of is power when he wrote the "The Mayor of Casterbridge". It is a magnificent novel. It is , as sub-title says, primarily "a story of a manof character". Hardy has clearly expressed his philosophy of life in this novel. In his book "English Literature..A critical survey", T.G,\.Williams writes; "Thomas Hardy novels are unified by a core lent philosophy of life. The novel for him is concerned with an interpretation of life. And is interpretation is tinged with pessimistic irony. He stresses man's puny insignificance in the stubble with natural force, whose tyranny of blind chance he calls fate. In general though touched with humor, his novels are concerned with the tragedy of life. John Peterson observes that this novel this novel is traditional tragedy evocative of King Lear, Hamlet, and Oedipus. Vivian de Sola Pinto, in his in his introduction to the " The Mayor of Casterbridge", observes. " it shows us a tragic drama woven out of six main strands, the lives of Michael Henchard, Susan Henchard , Elizabeth Jane, Newson, Donal Farfrae and Luceta temple man. It is a drama as cunningly bilt and as organically completes anything written for the Greek or Elizabethan stage. It seems to move forward with an inevitable and relentless power from Michael Henchard's recklessness act in the tremendous opening scene to his spectacular rise to the pinnacle of the Mayoralty., the nemesis that actually pointed out that, if it is a drama, it is drama that approaches the epic type. It differs from the other dramatic novels in the fact that one character is of such monumental power and compelling force that he completely dominates the rest. Jeannette king writes in "Tragedy in the Victorian novel". (Page 107):

" The Mayor of Casterbridge is the novel most often used to demonstrate the influence of Greek Tragedy on Hardy. The sufferings of Michael Henchard are presented in the context of a strongly felt, if ambiguous, moral order and system of justices. The reader is particularly aware of this moral order because Henchard himself is so conscious of it, and of the evil nature of his impulses… these visitations of the devil. The intense focus on the conflicting moral impulses within a single figure provides Hardy with the means of expressing the tragic action in a form both as unified and as seemingly inevitable as that of Greek tragedy".

Generally Hardy uses a method of comment that is far more satisfactory in a dramatic work. Prof.Pinto refers to this method: " it is that of the chorus composed, not as in greek tragedy of elders or maidens moving in rhythmic dance to the sound of music, but of the Casterbridge gossips, Buzzford, Coney, and Long ways at the three Mariners and the more disputable set that met at Peter's Finger, Nance Mockridge, Mother Cuxom, and their cronies.

Ike the Greek choruses these people seem to symbolize the commonplace world, and their comments on the tragedy are those of average humanity. Yet Hardy with the incite of genius perceived that out of this coarse homely soil a kind of poetry could grow, and it is significant that one of the most beautiful and touching in the whole look is Mother cuxsom's wonderful elegy on poor Mrs.Henchard. "Well, poor soul, she is powerless to hinder that or anything now," etc.

Much may be said in praise of Hardy's power of characterization. Henchard himself is one of Hardy's greatest creations. He has not the moral nobility of Gabrial Oak or the intellectual charm of Jue Fowley. He compels administration chiefly through the tremendous force and energy of his character. Yet this in no mere brute force. In spite of his folly and stubbornness, we cannot help linking the man for his bravery and his inmate sense of justice. Even when he has his enemy Farfrae at his mercy, he must give him fair fight, and even when can ruin Lucetta and destroy her husband's he " is so like a child in is simplicity, like hurt makes no complaints; he has no vast self-pity". Misery taught him nothing more than a defiant endurance of it. Henchard fulfills perfectly Aristotle's certification of tragic hero: " a man not eminently good or just, yet whose misfortune is brought about not by vice, by some error of frailty."

In "The Mayor of Casterbridge Hardy appears as a great creator of characters. Henchard, the central character of the novel is one of the greatest characters of the novelist. Noercromble rightly observes. " he is probably, the greatest instance of masculine characterizations in Hardy's fiction; Jude's hstory may be more significant , but Jude is conceived in a narrower mould than Henchard. Indeed Hardy's genius asserts itself in the making of Henchard. As Rutland puts it. "Among the all heroes in modern literature, he comes nearest to Aristotle's definition of the perfect tragic hero. He reminds us of the Ajax of Sophocles. The reality of this man, and the inevitability of his self-made tragedy, grip us and will not let us go.

Hardy tells us in his preface that Scotsman objected to FArfrae, but to English readers he seems to be an admirable portrait of a Scot with his quickness and vivacity and his combination of romance and business acumen. These qualities of Farfrae form a striking contrast to Henchard's slow, ponderous, instinctive strength. The mixture of love and hatred that Farfrae inspires in the Dorset man is one of the most subtle psychological studies ib English literature.

Susan Henchard is the embodiment of passive suffering. Lucetta is a sketch of the slightly, attractive, and rather practice woman of fashions who occurs several times in Hardy's novels. She may be compared to Mrs.Charmond in "The Woodlanders". But Elizabeth Jane is the finest picture among of the story.

In this novel Hardy's skill in delineation of women characters is also evident. Among the three female figures Elizabeth Jane deserves special mention. She is , in the words of Duffin, ' the sublets of all Hardy's pictures of women'. If Henchard be the Lear of this novel, Elizabeth Jane is its Cordelia. From the first, Elizabeth characteristic altruism is in direct

contrast to Henchard's egotism. She serves not only to provide the necessary perceptive for the portrayal of her father's character but also become an integral part of the tragic effect.

As De Sola Pinto puts it, "Hardy has seldom painted a woman with such tenderness as that which he bestows ion this child of nature with her single-minded enthusiasm for learning, her natural delicacy and good sense. She calls Gabriel Oak in her steadfast honesty of purpose, and jude in her ambition to acquire knowledge. She forms a kind of centre of stability in the drama like Shakespeare's Horatio in hamlet and Kent in King Lear, to remind us that , in spite of human passions and tragic storms, the most ancient heavens are fresh and strong, and the eternal varieties shall prevail". Thus it is filing that she should speak those last words after the elevation of Henchard's terrible testament: Donald…. What bitterness lies there? I would not have minded so if had not been for my unkindness at that last parting…But there is no attiring –so it must be ". These words expresses a depth of emotion in simple prose as admirably as any Greek or Elizabethan could have expressed it in verse. It is fitting too that the short account of her tranquil married life should end the tragedy on that note of quiet and reconciliation, " peace of mind , all passion spent ," with which the Greeks closed their tragic dramas.

There are no other characters of major significance in the novel, but the group of the characters first seen looking in at Henchard presiding over the public dinner in the King's Arm, and later among the company at the three Mariners listening to Farfrae's songs, deserves some comment. From his earlist novels onwards Hardy had included a number of characters not easily differentiated one from the other, but making together a 'rustic' or 'comic whorus' which commented on the main action with humor and a with down-to-earth philosophy of life. In the mayor of casterbridge this chorus comprise Soloman Longways, Christopher Coney, Buzzford and Mother Cuxsom. Though not vital to the plot, they nevertheless serve a significant purpose in helping to place, the major characters in a community and by adding a droll humor to the novel. They are ignorant and rough in their manners but they help to emphasis points which Hardy wishes to bring out; for instance their discussion of Scotland in chapter 8 underlines the extent to which farfae is Stanger among the Wessex people he is soon to work with, or the comments they make on Susan's death (chapter 18) become general thoughts on the significance of death itself. For the most part, they add little to the plot, though they benevolent interference on Farfrae's behalf before the skimmity-ride is responsible for the confusion which prevents hi from arriving home until it is almost too late.

Hardy was a writer of tragedies and from such a we cannot expect pleasant and genial humor likes that of Goldsmith. He cannot tickle us broad laughter like Dickens. He cannot be placed in the category of great humanists like Dickens and Thackeray. The proponent of Hardy's humor is to found to be in scenes in which in rustic exercise their chorus function. Hardy's humor runs like an under-current through the Wessex novels and does much to brighten their somber atmosphere. It is kindly enial and innocent. As Duffin says, "here and there is delicate, evanesce smile. His humor has not the society grace, nor often the artistic point of finish of Meredith; but always rings true, and is never gross, coarse or vulgar".

Mostly humor in Hardy's novels rises from his rustic characters. They create humor out of their ignorance. The remarks of Mother Cuxsom and Solomon Longways on the' Cannibal deal' of Christopher Conney in "the Mayor of Casterbridge" are particularly humorous. In the words of Lord David Cecil: " we are made to laugh at the immoral butts of village life—garrulous, reminiscent old grandfathers, henpecked husbands, ludicrous, timid simpletons, and the incongruity between the facts of life nd the countryman's ignorant comment on them. There is grim humor can be seen in his death scenes and funerals. We find him "Jesting in the court of death" in the manner of Shakespeare. The classical example is that of Christopher Coney who digs out the four pence buried with poor Susan. He says : why should death rob life of four pence? Death is not of such good report that we should respect him to that extent". And Solomon Longways agrees with him and says : "money is scarce and throats get dry. Why should death rob life of pence? I say there was no treason in it." Commenting on this Duffin remarks, "it is rustic philosophy combined of covetousness and mother wit"

Love, matrimony and woman are objects of humor in Hardy. Most of the humor in the novels centers about the rustics, and the quality of this humor has sometimes justifiably been described as Shakespearean. There is the comment , for example, of Christopher Coney on the marriage of Henchard and Susan: " it is forty-five years since I had my settlement in this here town", said Coney but daze me it even I see a man wait so long before to take so little. There is a chance even for there after this, Nancemackridge" Obviously, the fling is at poor Susan, lean and thin, and ghastly. Its purpose is merely to amuse and entertain the readers. It is never satiric, for Hardy was not a moralist and his aim was not corrective. As Compton-Rickett succinctly puts it, Hardy "is too much of a realistic to take leasure in Caricature; too little of the moralist to make effective use of satire". It provided the much need of comic relief, but does not come in the way of the tragic effects the artist wants to create. F.B>Pinion observes: "the mayor of Casterbridge suggests a reappraisal of the role of rustics in supplying what way be conveniently generalized as "comic relief'. We have only to think of 'old Mrs.Chundle' to realize Hardy's deep Christian respect for the poor and humble; yet, for the sake of entertainment, he had repeatedly made rustics not merely a rich source of humor but objectives of pleasant ridicule".

11.4 CHARACTER OF MICHAEL HENCHARD

Hardy's main concern in this novel is with the character of Michael Henchard. The full tittle of the book is " The life and death of the Mayor of Casterbridge ". This man of character is Henchard. Hardy presented him as tragic hero. He intended the reader to sympathize with the protagonist, despite all his faults. Henchard towers above all other characters in the novel and the plot centers on his downfall are extremely moving. A careful perusal of the story reveals that Hardy is Master pathos as well as of tragedy. He tears at our heart-strings with little incidents such as that of the dead goldfinch as well as with the grandiose design ending in Henchard 's tragic death.

Michael Henchard , the central character of the Mayor of Casterbridge is a blazing sun about whom the other characters revolve as lesser luminaries. "in all major respects he is

book and in this he establishes the new structure that Hardy employed in his two final masterpieces, Tess and Jude the subordination of everything else to the one obsessive preoccupation with the display of a single soul in its totality". Henchad stands at the very summit of his creator's achievement; his only tragic hero and one of the greatest tragic heroes in all fiction.

11.5 HENCHARD AN IMPRESSIVE FIGURE

We first meet Michael Henchard as a hay-trusser trudging along the road to Weydon-Priors with his wife and daughter.

The man as of fine figure, swarthy, and stern in aspect, and he showed in profile a facial angle so slightly inclined as to be almost perpendicular. He wrote a short jacket of brown corduroy, newer than the remainder of his suit, which was a fustian waistcoat with white horn buttons, breeches of the same, tanned leggings, and a straw hat overlaid with strap a runs canvas. At his back he carried by a looped crutch of a nay-knife, a wimble for hay-bonds being also visible in the aperture. His measured, spring less walk was the walk of the skilled countryman as distinct from the desultory shamble of the general laborer ; while in the turn and olant of each foot there was, further, a dogged and cynical indifference personal to himself, showing its presence even in the regularly interchanging fustian folds, now in the left leg, now in the right, as he paced along.

11.6 HENCHARD AN IMPULSIVE MAN

Henchard is a man of strong impulses. He IS Hardy's fullest portrait of the man who knows 'no modernization in his requests and impulses'. "He is driven by a passionate desire for full possession of some other person. This mean that his life is a sequence of relationships in which he focuses first on one person and then on another, desiring with each unlimited vehemence when she seems to promise what he wants, turning from her just as abruptly when she fails to provide it. For Susan to Lucetta , to Farfrae, to Elizabeth-Jane, Henchard moves in exasperated desire, striving to fill the ' emotional void' in himself, turning from Susan and Luceta, one after the other, when they have yielded to him, desiring Lucetta anew when she becomes desirable o Farfrae, centering his whole life suddenly on Elizabeth Jane after Susan's death only to discover at that very moment that she is not his daughter, so that a new barrier is created as if by magic between them , turning against Farfrae in an attempt to destroy the rival who is the mediator of his loving, determining for him without his awareness which woman will be desirable to him, turning back again at last to Elizabeth-Jane and desiring with burning possessive jealousy when Farfrae comes again between him and what he wants, to take her too from him.

11.7 HENCHARD A SELF MADE MAN

Henchard is a self made man: he generate an enormous energy which can be utilized for the promotion of the praise worthy or the malevolent, depending very often on which way his fortunes are running. One of the keys, I suggest, to his locked, reluctant character lies in the fact that he was starved of affection: and those self bosses of the steel-works and cotton

mills of the nineteenth century, he had no adroitness in setting about obtain friendship and love. He thought it could be bought by the bushel.

He thought he could bully it out of people. He was unceremonious in behavior, scorned subtlety, and emotionally was a bull in a china shop. He was naturally feared, sometimes respected, and often disliked. At the top his luck there were many who would today, just as when cast down there were many to despise him, unlike Oak Winterbourne his goodness was always mutilated.

11.8 HENCHARD A GENEROUS MAN

It is by his warmth of nature that Henchard takes hold upon our feelings. He is of the race of Tom Jones and not of Blifil. He can be cruel and violent, but never with deliberation. He plot revenge and meanness; but when it comes to the scratch, he is constrained to fairness and generosity. He derives grim pleasure from reading to Farfrae the love letters of the false Lucetta; he anticipated the delight of reading out her name with grand effect as the catastrophe of this drama.

But sitting here cold blood he could not do it. Such a wrecking of hearts appalled even him. His quality was such that he could have annihilated them both in the heat of action, but to accomplish the deed by oral poison was beyond the nerve of his enmity.

And so with his sparing of Farfrae's life in the barn. When the defeated Farfrae bids him take him life, Henchard looks down upon him silence, and their eyes meet.

"O Farfrae ! that's not true !" he said bitterly. " God is my witness that no ma ever loved another as I did thee at one time … and now—though I came to kill 'ee, I cannot hurt thee! Go and give me in charge—do what you will—I care nothing for what comes of me!"

11.9 HENCHARD AN INDIVIDUALIST

Henchard is a man character obsessed by guilt and so committed to his own destruction. The obligation to punish and degrade the self is at times fairly conscious. Thus he marries Susan not merely to make emends to her and to provide his daughter with a home, but also castigate himself with the thrones which these restitutory acts brought in their train; among them the lowering of his dignity in public opinion by marring so comparatively humble a woman. He licks his wounds by demanding that the rustics sing the terrible. One hundred and ninth Psalms, he goes to work in the farm of his former mistress, he lingers on the second stone bridge where the failures and drifters of the town gather. His subconscious self-destructiveness shows itself most clearly at the time of the royal visit. He has a "passing fancy' to on in welcoming the royal visitor, though no longer a member of the town council. But what might have appeared a last conscious effort to degrade him before the assembled citizens in the most humiliating way.

"When he resumed drinking after twenty years, a short time before this, he had committed himself to focal suicide and certain self-punishment. Character is fate; and Newson and the furmity-woman, those symbolic reminders, were part of his character and

fate. Henchard would have destroyed himself even had they not returned. As a man of character he was morally obligated to do so. Yet he was also obligated to resist mere compulsive self-destructiveness. Here too, in fighting his suicide destiny, he was a ma of character".

11.10 SUMMARY

From the above analysis it appears that Henchard is an unforgettable character of fiction. It is as a well—meaning man isolated by guilt that he makes his strongest appeal to our sympathy. He compels admiration chiefly through the tremendous force and energy of his character.

Henchard's outstanding importance is that he shaped the destinies of all the other five main characters.

11.11 SELF-ASSESSMENT QUESTIONS

1. Write a note on Thomas Hardy as a novelist.
2. The importance of Wessex in the novels of Thomas Hardy
3. Examine Michal Henchard as the hero the novel.
4. Is Michal Henchard a generous man. Explain.

11.12 REFERENCE BOOKS

1. V.R.Hyman : *Ethical Perspective in the Novels of Thomas Hardy*
2. Lance St. John Butler : *Thomas Hardy*, Cambridge University Press
3. B.G Homback : *The Metaphor of Chance: Vision and Technique in the Works of Thomas Hardy.*
4. V.De.Sola Pinto (Ed)*Thomas Hardy : The Mayor of the Casterbridge.*
5. A.P.Elliot : *Tatalisma in the Works of Thomas Hardy.*

LESSON 12

SONS AND LOVERS-I

Objectives of the Lesson

- To comprehend the biography of the author.
- To develop the awareness of the students about the life and works of the author.
- To make the students to be aware of the introduction of the novel.
- To encourage the students to learn the summary of the novel.
- To familiarize the students how autobiographical note was compiled in the novel.
- To make the students to be aware *Sons and Lovers* as a novel.
- To make the students to learn the critical comments on the novel

Structure of the Lesson

12.1 & 12.2 AUTHOR BIOGRAPHY: LIFE AND WORKS

The fourth child of a Author John Lawrence, a barely literate miner, and Lydia, a former schoolmistress, David Herbert Richard Lawrence was born on September 11, 1885, and spent his formative years in the coal mining town of Eastwood, Nottinghamshire, United Kingdom.

The young Lawrence attended Beauvale Board School from 1891, becoming the first local pupil to win a County Council scholarship to Nottingham High School in nearby Nottingham. He left in 1901, working for three months as a junior clerk at Haywood's surgical appliance factory before a severe bout of pneumonia ended this career. While convalescing he often visited Haggs Farm, the home of chambers family and began a friendship with Jessie Chambers. In the years 1902 to 1906 Lawrence served as pupil teacher at the British School, Eastwood. He went on to become a full time student and received a teaching certificate from university College Nottingham in 1908. During these early years he was working on his first poems, some short stories, and a draft of novel, Laetitia that was eventually to become The White Peacock. At the end of 1907 he won a short story competition in the Nottingham Guardian, the first time that he had gained any wider recognition for his literary talents.

In the autumn of 1908 the newly qualified Lawrence left his childhood home for London. Whilst teaching in Davidson Road School, Croydon he continued writing. Some of the early party, submitted by Jessie Chambers, comes to the attention of court Maddox

Huffier editor of the influential the English review. If career as a professional Author now began in earnest although he taught for a fourth year. Shortly after the final proofs of his first published now is The White Peacock offered in 1910, Lawrence mother died. She had been ill with cancer. The young man was divested and he was to describe the next few months as his 'sick year' it is clear that Lawrence said an extremely close relationship with his mother his grief following her death became a major turning point his life, just as the death of Mrs. Morel forms major turning point in his autobiographical novel Sons and Lovers, a work that faithfully records much of the writer's provincial upbringing.

In 1911 Lawrence introduced to Edward Garnett, a publisher's reader, who acted as a matter, provided further encouragement and become a valued friend. Throughout these months the young author revised Paul Morel, the first sketch of what was to be become sons ad lovers in addition, a teaching colleague, Helen Cork give him access to her intimate diaries about an unhappy love affair, which formed the dais of the trespasser his second novel in November 1911 pneumonia struck once again. After recovering his health Lawrence decided to abandon teaching in order to become a full time author. He also broke of an engagement Louie Burrows an old friend from his days in Nottingham and Eastwood.

Blithe Spirits (1912)

In March 1912 the author met the free spirited women with whom he was to share the rest of his life. She was six years older than her now lover, married and with three young children. Frieda Weekly was then the wife of Lawrence's former modern languages professor from Nottingham, university, Ernest Weekly. She now eloped with Lawrence to her parent's homing metz, a garrison town in Germany, near the disputed border with France. Their stay her include Lawrence's first brush with militarism when he was arrested and accused of being a British spy, before being released following intervention from Frieda's father.

From Germany they walked southwards across the alps to Italy, a journey that was recorded in the first of his brilliant travel books a collection of liked essays entitled twilight in Italy and the unfinished novel, Mr. Noon. During his staying in Italy, Lawrence completed the final version of Sons and Lovers that, when published in 1913 was acknowledged to represent a vivid portrait of the relates of working class provincial life. The couple returned to England in 1913 for a short visit. Lawrence now encountered and befriended John Middleton Murray the critic, and the short story writer from New Zealand, Katherine Mansfield. Lawrence and Frieda's son went back to Italy. Here he started writing the first draft of your of fiction that was to be transformed into two of his finest novels, the rainbow and women in love eventually Frieda obtained her diverse. The couple returned to England at the outbreak of World War I and was married on the 13 July 1914.

Seeking a new world (1920-1925)

In late February 1922 the Lawrence left Europe behind with the intention of migration to the United States they sailed in a easterly direction, first to Ceylon and the on to Australia . A short residency in Darlington, Western Australia, which included in an encounter with local writer Mollie Skinner, was followed by a brief stop in the small coastal town of Thirroul in New South Wales, during which Lawrence completed Kangaroo, a novel about local fringe politics that also revealed a lot about his wartime experiences in Cornwall. Resuming their journey, Frieda and Lawrence finally arrived in the USA in September 1922 here they encountered Mabel Dadge Luhan, a prominent socialist, and considered establishing a utopian community on what was then known as the 160-acre Kiowa Ranch near Taos, New

Mexico. Lawrence and Frieda acquired the property, now called the D.H.Lawrence Ranch in 1924 in exchange for the manuscript of Sons and Lovers. By all accounts Lawrence loved this ranch high up in the mountains, the only home that he ever owned. He stayed in New Mexico for two years; with extend visits to Lake Chapala and Oaxaca in Mexico.

While in the New World, Lawrence rewrote and published his studies in classic American Literature, a set of critical essays begun in 1917, and later described by Edward Wilson as " one of the few first rate books that have ever been written on the subject. Lawrence completed a number of new fictional works, including the boy in the Bush, the Plumed Serpent, St Mawr , The Woman who Rode Away, The Prince and assorted short stories. He also found time to produce some travel writing, such as the collection of linked excursion that became Mornings in Mexico.

A brief voyage to England at the end of 1923 was a failure and he soon returned to Taos, convinced that his life as an author now lay in America. However, in March 1925 he suffered a near fatal attack of malaria and tuberculosis whilst on a third visit to Mexico. Although he eventually recovered, the diagnosis of his condition obliged him to return once again to Europe. He was dangerously ill and poor health limited his ability to travel for the remainder of his life.

Approaching death (1925-1930)

Lawrence and Frieda made their home in a villa in Northern Italy, living near to Florence whilst he wrote The Virgin and the Gipsy and the various versions of Lady Chatterley's Lover (1928). Lawrence responded robustly to those who claimed to be offended, penning a large number of satirical poems, published under the title of "Pansies" and "Nettles", as well as a tract on Pornography and Obscenity. The return to Italy allowed Lawrence to renew some of these old friendships and during these years he was particularly close to Aldus Huxley.

Lawrence continued to produce fiction, including short stories and The Escaped Cock (also published as The Man Who Died), an unorthodox reworking of the Christian belief of the resurrection that affirms the life of the body. During these final years Lawrence to renewed a serious interest in oil painting.

He continued to write despite his physical frailty. In his last months he authored numerous poems, reviews, essays, and a robust defense of his last novel against those who sought to suppress it. His last significant work was a spirited reflection on the New Testament Book of Revelation, Apocalypse. After being discharged from a sanatorium he died at the Villa Robermond, Vence, France in 1930 at the age of 44due to complications from Tuberculosis.

12.3 INTRODUCTION TO THE NOVEL

Initially titled "Paul Morel", Sons and Lovers, published in 1913, is D.H.Lawrence's third novel. It was first successful novel and arguably his most popular. Many of the details of the novel's plot are based on Lawrence's own life and, unlike his subsequent novels, this one relatively straightforward in its descriptions and action. The story recounts the coming of age of Paul Morel, the second son of Gertrude Morel and her hard drinking, working-class husband, Walter Morel, who made his living as a miner. As Mrs. Morel tries to find meaning in her life and emotional fulfillment through her bound with Paul, Paul seeks to break free of his mother through developing relationships with other women. The novel was controversial

when it was a published because of its frank way of addressing sex and its obvious oedipal overtones. The novel was also heavily censored. Edward Garnett, a reader for Duckworth, Lawrence's publisher, cut about 10 percent of the Material from Lawrence's draft. Garnett tightened the focus on Paul by deleting passages about his brother, William, and toning down the sexual content. In 1994, Cambridge University Press published a new edition with all of the cuts restored, including Lawrence's idiosyncratic punctuation.

Sons and Lovers is also significant for the portrait it provides of working class life in the Nottinghamshire, England. Lawrence's disgust with industrialization shows in his descriptions of the mining pits that dot the countryside and the hardships and humiliation that working families had to endure to survive.

12.4 SUMMARY

Walter Morel, a collier, had been a handsome, dashing young man when Gertrude had married him. But after a few years of marriage he proved to be an irresponsible bread winner and a drunkard, and his wife hated him for what he had once mean to her and for he what he now was. Her only solace lay in her children, William, Annie, Paul and Arthur, for she leaned heavily upon them for companionship, lived in their happiness. She was a good parent; her children loved her. The oldest son, William, was successful in his work but he longed to go to London, where he had promise of a better job. After he had gone, Mrs. Morel tuned to Paul for the companionship and love she had found in William.

Paul liked to paint, More sensitive than his brother and sister, he was close to Mrs. Morel than any of the others. William brought a girl named Lily home to visit, but it was apparent that she was not the right kind of girl for him; she was too shallow and self centered. Before long William, he became aware of that fact, but he resigned himself to keeping the promise he had made to his fiancée.

When William became ill, Mrs. Morel went to London to nurse her son and was with him there when he died. Home once more after she buried her first son, Mrs. Morel could not bring herself out of her sorrow. Not until Paul became sick did she realizes that her duty lay with the living rather than dead. After that she centered all her attention upon Paul. The two other children were capable of carrying on their affairs without the constant attention that Paul demanded.

At sixteen Paul went to visit some friends of Mrs. Morel. The Leivers were the warm-hearted family and Paul easily gained the friendship of the Leivers children. Fifteen years old Miriam Leivers was a strange girl, but her inner charm attracted Paul. Mrs. Morel, like many others, did not care for Miriam. Paul went to work mill a stocking mill, where he was successful in his social relationship and in his work. Miriam watched over his work and with quiet understanding offered judgment concerning his success or failure. Mrs. Morel sensed that someday her son would become famous for his art.

By the time Miriam and Paul had grown into their twenties , Paul realized that Miriam loved him deeply and that he loved her. But in some reason he could not bring himself to touch her. Then through Miriam he met Clara Dawes. For a long while Mrs. Morel had been urging him to give up Miriam and now Paul tried to tell Miriam that it was all over between them. He did not want to marry her, but he felt that he did not belong to her. He could not make up his own mind.

Clara Dawes was separated from her husband, Baxter Dawes. She was five years Paul's senior, but a beautiful woman whose loveliness charmed him. Although Clara became his mistress, she refused to divorce her husband and marry to Paul. Sometimes Paul wondered whether he could bring to marry Clara if she were free. She was not what he wanted. His mother was only woman to whom he could turn for complete understanding and love, for Miriam had tried to posses him and Clara maintained a barrier against him. Paul continued to devote much of his time and attention to making his mother happy. Annie had married and gone to live with her husband near the Morel home. And Arthur had married a childhood friend who bore him a son six months after the wedding.

Baxter Dawes resented with Paul's relationship with his wife. Once he accosted Paul in a tavern and threatened him. Paul knew that he could not fight with Baxter, but he continued to see Clara.

Paul had entered pictures in local exhibits and had won four prizes. With encouragement from Mrs. Morel, he continued to paint. He wanted to go abroad, but he could not leave his mother. He begins to see Miriam again. When she yielded herself to him his passion was ruthless and savage. But their relationship was still unsatisfactory. He returned again to Clara.

Miriam knew about his love affair with Clara, but the girl felt that Paul would tire of his mistress and come back to her. Paul stayed with Clara, however, because he found in her an outlet for his desires. His life was a great conflict meanwhile Paul was earning enough money to give his mother the things her husband had failed to provide. Mr. Morel stayed on with his wife and son, but he was no longer accepted as a father or husband.

One he was revealed that Mrs. Morel had cancer and was beyond any help except that of morphine and then death. During the following months; Mrs. Morel declined rapidly. Paul was tortured by his mother's pain. Annie and Paul marveled at her resistance to death, wishing that it would come to end her suffering. Paul dreaded such a catastrophe in his life, although he knew it must come eventually. He turned to Clara for comfort, but she failed to make him to forget his misery. Then, visiting his mother at the hospital, Paul found Baxter Dawes recovering from an attack of typhoid fever. For a long time Pau had sensed that Clara wanted to return to Dawes and now, out of pity for Dawes, he brought about reconciliation between the husband and wife.

When Mrs. Morel's suffering had mounted to a torturing degree, Annie and Paul decided that anything would be better than her let to live in agony. One night Paul gave her an overdose of morphine and Mrs. Morel died the next day.

Left alone, Paul was lost. He felt that his own life had ended with the death of his mother. Clara, to whom he had turned before, was now back with Dawes. Because they could not bear to stay in the house without Mrs. Morel, Paul and his father parted, each taking different lodgings.

