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CONTENTS

Edward H. Strauch

PAUL DIEL'S PSYCHOLOGY OF MOTIVATION: SUBCONSCIOUS FATE VERSUS SUPRACONSCIOUS DESTINY

Freudian psychoanalysis has had its vogue in literary analysis and interpretation as has Jungian analytical psychology. If Freud awakened the literary student to the intricate association of ideas embedded in mind, experience and story, Jung educated the specialist to the archetypal situations, characters, plots and symbols inherent in religion and literature.

If Freud focused on mental illness and humanity's sexual nature, Jung centered his studies on anthropology and the occult so as better to illustrate the universal symbols of mankind's collective unconscious. Jung concentrated on the ways psyche not only develops patterns of introversion and extroversion but also manifests individuation by which an individual works out a distinct personality or destiny.

Neither Freud nor Jung concerned himself with man's biological heritage or the evolution of our species. In other words, they quite left aside Charles Darwin's theory of evolution in the *Origin of Species* (1859), a theory which has

so profoundly influenced our biological understanding of human nature.

By contrast, Paul Diel's *Psychology of Motivation* investigates how our biological nature influences the individual mind and the destiny of our species. To be sure, this investigation should interest the student of literature who wishes to grasp the ultimate context and significance of the earthly life of human beings. He will discover the mental processes man has developed through human evolution, and these will make clearer why literature effectively evokes human experience in life and foreshadows characteristic human destinies.

To understand the scope and breadth of Diel's psychology, it is appropriate first to give a general summary of it.

The basic premise of Paul Diel's psychology is that soma and psyche form a biogenetic unity. As the human species itself evolved, soma and psyche developed concurrently. If there is present in psyche a function we may name *subconscious*, as defined by Freud, Paul Diel maintains that the pansexual interpretation of psyche ignores the true cause of mental illness, which occurs when human vanity calls forth senseless, exalted desires bound to be frustrated by the requirements of the real world. More importantly, the human psyche manifests a *supraconscious* as foreshadowed in ancient mythologies and in man's notions of divinity.

In such scriptures as the Old and New Testament,

Diel contends that the eternal truths and intimations of immortality are mythical expressions of humanity's awakening awareness that man is endowed with a *supraconscious* and that human life has a biogenetic sense. For Paul Diel such myths represent the psychological pre-science of ancient peoples which can be developed into a true science when such myths are adequately interpreted in the context of contemporary depth psychology.

Hence Paul Diel's psychology depicts how the demons and powers of darkness in myth are psychic manifestations welling up from the *subconscious* whereas the gods and powers of light are signs of man's *supraconscious*. It is the intimation of this higher mental power which motivates man to subordinate and harmonize all his material, sexual, and spiritual desires to his essential desire, which is to find the sense and direction of human life.

This effort requires that the individual not only pursue self-mastery by overcoming the exalted, non-sensical desires of his vanity via sublimation and spiritualization, it also requires the individual surpass his past self by obeying the evolutionary promptings that both soma and psyche incarnate. Such is man's true biogenetic destiny.

Throughout *Psychologie de la Motivation*,[1] Diel describes the intricate interplay of opposing psychic forces. The *subconscious* tends to disintegrate the personality whereas the *supraconscious* undertakes to transform, heal and integrate the personality into a definite identity with a

purposeful destiny.

Diel's premise is that morality is immanent in life, and such morality is achieved in psychic equilibrium and harmony. Diel defines true morality as realizing the sense of life. The *subconscious* and *supraconscious* become manifest in our lives by our actions and their consequences. Man's essential responsibility is to decide his destiny.

Despite confused motives, the individual can evolve durable, wholesome character traits. This harmonious self can be created by finding and pursuing the essential sense of life. Through sublimation and spiritualization, the individual is able to transform his motives and consequent life experiences into a meaningful destiny.

The Subconscious

Diel distinguishes a number of characteristics which define the *subconscious*. It begins with committing *the vital sin*, which comes from exalting desires that are false and from failing to satisfy the vital need of the essential desire. [That vital need of the spirit is to realize the sense of life.] By this failure and the senseless pursuit of false desires, the individual's personality degenerates into noxious motives which become the sickness of the *subconscious*.

Diel also diagnoses *the exalted imagination* and its consequences. As the inverse to the mastery of excitations, the exaltation of imagination causes the deformation of the psyche. Moreover, such exaltation destroys clarity of thought and causes the destruction of the essential desire (to

understand the meaning of life) by dispersing it into multiple, senseless, parisitic desires.