For a while Paul wandered helplessly trying to find some purpose in his life. Then he thought of Miriam, to whom he had once belonged. He returned to her, but with the renewed association he realized more than ever that she was not what he wanted. Once he thought of going abroad. Now he wanted to join his mother in death. Leaving Miriam for the last time, he felt trapped and lost in his own indecision. But he also felt that he was free from Miriam after many years of passion and regret.

His mother's death was too great a sorrow for Paul to cast off immediately. Finally, after a lengthy inner struggle, he was able to see that she would always be with him and that he did not need to die to join her. With his new found courage he set out to make his own life a new.

12.5 AUTOBIOGRAPHICAL NOTE

Though D.H.Lawrence's third published novel, Sons and Lovers (1913) is largely autobiographical. The novel, which begins as "Paul Morel", was sparked by the death of Lawrence's mother, Lydia. Lawrence reexamined his childhood, his relationship with his mother, and her psychological effect on his sexuality.

The roots of Sons and Lovers are clearly located in Lawrence's life. His childhood col-mining town of Eastwood was changed, with a sardonic twist, to Best wood. Walter Morel was modeled on Lawrence's hard-drinking, irresponsible collier father, Arthur. Lydia became Gertrude Morel, the intellectually stifled, unhappy mother who lives in her sons. The death by erysipelas of one of Lawrence's elder brothers, Ernest and Lydia's gift and eventual obsession with Lawrence, seems hardly changed in the novel. Both Ernest and his fictional counterpart, William, were engaged to London stenographers named Louisa "Gipsy" Denys.

Filling out the cast of important characters was Jessie Chambers, a neighbor with whom Lawrence developed an intense friendship, and who would become Miriam Leiver in the novel. His mother and family disapproved of their relationship, which always seemed on the brink of romance. Nevertheless, Chambers was Lawrence's greatest literary supporter in his early years, and he frequently showed her drafts of what he was working on, including Sons and Lovers (she disliked her depiction, and it led to the dissolution of their relationship). Lawrence's future wife, Frieda von Richtofen Weekly, partially inspired the portrait of Clara Dawes, the older, sensual woman with whom Paul was an affair. To be fair, Lawrence met Frieda only in 1912 at Nottingham University College, and he started "Paul Morel" in 1910.

Considered Lawrence's first masterpiece, most critics of the day praised Sons and Lovers for its authentic treatment of industrial life and sexuality. There is evidence that Lawrence was aware of Sigmund Freud's early theories on sexuality, and Sons and Lovers explore deeply and revises of one of Freud's major theories, the Oedipus complex. Lawrence would go on to write more works on psychoanalysis in the 1920s. Still, the bock received some criticism from those who felt the author had gone too far in his description of Paul's confused sexuality. Compared to his later works, however, such as *The Rainbow, Women in Love,* and *Lady Chatterley's Lover, Sons and Lovers* seem quite modest.

12.6 SONS AND LOVERS AS A NOVEL

Though *Sons and Lovers* was written when Lawrence was in his twenties, yet it suffers from none of the immaturity that one so often finds in the early works of a writer. It is a remarkably mature novel and is deservedly poplar both with readers and critics. In *Sons and Lovers* Lawrence has complete control of his material, and his descriptions of nature are among the best in English literature. In the words of David Daiches, *Sons and Lovers* is his first successful novel.

With D.H.Lawrence, it is not the technique but the theme that is important. Lawrence was not much interested in 'art' and he did not contribute much to the technical aspect of the novel. It is the profundity and relevance of his vision of modern life that should decide the question of his greatness as a novelist. As Dorothy Van Ghent puts it "D.H.Lawrenc's

sensitivity to twentieth century chaos was peculiarly intense. He saw the modern mechanical civilization as destructive of the spontaneous life of man; its sterile and factitious values have radically disturbed the relationship between man and woman. The result is disintegration of personality. "*Sons and Lovers* also deals with the psychological ills of modern civilization and explore the question: what should be the proper relation between man and woman? Though some critics like to interpret it in terms of Oedipus situation, but more than anything else it should be examined., as Miss Van Ghent suggests, in terms of Laurentian idea "an organic disturbance in the relationships in men and women…..first seen in the disaffection of mother and father, then in the mother's attempt to substitute her sons for her husband, finally in the sons' unsuccessful struggle to establish natural manhood." The desire to possess is a curse of modern life. And it is the possessive love of Mrs. Morel and Miriam that destroys as paul integrated being. Unable to find any fulfillment with her husband, Mrs. Morel looks to her sons for life and fulfillment. This damage to their capacity to have normal sex relations with other woman. Paul loves Miriam from the depth of his heart but fails to achieve an adequate relationship with her, for Paul splits love into spiritual (mother) and physical (Clara). He sees Miriam in the image of his mother and finds that he cannot take her as a man will take his wife.

"A good many of nicest men he knew were like him bound in by their own virginity which they could not break out of. They so sensitive to their women that they would go without them forever rather than do them hurt an injustice. Being the sons of mothers whose husband had blundered rather brutally through their famine sanctities, they were themselves too diffident and shy. They could easier deny themselves than incur any reproach for a woman was like their mother, and they were full of the sense of their mother".

But when hi physical desires become urgent Paul throws himself into the arms of Clara; but his sexual experience with her brings only a momentary satisfaction. She, too, cannot satisfy Paul. After the death of his mother, Paul is left a derelict. As he walks towards the city the image of the corn revives the hope that he might yet accept life.

The novel is, thus, an attempt to explore the proper relationship between man and woman ; it exposes all these false values which can cause so much "deadness or frustration or distortion in the life of individual". Lawrence is at pains to emphasize the necessity of the fulfillment of personality.

The early part of the novel which deals with the life of the morels is remarkable for its vividness and realism. Lawrence shows unusual insight in bring to life scenes from the life of the common people; the scenes of loves and quarrels of the morels. The excitement caused by the fair in small village of the Best wood; of the children's games around the solitary lampoons or his pit bottle; of Mrs. Morel wandering in the garden at nights of Paul receiving his father's wages, are realized with remarkable vividness. This part of the book , concerned largely with Paul Miriam relationship, contains moving account of the tender romance of the young lovers; but at the same time it shows a sense of strain because " "Lawrence is obviously still puzzling out exactly what had gone wrong between them". The third part narrates the desperate efforts of Paul to establish his natural manhood. The account of Mrs. Morel's death and Paul's anguish move us deeply.

In characterization Lawrence differs from other novelist. he is not so much concerned with individual characters as with humanity itself. Therefore Lawrence castes over each of his characters and idea. *Sons and Lovers* as almost all archetype character of Lawrence these characters reappears under different names in all mature novels of Lawrence. Mrs. Morel is

the archetype of the woman who denies life itself and whose faults value in so much of deadness and frustration. Morel is the type of man who remains as uncontaminated by the sterile modern civilization and keeps intact his vitality. If Mrs. Morel represents as death principle, morel represents life-principle, Miriam is the dreamy romantic girl who fails bring her man the sense of fulfillment.

It must also be noted that Lawrence is not so much concerned with externalities of his characters as with their essence. He is not interested in portraying characters in their involvement in the outside world; his purpose is to show their inner life, to show them in their efforts to realize their personality.

12.7 CRITICAL COMMENTS

The novel is rich in descriptions of nature and of the non-human world. There is a lyrical quality about his nature descriptions. Lawrence gives one the impression that he rejoices in the life nature. He never tires of descriptions of birds, flowers, trees, and the natural surroundings. *Sons and Lovers* contains detailed account of the country side of his youth—the hills, the valleys, the weeds and fields, the smoke filled and ugly atmosphere of the mines. With loving care he describes the beauty of the lily dancing in the moonlight, the rose-bush that enchants Miriam, the life on the farm, the shrieking of the ash tree, the life on the Willy farm, some of the descriptions of the sunrise and the sunset bear the mark of genuine observation.

"The sun was going down, every open evening; the hills of Derbyshire were blazed over with red sunset. Mrs. Morel watched the sun sink from the glistening sky, leaving a soft flower-blue overhead, while the western space went red as if all the fire had swum down there, leaving the bell cast flawless blue. The mountain-ash berries across the field stood fierily out from the dark leaves".

The novel, as Lawrence himself cleared, has 'from'. Lawrence keep his gaze fixed intently on the emotional and inward growth of his character, and the unity of his novels springs from his relating al the events to the development and chattering of the emotional life his characters. The experience of the novel can be organized along two patterns: firstly, it may be viewed as a novel that explores Paul's relations with three women.

12.8 SELF-ASSESSMENT QUESTIONS

1. What, according to you, is the theme of *Sons and Lovers*?
2. Sons and Lovers' studies with great insight the relationship between son and mother' substantiate.
3. Write a critical note on Sons and Lovers as an autobiographical novel.
4. Write a note on Thomas Hardy as a novelist.

12.9 REFERENCE BOOKS

1. David Daiches : The Novel and the Modern World
2. Hough, G. : The Dark Sun : A Study of D.Hlawrence.
3. Vivas Eliseo : D.H.Lawrence : The Failure and The Triumph of Art.
4. Karl Magalaner : D.H.Lawrence (A Reader Guide to 20th Century English Novel)

LESSON 13

SONS AND LOVERS-II

Objectives of the Lesson

- To sensitise the students to learn the central idea of the story.
- To develop the awareness of the students about the opinion of different critics on the novel.
- To make the students to be aware of the critical appreciation of the novel.
- To encourage the students to learn Mrs. Moral character
- To make the students to learn the character of Paul Moral.

Structure of the Lesson

13.1 D.H LAWRENCE AS A NOVELIST

Leavis is the first important critic to fight for the recognition of Lawrence greatness. He declared his purpose in no unmistakable terms.

> My aim ….is to win real recognition for the nature of Lawrence's greatness. Any greater creative writer who has not had his due is a power for life wasted. But the insight for the wisdom, the revived and the reeducated feeling for the health, that Lawrence brings us are what, as our civilization goes, we desperately need.

Aldus Huxley, Graham Hough, Julian Moynahon. Marvin Mudrick, Dorathy Van Ghent, Mark Schorer and Edward Nehls are some of the critics who have , tried to rehabilitate Lawrence as a great novelist and who secured recognition for his unique power. In the words of Graham Hough " Lawrence continually enlarges the boundaries of our consciousness and a judgment of his individual artistic achievement will in the long run probably depend on the extent and the worth of his new territory acquired."

Sons and Lovers may be described as the spiritual biology of Paul. The aim of the novel is to realize the tangled whole of his experience. That's why Lawrence is all the time concerned with the emotional life of Paul. Lawrence is unrivaled in the art of evoking the very spirit of the thing or place he is describing. There is a lyrical quality about his description of nature, which are marked by genuine observation and feeling for the life of nature.

13.2 A BRIEF SUMMARY

Walter Morel, a collier, had been a handsome, dashing young man when Gertrude had married him. But after a few years of marriage he proved to be an irresponsible bread winner and drunkard, and his wife hated him for what he had once meant to her and for what he now was. her only solace lay in her children , William, Annie, Paul and Arthur, for she leaned heavily upon them for companionship, lived in their happiness. She was a good parent; her children loved her. The oldest son, William, was successful in his work but he longed to go to London, where he had promise of a better job. After he had gone, Mrs. Morel turned to Paul for the companionship and love she had found in William.

Paul liked to paint. More sensitive than his brothers and sisters, he was closer to Mrs. Morel than any of the others. William brought a girl named a girl Lily home to visit, but it was apparent that she was a not the right kind of girl for him; she was too shallow and self-centered. Before long, William himself became aware of that fact, but he resigned himself to keeping the promise he had made to his fiancée.

When William became ill, Mrs. Morel went to London to nurse her son and was with him there when he died. Home once more after she had buried her first son, Mrs. Morel could not bring herself out of her sorrow. Not until Paul became sick did she realize that her duty lay with the living rather than with the dead. After that she centered al her attention upon Paul. The two other children are capable of carrying on their affairs without the constant attention that Paul demanded.

At sixteen Paul went to visit some friends of Mrs. Morel. The Lievers were a warm-hearted family ad Paul easily gained the friendship of the Leavers children. Fifteen-year old Miriam Leavers was a strange girl, but her inner charm attracted Paul. Mrs. Morel, like many others, did not care for Miriam. Paul went to work in a stocking mill, where he was successful in his social relationship and his work. He continued to draw. Miriam watched over his work and with quiet understanding offered judgment concerning his success or failure. Mrs. Morel sensed that someday her son would become famous for his art.

By the time Miriam and Paul had grown into their twenties, Paul realized that Miriam loved him deeply and that he loved her. But for some reason he could not bring himself to touch her. They through Miriam he met Clare Davis. For s long while Mrs. Morel had been urging him to give up Miriam and now Paul tried to tell Miriam that it was all over between them. He did not want to marry her, but he felt that he did belong to her. He could not make up his own mind.

Clare Dawes separates from her husband, Baxter Dawes. She was five years Paul's senior, but a beautiful woman whose loveliness charmed him. Although Clare became his mistress, she refused to diverse her husband and marry Paul. Sometimes Paul wonders whether he could bring himself to marry Clara if she were free. She was not what he wanted. His mother was the only woman to whom he could turn for complete understanding and love, for Miriam was tried t possess him and Clara maintained a barrier against him. Paul continued to devote much of his time and attention to making his mother happy. Annie had married and gone with her husband near the morel home, and Arthur had married a childhood friend who bore him a son six months after the wedding.

Baxter resented Paul's relationship with his wife. Once he accosted Paul in a tavern and threatened him. Paul knew that he could not fight with Baxter, but he continued to see Clara.

Paul had entered picture in local exhibits and had won four prizes. With encouragement from Mrs. Morel, he continued to paint. He wanted to go abroad, but he could not leave his mother. He began to see Miriam again. When she yielded herself to him his passion was ruthless and savage. But their relationship was still unsatisfactory. He turned again Clara.

Miriam knew about his love affair with Clara, but the girl felt that Paul would tire of his mistress and come back to her. Paul stayed with Clara, however, because he found in her an outlet for his desires. His life was a great conflict. Meanwhile Paul was earning enough money to give his mother the things her husband had failed to provide. Mrs. Morel stayed on with his wife and son, but he was no longer accepted as a father or a husband.

One day it was revealed that Mrs. Morel had cancer and was beyond any help except that of morphine and then death. During the following moths, Mrs. Morel declined rapidly. Paul was tortured by his mother's pain. Annie and Paul marveled at her resistance to death, wishing that it would come to end her suffering. Paul dreaded such a catastrophe in his life although he knew it must come eventually. E turned to Clara for comfort, but she failed to make him forget his misery. Then, visiting his mother at the hospital, Paul found Baxter Dawes recovering from an attack of typhoid ever. For a long time Paul had sensed that Clara wanted to return to Dawes and now, out of pity for Dawes, he brought about reconciliation between the husband and wife.

When Mrs. Morel's suffering had mounted to a torturing degree, Annie and Paul decided that anything would br better than to let her live in agony. One night Paul gave her an overdose of morphine and Mrs. Morel died the next day.

Left alone, Paul was lost. He felt that his life had ended with the death of his mother. Clara, to whom he had turned before, was now back with Dawes. Because they could not bear to stay in the house without Mrs. Morel, Paul and his father parted, each taking different lodgings.

For a while Paul wandered helplessly trying to find some purpose in his life. Then he thought of Miriam, to whom he had once belonged. He returned to her, but with the renewed association he realized more than ever that she was not what he wanted. Once he had thought of going abroad. Now he wanted to join his mother in death. Leaving Miriam for the last time, he felt trapped and lost in his own indecision,. But he also felt that he wsas free from Miriam after marry years of passion and regret.

His mother's death was too great a sorrow for Paul to cast off immediately. Finally, after a lengthy inner struggle, he was able to see that she would always be with him and hat he did not need to die join her. With his new found courage he set out to make his own life anew.

13.3 CRITICAL ANALYSIS

In the words of David Daiches, "Sons and Lovers" is a book about forms and perversions of love. With D.H Lawrence, it is not the technique but the theme that is important; he was not much interested in 'art'. The profundity and relevance of his vision of modern life should decide the question of his greatness as a novelist. As Dorothy Van Ghent succinctly puts it, D.H.Lawrence sensitively to twentieth century of chaos was peculiarly intense. He saw the modern mechanical civilization between men and women. The result is disintegration of personality". 'Sons and Lovers "deals with the psychological ills of modern

civilization and explores the question: "what would be the proper relationship between man and women?" Some critics like to interpret it in terms of an Oedipus situation. But more than anything else, it should be examined, as Miss Dorothy van Ghent suggests, in terms of the Lawrentian idea; an organic disturbance in the relationships of mother and father; then in the mother's attempts to substitute her sons for her husband; finally in the son's unsuccessful struggle to establish natural manhood". The desire to possess is a curse of modern life, and it is the possessive love of Mrs. Morel and Miriam that destroys Paul as an integrated being.

This prophet of Sex deals with a universal and eternal theme in an artistic way. To quote the novelist's own words (from his essay, "women are so cocksure"): "when woman tries to be too much mistress of fate, particularly of other people's fates, what a tragedy?" it begins as a nineteenth century novel and ends as a modern one. We can almost change the plot through the changing chapter tittles, from "The Early Married life of the morel" to "Derelict". One aspect of this modernity is the Candor with which sexual relationships are treated. The archetypal nature of the mother-son relationships depicted in the book is attested not only by the findings os psyche-analysis but also by the innumerable novels of the past fifty years which have dealt explicitly with the same basic situation. More significantly, the novel is typical of much contemporary literature in having a crippled hero, one who is victim other than agent. and such a hero's view of the world is appropriately presented not through the orderly chronological sequences of most nineteenth century fiction, but through a freer and more introspective form, where the protagonists. Finally, the novel is modern in being entirely free from moral didacticism.

The major characters in the novel are Paul Morel, his parents Mr. and Mrs. Morel, and his two girl friends, Miriam and Clara. The others are the two brothers of Paul, William and Arthur, William's girl friend Gyp, and Clara's husband, Baxter Davis. Their one common predicament appears to be sexual maladjustment and all their sufferings seem to flow out of it. Lawrence apprehended sexual fulfillment as a sacramental act. He almost defied sex. He looked upon it as omnipotent and omnipresent. That was in tune with the spirit of the times— a revolt against Victorian Puritanism, and an expression of the then newly fashionable Oedipus Complex of Freudian mythology. This "eccentric do-as-you-please philosopher and prophet of sexual freedom" scanned the world with intense insight to revel complex truths hidden from others, and proclaimed that mans salvation lies in being "a good animal, true to might have said with Polonius, but with this provision that self and sex are identical. " my blood is my religion", Lawrence wrote. He always prepared to be guided by instinct rather than intellect. This extreme emphasis on sex as the most important instinct of man provoked some critics like Hugh Kings mill to retort and say: "If sexual intercourse is a means of salvation, thn except for a few perverts and impotents, we should all have saved millions of years ago".

Lawrence reveals the tragedy of sexual maladjustment in a vivid manner in "Sons and Lovers". The novel begins with the early married life of the Morels. The very first sentence is enigmatic; "the Bottoms succeeded to Hell Row". We have to note the significant name. it is in the Bottoms , "Six blocks of minor's dwellings----at the foot of the rather sharp slop from Bentwood", that this domestic tragedy is set. Mrs. Morel not anxious to move into the Bottoms, which was already twelve years old on the downward path, when she descended to it from Bentwood. It looks as if Mrs. Morel, who belonged to a higher strata of society, had condescended to marry Mr. Morel, and had to come down to his home in the Bottoms from Best wood. This social consciousness of Mrs. Morel, who tries her best to lift her sons to her own level of culture and the consequent conflict with her husband, is to be noted carefully throughout the novel. If he were beneath her class, why did she marry him? " The dusky,

golden softness of this man's sensuous flame of life that flowed of his flesh like the flame from the candle not baffled and grafted into incandescence by thought and spirit as her life was, seemed to hear something wonderful, beyond her'. It was this "Sensuous flame of life that flowed off his flees" that had made her offer him to others of her own class, though she know that he spent most of the day in the dark mines and came up only at night to drink, and perhaps to dance. So it was this call of the flesh, the sight of 'the sensuous flame of life', that had made moth fall into matrimony.

The incompatibility of temperament between Mr. and Mrs. Morel is revealed in the very first chapter, and the gulf between them widens as the children grow up. It is to her first son William that Mrs. Morel turns for solace. She does not want him to be a minor like his father and manages to fix him up in a white-collar in London. But alas! It takes him away from her, and he develops friendship with a girl who looks down upon the Morales when she visits them. Mrs. Morel sniffs at her and almost hates her for drawing her son away from her. She wants William to continue to be a 'mummy's boy' but when he prefers his girl Gyp to his mother the poor old lady suffers untold agonies. This struggle between Mrs. Morel and Gyp to possess William comes to an end with the untimely death of poor William. One wonders whether death was not a relief to him from the struggle of life which was developing into a conflict between the two women to possess his love. The scene of his death, when Morel is dumb with grief and goes on stroking the coffin, is one of the most poignant scenes in the novel.

The exit of William makes Mrs. Morel lean heavily up on Paul. It is once again the mother the launches Paul into life, almost in the same fashion as she had done in the case of William. Their visit to London, where Paul has to develop the artist in him, is described as if were the young man taking his girl for out the first time. The poor old mother wants to find In her on all that she had missed in her husband. It looks as if the son is her lover. But this bond of love is disturbed by the arrival or Miriam on the scene. The lad-and-girl Love' leads on to the 'strife in love' between Miriam and Mrs. Morel to possess the soul of Paul. Each hates the other heartily, and feels that there is no salvation for Paul unless strangest and until he is released from the bond of love with the other. Miriam wants to snatch him away from his mother, but Mrs. Morel strengthens her hold on him for all she is worth. Poor Paul is torn between these two women who love him so much that each wants to posses him; all to herself. The emotional predicament of the three persons at this stage is superbly brought out by the great artist , who seems to suggest that if only Mrs. Morel had got her natural share of love from her husband, she might have let off her son to enjoy his natural life with Miriam. And as for Miriam, brighten in puritan austerity, she almost feels it a sin to surrender herself to Paul before the holy wedlock. This 'over strong Virginity' on the part of both the youngsters throws Paul back to his mother, and Miriam is defeated. It is at this stage that Clara comes into the life of Paul. She a married woman and older than Paul- has the once had. Naturally, Paul attracted by her, and her and his mother does not object. In the words of Lawrence: " as her (Mrs. Morel's) sons grow up, she selects them as lovers but when they come to manhood, they can't love because their mother is the strongest power in their lives, and hold them. The son (Paul) loves his mother. The decided (as he wants his girl) leaves his soul in his mother's hands and go for passion. But almost unconsciously, the mother realizes what the matter is and begins to die. It is this Paul's going for passion with Clara that is often criticized as being immoral and obscene. It is not right for a young man to carry on with a married woman. We should remember that D.H.Lawrence ran away with his professor's wife and married her later on. It is wrong to answer the call on of the flesh? Had not his mother done itr? And what have been the consequences? But why does she not object to his going after Clara? It is because she knows that Clara will not 'absorb' him as Miriam would have

done. In other words Mrs. Morel does not look upon Clara as her rival for the love of Paul. All that he wants from Clara is her body, not her soul. He gets tired of is very soon and returns her to her husband. "He was a fool who does not know what happening to himself", writes: Lawrence. It looks as if Paul wants to cut off novel string, and make himself free from the oppressive love of his mother. It looks as if he cannot live unless she dies, and so he practically kills her with his own by putting a lot of morphia in her night milk.

Paul is released from the clothes of his mother's possessive love. He is free to go to anyone, anywhere. And he goes not to Clara to satisfy his lust, but to Miriam to save her soul. But alas! This austere virgin cannot understand his hunger. She speaks up her taking a job and leading an independent life. So this new woman drives the derelict away from her. And he the memory of his mother still haunting him refuses to follow her path of darkness and walks "towards the city's gold phosphorescence". It does not mean Paul is defeated in life. In spite of the onslaughts of love, he determined to al "towards the faintly humming, glowing down quickly"—"His fists were shut, his mouth set fast". As in all tragedies, there is the affirmation of life, after all the conflict and suffering that a heroic should as to pass through.

If we lock upon him as the 'Central consciousness 'of the novel we realize how Lawrence (who is often identified with Paul morel in the novel by these critics who look upon "sons and lovers "as nothing but disguised as autobiography) has described from within the deep current of feelings between man an d wife., mother and children, father and children; and traced the development of character growing up in that environment. He has described the struggle of Paul through adolescence to adulthood I n all its aspects-mental, spiritual and sexual. Paul gets from his father the sensuous apprehension of natural world,; from his mother, introduction to the world of idea to thought; from Miriam the intense spiritual stimulus to creative work.; and from Clara the experience of physical passion. No one is completely satisfactory and; and the esult of it is a sense of incompleteness and frustration. Is this the picture of the modern man, the "Hallow-man" inhabiting the "waste-land" where "things fall apart and the centre cannot hold?" How has this picture of frustration of the "unheroic" here been made attractive? It is by giving "a sequence of an X-ray photographs of the artist's mind at a number of important moments in his life. It is that the modern techniques of flash-back and introspection coupled with the traditional technique of graphic description and artful narration not speak of number of dramatic scenes that are inset that makes the novel great by any standers. To conclude in the words of Lawrence himself: "I tell you I have written a great book ready by a novel, it is a great novel".

An important characteristic of modern novel is its diversity of themes. There is a novel to satisfy every taste. Lawrence one of the major novels, "the white Peacock", deals with the unhappy relationships existing between the two sexes. Lawrence's next novel. "The "Tress-passer", deals with the failure of contact and lack of warmth between people. It is a graphic description of the frustrated love affair of Sigmund and Helena. Sigmund is a violinist, aged thirty eight. Helena is school master. She is twenty eight, Sigmund has taught music to Helena for some time.

Since the story of *Sons and Lovers* is based on the concept of Oedipus complex, many critics have raised the questions whether Lawrence is directly influenced by the writings of Freud in working out the triangle relationship of Paul, his mother and Miriam. In interpreting his material in term of the Oedipus complex, Lawrence is not only universalizing his material; he was at the same time inking the present with the past and commenting upon the present. In the foreword to *Sons and Lovers* he says:

"But the man who is the between go-betweens from woman to

Production is the lover of that woman. And if

That woman be his mother, then is he lover in

Part only; he carries for her, but is never received

Into her for his conformation and renewal, and so

Wastes himself away in the files. The old son-lover

Was Oedipus. The name of the new one is legion.

It was Fraud who called our attention to the concept of Oedipus complex and showed it as a universal condition. He interpreted Shakespeare's *Hamlet* in terms of the Oedipus complex. Whether it is a valued interpretation is a after of controversy; but there is little doubt that Freud's insight into relations and behavior has helped us to understand an important aspect of our life. As given in the Greek mythology, the Oedipus myth is briefly this. Oedipus was the son of King Louis of Thebes. The oracle of Delphi prophesied that Louis would be killed by his own son, who would then marry his own mother. Frightened by this, Louis had his young child exposed on a mountain where it must soon die. The child was however, saved by a servant and in course of time he grows up to be strong and fearless man. Once while going to Delphi, King Louis met Oedipus on the way. He tried to force the youth from the path. This angered Oedipus and he killed along with his four attendants. Later he saved Thebes from a frightful creature, the Sphinx a creature shaped like a winged lion, but with the breast and the face of woman. There upon the grateful Thebans made him their King and he married widow of the dead king, little knowing that she was his own mother. After some time the truth was known, the Queen killed herself and Oedipus changed his light to darkness. He put out his eyes.

Freud used this myth to interpret the son-mother attachment which, incidentally, is also the theme of *Sons and Lovers*. Mrs. Morel is dissatisfied with her husband. At one place in the novel she says, "I've never had a husband – not really". She, therefore takes her sons as her lovers, as husband substitutes. First, it is the eldest son, William, who is the center of her affections and care. And when he dies she turns to Paul for love. Hers, we are told, is "the strongest in his life". While her love urges Paul on in the life, it also damages his capacity to give himself fully to his woman. He finds he cannot love Miriam, whom he needs so much, and, in the end he servers his connection with her. Interpreted in terms of the Oedipus complex Paul is Oedipus, the son-lover, and Mrs. Morel is his sweet heart.

It is difficult to say as to what extent Freudian influence determined the compassion of Sons and Lovers. Graham Hough is of the opinion that Lawrence had not heard much about Freud when he was writing *Sons and Lovers*. Lawrence himself was quick to point out that he had not read Freud in the Sons and Lovers period. As Hough points out, Lawrence first learnt about Freud's ideas from Frieda. She writes in her autobiography that when she first met Lawrence they discussed. Freud. And it is reasonable to suppose that when Lawrence was working on the final version of *Sons and Lovers* in 1912, Freud was one of the topics commonly discussed with Frieda. And so, as Graham Hough says, "*Sons and Lovers* is indeed the first Freudian novel in English, but its Freudianism is meditated not by a test-book but by a person".

But the question what remains is : Did Freudianism materially alter the concept of story perhaps not. For Lawrence has not already completed the first draft of his novel before he became acquainted with the ideas of Freud. And, moreover, the story is footed in actuality. In writing it, Lawrence was trying to understand his own experience, and it is most unlikely that he altered the story to confirm to the theories of Freud. To quote Graham Hough again, what Freud "could and almost certainly this is to set a theoretical seal on a situation that had been very thoroughly explored in actually".

13.4 Mrs. MOREL

The character of Mrs. Morel has excited considerable interest among the critics. Does she approximate closely to Lawrence's mother, or Lawrence idealized here in order to prove her superiors to Paul's father and his own sweetheart. Jessie Chambers felt that Lawrence and "handed his mother laurels of victory" and that she had been glorified at the expense of Miriam. Some of the modern critics who have read the novel closely are of the opinion at I terms of the evidence to be found in the novel, Mrs. Morel emerges as a hard, willful, unbending woman possessing love, ruins the life of Paul and destroys morel as unified man. One cannot help feeling that there is much truth in this remark, and that much of the tragedy of the novel is due to her inability to accept the life which her minor husband can offer. After all she should have known what to expect from a miner, and if she was so averse to non-intellectual life she should not have thought of marrying a person as physical and sensuous as Morel is. She reminds one of Eustacia Vye in Hardy's *The Return of the Native* What Egdon Heath is to Eustacia, Bentwood is to Mrs. Morel. Eustacia Vye aspires to be a lady, as loved and admirable others, and the desolate surroundings of intense hatred for the mining village of Bestwood. She wants to get out from there to keep her children from that dirty profession of a minor, and does not condescend to mix with the uneducated woman of the place. She rebels against life, but her rebellion is futile. Her frantic efforts, to keep Paul out of the mine, end in Paul's becoming a clerk in a surgical establishment, which is but another phase of bourgeois industrialism.

13.5 PAUL MOREL

Sons and Lovers is a deliberate exploration of an experience that has not been fully understood in real life. Many writers have used novel as a means of exercising their personal problems. James Joyce's *A Portrait Artist as a Young Man* is also autobiographical novel—' a work of exorcism" is David Daiches's phrase. It represents the an effort of part of the writer to come to term with the life he has known, and in doing so he gets in certain inhibiting forces out of his system. Charles Dickens' *David Copperfield* embodies a great deal of personal experience of writer. Eugene O'Neill's play *A Long Journey in to Night* is strongly autobiographical. The cathartic value of confessional literature "lies in the intensity of the emotional experience of the writing itself if the emotion is recollected in tranquility, the product is likely to be merely a celebration and perpetuation of the past; on the other hand, if the experience is relieved painfully, its harmful effects may often be discharged from the system, in a kind of self administered psychoanalysis. That the writing of *Sons and Lovers* had a sort of liberation effect for Lawrence is beyond doubt. Paul Morel of *Sons and Lovers* is Lawrence himself and the exploration of his relations with his mother and with Miriam is explorations of Lawrence's relations with his own mother and with his sweetheart Jessie Chambers. And this explains the unusual interest which Paul has for readers and critics.

13.6 SELF-ASSESSMENT QUESTIONS

1. Write an essay D.H.Lawrence as a novelist.
2. Portray the Character of Paul Morel.
3. Write a critical note on Sons and Lovers as an autobiographical novel.
4. Sons and Lovers' studies with great insight the relationship between son and mother' substantiate.
5. Attempt a brief note on the women characters in *Sons and Lovers*.

13.7 REFERENCE BOOKS

1. David Daiches : The Novel and the Modern World
2. Hough, G. : The Dark Sun : A Study of D.Hlawrence.
3. Vivas Eliseo : D.H.Lawrence : The Failure and The Triumph of Art.
4. Karl Magalaner : D.H.Lawrence (A Reader Guide to 20th Century English Novel)

LESSON 14

HEART OF DARKNESS - I
By JOSEPH CONRAD

Objectives of the Lesson

- To sensitise the students to the historical phenomenon of colonialism.
- To develop the awareness of the students about the British and other Empires.
- To make the students appreciate the uniqueness of Conrad as an English writer.
- To familiarize the students with the initial reception and the later responses to the novel.
- To make the students acquainted with the characters of the novel.

Structure of the Lesson

14.1 JOSEPH CONRAD'S BIOGRAPHY

Joseph Conrad was born Jozef Teodor Konrad Korzeniowski in 1857, in an area of Poland that is now part of Russia. The Poles were fighting for independence from Russia, and both parents were fiercely engaged in the struggle. Conrad's father was arrested in 1861 for revolutionary activity, and the family was exiled to the remote Russian city of Vologda. On the journey there, four-year-old Conrad caught pneumonia. He remained a sickly child, and he suffered from ill health for the rest of his life.

Conditions in Vologda were grueling. They were too much for Conrad's mother, and although the family was eventually allowed to move to a milder climate, she died of tuberculosis when Conrad was only seven years old. His father's spirit was broken, and so was his health. The Czarist government finally let him return with Conrad to the Polish city of Cracow, but he died there after a year, when Conrad was eleven.

For the next several years Conrad was raised by his maternal grandmother. A stern but devoted uncle, Tadeusz Bobrowski, saw to his education. Bobrowski had a lot to put up with.

Conrad wasn't much of a student. (Surprisingly, he didn't show any particular talent for languages; even his Polish could have stood improvement.) What was worse, at the age of 14 the boy got the unheard-of notion--unheard-of in land-locked Poland, that is--that he wanted to become a sailor. Bobrowski packed him off for Europe with a tutor who was supposed to talk sense into him, but the tutor ended up pronouncing Conrad "hopeless" and giving up the struggle. In 1874, at the age of 16, Conrad travelled to Marseilles to learn the seaman's trade.

During his four years in the French merchant marine, Conrad sailed to the West Indies and possibly along the coast of Venezuela, and he had an adventure smuggling guns into Spain. He participated fully in the cultural life of Marseilles, and a little too fully in the social life. He got himself into a spectacular mess. Deeply in debt, he invited a creditor to tea one evening and shot himself while the man was on his way over. His uncle received an urgent telegram: "Conrad wounded, send money--come." He did, and he was relieved to find young Conrad in good shape (except for his finances)--handsome, robust, well mannered and, above all, an excellent sailor. The author would later claim, rather romantically, that he got a scar on his left breast fighting a duel.

Since the young man couldn't serve on another French ship without becoming a French citizen, which would have entailed the possibility of being drafted, he signed on at the age of 20 to an English steamer. The year was 1878. For the next 16 years he sailed under the flag of Britain, becoming a British subject in 1886. Life in the merchant marine took him to ports in Asia and the South Pacific, where he gathered material for the novels he still--amazingly--didn't know he was going to write. His depressive and irritable disposition didn't make sea life any easier for him. He quarrelled with at least three of his captains, and he continued to suffer from periods of poor health and paralyzing depression.

In 1888 Conrad received his first command, as captain of the Otago, a small ship sailing out of Bangkok. It was gruelling journey: three weeks to Singapore owing to lack of wind, and the whole crew riddled with fever; from there to Melbourne, Australia, where he decided to resign the command and return to England. The maddening calms of the voyage, and his uncomfortable position as a stranger on his first command, provided the inspiration 21 years later for the outlines of "The Secret Sharer."

Back in England, he wasn't able to find another command, and so through the influence of relatives in Brussels he secured an appointment as captain of a steamship on the Congo River: At the age of 9, he had put his finger on the blank space in the middle of a map of Africa and boasted, "when I grow up I shall go there"; at 32, he was fulfilling a lifelong dream. But the dream quickly turned into a nightmare. "Everything is repellent to me here," he wrote from the Congo, "Men and things, but especially men." The "scramble for loot" disgusted him; the maltreatment of the black Africans sickened him; and as if that weren't enough, he suffered from fever and dysentery that left his health broken for the rest of his life. Though his experiences in Africa were to form the basis of his most famous tale, Heart of Darkness, he returned to England traumatized. His outlook, already gloomy, became even blacker.

In 1889 he had started a novel based on his experiences in the East. He worked on it in Africa and on his return, and in 1895 it was published as *Almayer's Folly* by Joseph Conrad. (Years of hearing the British garble "Korzeniowski" convinced him to put something they could pronounce on the title page.) It was, like most of his books over the next two decades, a critical but not a popular success. Writing was an agony for Conrad: he was painfully slow at

it, though the necessity of getting paid made him work faster than he liked. As a result of hurry, he never felt satisfied with the finished product. (Of the masterful Heart of Darkness he wrote at the time, "it is terribly bad in places and falls short of my intention as a whole.") Marriage and the birth of two sons made his financial strain even more desperate. Periods of intense productivity (such as the mere two months in which he completed Heart of Darkness) alternated with periods of despair in which nothing got written, as well as with his recurrent bouts of nervous exhaustion and gout. A description Conrad gave of his father could have described himself: "A man of great sensibilities; of exalted and dreamy temperament; with a terrible gift of irony and of gloomy disposition."

Although Conrad's income from writing remained small, his reputation steadily grew. He could count among his friends and admirers such famous names as Ford Madox Ford, Stephen Crane, H. G. Wells, Bertrand Russell, and his idol, Henry James. Financial security eventually came: in 1910 he was awarded a small pension; an American collector began purchasing his manuscripts; and his novel *Chance*, serialized in 1912 and published in book form two years later on both sides of the Atlantic, became his first bestseller.

Conrad died in 1924 at the age of 66. He had attained international renown, but even then he was popularly regarded mainly as a teller of colorful adventures and sea stories. But his experiments in style and technique exerted a major influence on the development of the modern novel. Since his death, the profundity--and darkness--of his vision have become widely recognized.

14.2 RECEPTION OF THE NOVEL

When published in 1902 in a volume with two other stories (*Youth* and *The End of the Tether*), *Heart of Darkness* was praised for its portrayal of the demoralizing effect life in the African wilderness supposedly had on European men. One respected critic of the time, Hugh Clifford, said in the *Spectator* that others before Conrad had written of the European's decline in a "barbaric" wilderness, but never "has any writer till now succeeded in bringing ... it all home to sheltered folk as does Mr. Conrad in this wonderful, this magnificent, this terrible study." Another early reviewer, as quoted in Leonard Dean's Joseph Conrad's 'Heart of Darkness': Backgrounds and Criticisms, called the prose "brilliant" but the story "unconvincing." In his review published in Academy and Literature in 1902, Edward Garnett called the volume's publication "one of the events of the literary year."

Garnett said when he first read *Heart of Darkness* in serial form, he thought Conrad had "here and there, lost his way." but upon publication of the novel in book form, he retracted that opinion and now held it "to be the high-water mark of the author's talent." Garnett went on to call *Heart of Darkness* a book that "enriches English literature" and a "psychological masterpiece." Garnett was particularly taken with Conrad's keen observations of the collapse of the white man's morality when he is released from the restraints of European law and order and set down in the heart of Africa, given free rein to trade for profit with the natives. For sheer excitement, Garnett compared *Heart of Darkness* favourably to *Crime and Punishment*, published by the great Russian novelist Dostoyevsky in 1866. Garnett calls *Heart of Darkness* "simply a piece of art, fascinating and remorseless."

In more recent years, *Heart of Darkness* has come under fire for the blatantly racist attitudes it portrays. Some critics have taken issue with the matter-of-fact tone in which Marlow describes Africans as "savages" and "niggers" and portrays African life as mysterious and

inhuman. Noted Nigerian author Chinua Achebe, for instance, argued in a Massachusetts Review article that "the question is whether a novel which celebrates this dehumanization, which depersonalizes a portion of the human race, can be called a great work of art.
My answer is: No, it cannot." Other critics, however, have reasoned that Conrad was merely portraying the views and attitudes of his time, and others have even suggested that by presenting racist attitudes the author was ironically holding them up for ridicule and criticism.

Despite such controversy, *Heart of Darkness* has withstood the test of time and has come to be seen as one of Conrad's finest works. The way in which Conrad presents themes of moral ambiguity in this novel, never taking a side but forcing the reader to decide the issues for him- or herself is considered a forerunner of modem literary technique. Frederick Karl, in *Joseph Conrad: The Three Lives*, calls *Heart of Darkness* the work in which "the nineteenth century becomes the twentieth." Others have called it the best short novel in the English language. "The Secret Sharer and Heart of Darkness," said Albert J. Guerard in his introduction to the novel, "are among the finest of Conrad's short novels, and among the half-dozen greatest short novels in the English language." The book continues to this day to be taught in high schools, colleges, and universities and to be held up as an example of great literature.

14.3 THE HISTORICAL BACKDROP

European Presence in Africa In 1890

Joseph Conrad secured employment in the Congo as the captain of a river steamboat; this was also the approximate year in which the main action of *Heart of Darkness* takes place. Illness forced Conrad's return home after only six months in Africa, but that was long enough for intense impressions to have been formed in the novelist's mind. Today, the river at the centre of *Heart of Darkness* is called the Zaire and the country is the Democratic Republic of the Congo, but at the time Conrad wrote of them the country was the Belgian Congo and the river the Congo.

European explorers first discovered the Congo River in 1482 and maintained a presence on it for hundreds of years thereafter, never travelling more than two hundred miles upstream. It was not until 1877, after the English-born American explorer Henry Morton Stanley had completed a three-year journey across central Africa, that the exact length and course of the mighty Congo River were known.

The Ivory Trade

A prevalent feeling among Europeans of the 1890s was that the African peoples required introduction to European culture and technology in order to become more evolved. The responsibility for that introduction, known as the "white man's burden," gave rise to a fervour to bring Christianity and commerce to Africa. What the Europeans took out of Africa in return were huge quantities of ivory. During the 1890s, at the time *Heart of Darkness* takes place, ivory was in enormous demand in Europe, where it was used to make jewellery, piano keys,
and billiard balls, among other items. From 1888 to 1892, the amount of ivory exported from the Congo Free State rose from just under 13,000 pounds to over a quarter of a million pounds. Conrad tells us that Kurtz was the best agent of his time, collecting as much ivory as all the other agents combined.

In 1892, Leopold II declared all natural resources in the Congo Free State to be his property. This meant the Belgians could stop dealing with African traders and simply take what they wanted themselves. As a consequence, Belgian traders pushed deeper into Africa in search of new sources of ivory, setting up stations all along the Congo River. One of the furthermost stations, located at Stanley Falls, was the likely inspiration for Kurtz's Inner Station.

Belgian Atrocities in the Congo

The Belgian traders committed many well-documented acts of atrocity against the African natives, including the severing of hands and heads. Reports of these atrocities reached the European public, leading to an international movement protesting the Belgian presence in Africa. These acts, reflected in Heart of Darkness, continued, despite an order by Leopold II that they cease. In 1908, after the Belgian parliament finally sent its own review board into the Congo to investigate, the king was forced to give up his personal stake in the area and control of the Congo reverted to the Belgian government. The country was granted its independence from Belgium in 1960, and changed its name from the Democratic Republic of Congo to Zaire in 1971. A relatively bloodless revolution in 1997 returned the country's name to the Democratic Republic of the Congo.

14.4 THE LITERARY SIGNIFICANCE

In many ways, *Heart of Darkness* is a transitional novel between the nineteenth and twentieth centuries. The idea of a horror so terrible that it cannot be named is a nineteenth century mentality, as is the idea of cannibalism as an unthinkable horror. But in many other respects the novel manifests modernist tendencies.

Another issue linking the novel to the nineteenth century is the issue of class. In the British class system, the relations of land have a central role. Money accrued by any other means is common (i.e., middle class). Thus class in Britain has less to do with wealth than property and ancestry. Clothes, words, accent are all indicators of class. Novelists like Thomas Hardy have already made the class identity of the characters a key element of characterisation.

Against this backdrop, *Heart of Darkness* functions as a lead into the twentieth century for a number of reasons. One of the most important aspects tied to twentieth-century sensibilities is the sense of cultural relativism, awareness of the irrational and of the unconscious mind. These elements play an unmistakable role in the novel.

14.5 CHARACTERS

The Aunt

The Aunt uses her influence to help Charlie Marlow secure an appointment as skipper of the steamboat that will take him up the Congo River. Echoing the prevailing sentiments of the Victorian day, the Aunt speaks of missions to Africa as "weaning the ignorant millions from their horrid ways."

The Chief Accountant

The Chief Accountant, sometimes referred to as the Clerk, is a white man who has been in the Congo for three years. He appears in such an unexpectedly elegant outfit when Marlow first encounters him that Marlow thinks he is a vision. Both the Chief Accountant's clothes and his books are in excellent order. He keeps up appearances, despite the sight of people

dying all around him and the great demoralization of the land. For this, he earns Marlow's respect. "That's backbone," says Marlow.

The Clerk
See The Chief Accountant

The Company Manager
See The Manager

The Doctor
The Doctor measures Marlow's head before he sets out on his journey. He say he does that for everyone who goes "out there," meaning Africa, but that he never sees them when they return. The Doctor asks Marlow if there's any madness in his family and warns him above all else to keep calm and avoid irritation in the tropics.

The Fireman
The Fireman is an African referred to as "an improved specimen." He has three ornamental scars on each cheek and teeth filed to points. He is very good at firing the boiler, for he believes evil spirits reside within and it is his job to keep the boiler from getting thirsty.

The Foreman
The foreman is a rough, working-class mechanic, bald and bearded. He's disdained by the pilgrims, but Marlow admires him--after all, he works, as opposed to the pilgrims, who don't do much of anything.

Captain Fresleven
Fresleven, a Danish captain, was Marlow's predecessor. He had been killed in Africa when he got into a quarrel over some black hens with a village chief. He battered the chief over the head with a stick and was in turn killed by the chief's son. Fresleven had always been considered a very quiet and gentle man. His final actions show how drastically a two-year stay in Africa can alter a European's personality.

The Helmsman
A native, the Helmsman is responsible for steering Marlow's boat. Marlow has little respect for the man, whom he calls "the most unstable kind of fool," because he swaggers in front of others but becomes passive when left alone. He becomes frightened when the natives shoot arrows at the boat and drops his pole to pick up a rifle and fire back. The Helmsman is hit in the side by a spear. His blood fills Marlow's shoes. His eyes gleam brightly as he stares intently at Marlow and then dies without speaking.

The Intended
The Intended is the woman to whom Kurtz is engaged and whom he had left behind in Belgium. One year after his death, she is still dressed in mourning. She is depicted as naive, romantic, and, in the opinion of Victorian men of the day, in need of protection. She says she knew Kurtz better than anyone in the world and that she had his full confidence. This is an obviously ironic statement, as Marlow's account of Kurtz makes clear. Her chief wish is to go on believing that Kurtz died with her name on his lips, and in this, Marlow obliges her.

The Journalist
The Journalist comes to visit Marlow after Marlow has returned from Africa. He says Kurtz was a politician and an extremist. He says Kurtz could have led a party, any party. Marlow agrees and gives the journalist a portion of Kurtz's papers to publish.

Mr. Kurtz
Kurtz, born of a mother who was half-English and a father who was half-French, was educated in England. He is an ivory trader who has been alone in the jungles of Africa for a long time. No one has heard from him in nine months. The Company Manager says Kurtz is the best ivory trader he has ever had, although he suspects him of hoarding vast amounts of ivory. Marlow is sent to rescue him, although he has not asked for help. The word "kurtz" means "short" in German, but when Marlow first sees the man, seated on a stretcher with his arms extended toward the natives and his mouth opened wide as if to swallow everything before him, he appears to be about seven feet tall. Though gravely ill, Kurtz has an amazingly loud and strong voice. He commands attention. Kurtz, previously known to Marlow by reputation and through his writings on "civilizing" the African continent, is revealed upon acquaintance to be a dying, deranged, and power-mad subjugator of the African natives. Human sacrifices have been made to him.

Rows of impaled human heads line the path to the door of his cabin. Kurtz is both childish and fiendish. He talks to the very end. His brain is haunted by shadowy images. Love and hate fight for possession of his soul. He speaks of the necessity of protecting his "intended" and says she is "out of it," a sentiment Marlow will later echo. Kurtz's final words, uttered as he lies in the dark waiting for death, are: "The horror! The horror! ". With this utterance, Kurtz presumably realizes the depth to which his unbridled greed and brutality have brought him. That realization is transferred to Marlow, who feels bound to Kurtz both through the common heritage of their European background and the infinite corruptibility of their natures as men.

Kurtz's Cousin
Kurtz's Cousin is an organist. He tells Marlow Kurtz was a great musician. Marlow doesn't really believe him but can't say exactly what Kurtz's profession was. Marlow and the Cousin agree Kurtz was a "universal genius."

The Manager
The Manager, a man of average size and build with cold blue eyes, inspires uneasiness in Marlow, but not outright mistrust. He is an enigma. He is smart, but cannot keep order. His men obey him but do not love or respect him. The Manager has been in the heart of Africa for nine years, yet is never ill. Marlow considers the Manager's greatness to lie in that he never gives away the secret of what controls him. Marlow speculates that perhaps there is nothing inside him, and maybe that is why he is never ill. The Manager says Kurtz is the best agent he ever had; yet he also says Kurtz's method is unsound and that he has done more harm than good to the Company. When Marlow discovers his ship is in need of repair, the Manager tells him the repairs will take three months to complete. Marlow considers the man "a chattering idiot," but his three-month estimate turns out to be exactly right.

The Manager's boy
The Manager's "boy," an African servant, delivers the book's famous line, "Mistah Kurtz-he dead."

The Manager's Uncle

The Manager's Uncle, a short, paunchy man whose eyes have a look of "sleepy cunning," is the leader of the group of white men who arrive at the Central Station wearing new clothes and tan shoes. The group calls itself the "Eldorado Exploring Expedition," and uses the station as a base from which to travel into the jungle and plunder from its in- habitants. Marlow observes that they steal from the land "with no more moral purpose at the back of it than there is in burglars breaking into a safe." The Manager's Uncle and the Manager refer to Kurtz as "that man."

Charlie Marlow

Marlow, a seaman and a wanderer who follows the sea, relates the tale that makes up the bulk of the book. He is an Englishman who speaks passable French. He sits in the pose of a preaching Buddha as he tells a group of men aboard the Nellie, a cruising yawl in the River Thames, the story of his journey into the interior of the Congo. Marlow had previously returned from sailing voyages in Asia and after six years in England decided to look for another post. He speaks of his boyhood passion for maps and of his long fascination with Africa, that "place of darkness." Through the influence of his aunt, Marlow is appointed captain of a steamer and charged with going up river to find Kurtz, a missing ivory trader, and bring him back. Marlow says he is acquainted with Kurtz through his writing and admires him. His trip upriver is beset with difficulties. Marlow encounters several acts of madness, including a French man-of-war relentlessly shelling the bush while there appears to be not a single human being or even a shed to fire upon. Later, he comes upon a group of Africans who are blasting away at the land, presumably in order to build a railway, but Marlow sees no reason for it, there being nothing in the way to blast. Everywhere about him, he sees naked black men dying of disease and starvation.

Revulsion grows within him over the white man's dehumanizing colonization of the Congo. It reaches a peak when Marlow finally meets Kurtz and sees the depths of degradation to which the man has sunk. Nevertheless, Marlow feels an affinity toward Kurtz. He sees in him both a reflection of his own corruptible European soul and a premonition of his destiny. Although Kurtz is already dying when Marlow meets him, Marlow experiences him as a powerful force. When Kurtz says, "I had immense plans," Marlow believes the man's mind is still clear but that his soul is mad. Marlow takes the dying Kurtz aboard his steamer for the return trip down river. He feels a bond has been established between himself and Kurtz and that Kurtz has become his "choice of nightmares." When Marlow hears Kurtz's last words, "The horror! The horror!", he takes them to be Kurtz's final judgment on his life on earth. Seeing a kind of victory in that final summing up, Marlow remains loyal to Kurtz. One year after Kurtz's death, Marlow visits Kurtz's fiancée, who has been left behind in Brussels. He
finds her trusting and capable of immense faith. Marlow believes he must protect her from all the horrors he witnessed in Africa in order to save her soul. When the girl asks to hear Kurtz's final words, Marlow lies and says he died with her name on his lips. Marlow then ceases his tale and sits silently aboard ship in his meditative pose.

The Narrator

The Narrator remains unidentified throughout the book. He tells the reader the story Charlie Marlow told to him and three other men (the captain or Director of the Companies, the accountant, and the lawyer) as they sat aboard the becalmed Nellie on London's River Thames, waiting for the tide to turn. The Narrator is an attentive listener who does not comment on or try to interpret the tale. He is, instead, a vessel through which Marlow's story is transmitted, much as Conrad is a vessel through whom the entire book is transmitted.

When Marlow finishes speaking, the Narrator looks out at the tranquil river and reflects that it "seemed to lead into the heart of an immense darkness."

The Official
The Official demands that Marlow turn over Kurtz's papers to him, saying the Company has the right to all information about its territories. Marlow gives him the report on "Suppression of Savage Customs," minus Kurtz's final comment recommending extermination, and says the rest is private. The Official looks at the document and says it's not what they "had a right to expect."

The Pilgrim in Pink Pajamas
See The Pilgrim

The Pilgrim
The Pilgrim is a fat white man with sandy hair and red whiskers. He wears his pink pyjamas tucked into his socks. He cannot steer the boat. He assumes Kurtz is dead and hopes many Africans, whom he and all the other white people refer to as "savages," have been killed to avenge Kurtz's death. Marlow tells the Pilgrim he must learn to fire a rifle from the shoulder. The pilgrims fire from the hip with their eyes closed.

The Pilgrims
The Pilgrims are the European traders who accompany Marlow into the jungle. They fire their rifles from the hip into the air and indiscriminately into the bush. They eventually come to look with disfavour upon Marlow, who does not share their opinions or interests. When they bury Kurtz, Marlow believes the Pilgrims would like to bury him as well.

The Poleman
See The Helmsman

The Russian
The Russian is a twenty-five-year-old fair skinned, beardless man with a boyish face and tiny blue eyes. He wears brown clothes with bright blue, red, and yellow patches covering them. He looks like a harlequin-a clown in patched clothes-to Marlow. As he boards Marlow's boat, he assures everyone that the "savages" are "simple people" who "meant no harm" before he corrects himself: "Not exactly." The Russian dropped out of school to go to sea. He has been alone on the river for two years, heading for the interior, and chatters constantly to make up for the silence he has endured.
The Towson's Book on seamanship, which Marlow had discovered previously, belongs to the Russian. Marlow finds the Russian an insoluble problem. He admires and envies him. The Russian is surrounded by the "glamour" of youth and appears unscathed to Marlow. He wants nothing from the wilderness but to continue to exist. The Russian describes Kurtz as a great orator. He says one doesn't talk with him, one listens to him. He says Kurtz once talked to him all night about everything, including love. "This man has enlarged my mind," he tells Marlow. The Russian presents Marlow with a great deal of information about Kurtz, chiefly that Kurtz is adored by the African tribe that follows him, that he once nearly killed the Russian for his small supply of ivory, and that it was Kurtz who ordered the attack on the steamer to scare them away.

The Savages

"Savages" is the blanket term the white traders use to refer to all African natives, despite their differing origins. The savages range from the workers dying of starvation and disease at the Outer Station to the cannibals who man Marlow's boat to the tribe who worships Kurtz. For the most part Marlow comes to consider all the natives savages, although he expresses some admiration for the cannibals, who must be very hungry but have refrained from attacking the few white men on the boat because of "a piece of paper written over in accordance with some farcical law or other." When Marlow first arrives in Africa, he is appalled by the whites' brutal treatment of the natives, and never expresses agreement with the pilgrims who eagerly anticipate taking revenge on the savages. He also seems to be shocked by the addendum to Kurtz's report that says, "Exterminate all the brutes!" Nevertheless, Marlow never sees beyond the surface of any of the natives. He compares watching the boat's fireman work to "seeing a dog in a parody of breeches and a feather hat, walking on his hind legs," and shocks the pilgrims when he dumps the body of the helmsman overboard instead of saving it for burial. For Marlow, the native "savages" serve only as another illustration of the mystery Africa holds for Europeans, and it is because of this dehumanization that several critics consider *Heart of Darkness* a racist work.

The Swedish Captain

The Swedish Captain is the captain of the ship that takes Marlow toward the mouth of the Congo. He tells Marlow that another Swede has just hanged himself by the side of the road. When Marlow asks why, the Swedish Captain replies, "Who knows? The sun too much for him, or the country perhaps."

The Woman

The Woman is the proud, "wild-eyed and magnificent" African woman with whom Kurtz has been living while in the interior. She is the queen of a native tribe. When she sees Marlow's steamer about to pull away and realizes she will never see Kurtz again, she stands by the river's edge with her hands raised high to the sky. She alone among the natives does not flinch at the sound of the ship's whistle. Marlow considers her a tragic figure.

The Young Agent

The Young Agent has been stationed at the Central Station for one year. He affects an aristocratic manner and is considered the Manager's spy by the other agents at the station. His job is to make bricks, but Marlow sees no bricks anywhere about the station. The Young Agent presses Marlow for information about Europe, then believes his answers are lies and grows bored. The Young Agent tells Marlow Kurtz is Chief of the Inner Station. He refers to Kurtz as "a prodigy ... an emissary of pity and of science and progress." The Young Agent establishes a connection between Kurtz and Marlow by saying that the same group of people who sent Kurtz into Africa also recommended Marlow to come and get him out.

14.6 SUMMARY OF THE NOVEL

Section I

Aboard the cruising yawl the *Nellie*, an unnamed listener describes the setting and recounts Marlow's tale. The sun is setting as Marlow begins an account of his voyage up the Congo River. Marlow reflects on the British legacy of exploration and calls London "one of the dark places of the earth." He then reflects on how the Romans explored Britain and how it felt to

be sent to "the very end of the world," where the explorer found such a contrast between the civilization of Rome and that remote wilderness.

Marlow's Early Life and New Employment: Motivated by wanderlust, Marlow pursues the captaincy of a freshwater steamer in Africa, a largely unexplored region that features a large river. Having exhausted his own leads for employment, Marlow turns to his aunt for assistance. His aunt recommends her nephew to the wife of a high-ranking company administrator, and the company hires Marlow. When Marlow travels to Europe to meet his employers, he feels uneasy because he senses that he has been let in on some conspiracy. The company physician asks to measure Marlow's head and notes that those who voyage to Africa never return and cryptically mentions that "the changes take place inside [one's head]." Marlow's Trip to the Mouth of the Congo and Arrival in Africa: Marlow sails to Africa and travels up the coast, slowly passing what he calls insignificant settlements, "greyish-whitish specks…with a flag flying above them." En route, the steamer encounters a man-of-war shelling the shore but producing negligible effects.