But what are these *multiple desires*? Created by the exalted imagination, they fail to procure natural pleasures. The multiplication of desires causes despair when the individual realizes how often his desires have deceived him. In fact, when the individual finds himself incapable of mastering his excitations, he experiences a kind of exalted suffering. To chase multiple desires is to fail to pursue life's essential goal. It is to fail to integrate oneself spiritually so as to realize the meaning of one's own life.

Diel also identifies *the banalized life* and its distressing consequences. Its foremost trait consists in the exclusive exultation of material desires. The banalized individual covets material goods and the titilation of having succeeded better than others. He seeks to dominate others. This results in even the banality of his sexual experience. Most of all, he wants banal arrivism, i.e., material possessions, money, and social position. (The myth of Midas aptly illustrates this banalized state of mind.) Ironically, the duped individual wants only to arrive, but never arrives.

The grave consequence is that *the banalized person* lives in a state of anguish before the opinion of others– living in fear of scandal and shame. The banal person loses all personality, all individuality. His life is directed by public opinion. Social success replaces the evolutionary sense of life.

In sum, by failing to pursue a path of psychic health and moral self-realization, we become victims of the *subconscious*. This failure can take place in at least six ways: 1) through our sense of guilt at failing ourselves; 2) through our misleading, exalted imagination; 3) through chasing senseless, multiple desires; 4) through the banalization of our natural desires; 5) through the vital sin of neglecting to seek out our deepest identity by realizing a worthwhile destiny; and finally, 6) through abandoning our pursuit of a fulfilling, meaningful life.

The Significance of the Subconscious

Diel defines the *subconscious* as exalted suffering. Actually, the *subconscious* is the deformation of the conscious psyche. Such deformation is the consequence of vanity, the psyche's vital sin, of false motivations, and of banalization, which all lead to neurosis and psychosis.

More precisely, vanity creates delusions about one's perfections, achievements, and unrealizable goals. It chooses tasks beyond all possible realization. One loses the capacity to make significant decisions. Defeated vanity leads to cynicism, a form of moral insanity.

On the other hand, the vital sin contradicts the sense of life. The vital sin is the loss of the evolutionary instinct to form for itself a *supraconscious* vision. Satan is the personification of the vital sin. Together vanity and the vital sin place one's whole life in danger of disintegration.

The cause of all human suffering is the revolt against

our sensible, inner guide and spirit. It believes in one's false motivations and turns life's experiences into a banal destiny. Moreover, guilt arises from the negation of the sense and spirit of life. In turn, the betrayed spirit becomes our innermost accuser. The betrayal ultimately becomes our physical and moral disintegration.

The Supraconscious: The Essential Desire

In contrast to the lifetime punishment we experience in chasing senseless, multiple desires, the pursuit of the essential desire rewards us. Through that pursuit, suffering can be sublimated and spiritualized. Rather than being misled by fatal choices, when we obey the voice of the *supraconscious*, we are able to make sound choices and realize a meaningful destiny. In contrast to brutish and hedonistic pleasures, which can lead to an individual's degeneration, the essential desire guides the evolved psyche toward a lifetime purpose, which challenges the individual's intelligence to seek out a moral meaning to his life.

As the expression of the essential desire, our evolved psychic capacities are due to the fact that man is endowed with biogenetic purposiveness, which recapitulates the evolutionary [teleological] direction of our species. Therefore, the function of the essential desire is to correctly judge, sublimate, and spiritualize our various temptations and desires. The essential desire centers and unifies the conscious self into the conscience aware of its moral responsibilities.

To be sure, environmental conditions resist the essential desire, while opposition seeks to impede its further evolution. Yet the suffering offers us a lesson for what is wrong with us and our direction in life. Our suffering awakens our need to discover and create meaning in our lives. Diel reminds us that our soma is at the service of our spirit, our soul, and our evolution as a species.

The great danger of the multiple desires is their tendency to trivialize and banalize our lives, eventually blinding us to the value of the essential desire, which has the foremost task to develop the *supraconscious*.

The authority of the essential desire is most clearly seen in its power to concentrate the psychic force. It is not only able to overcome contingencies and accidents. It gradually builds confidence in one's capacity to master life. Through the sound education of the essential desire, the individual is rewarded with life's essential success.

> "The sentiment of having satisfied life and being satisfied with life is *the essential success*. Such success is independent of exterior or accidental fate; it is the interior sense of destiny by which man masters fate.... It is one's responsibility before life."[2]

Essential success is more strikingly defined. The ideal combat is not to want to surpass others, but to surpass oneself in the evolutionary direction.

The Vital Need

The function of man's higher intellect is to create a sensible plan of life. At some point, the individual's conscious intellect becomes aware that the psyche possesses a higher, supraconscious spirit concerned with realizing the meaning of life. The vital need brings to consciousness the fact that the psyche has, in its center, an essential desire which judges life's experiences.

The Sublimated and Spiritualized Imagination

In contrast to the exalted imagination and multiple desires characteristic of the *subconscious*, over time the *supraconscious* has emerged and unfolded from a primeval mentality prey to superstitions, fears and emotional excesses. Gradually superseding our irrational anxieties and excitability, the psyche evolved a more rational responsiveness to human experience and developed a deeper insight into the meaning of life.

Diel speaks of the *sublimation* and *spiritualization* of imagination. The general sense of sublimation is to convert an instinctual desire or impulse from its primitive form to a socially acceptable attitude. As a corollary concept, spiritualization means to purify an outlook or understanding from the corrupting influences of the world. Often, the term refers to sacred matters or religious values.

A broader, historical comprehension of the significance of these terms comes from a glance at ancient

European philosophies and medieval moral concepts, which together are probably the cultural roots of Diel's psychology of motivation.

Formulated in terms of the individual, ancient Greek Stoicism [Epictetus A.D.55 - ca. 135 in Rome] described the wise man as being free from passion, unmoved by joy or grief, and obedient to natural laws. His goal was to be indifferent to pleasure or pain.

The similarities to Diel's psychology are self-evident. Stoicism advocates: 1) self-control; 2) freedom from passions; 3) indifference to pleasure and pain; and 4) obedience to natural laws. Similarly, Diel's psychology teaches: 1) self-mastery; 2) freedom from multiple desires; 3) the need to overcome life's contingencies and accidents; and 4) the commitment to the essential desire given us by our biological heritage.

In sum, both ancient Stoicism and the psychology of motivation praise self-discipline, freedom from excesses, fortitude against life's misfortunes, suffering and sorrow; and obedience to the higher laws of nature.

On the other hand, the ancient philosophy of Epicureanism also has evident similarities to Diel's psychology. Epicureanism has been defined as the philosophy of Epicurus [341 - 270 B.C.], who believed in a moderated hedonism based on intellectual pleasures clearly superior to sensual and sybaritic delights. These superior pleasures include friendship, tranquility, and aesthetic

contemplation.

Epicureanism admonishes us against chasing base, hedonistic diversions and recommends emotional calm, aesthetic study, and intellectual rewards as superior to sensualism. In consonance, Diel cautions against the pursuit of senseless multiple desires, but commends tranquil joys and emotions, appreciation of the arts and literature, and the sublimation and spiritualization of desires. By these sensible practices, we concentrate life's *élan vital*, strengthen the essential desire and cultivate the *supraconscious*.

In sum, both Epicureanism and Diel's psychology caution us against trivializing or degrading our lives. On the other hand, both recommend and commend control of one's joys and emotions, the study of the aesthetic, and the refinement of our minds so as to cultivate our higher selves.

The Theme of Hybris and Sophrosyne

These remarks on Stoicism and Epicureanism make us aware of the influence of moral philosophies on literature. The awareness becomes more pronounced as we examine certain key concepts which have run through European literature for more than two thousand years. As we shall see, *hybris* and *sophrosyne* are such moral concepts as are the well-know seven virtues and the seven deadly sins of the Middle Ages and beyond. In turn, the struggle between virtue and vice, *psychomachia*, in one form or another runs through literature to the present day.

Hybris

The term *hybris* (*hubris*) meant "excessive pride" or "insolence" in one's conduct, inevitably calling for retribution. Aeschylus's triology *The Oresteia* (458 B.C.) is the gruesome story of a fatal sequence of acts of retribution through the descendants of the House of Atreus.

> The blood feud began after a bitter quarrel between Atreus and his brother Thyestes. As an act of revenge, Atreus killed his brother's children and fed their flesh to him at a banquet. In turn, the son of Atreus, King Agamemnon was betrayed and murdered by his wife, Queen Clytemnestra for having sacrificed their daughter Iphigenia to gain fair winds for the Greek fleet setting out for the war with Troy. Urged on by his sister Electra, Orestes revenges his father by murdering his own mother Clytemnestra and her lover Aegisthus. Orestes is hounded by the Furies for his matricide. Finally, the goddess Athena frees him and ends the curse.

In such manner, the original *hybris* infected the descendants of the House of Atreus. Its fatal consequences — crime for crime, body for body — revealed the awesome power of fate.