After three months, Marlow arrives at "the mouth of the big river" but immediately heads to a settlement thirty miles upriver. There he observes construction projects and equipment in disarray and indigenous people suffering as project laborers. To avoid a group of convicts, Marlow steps into a shady grove and discovers a group of Africans near death from exhaustion. Afterwards, he encounters an anomaly, the Company's impeccably dressed chief accountant. The accountant mentions a Mr. Kurtz and asks Marlow to deliver the message that everything at the Outer Station is "very satisfactory."

Marlow's Time at the Middle Station: Marlow leaves the Outer Station with sixty native porters and a single white companion. The group passes through abandoned villages, encounters a drunken white man responsible for security on the road, and finds the corpse of a recently executed native. Exasperated at his white companion's fainting and the porters' reluctance to carry the man, Marlow threatens his porters and senses he is losing control. Finally reaching the Central Station, Marlow is further exasperated to find his steamer badly damaged. He is also uneasy when he meets the Station Manager and the other whites (whom he calls "pilgrims") who are clearly inept and unproductive. The Station Manager frets about Mr. Kurtz and wishes to travel to the Inner Station to check on him. The station's brick maker, viewed by the whites as the Station Manager's spy, speaks of Kurtz as a "prodigy" but also presses Marlow for information.

Marlow realizes that his Aunt's recommendation depicted him in unreasonably glowing terms, and he feels that he is nearly telling a lie by not confessing his true qualifications. Marlow says that he "cannot bear a lie" as lies remind him of mortality. Later the mercenary Eldorado Exploring Expedition arrives at the Central Station with the Station Manager's uncle leading the group. Marlow grows increasingly curious about Kurtz, "a man who had come out equipped with moral ideas of some sort."

Section II

Intrigue at the Central Station: One night while Marlow is lying on the steamer's deck, he overhears the Station Manager and his uncle speaking about how Kurtz threatens the Station Manager's position. Marlow also learns that Kurtz is the only white at the Inner Station, having sent his former assistant back to the Central Station. The uncle notes that the greatest threat to his nephew is the Company administration in Europe. When the uncle says to trust that the climate will kill Kurtz, Marlow senses the land's "hidden evil." Startled, he leaps up and frightens the two men who pretend they haven't seen him. The next day the Eldorado Expedition disappears into the wilderness.

The Early Stages of Marlow's Voyage: Marlow relates the physical and psychological duress of travelling upriver. The river and jungle are mysterious, adversarial, and require a constant, taxing attentiveness. Midway through this section, Marlow digresses to share his philosophy about the potential impact of the wilderness. Removed from the comforts of civilization, stripped of acquisitions and principles, only a deliberate belief will serve the individual. Fifty miles below the Inner Station, the steamer arrives at a hut where Marlow and his fellows find a pile of stacked wood, a note that reads, "Wood for you. Hurry up. Approach cautiously," and a copy of a book entitled *An Inquiry into Some Points of Seamanship* with annotations in the margins. The Station Manager suspects that the book and the hut belong to an "intruder" who is stealing ivory in the region.

The Fog and the Attack: Marlow is frustrated that they must stop eight miles below the Inner Station, and so close to Kurtz, because night is falling and they have been warned to use caution. In the morning, a dense fog prevents the steamer from lifting anchor. The passengers hear a cry of immense sorrow that convinces the white passengers they are in danger of attack. However, the native crew views the people who have made the cry as a potential source of food; their leader asks to catch the people on the bank to eat them.

Marlow digresses to comment on the crew's self-restraint for they are hungry and could easily overwhelm the whites aboard the vessel. Finally the steamer resumes its trip upriver until Marlow sees a crewman suddenly throw himself on the deck and realizes that the steamer is being attacked with arrows. The pilgrims open fire with their rifles, and the helmsman abandons the wheel to use his rifle. As the steamer swings dangerously in the river, smoke from the gunfire prevents Marlow from navigating. He steers close to the bank, and the helmsman is mortally wounded. Finally, Marlow sounds the boat's steam whistle, and the attackers flee. When a pilgrim mentions that Kurtz is probably dead, too, Marlow realizes that he is sorry that he might never have a chance to hear Kurtz's voice.

Marlow's Digression and Characterization of Kurtz: When one of the listeners on the *Nellie* expresses some scepticism as Marlow speaks of his emotions, Marlow argues that the listeners on the boat cannot understand the experience. He then alludes for the first time to the object of Kurtz's affections, a woman Kurtz refers to as My Intended. After describing Kurtz's physical bearing, his philosophy of consumption (Kurtz believes that everything belongs to him), and his life before he came to Africa, Marlow tells of a report that Kurtz

composed for a philanthropic society, an eloquent text that moves Marlow with its message of bringing civilizing forces to Africa. However, at the end of the report, Kurtz has scrawled, "Exterminate all the brutes!"

The Helmsman's Funeral and Arrival at the Inner Station: Marlow resumes the Congo narrative and recounts his disposal of the helmsman's corpse into the river and his profound guilt at the man's death. After the debacle of the attack, the Station Manager suggests that they return to the Central Station, but Marlow sees they have arrived at the Inner Station. An enthusiastic, young man whom Marlow characterizes as a harlequin greets the teamer. A Russian, the man had abandoned his hut and left wood for the steamer. When Marlow returns his book, the Russian rejoices; later, he tells Marlow that the boat's steam whistle will protect them from any attacks. He then recounts his past and life in Africa, concluding that Kurtz has enlarged his mind.

Section III

The Russian's Account of Kurtz: The Russian shares his knowledge of Mr. Kurtz and urges Marlow to take Kurtz downriver quickly. He tells of his talks with Kurtz and describes their enlightening effects on him. The Russian had nursed Kurtz through two serious illnesses; at other times, Kurtz would vanish inland for weeks searching for ivory. When Marlow wonders what Kurtz might have traded with as his supply of goods is exhausted, the Russian says that Kurtz still possessed a good supply of cartridges. Once, to gain the Russian's small store of ivory, Kurtz threatened to shoot him and, as the Russian notes, there "was nothing on earth to prevent him killing whom he jolly well pleased." Kurtz had recently returned with all the warriors of a lake tribe to stage a raid but has fallen ill. Scouting the shore through binoculars, Marlow realizes that Kurtz has surrounded his hut with human heads mounted on poles.

Marlow's Meeting with Kurtz: When the whites carry Kurtz out of his hut on a stretcher, hundreds of warriors emerge from the forest, and the Russian cautions that unless Kurtz says the right thing, the party from the steamer will be killed. Bald and emaciated, Kurtz resembles "an animated image of death carved out of old ivory." After Kurtz's words, the natives return to the forest, and the whites deposit Kurtz aboard the steamer. Upon spying Marlow, Kurtz tells him, "I am glad."

The Departure and Kurtz's Escape: After Kurtz is aboard the steamer, a striking native woman approaches the water and gestures at the steamer as if in farewell. Marlow overhears Kurtz berating the Station Manager for interfering with his plans while the manager concludes that Kurtz's district will be closed to trade for some time because of Kurtz's "unsound methods." Marlow responds that he thinks Kurtz is a remarkable man. "He *was*," the manager responds. The Russian asks Marlow to protect Kurtz's reputation, and after some thought, Marlow agrees. That night, Marlow awakens to find Kurtz is gone. He stalks and confronts Kurtz as he crawls towards the natives' bonfire, asking him to consider the consequences of what he is doing. After Marlow helps the weakened Kurtz return to the steamer, he feels as if he has carried half a ton down the hill.

The Downriver Trip: The next day, Marlow readies the steamer to return to the Central Station. The striking native woman returns to the river, and her words to the massed natives seem to incite them to violence. Marlow sees the pilgrims on the vessel readying their rifles and sounds the steam whistle to drive the natives away. The pilgrims open fire, smoke obscures the shore, and the steamer embarks on its return trip. Kurtz's condition deteriorates; nonetheless, he speaks eloquently until the very end. When the steamer breaks down, Kurtz asks Marlow to keep his papers for him. That night, Kurtz says, "I am lying here in the dark waiting for death." Soon afterwards, he utters his last words: "The horror! The horror!" Marlow exits; later a native servant reports Kurtz's death.

Marlow's Return to Europe and Meeting with Kurtz's Intended: Marlow succumbs to a tropical illness which underscores for him Kurtz's remarkable nature. Near death, Marlow has nothing to say; while Kurtz was continuously talking. Marlow finds himself back in the sepulchral city, and while his aunt tries to nurse him back to health, Marlow's mental state prevents her from succeeding. Having vowed to protect Kurtz's reputation and papers, Marlow later pays a visit to Kurtz's Intended. When the woman enters the room, her beauty and innocence affect Marlow. She still grieves for Kurtz, and as they talk, the woman becomes more convinced of Kurtz's greatness and the idea that Marlow was Kurtz's friend. While her delusion begins to anger Marlow, he finds that he pities her. To ease her sorrow, Marlow tells her he heard Kurtz's last words. She longs to know them, and, having reflected on Kurtz's true last words, Marlow tells her that Kurtz's last words were her name. At the end of Marlow's tale aboard the *Nellie*, the unnamed listener sees that the Thames seems to lead "into the heart of an immense darkness."

14.7 GLOSSARY (A to F. *See the next lesson for entries from G to Z***)**

ALEE Leeward the direction toward which the wind is blowing.

HARD ALEE! All the way leeward

ALIENEST Psychiatrist
ANCHOR WATCH The part of the crew, usually one man, who stays on duty at night while the ship is at anchor

ASSEGAIS Light, slender spears

ASTERN Toward the stern, or rear, of a boat

BARE POLES Masts without sails

BINNACLE The stand on which a ship's compass rests

BREAK (OF THE POOP) The point where the (poop) deck ends

BOILER The tank or container in which water is heated into steam to provide power for the steamboat. A vertical boiler is a relatively simple type that takes up little space.

BOWS (IN THE BOWS) Toward the bow, or front, of a boat

CALIPERS An instrument with two curved, movable legs, used to measure the diameter of a thing

COMING-TO Moving the ship's front toward the wind

CONCERTINA A kind of small accordion

CUDDY A small cabin

DEEP SHIP A ship that sits low in the water

DRAKE, SIR FRANCIS English navigator (1540?-1596). The first Englishman to sail around the world, which he did in his ship the Golden Hind (1577-80). Participated in the defeat of the Spanish Armada (1588).

ESTUARY The mouth of a river

FAIRWAY The navigable part of a river

FALERNIAN WINE A well-known ancient wine which was made in southern Italy

FIREMAN The man who tends the steamboat's furnace, stoking it with wood

FLEET STREET An important business street in London

FRANKLIN, SIR JOHN British explorer (1786-1847). With his ships the Erebus and the Terror, he set out for the Arctic in 1845 to search for the Northwest Passage—an expedition that ended, tragically, in the deaths of all members.

FUNNEL Smokestack

14.8 SELF-ASSESSMENT QUESTIONS

1. Bring out how the thematic concerns of the novel are informed by its historical backdrop.
2. How, do you think, is the biography of the writer relevant for the novel?
3. What, do you think, is the significance of the characters Marlow and Kurtz?
4. Present the plot of the novel *Heart of Darkness* in outline.

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LESSON 15
HEART OF DARKNESS- 2
BY JOSEPH CONRAD

Objectives of the Lesson

- To make the students appreciate the thematic concerns of the novel.
- To encourage the students to figure out how literature can represent and simultaneously critique exploitation, be it colonial or of other kinds.
- To familiarise the students with the Postcolonial views on the novel.
- To make the students analyse and evaluate the novel critically.

Structure of the Lesson

15.1 THEMATIC CONCERNS OF THE NOVEL

15.1.1 Alienation and Loneliness

Throughout *Heart of Darkness*, which tells of a journey into the heart of the Belgian Congo and out again, the themes of alienation, loneliness, silence and solitude predominate. The book begins and ends in silence, with men first waiting for a tale to begin and then left to their own thoughts after it has concluded. The question of what the alienation and loneliness of extended periods of time in a remote and hostile environment can do to men's minds is a central theme of the book. The doctor who measures Marlow's head prior to his departure for Africa warns him of changes to his personality that may be produced by a long stay in-country. Prolonged silence and solitude are seen to have damaging effects on many characters in the book.

Among these are the late Captain Fresleven, Marlow's predecessor, who was transformed from a gentle soul into a man of violence, and the Russian, who has been alone on the River for two years and dresses bizarrely and chatters constantly. But loneliness and alienation have taken their greatest toll on Kurtz, who, cut off from all humanizing influence, has forfeited the restraints of reason and conscience and given free rein to his most base and brutal instincts.

15.1.2 **Deception**

Deception, or hypocrisy, is a central theme of the novel and is explored on many levels. In the disguise of a "noble cause," the Belgians have exploited the Congo. Actions taken in the name of philanthropy are merely covers for greed. Claiming to educate the natives, to bring them religion and a better way of life, European colonizers remained to starve, mutilate, and murder the indigenous population for profit. Marlow has even obtained his captaincy through deception, for his aunt misrepresented him as "an exceptional and gifted creature."

She also presented him as "one of the Workers, with a capital [W].... Something like an emissary of light, something like a lower sort of apostle," and Conrad notes the deception in elevating working people to some mystical status they cannot realistically obtain. At the end of the book, Marlow engages in his own deception when he tells Kurtz's fiancée the lie that Kurtz died with her name on his lips. Order and Disorder Conrad sounds the themes of order and disorder in showing, primarily through the example of the Company's chief clerk, how people can carry on with the most mundane details of their lives while all around them chaos reigns. In the larger context, the Company attends to the details of sending agents into the interior to trade with the natives and collect ivory while remaining oblivious to the devastation such acts have caused. Yet on a closer look, the Company's Manager has no talent for order or organization. His station is in a deplorable state and Marlow can see no reason for the Manager to have his position other than the fact that he is never ill.

On the other hand, the chief clerk is so impeccably dressed that when Marlow first meets him he thinks he is a vision. This man, who has been in-country three years and witnessed all its attendant horrors, manages to keep his clothes and books in excellent order. He even speaks with confidence of a Council of Europe which intended Kurtz to go far in "the administration," as if there is some overall rational principle guiding their lives.

15.1.3 **Sanity and Insanity**

Closely linked to the themes of order and disorder are those of sanity and insanity. Madness, given prolonged exposure to the isolation of the wilderness, seems an inevitable extension of chaos. The atmospheric influences at the heart of the African continent-the stifling heat, the incessant drums, the whispering bush, the mysterious light play havoc with the unadapted European mind and reduce it either to the insanity of thinking anything is allowable in such an atmosphere or, as in Kurtz's case, to literal madness. Kurtz, after many years in the jungle, is presented as a man who has gone mad with power and greed. No restraints were placed on him-either from above, from a rule of law, or from within, from his own conscience. In the wilderness, he came to believe he was free to do whatever he liked, and the freedom drove him mad. Small acts of madness line Marlow's path to Kurtz: the Manof- War that fires into the bush for no apparent reason, the urgently needed rivets that never arrive, the bricks that will never be built, the jig that is suddenly danced, the immense hole dug for no discernible purpose. All these events ultimately lead to a row of impaled severed human heads and Kurtz, a man who, in his insanity, has conferred a godlike status on himself and has ritual human sacrifices performed for him. The previously mentioned themes of solitude and

silence have here achieved their most powerful effect: they have driven Kurtz mad. He is presented as a voice, a disembodied head, a mouth that opens as if to devour everything before him. Kurtz speaks of "my ivory ... my intended ... my river ... my station," as if everything in the Congo belonged to him. This is the final arrogant insanity of the white man who comes supposedly to improve a land, but stays to exploit, ravage, and destroy it.

15.1.4 **Duty and Responsibility**

As is true of all other themes in the book, those of duty and responsibility are glimpsed on many levels. On a national level, we are told of the British devotion to duty and efficiency which led to systematic colonization of large parts of the globe and has its counterpart in Belgian colonization of the Congo, the book's focus. On an individual level, Conrad weaves the themes of duty and responsibility through Marlow's job as captain, a position which make him responsible for his crew and bound to his duties as the boat's commander. There are also the jobs of those with whom Marlow comes into contact on his journey. In *Heart of Darkness*, duty and responsibility revolve most often about how one does one's work. A job well done is respected; simply doing the work one is responsible for is an honourable act.

Yet Conrad does not believe in romanticizing the worker. Workers can often be engaged in meaningless tasks, as illustrated in the scene where the African blast away at the rock face in order to build a railway, but the rock is not altered by the blasts and the cliff is not at all in the way. The Company's Manager would seem to have a duty to run his business efficiently, but he cannot keep order and although he is obeyed, he is not respected. The Foreman, however, earns Marlow's respect for being a good worker. Marlow admires the way the Foreman ties up his waist length beard when he has to crawl in the mud beneath the steamboat to do his job. (Having a waist length beard in a jungle environment can be seen as another act of madness, even from an efficient worker.) Chapter I of the novel ends with Marlow speculating on how Kurtz would do his work. But there is a larger sense in which the themes of work and responsibility figure. Marlow says, "I don't like work-no man does-but I like what is in the work-the chance to find yourself." It is through the work (or what passes for it) that Kurtz does in Africa that his moral bankruptcy is revealed.

For himself, Marlow emerges with a self-imposed duty to remain loyal to Kurtz, and it is this responsibility which finally forces him to lie to Kurtz's fiancée. Doubt and Ambiguity As reason loses hold, doubt and ambiguity take over. As Marlow travels deeper inland, the reality of everything he encounters becomes suspect. The perceptions, motivations, and reliability of those he meets, as well as his own, are all open to doubt. Conrad repeatedly tells us that the heat and light of the wilderness cast a spell and put those who would dare venture further into a kind of trancelike state. Nothing is to be taken at face value. After the Russian leaves, Marlow wonders if he ever actually saw him.

The central ambiguity of *Heart of Darkness* is Kurtz himself. Who is he? What does he do? What does he actually say? Those who know him speak again and again of his superb powers of rhetoric, but the reader hears little of it. The Russian says he is devoted to Kurtz, and yet we are left to wonder why. Kurtz has written a report that supposedly shows his interest in educating the African natives, but it ends with his advice, "Exterminate all the brutes!" Marlow has heard that Kurtz is a great man, yet he suspects he is "hollow to the core." In Marlow's estimation, if Kurtz was remarkable it was because he had something to say at the end of his life. But what he found to say was "the horror!" After Kurtz's death, when various people come to Marlow representing themselves as having known Kurtz, it seems none of them really knew him. Was he a painter, a writer, a great musician, a politician, as he is

variously described? Marlow settles for the ambiguous term, "universal genius," which would imply Kurtz was whatever one wanted to make of him.

15.1.5 **Race and Racism**

The subject of racism is not really treated by Conrad as a theme in *Heart of Darkness* as much as it is simply shown to be the prevailing attitude of the day. The African natives are referred to as "niggers," "cannibals," "criminals," and "savages." European colonizers see them as a subordinate species and chain, starve, rob, mutilate, and murder them without fear of punishment. The book presents a damning account of imperialism as it illustrates the white man's belief in his innate right to come into a country inhabited by people of a different race and pillage to his heart's content. Kurtz is writing a treatise for something called the "International Society for the Suppression of Savage Customs."

This implies the existence of a worldwide movement to subjugate all non-white races. Kurtz bestows a kind of childlike quality upon the Africans by saying that white people appear to them as supernatural beings. The natives do, indeed, seem to have worshipped Kurtz as a god and to have offered up human sacrifices to him. This innocence proceeds, in Kurtz's view, from an inferior intelligence and does not prevent him from concluding that the way to deal with the natives is to exterminate them all.

Early in his journey, Marlow sees a group of black men paddling boats. He admires their naturalness, strength, and vitality, and senses that they want nothing from the land but to coexist with it. This notion prompts him to believe that he still belongs to a world of reason. The feeling is short-lived, however, for it is not long before Marlow, too, comes to see the Africans as some subhuman form of life and to use the language of his day in referring to them as "creatures," "niggers," "cannibals," and "savages." He does not protest or try to interfere when he sees six Africans forced to work with chains about their necks. He calls what he sees in their eyes the "deathlike indifference of unhappy savages."

Marlow exhibits some humanity in offering a dying young African one of the ship's biscuits, and although he regrets the death of his helmsman, he says he was "a savage who was no more account than a grain of sand in a black Sahara." It is not the man he misses so much as his function as steersman. Marlow refers to the "savage who was fireman" as "an improved specimen." He compares him, standing before his vertical boiler, to "a dog in a parody of breeches and a feather hat, walking on his hind legs."

15.1.6 **Violence and Cruelty**

The violence and cruelty depicted in *Heart of Darkness* escalate from acts of inhumanity committed against the natives of the Belgian Congo to "unspeakable" and undescribed horrors. Kurtz (representing European imperialists) has systematically engaged in human plunder. The natives are seen chained by iron collars about their necks, starved, beaten, subsisting on rotten hippo meat, forced into soul-crushing and meaningless labour, and finally ruthlessly murdered. Beyond this, it is implied that Kurtz has had human sacrifices performed for him, and the reader is presented with the sight of a row of severed human heads impaled on posts leading to Kurtz's cabin. Conrad suggests that violence and cruelty result when law is absent and man allows himself to be ruled by whatever brutal passions lie within him. Consumed by greed, conferring upon himself the status of a god, Kurtz runs amok in a land without law. Under such circumstances, anything is possible, and what Conrad sees emerging from the situation is the profound cruelty and limitless violence that lies at the heart of the human soul.

15.1.7 **Moral Corruption**

The book's theme of moral corruption is the one to which, like streams to a river, all others lead. Racism, madness, loneliness, deception and disorder, doubt and ambiguity, violence and cruelty culminate in the moral corruption revealed by Kurtz's acts in the Congo. Kurtz has cast off reason and allowed his most base and brutal instincts to rule unrestrained. He has permitted the evil within him to gain the upper hand. Kurtz's appalling moral corruption is the result not only of external forces such as the isolation and loneliness imposed by the jungle, but also, Conrad suggests, of forces that lie within all men and await the chance to emerge. Kurtz perhaps realizes the depth of his own moral corruption when, as he lays dying, he utters "The horror! The horror!" Marlow feels this realization transferred to himself and understands that he too, living in a lawless state, is capable of sinking into the depths of moral corruption. The savage nature of man is thus reached at the end of the journey, not upriver, but into his own soul.

15.2 CRITICAL COMMENTS

15.2.1 **Representation of Colonialism in Heart of Darkness**

The original publication of Joseph Conrad's *Heart of Darkness* was a three-part serialization in London's Blackwood's Magazine in 1899. It was subsequently published in a collection of three stories by Conrad in 1902. The date of *Heart of Darkness* should be noted, for it provides a historical context which illuminates the story's relation to both the contemporary turn-of-the-century world to which Conrad responds in the tale, and also the influential role Conrad plays in the subsequent progress of twentieth-century literary history. Traditionally there have been two main ways of approaching the interpretation of *Heart of Darkness*. Critics and readers have tended to focus on either the implications of Conrad's intense fascination with European colonialism in Africa and around the world, or they have centered on his exploration of seemingly more abstract philosophical issues regarding, among other things, the human condition, the nature of Good and Evil, and the power of language. The former interpretive choice would concentrate on the ways Conrad presents European colonialism (of which he had much firsthand experience, being a sailor himself), while the latter would primarily investigate Conrad's exposition of philosophical questions. Even a cursory reading of the tale makes it clear that there is ample evidence for both of these interpretive concerns.

What is perhaps less obvious, but equally important, is the way the historical reality which Conrad takes as his subject matter and the philosophical meditation to which Kurtz's story gives rise are intrinsically connected to one another. The turn of the twentieth century was a period of intense colonial activity for most of the countries of Europe. Conrad refers to European colonialism countless times in *Heart of Darkness*, but perhaps the most vivid instance is when Marlow, while waiting in the office of the Belgian Company, sees "a large shining map [of colonial Africa], marked with all the colours of the rainbow. There was," he says, "a vast amount of red good to see at any time, because one knows that some real work is done there, a deuce of a lot of blue, a little green, smears of orange, and, on the East Coast, a purple patch.... However, I wasn't going into any of these. I was going into the yellow." These colours, of course, correspond to the territorial claims made on African land by the various nations of Europe: red is British, blue French, green Italian, orange Portuguese, purple German, and yellow Belgian.

On the one hand it establishes the massive geographical scale of Europe's colonial presence in Africa, but it also symbolically sets this presence up in relation to another central thematic

concern of the novella: the popular conception of colonialism in Europe. Conrad links the colored maps to the childlike ignorance and apathy of the European public as to what really goes on in the colonies. Just a few moments before describing the map in the office in Brussels Marlow had recalled his childhood, saying: "Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in the glories of exploration. At that time there were many blank spaces on the earth, and when I saw one that looked particularly inviting (but they all look that) I would put my finger on it and say, When I grow up I will go there." Much of *Heart of Darkness* is then a grim and detailed exposition of the real "glories of exploration" which Marlow observes firsthand, but in these opening moments before Marlow has left for Africa Conrad has given his assessment of the perspective on the colonies from the point of view of the common European: on public display in the waiting-room of the Company office in Brussels, and in the imagination of the European public, the representation of European activity in Africa is as abstract and pleasant as a multicoloured map.

Another example of the distance between the popular conception of the colonies and their reality can be found in the frequent reference made to the purportedly civilizing aspect of colonial conquest. Marlow's aunt speaks of "weaning those ignorant millions from their horrid ways" and Kurtz's early pamphlet ominously claims that "by the simple exercise of [the colonists'] will [they] can exert a power for good practically unbounded." Marlow's direct experience of the trading stations in the Congo, and Kurtz's scrawled note "Exterminate all the brutes" at the end of the pamphlet put the lie to these European pretensions to civilizing charity. And to Conrad's British readers of 1900 these revelations may have been shocking. There was, it should be noted, a growing anti-colonial campaign being waged by dissidents throughout Europe at the time, and Conrad's novella can be considered a part of that campaign.

15.2.2 **Heart of Darkness as a modernist Text**

In addition to the aggressive presentation of the grim conditions which existed in Europe's colonies-which Conrad succeeds in making very vivid-*Heart of Darkness* also creates a theme from certain philosophical problems which become central to the dawning literary movement called Modernism. Conrad shows the way the European public is profoundly ignorant (perhaps willfully) of what goes on in their colonies, but he also suggests that that very separation reveals a problematic relation between belief and reality, between representation and truth, which can also be investigated as a philosophical question. Keeping in mind the way this problem has been introduced in the novella (ie. the specific relation between Europe and its colonies), we can briefly sketch out the philosophical and literary attempts to address the problem of representation in Modernism.

Roughly speaking, Modernism had its peak in the years between World War I and World War II. The great canonical Modernists include such writers as James Joyce, Ezra Pound, Gertrude Stein, Virginia Woolf, William Faulkner, and others. In most accounts of the period what links the Modernist writers loosely together is their intensive formal experimentation with literary and linguistic techniques; that is to say, their experimentation with the actual modes of literary representation. Stein's experiments with syntax, Joyce's melding of languages and myths, Faulkner's endless sentences, can all be seen as various ways of working through difficult questions raised about the very nature of language and how it works.

Language in Modernist literature is no longer seen as a stable vehicle for the communication of meaning, but rather it is put up for radical questioning in itself. Modernist experimentation, one might say, arises out of the doubt that language (at least language as it has been used in the past) is able to communicate or sufficient to represent meaning or truth. And the seeds of this very doubt, to bring us back to Conrad, can be seen in *Heart of Darkness*. Some of the most illustrative examples of how Conrad introduces these Modernistic concerns can be seen at the points of Marlow's narration where the actual question of meaning explicitly arises. Clearly Marlow has no trouble narrating events; he is indeed quite a storyteller.

Yet, at various times in the narration the flow of his speech is interrupted and he seems at a loss for words. If we pick one of these moments we can see the way Conrad is creating a theme from the very instability and inadequacy of language itself ("words," "names," the "story") to contain and convey what one might call "truth," "meaning," or "essence" (Marlow calls it all three). Marlow's pronouncement that it is "impossible" for language to do certain things-for language to hold the essence of things as they exist-foreshadows the dilemma at the center of Modernist and indeed much of twentieth century philosophical thought. But what he is trying to tell is not just "the Truth" in the abstract, but rather the truth about Kurtz, the truth of his experience of the European colonies. This suggests the way that the philosophical themes of the tale are intertwined with if not identical to the colonial themes. Conrad has the two coexisting in such close proximity that they in fact appear to be two sides of the same coin. The debate, then, over whether *Heart of Darkness* should be interpreted in terms of either colonial and historical or philosophical questions misses Conrad's insight that the two are in fact inseparable.

As the complex textual fusion of the two in *Heart of Darkness* implies, the seemingly abstract philosophical problems concerning language and truth arise only out of concrete problems (such as colonialism) which exist in the social world, while at the same time the concrete problems of colonial domination at the turn of the twentieth century have extensive philosophical implications.

15.2.3 **The Style of the novel Heart of Darkness**

Since Marlow's tale is told aloud, Conrad makes his prose resemble a speaking voice. Thus we get pauses, hesitations, repetitions, digressions--all of which we normally associate with a speaker, not a writer. You get the sense of Marlow being at times completely absorbed by his memories, at others becoming abstracted and letting his mind wander; of his constantly trying to understand the meaning of his own tale. He is remarkably (sometimes painfully) wordy, testing a formulation, then backing off and trying another, until he's reached one he feels satisfied with. It's almost as if he wants to trap his worst memories in a soft cocoon of words.

Conrad's so-called impressionist method lets us experience Marlow's sensations along with him. The author mounts detail on detail before finally putting them all together to find their significance. For example, at the Inner Station where Marlow has gone to retrieve Kurtz, he spies six posts with ornamental balls on top and assumes that they must be the remainder of some kind of fence. Later, looking through a telescope, the balls come into focus and he realizes they're human heads. We experience his misperception as well as his sudden revelation, and even the revelation comes in stages: first his surprise--"its first result was to make me throw my head back as if before a blow" (Chapter III)--and then his deduction. So we take part in the mental process. This kind of immediacy, this emphasis on sensation,

makes the jungle seem very real, and it's particularly effective during such episodes as the attack on the steamer.