From this early example, we draw the conclusion that *hybris* is an act of transgression against a moral law due to arrogance, extreme vanity or passion. Often *hybris* is accompanied by *hamatia*, blindness to the consequences of one's action or blindness to one's effect on others.

Hybris, in modified form, is also characteristic of tragedy over the millennia. A superior person with a "tragic flaw" becomes inextricably involved in a situation from which there is no escape. Despite his fatal predicament, the hero fights to free himself and refuses simply to submit to his fate. Faced with moral disintegration or death, he achieves a moral victory in his coming to terms with his own destiny. (Shakespeare, Racine, Goethe)

In modern tragedy, a hero's courage or sense of futility confronts an unjust world, or blind elemental forces, over which he has no control. (Checkhov, Hauptmann, Ibsen, O'Neill). If ancient *hybris* has changed to a more sympathetic understanding of the hero's "tragic flaw", nonetheless, we see it as an inherent psychological defect, a passion, or an excessive character trait which dooms the individual.

Sophrosyne (Temperance)

The true significance of *hybris* emerges when contrasted to *sophrosyne* (temperance) as understood and used not only by the ancient Greeks but also by Europeans throughout their history.

In contrast to *hybris*, *sophrosyne* urges the avoidance of immoderate or irrational behaviour. Professor Helen North points out how the lyric poet Pindar reflects "... on man's fatal tendency to indulge in excessive hopes and ambitions, to refuse to limit his thought to what befits his moral nature... the tragic hero ... is often conspicuously deficient in *sophrosyne*

(self-knowledge, self-restraint, and moderation)."[3] The hero ignores the limits of self-assertion and is overcome by catastrophe. Aeschylan tragedy opposes justice, piety, freedom and masculinity (*sophrosyne*) to emotionalism, immoderate behaviour, and other forms of excess (*hybris*).

On the other hand, in Sophoclean tragedy the failure of *sophrosyne* marks heroes as Ajax, Antigone, Oedipus, and Electra. The failure is a blindness to something essential in himself or his situation. Thus Sophocles teaches that *sophrosyne* is the self-knowledge that enables a man to face reality, to renounce delusion, and to understand his destiny.

By contrast, Euripides consistently related *sophrosyne* to the conflict between the rational and the irrational. For him its basic meaning is 'self-restraint.' In *Hyppolytus* and the *Bacchae*, the hero is at once *sophron* ("of sound mind") and *hybristic*, fanatically virtuous and yet blind to the wholeness of life. The connections between *hybris* and *sophrosyne* and Diel's own set of psychological polarities should be obvious to the reader.

Professor North further elaborates the concept. In *Republic*, Book IV, Plato describes the four cardinal virtues wisdom, justice, courage and temperance. For him, *sophrosyne* means control of the appetite for food, drink and sexual indulgence. In the *Gorgias* (503-08) he saw that cosmos in the universe, justice in the state, health in the body, and *sophrosyne* in the soul are completely analogous, all of them manifestations of order and harmony.

In Aristotle's theory of the mean, moral virtue is a mean located between extremes of excess and defect, a sensible measure and control of our biological pleasures. In ancient Rome there was some resemblance between chastity, moderation, modesty and *sophrosyne*. Cicero equated *sophrosyne* with temperantia, close to our temperance.

Among the early Christians the concept of *sophrosyne* was welcomed as kindred to their ideas of purity, chastity, sobriety, and self-denial. They identified Joseph, Susanna, and Judith as *sophrosyne* types, and they interpreted biblical texts as injunctions to practice this virtue.

The Seven Virtues versus the Seven Deadly Sins

Professor North also traces how the cardinal virtues of antiquity and the virtues of the Christian faith found expression in the iconography of religous art and architecture over the centuries. Gradually the virtues and vices were visualized in mortal combat, known as *psychomachia*. By the twelfth century, the three Pauline virtues (faith, hope and charity) are added to the Platonic quartet (wisdom, justice, courage and temperance); and the resulting seven virtues are linked with other sevens: vices or deadly sins, Sacraments, and the seven petitions of the Lord's Prayer. By the thirteenth century the tradition of *psychomachia* had transformed to the clear triumph of virtues over the vices, illustrated by their being trodden underfoot.

The fact that the symbols of the vices and virtues dominated European thinking till the 18th century shows the

enormous influence the heritage has had in shaping European literature.