But it has a further implication. The emphasis is on what you can know with your senses--these facts are reliable. Marlow, of course, is constantly examining his sensations to find the meaning in them, expressing opinions and doubts, but seldom coming to firm conclusions. Marlow's experiences, as the narrator tells us (Chapter I), are "inconclusive," and for such inconclusiveness Conrad's impressionist style is appropriate.

15.2.4 **Point of View in Heart of Darkness**

Marlow is clearly Conrad's alter ego; his opinions don't differ significantly from what we know about the author's own. But Marlow has tremendous importance as a literary device. By using an actual speaking sailor to tell the story, Conrad goes just about as far away as you can get from the typical 19th-century novel's omniscient narrator--the all-knowing voice of an impersonal author who told you not only what happened to the characters but also what went on in their minds. We're never allowed to know more than Marlow himself, and Marlow knows only what he perceives through his senses. Thus, we're never directly told what motivated, say, the manager or Kurtz. Instead, we get Marlow's speculations on what their motivations might have been.

What's most unusual about the point of view in *Heart of Darkness* isn't the use of Marlow as narrator, but that his tale is framed by the narration of another, nameless observer. As a result, Marlow's whole story appears somewhat cumbersomely enclosed in quotation marks. Why couldn't Conrad just make Marlow the primary narrator and drop the nameless voice at the beginning and the end?

One reason is that by having Marlow in front of us on the cruising yawl Nellie, we feel the immediacy of his speaking voice, we get the actual sensation of a crusty sailor spinning a yarn before us. If Conrad had written the whole novel in the first person, dispensing with the primary narrator, he'd have ended up with a more "writerly" book, in which Marlow's hesitations and digressions--which are such an important element in the style--would have no place. We would also miss the feeling that Marlow was working out the meaning of his tale as he went along, and that we were a part of that process. A writer, unlike a talker, usually has things worked out beforehand.

The meaning of the novel lies not only in what happened in Africa, but also in Marlow's conviction that he has to tell others about these events as a kind of warning. The representative Victorians aboard the Nellie need to be told about the threat of the darkness, the threat to progress and enlightenment, because for the most part the Victorian world hadn't acknowledged that threat. By putting his audience, especially the primary narrator, on the deck of the Nellie with Marlow, Conrad emphasizes this warning aspect of Marlow's tale--and its effect on his listeners.

15.2.5 **Form and Structure of the novel Heart of Darkness**

Heart of Darkness is structured as a journey of discovery, both externally in the jungle, and internally in Marlow's own mind. The deeper he penetrates into the heart of the jungle, the deeper he delves within himself; by the climax, when Kurtz has been revealed for the disgrace he is, Marlow has also learned something about himself. And he returns to civilization with this new knowledge.

Formally, Heart of Darkness looks forward to many of the developments of the modern novel--most notably the fracturing of time. Marlow doesn't tell his tale straight through from beginning to end; he'll skip from an early event to a late event and back again. Thus, we get several pages about Kurtz--Marlow's impressions and evaluation of his behaviour--close to the end of Chapter II, but Kurtz himself doesn't appear on the scene until some way into Chapter III. Nor would a typical 19th-century narrator interrupt a build-up of suspense like the depiction of the boat waiting to be attacked in the fog with a lengthy digression on cannibalism and self-restraint.

But Marlow does exactly this. He was describing the fog and the fright of the white pilgrims on board, which leads him to recall the reactions of the black Africans on board, and suddenly he was off on a tangent about cannibalism that brings the development of the action to a complete halt. In a more traditional novel this passage would have been reserved for a more appropriate place, for example, when the author first introduced the cannibals. But Marlow imparts his thoughts as they occur to him. Conrad was trying to find a form that more closely followed the contours of human thought--a less artificial form than the traditional novel. Hence the forward and backward leaps, the interruptions, the thoughts left dangling. Other modernist writers have resorted to different stylistic innovations to meet this requirement.

15.3 SUMMARY OF THE NOVEL

Section I

Aboard the cruising yawl the *Nellie*, an unnamed listener describes the setting and recounts Marlow's tale. The sun is setting as Marlow begins an account of his voyage up the Congo River. Marlow reflects on the British legacy of exploration and calls London "one of the dark places of the earth." He then reflects on how the Romans explored Britain and how it felt to be sent to "the very end of the world," where the explorer found such a contrast between the civilization of Rome and that remote wilderness.

Marlow's Early Life and New Employment: Motivated by wanderlust, Marlow pursues the captaincy of a freshwater steamer in Africa, a largely unexplored region that features a large river. Having exhausted his own leads for employment, Marlow turns to his aunt for assistance. His aunt recommends her nephew to the wife of a high-ranking company administrator, and the company hires Marlow. When Marlow travels to Europe to meet his employers, he feels uneasy because he senses that he has been let in on some conspiracy. The company physician asks to measure Marlow's head and notes that those who voyage to Africa never return and cryptically mentions that "the changes take place inside [one's head]." Marlow's Trip to the Mouth of the Congo and Arrival in Africa: Marlow sails to Africa and travels up the coast, slowly passing what he calls insignificant settlements, "greyish-whitish specks…with a flag flying above them." En route, the steamer encounters a man-of-war shelling the shore but producing negligible effects.

After three months, Marlow arrives at "the mouth of the big river" but immediately heads to a settlement thirty miles upriver. There he observes construction projects and equipment in disarray and indigenous people suffering as project laborers. To avoid a group of convicts, Marlow steps into a shady grove and discovers a group of Africans near death from exhaustion. Afterwards, he encounters an anomaly, the Company's impeccably dressed chief accountant. The accountant mentions a Mr. Kurtz and asks Marlow to deliver the message that everything at the Outer Station is "very satisfactory."

Marlow's Time at the Middle Station: Marlow leaves the Outer Station with sixty native porters and a single white companion. The group passes through abandoned villages, encounters a drunken white man responsible for security on the road, and finds the corpse of a recently executed native. Exasperated at his white companion's fainting and the porters' reluctance to carry the man, Marlow threatens his porters and senses he is losing control. Finally reaching the Central Station, Marlow is further exasperated to find his steamer badly damaged. He is also uneasy when he meets the Station Manager and the other whites (whom he calls "pilgrims") who are clearly inept and unproductive. The Station Manager frets about Mr. Kurtz and wishes to travel to the Inner Station to check on him. The station's brick maker, viewed by the whites as the Station Manager's spy, speaks of Kurtz as a "prodigy" but also presses Marlow for information.

Marlow realizes that his Aunt's recommendation depicted him in unreasonably glowing terms, and he feels that he is nearly telling a lie by not confessing his true qualifications. Marlow says that he "cannot bear a lie" as lies remind him of mortality. Later the mercenary Eldorado Exploring Expedition arrives at the Central Station with the Station Manager's uncle leading the group. Marlow grows increasingly curious about Kurtz, "a man who had come out equipped with moral ideas of some sort."

Section II

Intrigue at the Central Station: One night while Marlow is lying on the steamer's deck, he overhears the Station Manager and his uncle speaking about how Kurtz threatens the Station Manager's position. Marlow also learns that Kurtz is the only white at the Inner Station, having sent his former assistant back to the Central Station. The uncle notes that the greatest threat to his nephew is the Company administration in Europe. When the uncle says to trust that the climate will kill Kurtz, Marlow senses the land's "hidden evil." Startled, he leaps up and frightens the two men who pretend they haven't seen him. The next day the Eldorado Expedition disappears into the wilderness.

The Early Stages of Marlow's Voyage: Marlow relates the physical and psychological duress of travelling upriver. The river and jungle are mysterious, adversarial, and require a constant, taxing attentiveness. Midway through this section, Marlow digresses to share his philosophy about the potential impact of the wilderness. Removed from the comforts of civilization, stripped of acquisitions and principles, only a deliberate belief will serve the individual. Fifty miles below the Inner Station, the steamer arrives at a hut where Marlow and his fellows find a pile of stacked wood, a note that reads, "Wood for you. Hurry up. Approach cautiously," and a copy of a book entitled *An Inquiry into Some Points of Seamanship* with annotations in the margins. The Station Manager suspects that the book and the hut belong to an "intruder" who is stealing ivory in the region.

The Fog and the Attack: Marlow is frustrated that they must stop eight miles below the Inner Station, and so close to Kurtz, because night is falling and they have been warned to use caution. In the morning, a dense fog prevents the steamer from lifting anchor. The passengers hear a cry of immense sorrow that convinces the white passengers they are in danger of attack. However, the native crew views the people who have made the cry as a potential source of food; their leader asks to catch the people on the bank to eat them.

Marlow digresses to comment on the crew's self-restraint for they are hungry and could easily overwhelm the whites aboard the vessel. Finally the steamer resumes its trip upriver until Marlow sees a crewman suddenly throw himself on the deck and realizes that the steamer is being attacked with arrows. The pilgrims open fire with their rifles, and the

helmsman abandons the wheel to use his rifle. As the steamer swings dangerously in the river, smoke from the gunfire prevents Marlow from navigating. He steers close to the bank, and the helmsman is mortally wounded. Finally, Marlow sounds the boat's steam whistle, and the attackers flee. When a pilgrim mentions that Kurtz is probably dead, too, Marlow realizes that he is sorry that he might never have a chance to hear Kurtz's voice.

Marlow's Digression and Characterization of Kurtz: When one of the listeners on the *Nellie* expresses some scepticism as Marlow speaks of his emotions, Marlow argues that the listeners on the boat cannot understand the experience. He then alludes for the first time to the object of Kurtz's affections, a woman Kurtz refers to as My Intended. After describing Kurtz's physical bearing, his philosophy of consumption (Kurtz believes that everything belongs to him), and his life before he came to Africa, Marlow tells of a report that Kurtz composed for a philanthropic society, an eloquent text that moves Marlow with its message of bringing civilizing forces to Africa. However, at the end of the report, Kurtz has scrawled, "Exterminate all the brutes!"

The Helmsman's Funeral and Arrival at the Inner Station: Marlow resumes the Congo narrative and recounts his disposal of the helmsman's corpse into the river and his profound guilt at the man's death. After the debacle of the attack, the Station Manager suggests that they return to the Central Station, but Marlow sees they have arrived at the Inner Station. An enthusiastic, young man whom Marlow characterizes as a harlequin greets the teamer. A Russian, the man had abandoned his hut and left wood for the steamer. When Marlow returns his book, the Russian rejoices; later, he tells Marlow that the boat's steam whistle will protect them from any attacks. He then recounts his past and life in Africa, concluding that Kurtz has enlarged his mind.

Section III

The Russian's Account of Kurtz: The Russian shares his knowledge of Mr. Kurtz and urges Marlow to take Kurtz downriver quickly. He tells of his talks with Kurtz and describes their enlightening effects on him. The Russian had nursed Kurtz through two serious illnesses; at other times, Kurtz would vanish inland for weeks searching for ivory. When Marlow wonders what Kurtz might have traded with as his supply of goods is exhausted, the Russian says that Kurtz still possessed a good supply of cartridges. Once, to gain the Russian's small store of ivory, Kurtz threatened to shoot him and, as the Russian notes, there "was nothing on earth to prevent him killing whom he jolly well pleased." Kurtz had recently returned with all the warriors of a lake tribe to stage a raid but has fallen ill. Scouting the shore through binoculars, Marlow realizes that Kurtz has surrounded his hut with human heads mounted on poles.

Marlow's Meeting with Kurtz: When the whites carry Kurtz out of his hut on a stretcher, hundreds of warriors emerge from the forest, and the Russian cautions that unless Kurtz says the right thing, the party from the steamer will be killed. Bald and emaciated, Kurtz resembles "an animated image of death carved out of old ivory." After Kurtz's words, the natives return to the forest, and the whites deposit Kurtz aboard the steamer. Upon spying Marlow, Kurtz tells him, "I am glad."

The Departure and Kurtz's Escape: After Kurtz is aboard the steamer, a striking native woman approaches the water and gestures at the steamer as if in farewell. Marlow overhears Kurtz berating the Station Manager for interfering with his plans while the manager concludes that Kurtz's district will be closed to trade for some time because of Kurtz's "unsound methods." Marlow responds that he thinks Kurtz is a remarkable man. "He *was*,"

the manager responds. The Russian asks Marlow to protect Kurtz's reputation, and after some thought, Marlow agrees. That night, Marlow awakens to find Kurtz is gone. He stalks and confronts Kurtz as he crawls towards the natives' bonfire, asking him to consider the consequences of what he is doing. After Marlow helps the weakened Kurtz return to the steamer, he feels as if he has carried half a ton down the hill.

The Downriver Trip: The next day, Marlow readies the steamer to return to the Central Station. The striking native woman returns to the river, and her words to the massed natives seem to incite them to violence. Marlow sees the pilgrims on the vessel readying their rifles and sounds the steam whistle to drive the natives away. The pilgrims open fire, smoke obscures the shore, and the steamer embarks on its return trip. Kurtz's condition deteriorates; nonetheless, he speaks eloquently until the very end. When the steamer breaks down, Kurtz asks Marlow to keep his papers for him. That night, Kurtz says, "I am lying here in the dark waiting for death." Soon afterwards, he utters his last words: "The horror! The horror!" Marlow exits; later a native servant reports Kurtz's death.

Marlow's Return to Europe and Meeting with Kurtz's Intended: Marlow succumbs to a tropical illness which underscores for him Kurtz's remarkable nature. Near death, Marlow has nothing to say; while Kurtz was continuously talking. Marlow finds himself back in the sepulchral city, and while his aunt tries to nurse him back to health, Marlow's mental state prevents her from succeeding. Having vowed to protect Kurtz's reputation and papers, Marlow later pays a visit to Kurtz's Intended. When the woman enters the room, her beauty and innocence affect Marlow. She still grieves for Kurtz, and as they talk, the woman becomes more convinced of Kurtz's greatness and the idea that Marlow was Kurtz's friend. While her delusion begins to anger Marlow, he finds that he pities her. To ease her sorrow, Marlow tells her he heard Kurtz's last words. She longs to know them, and, having reflected on Kurtz's true last words, Marlow tells her that Kurtz's last words were her name. At the end of Marlow's tale aboard the *Nellie*, the unnamed listener sees that the Thames seems to lead "into the heart of an immense darkness."

Glossary (G to Z. *See the previous lesson for entries from A to F***)**

GIMBALS A device for suspending articles to keep them horizontal despite the motion of the ship

HELMSMAN The man at the helm (steering mechanism), who steers the boat

MAINSAIL HAUL! An order to adjust the mainsail (on the mainmast) so as to head directly into the wind

MARTINI-HENRY A kind of military rifle

MEPHISTOPHELES In the Faust legend, the wily devil who tempts Faust

MIZZENMAST A mast toward the back of a boat

OFFING The distant part of the sea visible from the shore

OVERHAUL To slacken (a rope)

POOP (DECK) A raised deck at the stern of a ship

PILOT-HOUSE The enclosed cabin in which the helmsman steers the boat

RAVENNA The site of an important Roman naval base in northern Italy

READY ABOUT An order used in tacking. To come about is to pass from one tack to the other.

REEFED SAIL A sail whose size has been reduced by folding

RIDING LIGHT Light shown at night by a ship at anchor

SCOW A flat-bottomed boat with square ends, used for transporting freight

SHE WILL WEATHER the ship won't go ashore. SHE WILL NEVER WEATHER the ship will drift ashore and be grounded.

SHOALS Shallows

SOUNDING-POLE The long pole used to sound, or measure, the depth of the water

SQUARE THE YARDS BY LIFTS AND BRACES To set the yards at right angles to the keel and the masts

STAND IN To take the ship toward the shore

STAYS: IN STAYS Changing to another tack

STERNWAY Backward motion of a ship

STERN-WHEEL The paddle wheel at the back (stern) of a steamboat

STONE 14 Pounds (British measurement) 16 stone = 224 pounds

TACK The direction a ship is headed in relation to the position of the sails. To tack is to bring the ship into the wind and around to catch the wind from the other side.

TAFFRAIL The rail at the back of a ship

TIME CONTRACTS Legal contracts to work for a specified period of time. Such contracts were used to exploit the African natives, who had little understanding of European law.

TRIREME An ancient Roman ship with three tiers of oars on each side

WAIST The middle part of the deck

YARD A rod at right angles to a mast, to support a sail

YAWL A small sailboat

15.4 SELF-ASSESSMENT QUESTIONS

1. Bring out the unmasking of colonialism in the novel *Heart of Darkness*.
2. Consider the novel *Heart of Darkness* as an exploration into spiritual darkness.
3. Critically analyse the relevance of the novel *Heart of Darkness* for the postcolonial times.
4. Write an essay on the structural and narrative strategies deployed in the novel *Heart of Darkness*.

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LESSON 16

A PORTRAIT OF ARTIST AS A YOUNG MAN

Objectives of the Lesson:

a. To draw the outline of the broad trends of 20th century English Literature

b. To understand James Joyce's philosophy

c. To identify the theme, plot and major characters of *A Portrait of Artist as a Youngman*

d. To establish the Literary and Philosophical significance of *A Portrait of Artist as a Youngman*

e. To delineate James Joyce's artistry

Structure of the Lesson:

16.1 INTRODUCTION TO THE AUTHOR AND THE TEXT

James Joyce and *A Portrait of Artist as a Youngman*

Autobiographical Novel

The introduction clearly indicates that the novel has come out of James Joyce's early personal life and the impact of the catholic and protestant conflict and Irish freedom movement from the rule of the British.

The young Stephen's philosophical and political struggle in the novel in a way represents Joyce's. Hence it is an autobiographical novel

James Joyce was born on February 2, 1882 as the oldest of the ten children of a family with a financial poor father and a religious mother in the town of Rathgar, near Dublin, Ireland. Joyce's parents managed to scrape together enough money to send their talented son to the Clongowes Wood College, a prestigious boarding school, and then to Belvedere College, where Joyce excelled as an actor and writer. Later, he attended University College in Dublin, where he became increasingly committed to language and literature as a champion of Modernism. In 1902, Joyce left the university and moved to Paris, but briefly returned to Ireland in 1903 upon the death of his mother. Shortly after his mother's death, Joyce began work on the story that would later become *A Portrait of the Artist as a Young Man.*

Published in serial form in 1914–1915, *A Portrait of the Artist as a Young Man* draws on many details from Joyce's early life. The novel's protagonist, Stephen Dedalus, is in many ways Joyce's fictional double—Joyce had even published stories under the pseudonym "Stephen Daedalus" before writing the novel. In addition to drawing heavily on Joyce's personal life, *A Portrait of the Artist as a Young Man* also makes a number of references to the politics and religion of early-twentieth-century Ireland. When Joyce was growing up, Ireland had been under British rule since the sixteenth century, and tensions between Ireland and Britain had been especially high since the potato blight of 1845. In addition to political strife, there was considerable religious tension: the majority of Irish, including the Joyces, were Catholics, and strongly favored Irish independence. The Protestant minority, on the other hand, mostly wished to remain united with Britain.

Around the time Joyce was born, the Irish nationalist Charles Stewart Parnell was spearheading the movement for Irish independence. In 1890, however, Parnell's longstanding affair with a married woman was exposed, leading the Catholic Church to condemn him and causing many of his former followers to turn against him. Many Irish nationalists blamed Parnell's death, which occurred only a year later, on the Catholic Church. Indeed, we see these strong opinions about Parnell surface in *A Portrait of the Artist as a Young Man* during an emotional Christmas dinner argument among members of the Dedalus family. By 1900, the Irish people felt largely united in demanding freedom from British rule. In *A Portrait of the Artist as a Young Man,* the young Stephen's friends at University College frequently confront him with political questions about this struggle between Ireland and England.

After completing *A Portrait of the Artist as a Young Man* in Zurich in 1915, Joyce returned to Paris, where he wrote two more major novels, *Ulysses* and *Finnegans Wake*, over the course of the next several years. These three novels, along with a short story collection, *Dubliners*, form the core of his remarkable literary career. He died in 1941.

16.2 THE SIGNIFICANCE OF THE TITLE, A PORTRAIT OF THE ARTIST AS A YOUNGMAN

The title indicates that the author’s intention of comparing ‘writing’ to fine arts. Further it connotes that growing up and being an artist/author is not just a biological process but a process of meditation and mediation and being self-reflective like painting a portrait or doing any artifact.

This title works on a few levels. First of all, it is quite simply a portrait of *an* artist. Second, it is a not-so-subtly-hidden of *the* artist, James Joyce himself. Third, the title places the book in a certain tradition of self-portraits. Many famous painters and sculptors

created "Portrait(s) of the Artist(s);" in calling his book by this title, Joyce compares writing to the fine arts – after all, there's a reason it's not called something like *Biography of the Writer as a Young Man*, which really isn't so catchy.

16.3 MAJOR THEMES OF THE NOVEL

1. Individual Consciousness

Being conscious is crucial for growing up as a full human being. Stephen in a way experiments with his life to be conscious/ aware of the meaning and feeling of the religion he believes in.

The theme of 'Individual Consciousness' plays a very important role in the novel. In fact the novel narrates the unfolding of the consciousness of the protagonist. Perhaps the most famous aspect of *A Portrait of the Artist as a Young Man* is Joyce's innovative use of stream of consciousness, a style in which the author directly transcribes the thoughts and sensations that go through a character's mind, rather than simply describing those sensations from the external standpoint of an observer. Joyce's use of stream of consciousness makes *A Portrait of the Artist as a Young Man* a story of the development of Stephen's mind. In the first chapter, the very young Stephen is only capable of describing his world in simple words and phrases. The sensations that he experiences are all jumbled together with a child's lack of attention to cause and effect. Later, when Stephen is a teenager obsessed with religion, he is able to think in a clearer, more adult manner. Paragraphs are more logically ordered than in the opening sections of the novel, and thoughts progress logically. Stephen's mind is more mature and he is now more coherently aware of his surroundings. Nonetheless, he still trusts blindly in the church, and his passionate emotions of guilt and religious ecstasy are so strong that they get in the way of rational thought. It is only in the final chapter, when Stephen is in the university, that he seems truly rational. By the end of the novel, Joyce renders a portrait of a mind that has achieved emotional, intellectual, and artistic adulthood.

The development of Stephen's consciousness in *A Portrait of the Artist as a Young Man* is particularly interesting because, insofar as Stephen is a portrait of Joyce himself, Stephen's development gives us insight into the development of a literary genius. Stephen's experiences hint at the influences that transformed Joyce himself into the great writer he is considered today: Stephen's obsession with language; his strained relations with religion, family, and culture; and his dedication to forging an aesthetic of his own mirror the ways in which Joyce related to the various tensions in his life during his formative years. In the last chapter of the novel, we also learn that genius, though in many ways a calling, also requires great work and considerable sacrifice. Watching Stephen's daily struggle to puzzle out his aesthetic philosophy, we get a sense of the great task that awaits him.

Religious Extremism

Any extremism/excess including religious extremism is not good. In the novel, we could see the consequences of religious extremism in the personal life of Stephen and in the lives of the nations Irish and British.

The novel, while exploring the role of religion in human life, points out the problems of extremism of the same. Brought up in a devout Catholic family, Stephen initially ascribes to an absolute belief in the morals of the church. As a teenager, this belief leads him to two opposite extremes, both of which are harmful. At first, he falls into the extreme of sin, repeatedly sleeping with prostitutes and deliberately turning his back on religion. Though Stephen sins willfully, he is always aware that he acts in violation of the church's rules. Then, when Father Arnall's speech prompts him to return to Catholicism, he bounces to the other extreme, becoming a perfect, near fanatical model of religious devotion and obedience. Eventually, however, Stephen realizes that both of these lifestyles—the completely sinful and the completely devout—are extremes that have been false and harmful. He does not want to lead a completely debauched life, but also rejects austere Catholicism because he feels that it does not permit him the full experience of being human. Stephen ultimately reaches a decision to embrace life and celebrate humanity after seeing a young girl wading at a beach. To him, the girl is a symbol of pure goodness and of life lived to the fullest. In the ultimate sense, the novel and the protagonist character in a way endorses the need of internalizing one's own religion.

Being an Artist

Being an artist is a special situation—which demands maturity. However being an artist and being young is both rewarding and challenging. Perhaps an young artist like Stephan Dedalus faces a society which is supportive and confrontationist simultaneously.

A Portrait of the Artist as a Young Man explores what it means to become an artist. Stephen's decision at the end of the novel—to leave his family and friends behind and go into exile in order to become an artist—suggests that Joyce sees the artist as a necessarily isolated figure. In his decision, Stephen turns his back on his community, refusing to accept the constraints of political involvement, religious devotion, and family commitment that the community places on its members.

However, though the artist is an isolated figure, Stephen's ultimate goal is to give a voice to the very community that he is leaving. In the last few lines of the novel, Stephen expresses his desire to "forge in the smithy of my soul the uncreated conscience of my race." He recognizes that his community will always be a part of him, as it has created and shaped his identity. When he creatively expresses his own ideas, he will also convey the voice of his entire community. Even as Stephen turns his back on the traditional forms of participation and membership in a community, he envisions his writing as a service to the community.

Irish Autonomy

Literature interfaces and reflects socio-political, cultural-economic and geographical aspects of the time a text is produced. The present text exemplifies the same. The freedom movement and the consequent struggle movement of Ireland forms the backdrop of the novel. The protagonist finds himself in the centre of ideological debate of the contentious issue of the times.

Despite his desire to steer clear of politics, Stephen constantly ponders Ireland's place in the world. He concludes that the Irish have always been a subservient people, allowing outsiders to control them. In his conversation with the dean of studies at the university, he realizes that even the language of the Irish people really belongs to the English. Stephen's perception of Ireland's subservience has two effects on his development as an artist. First, it makes him determined to escape the bonds that his Irish ancestors have accepted. As we see in his conversation with Davin, Stephen feels an anxious need to emerge from his Irish heritage as his own person, free from the shackles that have traditionally confined his country: "Do you fancy I am going to pay in my own life and person debts they made?" Second, Stephen's perception makes him determined to use his art to reclaim autonomy for Ireland. Using the borrowed language of English, he plans to write in a style that will be both autonomous from England and true to the Irish people.

16.4 PLOT OF THE NOVEL

Plot is sequence of events. The plot of *A Portrait of Artist as a Youngman* mirrors the protagonist's evolving from school days to young man days. His sojourn with life and its odds, and his days of agony and fulfillment since growing up involves meetings and confrontations and reconciliations.

The plot of *A Portrait of the Artist as a Young Man* reveals the story of Stephen Dedalus, a boy growing up in Ireland at the end of the nineteenth century, as he gradually decides to cast off all his social, familial, and religious constraints to live a life devoted to the art of writing. As a young boy, Stephen's finds himself being heavily influenced by Catholic religion and Irish nationalist movement. He attends a strict religious boarding school called Clongowes Wood College. The plot unfolds Stephen's loneliness and his feeling as odd man out in the class. He enjoys his visits home, even though family tensions run high after the death of the Irish political leader Charles Stewart Parnell. This sensitive subject becomes the topic of a furious, politically charged argument over the family's Christmas dinner.

Stephen's father, Simon, is inept with money, and the family sinks deeper and deeper into debt. After a summer spent in the company of his Uncle Charles, Stephen learns that the family cannot afford to send him back to Clongowes, and that they will instead move to Dublin. Stephen starts attending a prestigious day school called Belvedere, where he grows to excel as a writer and as an actor in the student theater. His first sexual experience, with a young Dublin prostitute, unleashes a storm of guilt and shame in Stephen, as he tries to reconcile his physical desires with the stern Catholic morality of his surroundings. For a while, he ignores his religious upbringing, throwing himself with debauched abandon into a variety of sins—masturbation, gluttony, and more visits to prostitutes, among others. Then, on a three-day religious retreat, Stephen hears a trio of fiery sermons about sin, judgment, and hell. Deeply shaken, the young man resolves to rededicate himself to a life of Christian piety.

Stephen begins attending Mass every day, becoming a model of Catholic piety, abstinence, and self-denial. His religious devotion is so pronounced that the director of his school asks him to consider entering the priesthood. After briefly considering the offer, Stephen realizes that the austerity of the priestly life is utterly incompatible with his love for sensual beauty. That day, Stephen learns from his sister that the family will be

moving, once again for financial reasons. Anxiously awaiting news about his acceptance to the university, Stephen goes for a walk on the beach, where he observes a young girl wading in the tide. He is struck by her beauty, and realizes, in a moment of epiphany, that the love and desire of beauty should not be a source of shame. Stephen resolves to live his life to the fullest, and vows not to be constrained by the boundaries of his family, his nation, and his religion.

Stephen moves on to the university, where he develops a number of strong friendships, and is especially close with a young man named Cranly. In a series of conversations with his companions, Stephen works to formulate his theories about art. While he is dependent on his friends as listeners, he is also determined to create an independent existence, liberated from the expectations of friends and family. He becomes more and more determined to free himself from all limiting pressures, and eventually decides to leave Ireland to escape them. Toward the end of the novel, like his namesake, the mythical Daedalus, Stephen hopes to build himself wings on which he can fly above all obstacles and achieve a life as an artist.

16.5 MAJOR AND MINOR CHARACTERS

Stephen Dedalus' Character

Character influences action, and action influences character. Looked at from this perspective, the character of Stephen Dedalus evidences his action of constant introspection and evaluation of his personality, and his attempt to come to terms with the major forces of Life like Religion and Politics.

Having emanated from Joyce himself, Stephen is a sensitive, thoughtful boy who reappears in Joyce's later masterpiece, *Ulysses.* In the novel, though Stephen's large family runs into deepening financial difficulties, his parents manage to send him to prestigious schools and eventually to a university. As he grows up, Stephen grapples with his nationality, religion, family, and morality, and finally decides to reject all socially imposed bonds and instead live freely as an artist.

The novel shows Stephen undergoing several crucial transformations over the course of the novel. The first, which occurs during his first years as Clongowes, is from a sheltered little boy to a bright student who understands social interactions and can begin to make sense of the world around him. The second, which occurs when Stephen sleeps with the Dublin prostitute, is from innocence to debauchery. The third, which occurs when Stephen hears Father Arnall's speech on death and hell, is from an unrepentant sinner to a devout Catholic. Finally, Stephen's greatest transformation is from near fanatical religiousness to a new devotion to art and beauty. This transition takes place when he is offered entry to the Jesuit order but refuses it in order to attend university. Stephen's refusal and his subsequent epiphany on the beach mark his transition from belief in God to belief in aesthetic beauty. The protagonist's evidences continues transformation through his college years. By the end of his time in college, Stephen has become a fully formed artist, and his diary entries reflect the independent individual he has become.

Simon Dedalus

Simon Dedalus spends a great deal of his time reliving past experiences, lost in his own sentimental nostalgia. Joyce often uses Simon to symbolize the bonds and burdens that Stephen's family and nationality place upon him as he grows up. Simon is a nostalgic, tragic figure: he has a deep pride in tradition, but he is unable to keep his own affairs in order. To Stephen, his father Simon represents the parts of family, nation, and tradition that hold him back, and against which he feels he must rebel. The closest look we get at Simon is on the visit to Cork with Stephen, during which Simon gets drunk and sentimentalizes about his past. Joyce paints a picture of a man who has ruined himself and, instead of facing his problems, drowns them in alcohol and nostalgia.

Emma Clery

Emma is Stephen's "beloved," the young girl to whom he is intensely attracted over the course of many years. Stephen does not know Emma particularly well, and is generally too embarrassed or afraid to talk to her, but feels a powerful response stirring within him whenever he sees her. Stephen's first poem, "To E— C—," is written to Emma. She is a shadowy figure throughout the novel, and we know almost nothing about her even at the novel's end. For Stephen, Emma symbolizes one end of a spectrum of femininity. Stephen seems able to perceive only the extremes of this spectrum: for him, women are either pure, distant, and unapproachable, like Emma, or impure, sexual, and common, like the prostitutes he visits during his time at Belvedere.

Charles Stewart Parnell

Parnell is not fictional, and does not actually appear as a character in the novel. However, as an Irish political leader, he is a polarizing figure whose death influences many characters in *A Portrait of the Artist as a Young Man.* During the late nineteenth century, Parnell had been the powerful leader of the Irish National Party, and his influence seemed to promise Irish independence from England. When Parnell's affair with a married woman was exposed, however, he was condemned by the Catholic Church and fell from grace. His fevered attempts to regain his former position of influence contributed to his death from exhaustion. Many people in Ireland, such as the character of John Casey in Joyce's novel, considered Parnell a hero and blamed the church for his death. Many others, such as the character Dante, thought the church had done the right thing to condemn Parnell. These disputes over Parnell's character are at the root of the bitter and abusive argument that erupts during the Dedalus family's Christmas dinner when Stephen is still a young boy. In this sense, Parnell represents the burden of Irish nationality that Stephen comes to believe is preventing him from realizing himself as an artist.

Cranly

Stephen's best friend at the university, Cranly also acts as a kind of nonreligious confessor for Stephen. In long, late-night talks, Stephen tells Cranly everything, just as he used to tell the priests everything during his days of religious fervor. While Cranly is a good friend to Stephen, he does not understand Stephen's need for absolute freedom. Indeed, to Cranly, leaving behind all the trappings of society would be terribly lonely. It is this difference that separates the true artist, Stephen, from the artist's friend, Cranly. In that sense, Cranly

represents the nongenius, a young man who is not called to greatness as Stephen is, and who therefore does not have to make the same sacrifices.

16.6 STREAM OF CONSCIOUSNESS TECHNIQUE AND ITS SIGNIFICANCE [TECHNICAL TERM]

stream of consciousness
noun
Psychology
noun: **stream of consciousness**; plural noun: **streams of consciousness**; modifier noun: **stream-of-consciousness**

1. a person's thoughts and conscious reactions to events, perceived as a continuous flow. The term was introduced by William James in his *Principles of Psychology* (1890).
    - a literary style in which a character's thoughts, feelings, and reactions are depicted in a continuous flow uninterrupted by objective description or conventional dialogue. James Joyce, Virginia Woolf, and Marcel Proust are among its notable early exponents.

True literature, as an art form, naturally attempts to appropriate life in all its subtleties while being an aesthetic expression. To realize this goal, writer as an artist, uses various tools. Stream of Consciousness Technique in a way serves the same purpose—not only to hold mirror to life but to reflect the very being of life in all its intricacies and the making of life formation.

In *Portrait of Artist as a Youngman* James Joyce uses the technique to rightly reflect a young man's growing up in a broad way, and experiencing the subtleties of the day-to-day life. Perhaps more importantly, the author makes use of Stream of Conscious Technique to accurately unfold the very thought process itself as an unending process which may be never clear-cut and well-defined. Stephan's existence and his growing up would stand as an example for the same. Hence, the use of Stream of Consciousness Technique is an appropriate device for a psychological novel like the present one.

16.7 THE PLACE AND CONTRIBUTION OF JAMES JOYCE AND HIS TEXT, *A PORTRAIT OF THE ARTIST AS A YOUNGMAN*

An author writes for his time. But there are authors like Joyce who seem to have written for all times to come. They may be considered as authors' author or Master Author.

A Portrait of Artist as a Youngman will undoubtedly remain as a classic for its epical scope and sincerity on the part of the author. Hence the author and the text's contribution is substantial.

James Joyce's place in the modern English Literature is almost unique. Joyce is one of the most thoroughly read and analyzed authors in English literature. Numerous and varied

interpretations of his work abound; critics have provided religious, feminist, sociopolitical, historical, sexual, and autobiographical perspectives on his fiction. His brilliant and innovative utilization of language remains a recurring interest of literary critics, as is Joyce's use of humor. Literary critics note that his life has come to symbolize the spiritual alienation of the modern artist, and his work has spawned numerous imitations. A complicated artistic genius, he created a body of work worthy of comparison with the masterpieces of English literature. His literary influence is considered profound, and such writers as Samuel Beckett, William Faulkner, Thomas Pynchon, and John Irving are regarded as his literary descendants.

A Portrait of Artist as a Youngman definitely stands as a typical example of Joyce's literary talent and philosophy. The novel, *A Portrait of Artist as a Youngman*, notwithstanding its local and contextual values and relevance, stands as a text of universality with its engagement universal themes like growing up and coming to terms with life.

Today, Joyce is celebrated as one of the great literary pioneers of the twentieth century. He was one of the first writers to make extensive and convincing use of stream of consciousness, a stylistic form in which written prose seeks to represent the characters' stream of inner thoughts and perceptions rather than render these characters from an objective, external perspective. This technique, used in *A Portrait of the Artist as a Young Man* mostly during the opening sections and in Chapter 5, sometimes makes for difficult reading. With effort, however, the seemingly jumbled perceptions of stream of consciousness can crystallize into a coherent and sophisticated portrayal of a character's experience.

Another stylistic technique for which Joyce is noted is the epiphany, a moment in which a character makes a sudden, profound realization—whether prompted by an external object or a voice from within—that creates a change in his or her perception of the world. Joyce uses epiphany most notably in *Dubliners,* but *A Portrait of the Artist as a Young Man* is full of these sudden moments of spiritual revelation as well. Most notable is a scene in which Stephen sees a young girl wading at the beach, which strikes him with the sudden realization that an appreciation for beauty can be truly good. This moment is a classic example of Joyce's belief that an epiphany can dramatically alter the human spirit in a matter of just a few seconds.

16.8 SELF-ASSESSMENT QUESTIONS

(i) Bring out the character of Stephen Dedalus?

(ii) Discuss the *A Portrait of Artist as a Youngman* as a novel of Stream of Consciousness?

(iii) Treat *A Portrait of Artist as a Youngman* as a novel of growing up or as a novel of bildungsroman?

(iv) Identify the autobiographical elements in *A Portrait of Artist as a Youngman*.

(v) Throw light on the theme of universality in the person of Stephen.

16.9 REFERENCE BOOK

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LESSON 17

A PORTRAIT OF ARTIST AS A YOUNG MAN

Objectives of the Lesson:

a. To understand the context of the novel

b. To comprehend the plot of *A Portrait of Artist as a Youngman*

c. To appreciate the significant use of motifs in *A Portrait of Artist as a Youngman*

d. To see the symbols in *A Portrait of Artist as a Youngman*

Structure of the Lesson:

17.1 THE 'CONTEXT' OF THE NOVEL, A PORTRAIT OF ARTIST AS A YOUNG MAN

James Joyce was born on February 2, 1882, in the town of Rathgar, near Dublin, Ireland. He was the oldest of ten children born to a well-meaning but financially inept father and a solemn, pious mother. Joyce's parents managed to scrape together enough money to send their talented son to the Clongowes Wood College, a prestigious boarding school, and then to Belvedere College, where Joyce excelled as an actor and writer. Later, he attended University College in Dublin, where he became increasingly committed to language and literature as a champion of Modernism. In 1902, Joyce left the university and moved to Paris, but briefly returned to Ireland in 1903 upon the death of his mother. Shortly after his mother's death, Joyce began work on the story that would later become *A Portrait of the Artist as a Young Man.*

Published in serial form in 1914–1915, *A Portrait of the Artist as a Young Man* draws on many details from Joyce's early life. The novel's protagonist, Stephen Dedalus, is in many ways Joyce's fictional double—Joyce had even published stories under the pseudonym "Stephen Daedalus" before writing the novel. Like Joyce himself, Stephen is the son of an impoverished father and a highly devout Catholic mother. Also like Joyce, he attends Clongowes Wood, Belvedere, and University Colleges, struggling with questions of faith and nationality before leaving Ireland to make his own way as an artist. Many of the scenes in the novel are fictional, but some of its most powerful moments are autobiographical: both the Christmas dinner scene and Stephen's first sexual experience with the Dublin prostitute closely resemble actual events in Joyce's life.

In addition to drawing heavily on Joyce's personal life, *A Portrait of the Artist as a Young Man* also makes a number of references to the politics and religion of early-twentieth-century Ireland. When Joyce was growing up, Ireland had been under British rule since the sixteenth century, and tensions between Ireland and Britain had been especially high since the potato blight of 1845. In addition to political strife, there was considerable religious tension: the majority of Irish, including the Joyces, were Catholics, and strongly favored Irish independence. The Protestant minority, on the other hand, mostly wished to remain united with Britain.

Around the time Joyce was born, the Irish nationalist Charles Stewart Parnell was spearheading the movement for Irish independence. In 1890, however, Parnell's longstanding affair with a married woman was exposed, leading the Catholic Church to condemn him and causing many of his former followers to turn against him. Many Irish nationalists blamed Parnell's death, which occurred only a year later, on the Catholic Church. Indeed, we see these strong opinions about Parnell surface in *A Portrait of the Artist as a Young Man* during an emotional Christmas dinner argument among members of the Dedalus family. By 1900, the Irish people felt largely united in demanding freedom from British rule. In *A Portrait of the Artist as a Young Man,* the young Stephen's friends at University College frequently confront him with political questions about this struggle between Ireland and England.

After completing *A Portrait of the Artist as a Young Man* in Zurich in 1915, Joyce returned to Paris, where he wrote two more major novels, *Ulysses* and *Finnegans Wake,* over the course of the next several years. These three novels, along with a short story collection, Dubliners, form the core of his remarkable literary career. He died in 1941.

Today, Joyce is celebrated as one of the great literary pioneers of the twentieth century. He was one of the first writers to make extensive and convincing use of stream of consciousness, a stylistic form in which written prose seeks to represent the characters' stream of inner thoughts and perceptions rather than render these characters from an objective, external perspective. This technique, used in *A Portrait of the Artist as a Young Man* mostly during the opening sections and in Chapter 5, sometimes makes for difficult reading. With effort, however, the seemingly jumbled perceptions of stream of consciousness can crystallize into a coherent and sophisticated portrayal of a character's experience.

Another stylistic technique for which Joyce is noted is the epiphany, a moment in which a character makes a sudden, profound realization—whether prompted by an external object or a voice from within—that creates a change in his or her perception of the world. Joyce uses epiphany most notably in *Dubliners,* but *A Portrait of the Artist as a Young Man* is full of these sudden moments of spiritual revelation as well. Most notable is a scene in which Stephen sees a young girl wading at the beach, which strikes him with the sudden realization that an appreciation for beauty can be truly good. This moment is a classic example of Joyce's belief that an epiphany can dramatically alter the human spirit in a matter of just a few seconds.

17.2 PLOT OF ARTIST AS A YOUNGMAN AS A YOUNG MAN

A Portrait of the Artist as a Young Man tells the story of Stephen Dedalus, a boy growing up in Ireland at the end of the nineteenth century, as he gradually decides to cast off all his social, familial, and religious constraints to live a life devoted to the art of writing. As a young boy, Stephen's Catholic faith and Irish nationality heavily influence him. He attends a strict religious boarding school called Clongowes Wood College. At first,

Stephen is lonely and homesick at the school, but as time passes he finds his place among the other boys. He enjoys his visits home, even though family tensions run high after the death of the Irish political leader Charles Stewart Parnell. This sensitive subject becomes the topic of a furious, politically charged argument over the family's Christmas dinner.

Stephen's father, Simon, is inept with money, and the family sinks deeper and deeper into debt. After a summer spent in the company of his Uncle Charles, Stephen learns that the family cannot afford to send him back to Clongowes, and that they will instead move to Dublin. Stephen starts attending a prestigious day school called Belvedere, where he grows to excel as a writer and as an actor in the student theater. His first sexual experience, with a young Dublin prostitute, unleashes a storm of guilt and shame in Stephen, as he tries to reconcile his physical desires with the stern Catholic morality of his surroundings. For a while, he ignores his religious upbringing, throwing himself with debauched abandon into a variety of sins—masturbation, gluttony, and more visits to prostitutes, among others. Then, on a three-day religious retreat, Stephen hears a trio of fiery sermons about sin, judgment, and hell. Deeply shaken, the young man resolves to rededicate himself to a life of Christian piety.

Stephen begins attending Mass every day, becoming a model of Catholic piety, abstinence, and self-denial. His religious devotion is so pronounced that the director of his school asks him to consider entering the priesthood. After briefly considering the offer, Stephen realizes that the austerity of the priestly life is utterly incompatible with his love for sensual beauty. That day, Stephen learns from his sister that the family will be moving, once again for financial reasons. Anxiously awaiting news about his acceptance to the university, Stephen goes for a walk on the beach, where he observes a young girl wading in the tide. He is struck by her beauty, and realizes, in a moment of epiphany, that the love and desire of beauty should not be a source of shame. Stephen resolves to live his life to the fullest, and vows not to be constrained by the boundaries of his family, his nation, and his religion.

Stephen moves on to the university, where he develops a number of strong friendships, and is especially close with a young man named Cranly. In a series of conversations with his companions, Stephen works to formulate his theories about art. While he is dependent on his friends as listeners, he is also determined to create an independent existence, liberated from the expectations of friends and family. He becomes more and more determined to free himself from all limiting pressures, and eventually decides to leave Ireland to escape them. Like his namesake, the mythical Daedalus, Stephen hopes to build himself wings on which he can fly above all obstacles and achieve a life as an artist.

17.3 THE SYMBOLS IN A PORTRAIT OF ARTIST AS A YOUNGMAN

Green and Maroon

Stephen associates the colors green and maroon with his governess, Dante, and with two leaders of the Irish resistance, Charles Parnell and Michael Davitt. In a dream after Parnell's death, Stephen sees Dante dressed in green and maroon as the Irish people mourn their fallen leader. This vision indicates that Stephen associates the two colors with the way Irish politics are played out among the members of his own family.

Emma

Emma appears only in glimpses throughout most of Stephen's young life, and he never gets to know her as a person. Instead, she becomes a symbol of pure love, untainted by sexuality or reality. Stephen worships Emma as the ideal of feminine purity. When he goes through his devoutly religious phase, he imagines his reward for his piety as a union with Emma in heaven. It is only later, when he is at the university, that we finally see a real conversation between Stephen and Emma. Stephen's diary entry regarding this conversation portrays Emma as a real, friendly, and somewhat ordinary girl, but certainly not the goddess Stephen earlier makes her out to be. This more balanced view of Emma mirrors Stephen's abandonment of the extremes of complete sin and complete devotion in favor of a middle path, the devotion to the appreciation of beauty.

17.4 THE MOTIFS IN *A PORTRAIT OF ARTIST AS A YOUNG MAN*

Music

Music, especially singing, appears repeatedly throughout *A Portrait of the Artist as a Young Man.* Stephen's appreciation of music is closely tied to his love for the sounds of language. As a very young child, he turns Dante's threats into a song, " [A]pologise, pull out his eyes, pull out his eyes, apologise." Singing is more than just language, however—it is language transformed by vibrant humanity. Indeed, music appeals to the part of Stephen that wants to live life to the fullest. We see this aspect of music near the end of the novel, when Stephen suddenly feels at peace upon hearing a woman singing. Her voice prompts him to recall his resolution to leave Ireland and become a writer, reinforcing his determination to celebrate life through writing.

Flight

Stephen Dedalus's very name embodies the idea of flight. Stephen's namesake, Daedalus, is a figure from Greek mythology, a renowned craftsman who designs the famed Labyrinth of Crete for King Minos. Minos keeps Daedalus and his son Icarus imprisoned on Crete, but Daedalus makes plans to escape by using feathers, twine, and wax to fashion a set of wings for himself and his son. Daedalus escapes successfully, but Icarus flies too high. The sun's heat melts the wax holding Icarus's wings together, and he plummets to his death in the sea.

In the context of *A Portrait of the Artist as a Young Man,* we can see Stephen as representative of both Daedalus and Icarus, as Stephen's father also has the last name of Dedalus. With this mythological reference, Joyce implies that Stephen must always balance his desire to flee Ireland with the danger of overestimating his own abilities—the intellectual equivalent of Icarus's flight too close to the sun. To diminish the dangers of attempting too much too soon, Stephen bides his time at the university, developing his aesthetic theory fully before attempting to leave Ireland and write seriously. The birds that appear to Stephen in the third section of Chapter 5 signal that it is finally time for Stephen, now fully formed as an artist, to take flight himself.

Prayers, Secular Songs, and Latin Phrases

We can often tell Stephen's state of mind by looking at the fragments of prayers, songs, and Latin phrases that Joyce inserts into the text. When Stephen is a schoolboy, Joyce includes

childish, sincere prayers that mirror the manner in which a child might devoutly believe in the church, even without understanding the meaning of its religious doctrine. When Stephen prays in church despite the fact that he has committed a mortal sin, Joyce transcribes a long passage of the Latin prayer, but it is clear that Stephen merely speaks the words without believing them. Then, when Stephen is at the university, Latin is used as a joke—his friends translate colloquial phrases like "peace over the whole bloody globe" into Latin because they find the academic sound of the translation amusing. This jocular use of Latin mocks both the young men's education and the stern, serious manner in which Latin is used in the church. These linguistic jokes demonstrate that Stephen is no longer serious about religion. Finally, Joyce includes a few lines from the Irish folk song "Rosie O'Grady" near the end of the novel. These simple lines reflect the peaceful feeling that the song brings to Stephen and Cranly, as well as the traditional Irish culture that Stephen plans to leave behind. Throughout the novel, such prayers, songs, and phrases form the background of Stephen's life.

17.5 THE IMAGERY IN A PORTRAIT OF ARTIST AS A YOUNG MAN

The most obvious use of imagery in the novel occurs during the novel's first few pages, with the introduction of the sensory details which shape Stephen's early life: wet versus dry; hot versus cold; and light versus dark — all images of dichotomy which reveal the forces which will affect Stephen's life as he matures. If we can understand this imagery, then we can better understand Stephen's reasons for deciding to leave Ireland.

The wet/dry imagery, for example, is symbolic of Stephen's *natural response* to the world versus a *learned response*. As a small child, Stephen learns that any expression of a natural inclination (such as wetting the bed) is labeled "wrong"; the wet sheets will be replaced by a dry, reinforcing "oilsheet" — and a swift, unpleasant correction for inappropriate behavior. Thus, wet things relate to natural responses and dry things relate to learned behavior.

Other examples of this wet/dry imagery include the wetness of the cesspool (the square ditch) that Stephen is shoved into and the illness which follows; likewise, the "flood" of adolescent sexual feelings which engulf Stephen in "wavelet[s]," causing him guilt and shame. Seemingly, "wet" is bad; "dry" is good.

A turning point in this pattern occurs when Stephen crosses the "trembling bridge" over the river Tolka. He leaves behind his dry, "withered" heart, as well as most of the remnants of his Catholicism. As he wades through "a long rivulet in the strand," he encounters a young girl, described as a "strange and beautiful seabird." She gazes at Stephen from the sea, and her invitation to the "wet" (natural) life enables Stephen to make a climactic choice concerning his destiny as an artist. Later, after Stephen has explained his aesthetic philosophy to Lynch, rain begins to fall; seemingly, the heavens approve of Stephen's theories about art, as well as his choice of art as a career.

The hot/cold imagery similarly affects Stephen. At the beginning of the novel, Stephen clearly prefers his mother's warm smell to that of his father. For Stephen, "hot" is symbolic of the intensity of physical affection (and, in some cases, sin); "cold," on the other hand, is symbolic of propriety, order, and chastity. Specific examples of this symbolism can be found in Stephen's memories: resting in his mother's warm lap, being cared for by the kindly Brother Michael (when Stephen is recovering from a fever), and receiving a heated embrace from the Dublin prostitute during his first sexual encounter.

In contrast, the cold, slimy water of the square ditch is evidence of the cruel reality of his changing life at school; in addition, Stephen initially experiences a "cold . . . indifference" when he thinks about the Belvedere retreat, and his vision-like worship of Eileen (the young Protestant girl) has coldly symbolic, touch-me-not overtones; her hands, pure and white, enable him to understand the references to the Tower of Ivory in an oft-repeated Church litany.

The last of this set of opposites is concerned with the light/dark dichotomy: light symbolizes knowledge (confidence), and dark symbolizes ignorance (terror). Numerous examples of this conflict pervade the novel. In an early scene, when Stephen says that he will marry a Protestant, he is threatened with blindness: "Put out his eyes / Apologise." Stephen is terrorized without knowing why; seemingly, a good Catholic boy should remain ignorant about other faiths — and perhaps even of women. Stephen's natural fondness for Eileen is condemned. Stephen is only a boy, but his sensitive artist's nature realizes that he is going to grow up in a world where he will be forced to suppress his true feelings and conform to society's rules and threats.

Stephen's broken glasses are also part of this light/dark imagery. Without his glasses, Stephen sees the world as if it were a dark blur; figuratively blinded, he cannot learn. And yet he is unjustly punished for telling the truth about the reason for his "blindness." He quickly realizes the potential, dark (irrational) cruelty of the clergy. Further on in the novel, there are recurrent images of darkness in the streets of Dublin — for example, when Stephen makes his way to the brothel district. Here, we also see the darkness within Stephen's heart as he wanders willfully toward sin. Later on, the philosophical discussion about the lamp with the Dean of Studies (Chapter V) reveals the "blindness" of this cleric, compared with the illumination of Stephen's aesthetic thoughts.

A close reading of the novel will produce many more images within these patterns. Joyce's use of them is essential as he constructs his intricate thematic structure.

Another kind of imagery in the novel is made up of references to colors and names. Colors, as Joyce uses them, often indicate the political and religious forces which affect Stephen's life. Similarly, Joyce uses names to evoke various images — specifically those which imply animal qualities, providing clues to Stephen's relationships with people.

For an example of color imagery, note that Dante owns two velvet-backed brushes — one maroon, one green. The maroon brush symbolizes Michael Davitt, the pro-Catholic activist of the Irish Land League; the green-backed brush symbolizes Charles Stewart Parnell. Once, Parnell was Dante's political hero *par excellence,* but after the Church denounced him, she ripped the green cloth from the back of her brush. Other references to color include Stephen's desire to have a "green rose" (an expression of his creative nature) instead of a white one or a red one, symbols of his class' scholastic teams.

Another reference to color imagery can be seen in Lynch's use of the term "yellow insolence" (Chapter V); instead of using the word "bloody," Lynch uses the word "yellow," indicating a sickly, cowardly attitude toward life. The idea of a "bloody" natural lust for living would be appalling to Lynch. Lynch's name, literally, means "to hang"; he has a "long slender flattened skull . . . like a hooded reptile . . . with a reptilelike . . . gaze and a self-embittered . . . soul."

Like Lynch, Temple is also representative of his name. Temple considers himself "a believer in the power of the mind." He admires Stephen greatly for his "independent thinking," and he himself tries to "think" about the problems of the world.

Cranly, like his name (cranium, meaning "skull"), is Stephen's "priestlike" companion, to whom he confesses his deepest feelings. Note that several of Joyce's references also focus on Stephen's image of Cranly's "severed head"; Cranly's symbolic significance to Stephen is similar to that of John the Baptist (the "martyred Christ"). The name "Cranly" also reminds us of the skull on the rector's desk and Joyce's emphasis on the shadowy skull of the Jesuit director who queries Stephen about a religious vocation.

Concerning the other imagery in the novel, perhaps the most pervasive is the imagery that pertains to Stephen's exile, or, specifically, his "flight" from Ireland. The flight imagery begins as early as his first days at Clongowes, when Stephen's oppressed feelings are symbolized by "a heavy bird flying low through the grey light." Later, a greasy football soars "like a heavy bird" through the sky. At that time, flight from unhappiness seemed impossible for Stephen, but as the novel progresses and Stephen begins to formulate his artistic ideals, the notion of flight seems possible.

For example, in Chapter IV, after Stephen renounces the possibility of a religious vocation, he feels a "proud sovereignty" as he crosses over the Tolka and his name is called out by his classmates; this incident is followed by another allusion to flight. Later, the girl wading in the sea is described as "delicate as a crane," with the fringes of her "drawers . . . like the featherings of soft white down"; her bosom is described as "the breast of some darkplumaged dove." Her presence in this moment of epiphany enables Stephen to choose art as his vocation.

Finally, note that when Stephen's friends call him, his name seems to carry a "prophecy"; he sees a "winged form flying above the waves and . . . climbing in the air." The image of this "hawklike man flying sunward" is at the heart of the flight motif. As Stephen realizes his life's purpose, he sees his "soul . . . soaring in the air." He yearns to cry out like an "eagle on high." He experiences "an instant of wild flight" and is "delivered" free from the bondage of his past. At the end of the novel, Stephen cries out to Daedalus, his "old father, old artificer," and prepares for his own flight to artistic freedom.

17.6 SELF-ASSESSMENT QUESTIONS

1. Discuss the ‘context’ behind the birth of *A Portrait of Artist as a Young Man.*

2. Narrate the plot of the novel, *A Portrait of Artist as a Young Man.*

3. Comment on the importance of motifs and symbols in the novel, *A Portrait of Artist as a Young Man.*

4. Identify the imagery in the novel, *A Portrait of Artist as a Young Man.*

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LESSON 18

A PORTRAIT OF ARTIST AS A YOUNG MAN

Objectives of the Lesson:

a. To understand James Joyce as a precursor of Modernism

b. To comprehend James Joyce's artistry in *A Portrait of Artist as a Youngman*

c. To appreciate religious significance of *A Portrait of Artist as a Youngman*

d. To discover the universal significance of *A Portrait of Artist as a Youngman*

Structure of the Lesson:

18.1 MODERNISM IN JAMES JOYCE'S A PORTRAIT OF ARTIST AS A YOUNG MAN

Ezra Pound's injunction to 'Make it New' furnished the quintessential phrase of the modernist period, and for no writer has this been more apt than James Joyce, whose work testifies to the fearlessness of the true literary revolutionary.

James Joyce and the Modernist revolution look at the central role of James Joyce and other key writers of the period in the development of literary modernism. An introductory session 'The Making of Modernism' will look at the form, context, and development of literary modernism from the 1890s through to the 1920s. In the course of this session, writers such as Yeats, Wilde, Eliot, and Pound, will be touched upon, alongside Joyce. Subsequent sessions will look selectively at Joyce's work mainly prior to *Ulysses*, as well as at the work of other key modernist writers, notably T S Eliot whose seminal poem *The Waste Land* lies, along with *Ulysses*, at the heart of the period.

Although it was not published until 1914, Joyce's *Dubliners* was written from 1904 to 1907 and so readily provides an early example of the direct, even sparse use of language, what Joyce himself called his 'scrupulous meanness', which was a characteristic strain of modernism. We will look primarily at 'The Dead', but also at some of the other stories in the volume such as 'The Sisters', 'An Encounter', 'Araby', and 'A Painful Case', as well briefly at

other short stories in the same genre which followed *Dubliners*, such as Katherine Mansfield's ‘Bliss' (1918) and Virginia Woolf's ‘The Mark on the Wall' (1917).

Now largely overlooked, Wyndham Lewis's *Tarr* (1918) provides an intriguing comparison when considered alongside Joyce's *A Portrait of the Artist as a Young Man* (1916) as key examples of the early modernist novel. The publishing destiny of the two novels was linked through the agency of Ezra Pound, and in due course the friendship between Joyce and Lewis turned to a rivalry (at least on the latter's part), to which the subsequent work of both men variously attests. Both novels evidence a dissatisfaction with the novel's traditional form, throwing up problems which *Ulysses*, in its turn, would successfully remedy.

1922 saw the publication of *Ulysses* and *The Waste Land*, modernism's canonical texts; the two works are further associated by good evidence that T S Eliot's reading of Joyce's novel influenced the writing of his poem. A session on Modernism and poetry will focus primarily on *The Waste Land*, with some background reference also to Pound's *Hugh Selwyn Mauberley* (1920) and the early *Cantos*, as well as to Eliot's earlier poem ‘The Love Song of J Alfred Prufrock'.

‘James Joyce and the Modernist revolution' concludes with a session on *Ulysses* itself as the culmination of modernism, and looks beyond that novel to Joyce's final, enigmatic work, *Finnegans Wake* and its concluding significance for the modernist journey.

This course complements course Gc4 ‘An introduction to James Joyce's *Ulysses*: text and context' which naturally affords a much more expansive and detailed consideration of the novel.

Students are encouraged to read widely in Joyce's work before attending the course, but the classes will focus on the few key books, stories, and poems recommended in the reading list.

18.2 A PORTRAIT OF ARTIST AS A YOUNGMAN AS A BILDUNGSROMAN

A Portrait of the Artist as a Young Man details events which closely correspond with those of Joyce's first twenty years. According to Joyce's celebrated biographer, Richard Ellman, Joyce hoped that his *Portrait* would be an autobiographical novel, "turning his life into fiction." While scholars disagree on the extent to which Joyce's life affected his fictional narrative in the novel, most of them concur that Stephen Dedalus is both the protagonist of the novel, as well as the persona (Latin, meaning "mask") behind which Joyce paints his fictional "portrait" of the "artist" and of the "young man."

A close examination of these obvious clues in the title reveals to readers that the novel can be classified as both a Kunstlerroman (German, meaning a novel about an artist) and a Bildungsroman (German, meaning a novel of development or education). If we understand these terms, we can more clearly understand Joyce's primary purpose for writing the novel.

We must keep in mind, however, that many of the people and the situations of the novel have been presented in the form of satire. We must also be aware that the author selected this technique to emphasize how the life of an artist differs from that of others who share his world.

In *A Portrait*, the reader learns through the particular experiences of Stephen Dedalus how an artist perceives his surroundings, as well as his views on faith, family, and country, and how these perceptions often conflict with those prescribed for him by society. As a result, the artist feels distanced from the world. Unfortunately, this feeling of distance and detachment is misconstrued by others to be the prideful attitude of an egoist. Thus the artist, already feeling isolated, is increasingly aware of a certain growing, painful social alienation.

In addition, Stephen's natural, maturing sexual urges confuse him even further. Stephen is a keenly intelligent, sensitive, and eloquent young man, but he also possesses the feelings of urgent sexuality, selfdoubt, and insecurity — all universal emotions which are experienced during the development of the average adolescent male. Joyce reveals these tumultuous adolescent feelings through a narrative technique called stream-of-consciousness. He takes the reader into both the conscious mind and the subconscious mind, showing him the subjective and the objective realities of a situation. Using Stephen Dedalus, he explores the depths of the human heart.

This novel is narrated, for the most part, in the limited omniscient point of view; at the same time, it progresses in form from the lyrical and epical modes of expression and moves finally into the dramatic mode of expression. (These "modes of expression" are Stephen's own terms, defining the various kinds of literature; when we encounter them in the novel, we should write down Stephen's definitions and attempt to chart the course of this novel according to its evolving lyrical, epical, and dramatic levels.)

Stephen's thoughts, associations, feelings, and language (both cerebral and verbal) serve as the primary vehicles by which the reader shares with Stephen the pain and pleasures of adolescence, as well as the exhilarating experiences of intellectual, sexual, and spiritual discoveries.

In order to highlight the importance of Stephen's aesthetic experiences, Joyce borrowed a word from the Catholic faith in order to create a literary term of his own. When Stephen suddenly understands "the essential nature of a thing" — whether it is the understanding of a person, an idea, a word, or a situation — he has a moment of profound revelation. Joyce called these moments epiphanies.

Some of Stephen's earliest epiphanies come from his acute sensory awareness and are recorded through Joyce's masterful use of imagery. In the novel, repeated patterns of sounds and remembrances of tastes, touches, and smells are all emphasized. Stephen's eyesight (like Joyce's) is weak; therefore, Joyce emphasizes other senses, and in doing so, he employs the valuable motif method of narration, wherein he records recurrent images of hot/cold, wet/dry, and light/dark images, as well as recurring symbols. He also uses dramatic irony to identify Stephen's basic conflicts and emphasize significant events in his life.

Although several themes such as alienation and betrayal exist in the novel, Ellman states that Joyce originally recognized the work's main theme as "the portrait of the renegade Catholic artist as hero." Certainly, evidence from Joyce's life mirrors Stephen's need to escape the bonds of Irish nationalism and Catholicism, both of which seemed to threaten his pursuit of a literary career.

The most obvious clue that the author's life is related to the novel's thematic development exists in the hero's name — Stephen Dedalus, which combines significant elements of both

Greek and Christian myths. "Stephen" is the name of the first Christian martyr who was persecuted for reasons of faith. Joyce's hero identifies with his patron's martyrdom by recalling an early reprimand against marrying a Protestant, the unjust pandying incident, and a variety of instances wherein he was ostracized or made to feel guilty by his peers and older people.

It is, however, the author's choice of his character's family name — Dedalus — which reveals to readers the source of the novel's greatest thematic parallel. The myth of Daedalus and Icarus, the story of the cunning Greek inventor and his ill-fated, impetuous son, is the framework responsible for the major imagery and symbolism which pervade the novel.

Daedalus, an architect commissioned by King Minos, designed an elaborate labyrinth in which the king planned to confine the monstrous Minotaur. However, ill-fortune soon caused Daedalus and Icarus to be imprisoned in the labyrinth, from which they were forced to contrive a daring and ingenious escape.

Symbolically, Stephen, like Daedalus, feels compelled to find a means of escape from the labyrinth of Dublin, which threatens him with spiritual, cultural, and artistic restraints. Similarly, Stephen can also be compared with Icarus, who flew too close to the sun, melted his fabricated wings, and plunged to his death in the sea. Like Icarus, Stephen ignores the warnings of family and clergy and is symbolically drawn toward a philosophical illumination which ultimately casts him into sin (spiritual death) and leads him to renounce his Catholic faith.

The final and most dramatic parallel associates Stephen with his mythic namesake Daedalus — the "great artificer." Like Daedalus, Stephen succeeds in escaping the labyrinth of cultural restraints. At the end of the novel, Stephen is imaginatively soaring — in flight away from Ireland toward a future of unfettered artistic freedom.

18.3 . PORTRAIT OF ARTIST AS A YOUNG MAN AS A RELIGIOUS NOVEL WITH SPECIAL REFERENCE TO CHAPTER VI

After his confession to the Capuchin, Stephen overcompensates for his sins of the past. He becomes a slave, as it were, to the rituals of the Catholic faith. He devotes all his free time to prayer and meditation. Imagining himself to be one of the first Christians "kneeling at mass in the catacombs," Stephen tries simultaneously to experience the privilege and the persecution of practicing his faith. However, by subjecting himself to continual self-denial and repeated physical discomforts, he seems more a sinner than a young, zealous Catholic. Moreover, his compulsion to fill his time continually with some form of devotion reveals a deep fear of allowing himself even one free moment — lest some minor, impulsive "weakness" manifest itself.

In this chapter, Joyce looks back on his own youth, and through Stephen, he "mocks his own religious revival a little" (Ellman). In particular, Joyce satirizes the compulsive, repetitive nature of the Roman Catholic faith. Stephen's obsessive observances of the mass, the rosaries, and the contemplation of each person of the Trinity makes him melodramatically aware of the "great mystery of love" which God has for him, *but* the discovery of this love is not comforting. It causes Stephen to mortify his flesh increasingly through ever more strict discipline of the senses.

As we have seen on several occasions, Stephen perceives the world through his senses; therefore, his mortification of his senses is a supreme sacrifice. Stephen is voluntarily relinquishing both the judgments and pleasures which he once derived from his sensual perceptions of the world. By shutting his eyes to diversions, enduring foul smells and harsh sounds, observing all fasts and controlling his physical movements in bed, he (like the mythical Daedalus) is creating a restrictive environment in which he is unwittingly imprisoning himself. It is almost inevitable that he will soon feel the urgency to escape this prison.

In spite of Stephen's valiant efforts to suppress his natural instincts, he is aware that his basic sensual self is reemerging. One by one — beginning with anger — his former "sinful" tendencies begin to surface, and, one by one, the "withered" layers of his forced spirituality begin to fall away. Feeling terrified and defenseless against growing temptations, Stephen seeks proof of salvation.

Instead of proof, though, Stephen finds only silence, and here is one of the key turning points of this chapter. Here is the advent of Stephen's *non serviam* credo.

The following scene, dealing with Stephen's possible religious vocation, is rich with religious allusions, all reflecting on the various themes of the novel. But before we discuss the specifics of the dialogue between Stephen and the director, we should point out a truism about many young Catholic boys and girls who attend conservative, parochial schools.

It is practically universal that students who have been schooled by church clergy or laity have, at least momentarily, considered a religious vocation. Some students are attracted by the power, others by the ritual, and still others by the unselfish devotion of missionary work. Consequently, when a teacher, priest, or nun notices the piety and dedication of a student like Stephen, that student is usually targeted for a talk about a religious vocation. Here, Joyce satirizes the so-called honor of being selected by a priest to discuss a "religious calling." Note also Joyce's elaborate use of religious imagery here.

The description of the director, as he stands in front of the illuminated backdrop of the window, makes him seem like an icon, or a saintly object of religious worship. Joyce soon reverses this image. When Stephen enters the room, he sees the director "leaning . . . on the crossblind." This image is a clever pun, indicating the director's actual, physical stance, as well as his intention to "lean on" Stephen about choosing a religious vocation — primarily because Stephen has been made temporarily "blind" by the "cross."

Note, too, the director's calculated smile as he "slowly dangl[es] and loop[s] the cord of the other blind"; Joyce makes the director seem like a skillful hangman, eagerly awaiting a chance to snare Stephen in his noose. In addition, the priest's face, in "a total shadow," raises the possibility of an underlying darkness in his nature, with the "deeply grooved temples and the curves of his skull" reminiscent of the skull which rested conspicuously on the rector's desk at Clongowes. Ultimately, this view of the priest causes readers (and possibly even Stephen) to wonder whether the cleric is really no more than a religious hangman who intends to make Stephen his next victim.

The conversation between Stephen and the director is less pious than Stephen imagined it would be. Instead of discussing profound matters of faith, the priest attempts to disarm the youth by speaking of his own school days and ridiculing the dress and manner of various, less

worldly orders of the priesthood. When he discusses the long-robed Capuchins, he mocks them, referring to them as "Les jupes" (the skirts). Stephen is startled, even embarrassed, by the director's inappropriate comment.

This moment of insensitive ridicule reminds us of the time when Stephen's father laughed heartily with the Jesuit priests about Stephen's pandying incident at Clongowes. Here is another instance of Joyce's theme of betrayal by the father(s). Stephen has been betrayed by his own father (Simon), by Father Conmee, and Father Dolan. Now, this "father" has seemingly betrayed Stephen's concept of what a priest should be. Clearly, the director is not a man of discretion; he has revealed a worldliness that Stephen finds distasteful and inappropriate.

Throughout this scene, we can see a pattern emerging, linking significant events throughout the novel. Stephen is an unusually sensitive young man, and he is beginning to realize that anyone who expresses any measure of passionate concern (such as Parnell, Brother Michael, the Capuchins, and especially Stephen himself) is destined for betrayal by Ireland's proud and practical "fathers." This scene, focusing on the theme of betrayal, prepares us for Stephen's impending decision to choose a new kind of life for himself.

Stephen compares his childhood perceptions of the priesthood with his present, more discerning viewpoint: "Lately, some of their judgements had sounded a little childish in his ears and had made him feel a regret and pity." He leaves the meeting with a feeling of "unresting doubt" about a religious vocation.

At this point, we have little doubt about Stephen's final decision regarding a religious vocation. Joyce's diction reveals the conclusion of the matter. Note his description of the "grave and ordered . . . passionless" life from which Stephen turns as he crosses the bridge over the Tolka and "descend[s]" into the disorder of the natural world.

When Stephen turns on the bridge and looks back, symbolically he is choosing between his mother's religiously restricted world (his mother's name is Mary, the same as the name of the Blessed Virgin) and his father's irresponsible and reckless world. For the present, Stephen turns from religion and enters his father's world, but eventually Stephen will reject the restrictions of *both* worlds, preferring to create a new and better life, one which offers more hope for his future.

Stephen decides that his new life should begin with his studying at the university. The possibility of limitless knowledge excites him to view the beauty of the day and enunciate his feelings about its beauty in a vivid arrangement of words that he retrieves from his memory lore: "A day of dappled seaborne clouds," he says. He realizes that the beauty of the day can be captured, contained, and painted in words. The artist in Stephen has once again surfaced.

Also simultaneously as he is "fabricating" his poetic vision, he is addressed by his friends as "Stephanos the Dedalos," and he realizes that his destiny lies with the spirit of his mythical namesake.

This scene intricately interweaves references to Daedalus and Icarus as they both relate to Stephen's experience of leaving adolescence behind and entering the adult world. Joyce refers to Stephen's hearing the "noise of the dim waves" calling him to freedom; he imagines that he can see a "winged form [Daedalus' son Icarus] flying . . . and climbing the air." This symbol

from the Daedalus myth becomes clearer; it is a "hawklike man flying sunward above the sea." Then Joyce draws our attention to the fate of Icarus, and we hear the playful comments of one of Stephen's friends crying out: "O, cripes, I'm drowned!"

As the boys call out to Stephen, "Stephaneforos!" *(effero* in Latin means "to designate, or call forth by name"), the rebellious boy within Stephen dies (young Icarus drowns), and the great artist within Stephen (Daedalus) emerges. Joyce emphasizes the significance of this moment of death/birth by saying, "His soul had arisen from the grave of boyhood, spurning her graveclothes." This passage, reminiscent of Lazarus' and, specifically, of Christ's resurrection from the dead, is followed by a repeated affirmation of life, "Yes! Yes! Yes!" (words which Joyce reiterates in the final chapter of *Ulysses*). Stephen is announcing the new "freedom and power of his soul" which he intends to express through his life as an artist.

This moment of heightened emotion and artistic spirituality marks the climax of the novel, and Joyce provides Stephen with an accompanying epiphany. His description of a young woman standing in the sea is difficult for most readers to comprehend initially, but a careful examination of the imagery reveals the incredible impact of this experience on Stephen.

This scene is best understood if one views it as two separate scenes — first, we must realize that the girl is both an object of worship and an object of desire; second, the girl is a vehicle which compels the latent artist in Stephen to come forth. These two views overlay one another and effect Stephen's transition from adolescence into manhood.

The girl is a composite of the ideal female. We see her mythical significance as a "magic . . . strange and beautiful seabird," a bird that is also kin to the Daedalus myth. In addition, she is adorned with "emerald" (Irish) seaweed. For Stephen (the young, latent artist), she is both spiritual and intensely physical. She is "pure" and "ivory," and, at the same time, Stephen is keenly aware of her sexual allure, triggered by the sight of "the white fringes of her drawers." Stephen refers to her as a "darkplumaged dove"; this is an ideal oxymoron for this particular situation: doves are usually white, but this symbolic dove is dark, like Shakespeare's dark temptress.

Unlike the women whom Stephen has previously desired, this one accepts his worshipful desire and invites him to express his natural reaction of wonder. She encourages him by moving "her foot hither and thither," and, ultimately, she kindles Stephen's artistic nature by returning his gaze with the approval of the "faint flame . . . on her cheek." In Stephen's cry, "Heavenly God," he proclaims the "advent" of his life's purpose. He has discovered that he can see with the eyes of a man and, simultaneously, with the eyes of an artist. Afterward, he sleeps, awaiting the dawn of a new day and the dawn of his new life as a young artist.

18.4. A PORTRAIT OF ARTIST AS A YOUNGMAN AS A UNIVERSAL NOVEL WITH SPECIAL REFERENCE TO CHAPTER -V

This chapter, the longest and most intricately analytical section of the novel, examines the influences (family, country, and religion) which have shaped Stephen's life thus far. It shows Stephen stripping himself, layer by layer, of each of the confining shackles which restrict his maturing artistic soul.

The Chapter-V of *A Portrait of Artist as a Young Man*, unlike previous sections of the novel, is written in a lyrical and fragmented, discursive style. It reveals Stephen's metamorphosis

into an artist as he rambles from subject to subject in an attempt to resolve his conflicts, and it summarizes Stephen's experiences thus far. Finally, we see Stephen putting them into perspective before he liberates himself in order to pursue his future as an artist living abroad — free from family country, and religion.

When the chapter begins, we see a parallel between the pile of pawn tickets and Stephen's pawning his integrity for a blind, unexamined loyalty to family, country, and religion. Stephen feels that his life has a profound purpose — ironic, really, in view of the pile of pawn tickets before him and his seemingly hopeless, humble beginnings. As he leaves for the university, his soul is battered by the sound of "his father's whistle, his mother's mutterings, and the screech of an unseen maniac" (a mad nun crying, "Jesus! O Jesus! Jesus!"). In this brief scene, Joyce gives life to the three forces which Stephen wants to free himself from — his family, his country, and his religion. We see Stephen's father's ever-demanding egotism (a symbol of family); we feel the oppression of Stephen's mother's continuous, submissive martyrdom (a symbol of country); and finally, we hear the irrational, lost call of a nun (a symbol of religion). Desperate to escape these three restraints which chain his restless soul to a subservient, doomed future, Stephen commits himself irrevocably to freedom, vowing to escape beyond the "echoes" of the voices which "threaten to humble the pride of his youth."

The word "pride" refers here to Stephen's pride in the knowledge which he has gained while studying the world's greatest philosophers and writers. Other voices, however, also threaten Stephen's emerging artistic soul — in particular, the voices of his fellow students at the university who represent the newest generation of Ireland's blind, unimaginative, subservient citizens.

MacCann, who urges Stephen to sign a petition for universal peace, represents the blind, ineffectual, and traitorous zeal of Irish patriotism. MacCann seems more concerned that Stephen pay lip service to the cause of world peace than believe in the cause itself. In contrast to MacCann, Stephen holds fast to his individuality, preferring his own goals rather than those of the unenlightened masses.

Discarding Davin (a symbol of Irish patriotism and culture), Stephen proceeds to challenge the sterile, "monkish" knowledge that he is receiving in the Irish institutions of higher learning. In order to further examine Stephen's ideas about art and the nature of the artist, Joyce creates a scene between Stephen and Lynch, using Lynch as a sounding board against which Stephen can enunciate his philosophy of aesthetics. The device is wooden and Stephen's pontificating sometimes seems ponderously dense, but clearly Stephen is as insistent about these aesthetic concepts as Father Arnall was about his concepts of sin and hell; the two scenes create a powerful contrapuntal balance within the last half of the novel.

According to Ellman, Joyce had a reason for portraying Lynch as a lout: the reason was revenge. Joyce had a friend (Vincent Cosgrave) who continually mocked Joyce's serious dedication to literature; Cosgrave also interfered with some of Joyce's friendships, and once, he even tried to steal away Joyce's only love, Nora Barnacle. Thus, Joyce devised an opportunity to even the score with Cosgrave by creating an obnoxious, "reptilelike" character with a "shriveled soul" and an ominous name, Lynch. Lynch's buffoonery and crude language, used as a measure for comparison here, serve to elevate Stephen's esoteric views on beauty and art. In contrast to the low-class, scatological Lynch, Stephen emerges as a philosopher and artist who has confidently left Lynch behind to wallow in the "excrement[al]" meanderings of his shallow, rutted thoughts.

Another shackle which threatens Stephen's artistic freedom is his complex perception of women. The reappearance of Emma Clery, the object of Stephen's first verse (written more than ten years ago), inspires him to write a villanelle, which incorporates all of his conflicting emotions concerning women — his worship of them, his desecration of them, and his need to feel fulfilled by them. By recreating his feelings about Emma and women in general, using the artistic form of the villanelle, Stephen frees himself from a sexual compulsion for women and is rewarded for his efforts by a vision of birds, soaring freely and prophetically through the sky.

As Stephen contemplates the flight of the birds, he considers the mythic possibilities of his future. He wonders about his namesake, Daedalus, about the Egyptian god of the arts, "Thoth," and about his diminishing relationship with Ireland.

Perhaps the most important relationship which Stephen feels compelled to sever — if he is ever to leave family, faith, and country — is his deep-rooted friendship with Cranly. Cranly is a character based on Joyce's real-life friend John Byrne. Cranly is the "priestlike" companion with "womanish eyes," who has proven himself a faithful and sincere friend of Stephen's during their years at the university. Stephen searches for reasons to dissolve their friendship because "if friendship exists, it impugns the quality of exile and of lonely heroism" (Ellman).

The first "reason" that Stephen "creates" for ending his friendship with Cranly occurs when Emma Clery makes a bow "across Stephen" in reply to Cranly's greeting. To Stephen, the bow is metaphorical.

The entries in Stephen's diary reveal his efforts to break his bonds with the past. The entry on April 15 is pertinent because we see Stephen contemplating Dante's chaste admiration for Beatrice. Again Stephen thinks about his last conversation with Emma Clery; however, this time, he does so with new insight. He says, "Yes, I liked her today . . . it seems a new feeling to me . . . O, give it up, old chap! Sleep it off!"

Is this new feeling akin to what MacCann suggested in his petition for sexual equality? Does this feeling mean that women can be viewed as persons as well as objects? Stephen doesn't know for sure. Remember that he is a young man who is — at present — somewhat incapable of discerning matters of the heart. Even his mother knows this fact, as we learn later.

On the day before Stephen's departure, his mother expresses her hope that his emotional development will eventually parallel his artistic idealism. She hopes that Stephen learns about matters of the heart — in particular, that human affection eventually becomes as important to Stephen as his ability to appreciate art.

At the end, Stephen acknowledges her wish, as well as the possibilities that life has in store for him as he invokes his great patron's spirit to assist him on his way.

18.5. SELF-ASSESSMENT QUESTIONS

1. Evaluate the modernist concerns of James Joyce with special reference to *A Portrait of Artist as a Young Man.*
2. Treat *A Portrait of Artist as a Young Man* as a *bildungsroman*.
3. Identify the religious aspects in *A Portrait of Artist as a Young Man.*
4. Discuss *A Portrait of Artist as a Young Man* as a universal novel.

18.6. REFERENCES

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LESSON 19

SHORT STORIES OF SOMERSET MAUGHAM

Objectives of the Lesson

- To familiarise students with the concept of the short story
- To make them understand the different aspects of the short story
- To introduce the short stories of Somerset Maugham
- To encourage the students to learn setting of the story
- To make the students understand the analysis of the story

Structure of the Lesson

19.1 THE SHORT STORY

The short story has never been adequately defined. H.G wells defined it as ‘ the jolly art of making something bright and moving; it may be horrible pathetic or funny..... It should take from 15 to 50 minutes to read along. Edgar Allan Poe said that a short story should have unity of impression and singleness of purpose. Somerset Maugham said a short story should be finished product with a beginning a middle end and end.

19.2 CHARACTERISTICS OF A SHORT STORY

1. Subject within limits a short story is usually brief and therefore its subject should be within the limits. The reader should feel that there is no need to elaborate further.
2. A short story should have one central idea or one single episode. It may be unity of motive of purpose or of action.
3. Plot , character and setting as in a novel the short story also consists of plot character and setting. All three may have equal importance or one of these may be predominant.
4. Lyrical quality. A short story is close to lyrical poetry and one act play. It is personal and presents the author’s imagination.
5. Themes- the range of the short story themes is unlimited.
6. A short on any theme with any kind of material and idea.
7. Style and diction. The language of the short story is precise and direct. Every word should have importance and must contribute to something.

8. Two schools of short story writer.

The conventional type of the short story which is dramatic and has a surprise ending. This is popular and liked by many writers. O.Henry's short stories

The Russian schools created realistic type of short stories given importance to character and atmosphere. A plot is developed naturally. The Russian is writer Chekhov is the master of such short stories

19.3 STRUCTURE OF THE SHORT STORIES

A single event any idea an aspect of a character or life may become the centre of a short story. There are seven aspects regarding the structure

1. **Exposition**
   It is the beginning of the short story. It can be direct or indirect method the subject is directly introduced. In the indirect method the connected events are presented first and then the main subjects are introduced. The exposition arouses the curiosity of the reader.
2. **Development**
   The story is expanded action begins and events take place. The plot is developed slowly.
3. **Conflict**
   The difficulties are introduced. The conflict may be between the hero and the villain, the hero and the circumstances are customs
4. **Crisis**
   Conflict leads to crisis the tension grows. The atmosphere becomes more serious the hero and heroine face a danger complications arise
5. **Climax**

   It is the highest point in the story. The goal is almost reached

6. **Anticlimax**

   it is the opposite of climax something unexpected happens. The story begins to move towards the end.

7. **Ending**

   Complications are cleared. The mystery is revealed and the story ends.

19.4 ORIGIN OF THE SHORT STORY

The stories both old and new. It is the story or narrative which began long ago. It is based on the human instinct of desire to amuse and desire to teach. The stories are in existence in every country for a very long time. All human beings have an interest to listen to stories. The custom of storytelling is present both in the eastern and western culture, some of the early stories are found in the Vedas Upanishads the old testament, Panchatantra and Aesop's fables .

In English literature of the 14^{th} century Chaucer wrote tells in verse-Canterbury tales. At the same time Italian writer Bccaccio wrote stories in prose called Decameron. During the Elizabethan importance was given to drama and poetry and therefore short story was not developed. Some writers such as Lodge green and Nash wrote some stories of poor

quality. Even in the 17th century there was no progress of short story. In the 18th century also which was an age of great novels short story did not make significant progress. The present the form of short story came into existence in the 19th century. The American writers Hawthorn and Poe were the first to formulate a concept of a good short story. In England the short story in its latest form was introduced by Rudyard Kipling. The short stories of the English writers were influenced by the short stories written by the American and Russian writers.

19.5 WILLIAM SOMERSET MAUGHAM

William Somerset Maugham was born on 25th January, 1874 at the U.K Embassy, Paris. He lost both his parents by the age of 10 and was brought up by his paternal uncle. He attended the King's school at the Canterbury but his English was laughed at as his first language was French. His uncle's coldness and cruelty, the teasing at his the school resulted in occasional stammer which was present throughout his life. Attitude of his uncle and the boys at the school prompted him to make comments and remarks on those who created displeasure to him. This practise reflected in the characters created by him. At sixteen he went to Germany to study literature, philosophy and German.

After returning from Germany to Britain Maugham refused to become a lawyer like his father and brothers and chose to study medicine at the King's college in London. His experience at the medical school helped him to study men and how they bear pain. He continued his writing career simultaneously and in1897 published his first novel "Liza of Lambeth" which was a grand success and made him to give up medicine to writing. By 1914 Maugham produced 10 plays and 10 novels. He worked as member of the British Red cross and served in France during the First World War.

His most popular novel," Of human Bondage" is semi autobiographical. The moon and the six pence and "The Razor's Edge" are two other popular novels of the Maugham. He also wrote many short story collections of which' cosmopolitans' is important. Cosmopolitans is a collection of 65 very short stories dealing with different themes.

19.6 Mr. Know -All

Introduction

Mr. Know-All is the story of a man who is outspoken, who boasts of knowing everything , gets involved in everything and never realizes that he is not liked by others. Mr Know- All is the nickname given to him by the narrator of the story. The negative qualities of Mr. Know-All ultimately seem to be his good nature in resolving the problem.

Setting

The story is set on board of ship sailing from San Francisco in USA to Yokohama in Japan on the pacific ocean. It was a post World War I period when getting accommodation on board was quite difficult.

Characters.

The narrator Mr. Max

Mr.Kelada a man of oriental origin, not a native of Britain but from one of the British colonies

Mr Ramsay- an American consulate service man posted in Japan.

Mrs Ramsay- wife of Mr.Ramsay.

Story

The narrator of the story boards a ship sailing from San Francisco to Yokohama. He is a Britisher by birth, conservative who does not like to share a cabin with others. To his dislike he finds that he had to share the cabin with another person for 14 days . the other man is Mr. Kelada who's luggage is already dumped in the cabin. The narrator does not like the origin or nationality of Mr. Kelada. The name suggests that he may be Spanish, Portuguese, Syrian or may be even jewish origin. The narrator is upset and disappointed as his co -passenger is not a Britisher. His dislike towards Mr. Kelada begins with racial prejudice. The narrator starts hating Mr.Kelada even before meeting him. His dislike increases after meeting Mr. Kelada in the opinion of the narrator Mr. Kelada is not at all a gentleman. The narrator considers himself a gentleman. And therefore has a few norms regarding gentlemanly behaviour which are totally absent in Mr.Kelada. They are

1 A gentle man should be firm in his behaviour

2. Should address others as mister

3. A gentle man must be dignified and modest

3. A gentleman should not talk too much

4. A gentleman should mot boast of himself

5. A gentleman should not argue with others.

As Mr. Kelada does not observe any of these the narrator has a negative opinion of Mr.Kelada . All the passengers on board mock Mr. Kelada and call him Mr. Know-All for the knowledge and superiority he exhibits in front of others.

There is a couple on board Mr and Mrs Ramsay travelling to Japan. Mr Ramsay worked in Japan for a year left his wife in New York who stayed on her own. Now he is talk as king his wife with him to Japan. Mrs Ramsay is pretty and looked modest. She is decently and simply dressed and appeared dignified. She seems perfect and adorable for the narrator.

When they all sit and talk the conversation shifts to pearls as Mrs Ramsay wears a string of pearls. Mr .Kelada opens and confidently announces that he knows the quality of pearls and the string of Mr Ramsay costs thousands of dollars as the pearls are very precious. Mr Ramsay laughs and says that his wife brought them in departmental stores for 18 dollars. Mr Ramsay and Mr.Kelada argue over this and Mr.Ramsy bets 100 dollars. When Mr.Kelada closely examines those pearls with a magnifying glass he observes an appeal in the eyes if Mrs. Ramsay. Mr. Kelada immediately understands her request and accepts that they are cheap pearls and he is wronged and gives away 100n dollars to Mr.Ramsay to save Mrs. Ramsay. all the people mock laugh at Mr.Know-All attitude and what a failure he is inspite of his boasting. The story ends the next morning when the narrator and Mr Kelada sit in the cabin. An envelope containing a 100 dollar bill is pushed under the door when they opened the door there was nobody to be seen. It is understood that Mrs. Ramsay might have done it

as a gesture of thankfulness for saving her honour and marriage. The narrator understands the real nature of Mr.Kelada and admires his greatness. To save Mrs.Ramsay who is not known to whom he made a fool of himself in front of many people. The underline message of the story seems to be appearances are deceptive.

Analysis

Mr Kelada who appears to be a show off and disgusting person to the narrator turns out to be a true gentleman. Initially the narrator feels superior to Mr Kelada because of his origin. He is prejudiced against non Britains. His attitude towards Mr Kelada was negative and biased. In the end Mr Kelada proves himself a true gentleman in sacrificing his pride and reputation to save the honour of an American lady.

On the other hand the narrator who thinks himself as a gentleman dislikes Mr. Kelada for his non-gentlemanly qualities mentioned in the beginning.

Mrs. Ramsay who appears to be quite by Mrs. Kelada that to be quite dignified is not really so. It is understood by Mrs. Kelada that appealing looks reveal the fact that during the one year stay at New York when her husband was away in Japan on an errand. She had a lover from whom she got the real pearl string. She lied to her husband that she had bought it for 18 dollars. She cheated her husband which is not known to him. She is insincere towards her husband. It is Mr. Kelada who saved her marriage and life. That is why she returned the 100 dollar to Mr. Kelada secretly, as a note of thanks. Just as the quality of pearls cannot be judges by their appearance, so the attitude and the nature of the human beings cannot be judged by their outward behaviour. A close introspection reveals the true nature of the individual.

Mr. Ramsay also augers well with Mr. Kelada undermining the attitude of the non-westerner. He also warns Mr. Kelada was not liked by many on the board, but it is not understood and respected by the narrator towards the end of the story . Mr. Kelada feels sorry for Mr. Ramsay and tells the narrator “if I had a pretty little wife I should not let her spend a year in New York while i stayed at Cobe.”

The turning point of the story is the testing of pearls. It changes the attitude of the narrator towards Mr. Kelada. The narrator dislikes Mr. Kelada because of his name, luggage, appearance and nationality. But in the end he learns that these superficial things that society gives importance to a man’s worth should not be judged by a man’s worth should not be judged by basing on his origin or race.

Questions:

1. What is the theme of the short story Mr. Know-All?
2. Analyse the character of Mr. Know-All.
3. Explain the attitude of the narrator towards Mr. Know-All

19.7 THE ANT AND THE GRASS HOPPER:

Introduction:

The story the ant and the grasshopper is in the Aesop’s tales. In the story an ant and a grasshopper are friends. The ant is a hardworking creature it works during the summer, stores food for winter. The grasshopper enjoys during summer pays no attention to the words of ant

and sings. The grasshopper goes to the ant in the winter to beg food , the ant tells it to go and dance.

Somerset Maugham in the short story with the small title presents an entirely different point of view. It is a story about two brothers one with the nature of the ant and the other with that of the grasshopper.

Setting

The story is narrated when the narrator meets George Ramsay in restaurant

Characters:

The narrator

George Ramsay- elder brother a lawyer

Tom Ramsay- younger brother

Story

The narrator happens to meet George Ramsay who is alone in a restaurant. The reader gets the indication that there is a close association between the narrator and the George. As the narrator observes a gloomy expression of George and attributes it to the problem created by the George's younger brother Tom. The narrator tries to console George by saying "you have done everything in the world for him. You must know by now that he is quite helpless."

The narrator gives a detailed account of the Ramsay brothers. The Ramsay family is a respectable family . Tom is like a black sheep in the family from the last twenty years. Tom began his career twenty years ago as a businessman, got married, begot two children. Suddenly he announced that work and marriage did not suit him. He left the business wife and children and went away to Europe just to enjoy life. His relations were shocked and wondered how he would manage to get money. Later they were surprised to know that he borrowed money and became an expert in it. He loved to spend money on luxuries for which he was dependent on his elder brother George. George being a respectable lawyer in the society helped Tom to start life anew. Tom spent the money given by George to buy motor car and jewellery. Later George refused to help Tom and Tom and blackmailed George. Tom took up the job at a bar and as a taxi driver. To save the honour of the family George asked him to give up the jobs. Tom accepted to give up the jobs if George could give him 200 pounds. George gave the amount.

On an other occasion Tom got caught in an illegal issue and was almost to be jailed. The man who complained against Tom, Mr. Cronshaw said that Tom was a scoundrel should be punished. George who could not bear to his only brother to go to jail, settled the matter with Cronshaw by paying 500 pounds. George could not control his anger when he came to know that both Tom and Cronshaw were friends and played a trick enjoyed with 500 pounds for a month.

Tom was the cause of tension and worry to George for 20 years. Tom gambled, raced spent with girls, wasted money on food and dresses. He lead the most luxurious life, looked younger than his age. Though people knew he was worthless, he attracted them with his charm and made them enjoy his company. He had the skill of borrowing money from everyone he met including the narrator. Gorge on the other hand just a year older than Tom

looked sixty at forty seven due to hard work. He hardly took holiday for a fortnight in an year. He was honest sincere and worked from 9.30 AM to 6.00 PM everyday. He lead a blameless life with a loving wife as a good husband and good father of four daughters. He was loving father. He saved one third of his income planned to retire at 55 and settle in a little house in the country side. He thought that he would save 30000 ponds by the time he is 50 and Tom will be on the road as he wasted twenty five years of his life. He wished for a day when Tom would realise the difference between idle and hardworking.

The narrator moves to the present where he met George at the restaurant. The narrator is sure that Tom had done something upsetting probably sure to go jail this time. George tells the narrator how he struggled in life and how Tom enjoyed the life. The narrator accepts the fact. At that moment George bursts out informing the narrator the Tom became engaged to a women of his mothers age. Now that she is dead Tom is left with 50000 pound, a yacht, a house in London and a house in the country.

The narrator rolled in laughter as George clenched his fist and beats the table. George never forgave the narrator but Tom invited the narrator many times to excellent dinners in his beautiful house at Mayfair. The narrator humorously says that Tom still the3 habit of borrowing the money from him but not more then a sovereign.

19.8 ANALYSIS

The story is an inversion of the moral presented in the original story the ant and the grasshopper from the Aesop' s fables. In the story of the two brothers the ideal brother is rewarded, the hardworking George feels the his life is wasted. Probably, the author wants to present the idea that fate plays a very important role in human life. It is reality that human have to accept. George who is good and hardworking struggled throughout his life whereas Tom an irresponsible fellow enjoyed his life. The helping nature of George his worry about his brother and family honour lead him to nowhere. Tom always bothered his brother, lived like a parasite but ended up in a happy luxurious life. Whether Maugham is trying to support the careless life of Tom or his sympathy lies with George is for the reader to explore.

19.9 QUESTIONS

1. Explain the satire involved in the story.
2. Do you think Maugham supports the life of wife.
3. Analyse the characters of George and Tom.

19.10 REFERENCE BOOKS

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LESSON 20
PORTRAIT OF ARTIST AS A YOUNG MAN AS A POLYPHONIC NOVEL

Objectives of the Lesson:

a. To understand the multi-faceted nature of *Portrait of Artist as a Young Man.*

b. To decipher the hidden strengths of the novel.

c. To identify the dynamic nature of the novel.

Structure of the Lesson:

20.1 PORTRAIT OF ARTIST AS A YOUNG MAN AS A PSYCHOLOGICAL NOVEL

Psychological Novel, a definition:

Psychological novel, a work of fiction in which the thoughts, feelings, and motivations of the characters are of equal or greater interest than is the external action of the narrative. In a psychological novel the emotional reactions and internal states of the characters are influenced by and in turn trigger external events in a meaningful symbiosis." [Encyclopedia Britannica]

Understanding Stephen character help any reader to decipher the psychological features of the novel. From the very beginning, Stephen, possessing an undeniably aloof personality, himself admits that he is in some way different from others. He notes that is **"hardly of the one blood" (Joyce, 2008, p.75)** with his family, indicating that his life is filled with isolation, a sense of insecurity and growing independence.

At first, as suggested by Foley (2008), while indulging his family's wishes, appeasing the religious ideals of the community and church and trying to fit in, Stephen also tries to identify himself as an individual and goes through various stages.

"…..constant voices of his father and of his masters, urging him to be a good catholic above all things….When the gymnasium had been opened he had heard another voice urging him to be strong and manly and healthy and when the movement towards the

national revival had begun to be felt in college yet another voice had bidden him to be true to his country and help to raise up her language and tradition" (Joyce, 2008, p.65).

The pressure from expectations gradually becomes a burden and his soul search finally results in art a mea of breaking the cage. To Stephen art was nevertheless a way of liberating his soul by fulfilling his hunger for meaning not with what was imposed upon him by others but by something originating from inside himself. Stephen's path toward becoming an artist is seen at every step while going through the novel. His first act of courage, independence and rebellion is when he protests his palm-whipping. Later on, he would also commit heresy when writing a school essay and reject priesthood. The growing gap between him and his family, especially his father is ever more obvious as time passes.

"Old father, old article, stand me now and ever in good stead." James Joyce, A Portrait of the Artistic as a Young man" (1916)

Adolescent Psyche (Problems, Challenges and Constraints)

Stephen has experienced severe traumas in the early course of their lives. Namely repeated financial troubles which Stephen was a witness of and the deep divide over the question of religion and patriotism within his own family. It can be observed that Stephen's relations with his siblings are rarely mentioned and subsided, irrelevant to the overall story and formation of the artist. Stephen in times of stress and sorrow only occasionally relishes in the memories of his childhood, such as his friendship with a boy named Aubrey Mills or eating slim Jim out for his pocket cap. Stephen is experiencing religious, national and pressure from his family.

An adolescent individual will always be forced with multiple form of expectations and regardless of whether they are coming from the family, schools or society, it is the way these teenagers deal with what is expected of them with their own strength, mental potency and emotional capacity and deciding whether they are going to fulfill these expectations or not that will define them as a person later on, as opposed to the expectations themselves.

Personal and Social Manifestations

Joyce consumes alcohol; and uses foul language often, depicting some of the negative sides of adolescence and the temptations it brings along. Stephen, on the other hand, does not fall under these temptations or the pressure of conformity, but rather commits sins such as gluttony. Sex represents an important part of lives of this two teenager- Stephen Dedalus felt that **"his childhood was dead or lost and with it nothing but a cold and cruel loveless lust" (Joyce, 2008, p.73)** Remained within his soul. He also believed that out of lust, all other sins originate easily. Lust and love for aesthetic beauty combined, however, lead him to numerous encounters with young prostitutes of Dublin. What can be noticed in Stephen's behavior is that through isolated, he is actually trying to protect himself even through he, like everyone else needs human contact and compassion. Of course, the boy had that **"special someone"** present in his live- Stephen on the other hand , also idolizing the image of Emma , a girl who he has never actually met , through still considered her to be the temple of beauty and a symbol of femininity finds himself ashamed and daunted by the thoughts of his own teenage fantasies:

"If she knew to what his mind had subjected her or how brute- like lust had torn and trampled upon her innocence! Was that boyish love? Was that chivalry? Was that poetry? The sordid details of his orgies shrank under his very nostrils" (Joyce, 2008, p.79).

It must, however, be note that the contradictions of his actions and sins against his position and role in the society did not seem to bother him at times. It can be concluded that traumatic experiences, unreasonable expectations and the lack of support are just some of the burdens halting a normal development of an individual during his or her teenage years. The result of these factors can vary from some of the negative, above mentioned perpetual circle of awkwardness and discomfort.

20.2 PORTRAIT OF ARTIST AS A YOUNG MAN AS A NOVEL OF 'INDIVIDUALIZED' MORALITY AND ETHICS

During the course of the novel, Stephen continues to see prostitutes, and enters a period of deep confusion and spiritual paralysis. He considers his actions to be terribly sinful, but he becomes strangely indifferent toward the idea of eternal damnation. He continues his studies and his duties in the society of the Blessed Virgin, strangely numb towards his own hypocrisy. He finds himself an altogether less pleasant person, as if his violation of one rule has led to a complete loss of self-control; although he began with Lust, he lately finds himself tainted by all of the Seven Deadly Sins. St. Francis Xavier's Feast Day approaches, and every year for three days before the feast day the boys of Belvedere have a spiritual retreat.

On each of the three days of the retreat, Stephen hears a fiery sermon on the torments of hell and the punishments meted out by the just but stern God. The first day's sermon is on the inevitability of judgment. God, who gave many opportunities for repentance during life, will be transformed from God the Merciful to God the Just. Stephen is made sick with fear; the sermons seem as though they were written specifically for him. He thinks about his sins, and is too fearful to confess to God, who seems too fearsome, or the Blessed Virgin, who seems too pure. He imagines being brought back to God through Emma, the girl to whom he tried to write a poem. She seems approachable enough. The second day's sermon is on the incredible physical torment of hell. Stephen feels that he must confess, but he is too ashamed to do so. The third day's sermon elaborates on hell's tortures, the greatest of which is being cut off from God. That night, Stephen has terrible nightmares about hell; the dreams are so intense that he wakes and vomits. He searches for a church where he can go and make his confession with true anonymity. He finally finds one, and he confesses all. The world seems born anew when he steps out of the church. He resolves to live a new life of piety.

At this juncture of life, Stephen's first rebellion against Catholic values is seen. It can be easily discerned that for Stephen morality is not skin-deep. Also, for Stephen, it is not going by any book. At first, he enters a state of moral paralysis and confusion. Having broken one rule, he seems to lose the ability to maintain any kind of moral structure or self-discipline. His deep unrest manifests itself as a general souring of his whole personality. His situation is difficult. He is indulging in the pleasures of the flesh for the first time, but he soon learns that to abandon the moral order in which one was raised is no easy thing.

Stephen will eventually prove to be too independent a thinker for Catholic doctrine. His love for beauty and for the particular pleasures offered by the human body do not necessarily mean that he is destined for a life of carnal decadence; even before he is terrified by sermons, his period of whoring brings much discontent and restlessness. This period Father Arnall's foreshadows difficulties he will have later on: if and when he rejects the Catholic Church and its teachings, he will have to find a new ethical system on his own.

His sense of being lost makes it possible for Father Arnall's sermons to bring him back to the Church. The sermons are very well written, and are a famous part of the novel. Full of vivid imagery and sensual description, they prey perfectly on Stephen's active imagination and sensitive nature. He is unable, at this point, to assert his independence from the religion in which he has been raised. Fear drives him back. At this point of time, the themes of independence and entrapment by Ireland are important for Stephen. We see Stephen's first revolt, and his subsequent repentance and return.

20.3 PORTRAIT OF ARTIST AS A YOUNG MAN AS A NOVEL OF IRISH NATIONALIST MOVEMENT

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20.4 PORTRAIT OF ARTIST AS A YOUNG MAN AS AN AUTOBIOGRAPHICAL NOVEL

This race and this country and this life produced me," declares Stephen Dedalus--artistic image of James Joyce himself--in "A Portrait of the Artist as a Young Man." "A Portrait" is the story of how Stephen was produced, how he rejected that which produced him, how he discovered that his destiny was to become a lonely one of artistic creation. It is well to look into the life out of which Stephen came, to discuss the social and national background of this novel. In Ireland a major premise of any discussion of her culture and of her literature is an understanding of Irish nationalism. And it is at least arguable that Joyce was a kind of inverted nationalist--that the nationalism which he rejects runs through him like a central thread.

The brilliantly written scene, early in this novel, of the Dedalus family pitilessly quarreling at the Christmas dinner table is a highly concentrated artistic representation of the magnitude of Parnell's fall in Ireland, of how it cut through families with a knifelike sharpness. The family argument is personal and its passionate anger seems to be in inverse proportion to the political impotence of those who are hurling insults at one another.

Whenever Stephen, as a youth, discusses politics he expresses himself with singular resentment. He identifies himself with the courageous men who have striven and been martyred in the cause of Ireland, feeling that they have been let down by their own followers, by those whom they were trying to free. Stephen's reaction is not a singular one for the Ireland of his time. The Irish people have betrayed the future of Stephen Dedalus, genius son of a declassed family. This is the real sense of his bitterness. Even the monuments and memorials to the honorable heroes of Ireland, Tone and Emmet, are tawdry, part of a tawdry Dublin present which he resents.

Ireland's national aspirations generalized real, deep-seated needs. These had been choked up in the nineteenth century by a whole series of defeats from the tone of Emmet and Tone to

that of Parnell. When these wide needs are thus thwarted, frustrated, they are revealed in a molecular way, a sense of multiple personal betrayal, despair and disgust with politics. When this social phenomenon is expressed in art, it is usually in terms of how it is immediately felt rather than in those of its social rationale. This is how Stephen felt about the Irish political defeats, directly with painful immediacy.

Ireland's experiences gave her thin culture a tincture of sadness, at times a romantic sadness; an instance of this is Mangan's "Dark Rosaleen." In the first half of the nineteenth century a disunified Germany created a German philosophy which, with Hegel, achieves a kind of spiritual unity in culture as a sublimation of the real need for the unity which was not attained on the plane of history. When there was a sudden growth of this thin Irish culture in the post-Parnell period, it can be explained as a similar kind of cultural compensation.

There is a note of foreignness, of alienness, in the first stage of the Irish literary renaissance. Nationalists often call it an Anglicized culture; what I think they really mean is that it did not adequately express Irish needs of the time. The progenitors of this movement were very talented people, and one of them, Yeats, was destined to become probably the greatest poet of his age writing in the English language. But they went to Irish materials as if from without. Sensitive to a disorientation which was pervasively felt at the time, needing sources of inspiration fresher than those of English literature and of the *fin de siecle* when Victorian culture fell apart, they more or less discovered Ireland.

Thwarted on the historical plane, Ireland set up as a counter to England an idea of her own culture. Through culture, she would show that she was a nation. When Yeats wrote a play like "Kathleen ni Houlihan" with political implications, it is interesting to note that Kathleen ni Houlihan (Ireland, and a rather weak cultural image to set against that of John Bull) asks her sons not to live, fight, win and build for her, but rather to go and die for her, as if Ireland had been lacking in names to inscribe on her martyrology.

The emphasis of this stage of the movement was on the past. Where could Joyce fit into it? What could it teach him, a young genius who was so acutely sensitive to all of the life of the moment?

In "A Portrait," the world presses on Stephen. His own thoughts are melancholy. His proud spirit cannot tolerate the painful burden of reality. He must rise above it. All of this burden is not directly represented in the novel; some of it is reflected in memory and in conversation. No clear and full picture of Stephen's relationship with his mother is described. Through conversation, we learn that he has had a distressing quarrel with her, in which he tells her that he has lost his faith. Additionally, Stephen loses his respect for his father; he begins to develop that feeling of being fatherless, which is so important a part of his character in "Ulysses." But here Joyce does not develop these relationships in directly written scenes. Much is not touched upon; what of the relationship between Stephen's father and mother?

Moreover, Joyce was born and educated a Catholic. He was trained by Jesuits at the university which Cardinal Newman helped to found. He admired Newman and was influenced by his writings. Behind the lucid prose Joyce saw revealed a man who had arrived at his conviction through spiritual agonies. Stephen is shedding convictions which Newman came to accept, but he, too, is going through spiritual agony in so doing.

From his considerable reading in the literature of the church the boy gained not only a sense of the past but also a sense of an ordered inner world and of a systematized *other* world. Eternity has filled his imagination. Still in his teens he has been shriveled by fierce fires as he sat in the chapel listening to the Jesuit retreat master describe with rigid logic the physical and spiritual agonies awaiting the damned in hell. (This is one of the most magnificently written passages in all of Joyce's work.)

After hearing such sermons Stephen becomes almost physically ill. In fact this is the period when he suffers most intensely. And his greatest sufferings are not imposed by the Dublin reality which disturbs him so much but by images of an inferno as terrifying as that of Dante. He quivers and cowers before the vision of an other world which must make that of the Irish legends seem the most pale of mists. His spiritual struggle is one involving acceptance or rejection of this ordered other world.

He comes to reject it. But his struggle leaves Stephen with a deepened sense of melancholy. He has gained a penetrating sense of the depths of experience. In "Ulysses" Joyce will say that all history is a nightmare. Stephen has known what walking nightmares can be like. He is forging such a temperament that he will never be able to find interest, inspiration, scarcely even curiosity in the ghosts which Yeats sought in castles or in those spirits with whom AE tried to converse. His whole life, his education, his conception of an inner life, all this must lead him to find literary materials different from those which could be shaped by his immediate predecessors.

Inasmuch as he is to be a writer, the literary world should presumably be the one aspect of Dublin life where Joyce might find communion of spirit. But this analysis should show how he was gravitating toward a break with it as with the rest. The young artist who develops before our eyes is one who will be able to feel creatively free only if he directs his eyes toward the future, and if he seeks a loveliness that has not been born rather than one that was born centuries ago in Celtic Ireland.

Stephen, then, is the homeless genius. He needs to expand, to feel free. He needs an arena adequate for his talents. He sees no future for himself unless he rebels, rejects. And beyond this Dublin, with its misery, its poverty, its Georgian houses, its sleek patricians and its English rulers are the cities of the world. Beyond this Ireland, poor and culturally deprived, is the culture of the world. He has felt himself from early boyhood to be different and marked for a special destiny. He cannot and will not participate in politics; he cannot follow the literary men who are making a stir in Dublin.

In terms of all these conditions Stephen's soul is being born. Wherever he turns he sees "nets flung at it to hold it back from flight." But he will be free. The homeless Irishman in Ireland, the homeless genius in the world, he will fly off like Icarus, onward and upward. Proudly rebellious, he has proclaimed: "I will not serve." Instead of the vocation he could not find as a priest he will find it in service as "a priest of the eternal imagination." Creating without fetters, he will "forge in the smithy of my soul the uncreated conscience of my race." One of Ireland's most brilliant wild geese has found the wings with which he may fly away.

20.5 PORTRAIT OF ARTIST AS A YOUNG MAN AS A NOVEL OF EPIPHANY

A Portrait of Artist as a Young Man has a long and tortured process of composition. It starts out as an essay, then it turns into a book called *Stephen Hero,* which was going to cover the

development of our hero, Stephen (makes sense) Dedalus from infancy to adulthood. He wanted it to be super realistic, kind of hyper-realistic.

Joyce eventually abandons the project. He really doesn't like it and kind of chucks it out. He then finishes a short story collection, *Dubliners.* Then, he starts to work on it again and revises into this book, into *A Portrait of the Artist.*

Kind of the main difference between *Stephen Hero* and *Portrait* is length. *Stephen Hero* is really long while *Portrait* is not.

The other thing is that he really starts to abandon this idea that he needs to be strictly realistic. He starts to get a little more interested in representing Stephen's consciousness as he develops from infancy to adulthood more than adhering to any standards of strict realism. So it becomes a way different book. But it kind of has the same goal as the original, which is to fully represent this development of the artist as a young man, tracing his development into the artist that he wants to be.

So what does this form look like? Now that we've abandoned realism, what does it turn into? And who is Stephen? And what does Joyce do to make this all so unique? These are all things we're going to talk about.

One of the hints of what makes it so unique has to do with something called **epiphany**. This is a really key concept for Joyce. To visualize the epiphany of the novel, Stephen is followed through stages of childhood and young adulthood as comes into his artistness. It's arranged into five parts.

Part I: Childhood

Part I is basically his childhood. We start out when he's teeny tiny. In a really striking nod to what I was mentioning earlier about Joyce trying to represent consciousness, this very young child stage is represented in language. How it goes is:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo.

You can see that this is in Stephen's language as a little kid. If it were all like that, it would get pretty annoying. Joyce abandons it pretty quickly as Stephen gets older. We don't have to read much more about moocows.

But it's interesting that he can get across what it's like to be Stephen. It's not in first person. But he can get across what it's like to be Stephen just in the language that he chooses. But don't worry, he gets older within the first few pages.

We see him at Christmas. His family has a big fight. Unlike our families that might fight about football, they fight about Catholicism and a guy named Charles Parnell, a politician associated with Irish Home Rule, like they're trying to get independent from Britain.

He goes back to school and wins a small victory. There's a mean teacher that is beating kids that shouldn't be beaten. He goes to the headmaster and he gets the teacher punished. This is how Part I ends, on a note of triumph for little boy Stephen.

Part II: Sexual Awakening

Part II is his sexual awakening. We see him back home when he's a little older. He's kind of attracted to this girl. We also see him at a new school, not the boarding school. He's in a play.

Then, in an important scene, he goes and hangs out with his dad. He visits his dad's old school. He sees that someone has carved the word 'fetus' on a desk. You've probably encountered obscene graffiti. That's kind of what Stephen's finding here. But it's 'fetus,' so it has a little bit of a sexual connotation.

The chapter culminates with him having his first sexual experience with a prostitute. Hooray! That's exciting.

Part III: Religious Torment

You can see already that these chapters end on notes of triumph for Stephen. But then they start in places of not triumph. Part III starts and he's worried. He's worried about his lustfulness. He's worried about this bad habit he's gotten of going to prostitutes all of the time. He didn't just do it once; he got really into it and kept doing it.

He and his other schoolmates go on a retreat in honor of St. Francis Xavier's Day. The centerpiece of the chapter is him listening to this long, really descriptive sermon about hell, delivered by a guy named Father Arnall. You, as the reader, might read this sermon and think, 'Oh man, I might be going there.' That's kind of the point. Stephen realizes that hell is a really awful place and that he might go there because he has not been a good guy.

This chapter ends with Stephen going in for a confession. He seems to be on a path towards becoming a little more religious. That's the triumph of chapter three.

Part IV: Discipline

In Part IV, he's trying to be super disciplined. He has this idea that he's going to 'mortify' his senses, which means do really bad things to them. For example, he's going to mortify his sense of smell by smelling really gross things. He's not going to indulge in pleasures at all. That's kind of his goal with this.

About halfway through, his school director asks him if he wants to be a priest. He doesn't want to be a priest. He kind of figures this out. He thinks he's destined to learn in the realm of the flesh instead of the realm of God. He's not going to go back to visiting prostitutes (except maybe every once in a while), but he's not a man of God, as he realizes throughout this chapter.

Remember that I mentioned before that epiphanies are a big deal in Joyce. All of these ends of chapters could be characterized maybe as epiphanies. But the really famous, big deal epiphany from *A Portrait of the Artist* happens right now.

Stephen goes to the beach after he's figuring out that he's not a man of God. He thinks about his name and his father. His last name is Dedalus. That is kind of a weird name, right? I've never heard of any Irish people called Dedalus. It's kind of a Greek name.

That's because it's a literary allusion to Greek people. Remember that those are just shout-outs to past works of literature. It's to the myth of Icarus and Dedalus.

Icarus and Dedalus were locked up in a tower. Dedalus is the father. He decides to build wings out of feathers and wax so they can fly. He warns Icarus, 'Don't fly too close to the sun, because the wax is going to melt and you'll fall into the ocean and die.' Guess what happens? Of course, Icarus flies too close to the sun, the wax melts and he falls into the ocean and dies.

Stephen selectively ignores that part of the story. He forgets that he's the son of Dedalus. He associates himself with Dedalus, who's called the fabulous artificer in the myth.

While he's thinking about the origin of his name, Icarus and Dedalus and being a fabulous artificer, he sees a girl who is wading in the water. She's got her skirts kind of hiked up. There's something about her that makes him think of birds. He thinks of her as sort of bird-like in some way.

20.6. SELF-ASSESSMENT QUESTIONS

1. Discuss *A Portrait of Artist as a Young Man* as a psychological novel.

2. Identify the individualized nature of morality and ethics in *A Portrait of Artist as a Young Man*.

3. Bring out the element of nationalism in the novel, *A Portrait of Artist as a Young Man.*

4. Treat *A Portrait of Artist as a Young Man* as an autobiographical novel.

5. Trace the epiphany revealed in the novel, *A Portrait of Artist as a Young Man*.

20.7. REFERENCE BOOK

Harkness, Marguerite. *A portrait of the artist as a young man: voices of the text*. Twayne Publishers, 1990

M.A DEGREE EXAMIANTIONS, OCTOBER 2021

Second Semester

English

Paper-IV – PROSE AND FICTION- II

Time : Three hours Maximum : 70 marks

Answer ALL questions.

All questions carry equal marks.

UNIT I

1. (a) Write a short note on any FOUR of the following:
   (i) Purpose of Stream of Consciousness Technique
   (ii) Prominent Members of Bloomsbury Group
   (iii) Examples of Regional Novel
   (iv) Significance of Psychoanalysis of Literature
   (vi) Omniscient Narrator
   (vii) Significance of Novel of Ideas.

Or

(b) Trace and comment on the significant thematic and technical changes in the late 19th century and the early 20th century Novel.

UNIT II

2. (a) Comment on the seminal contribution of Virginia Woolf to feminist movement with special reference to A Room of one's Own.

Or

(b) Establish in detail the contemporary significance of "A Room of One's Own".

UNIT III

3. (a) Choose any protagonists from the anthology "Cosmopolitan", and make character sketch for them.

Or

(b) Draw the character of the protagonist, Henchard of "The Mayor of Casterbridge," and explain how is a typical protagonist of Hardy's novels.

UNIT IV

4. (a) In spite of the postcolonial attacks in Conrad's "Heart of Darkness", unravel the universal human predicament as depicted in the novel.

Or

(b) Throw light on the intense familial relationships and comment their universal applicability.

UNIT V

5. (a) Trace the growth of the protagonist, Stephen Dedalus in "A Protrait of Artist as a Youngman". And the psychological conflicts that mold his character.

Or

(b) Comment on the thematic and texhnique compatibility in the novel, "A Portrait of Artist as a Youngman".