Ecstasy in Life

In discussing Diel's psychology of motivation, we have learned the individual is responsible for discovering and obeying the essential desire of life. It is also the individual's duty to educate the psyche. Only trough a lifetime of sublimating and spiritualizing psyche can the individual realize the significance of the *supraconscience*. It alone has the power to shape a destiny worthy of human intelligence, talents, and character.

The experience of ecstasy is directly related to this life-time commitment. Ecstasy comes from being in control of one's life and in seeking a worthwhile destiny. Quite obviously the experience of ecstasy is distinct from the exalted imagination. Indeed, *hybris*, sexual passion, and vanity are easily mistaken for the real thing, but self-indulgence and self-adulation have no part in ecstasy.

Paul Diel contrasts ecstasy to banalization. Ecstasy is to experience a state of high spirits in being alive. It is an intense satisfaction, which comes from not giving in to transient pleasures of little worth. Rather, ecstasy comes from the certitude that one can overcome doubts, anxieties, and fears through sublimation. Moreover, ecstasy is the sublime courage before life, the courage to deal boldly with the accidents of life. In short, ecstasy comes from the sense one can master life. The ecstatic joy in life arises from setting the vital force in full action. It is experienced when the essential desire functions

freely and directs our lives. It comes from knowing one has satisfied life and has been satisfied by life. It comes from having fulfilled one's responsibility to life.

It is of interest to note the affinities between Diel's ecstasy and the ancient Greek expression "*Eureka*!", exclaimed by Archimedes on discovering a method for determining the purity of gold. Thus the term expressed joy and triumph upon making a discovery.

Ecstasy also has affinities with the term *epiphany*, which originally expressed awe at the appearance of the divine being and, later, wonder at the sudden manifestation of the essential desire or meaning of something. Today *epiphany* is used to announce an intuitive grasp of reality unveiled by the unexpected. In literature, it is a revealing scene, moment, or discovery.

Diel himself describes two forms of ecstasy. These are not begotten from any sensuous, sensual, or sexual experience. For the enlightened human being in search of the sense of life, the experience of moral ecstasy takes place when he has discovered his essential interest in life and, by pursuing it, actualizes and realizes his true, superior self.

The second form orf ecstasy is that arising directly out of our search for the meaning of our single destiny. The "ecstasy of significance" is experienced when we discover the meaning of life's events which educate our personal psyche. When such ecstasy leads us to grasp the meaning of our particular destiny, it is a further stage in our self-realization. When we grasp the

significance of human destiny per se, we experience total enlightenment, a great spiritual conversion. In understanding either form of ecstasy, it leaves an imprint or signature on the psyche or soul. For one moment at least, we realize our highest self as human beings.

In sum, in the context of Diels' psychology of motivation, ecstasy means experiencing joy in the lifetime search for truth and in the realization that one's life has become a meaningful destiny.

The Supraconscious and the Supraconscience:

The Supraconscious versus the Practical Intellect

To understand how the *supraconscious* evolves into the *supraconscience*, we need to distinguish man's practical intellect from his speculative spirit.

A parallel exists between the pragmatic mind and the *supraconscious*. The practical intellect knows how to eliminate unrealizable desires, therefore to diminish the number of desires. Dreams are replaced by the realization of projects. The practical mind eliminates all else except what it wants. The practical spirit, reason, attempts to control projects which (might) prevent its own from being realized.

Much like reason, the speculative spirit tends to visualize the essential and lawful reality of nature. Though the speculative spirit does not envision practical goals, it does satisfy the essential desire by its search for spiritual knowledge and truth.

Because of the psyche's deeper need to find the meaning of life, the speculative spirit is primarily concerned with discovering the laws of the interior world so as to guide the developing reason. Contrary to utilitarian logic, spirit is not logical; it is analogical and intuitive.

Diel further compares the reality envisioned by rationalism with the reality visualized by our biogenetic psyche when he juxtaposes civilization and culture. Civilization creates itself. Civilization is the intellectual transformation of the exterior world into a habitable, organized world. By contrast, culture is the organization of the interior world.

As with reason's suppression of all useless distractions to guarantee the completion of practical projects, so too the awakened *supraconscious* dominates the dangerous multiplication of desires. Furthermore, whether the individual determines the outcome of his life *subconsciously* or *supraconsciously*, that outcome expresses the degree to which his essential self has realized itself, i.e., has assumed responsibility for the individual's destiny.

Early in *Psychologie de la Motivation*, Diel provides a concise definition of the *supraconscious*.

> Definitive satisfaction comes only through the harmonious realization of meaningful desires. The realization of the sense of life is due to a mental function higher than the intellect because the sense of life creates the most sensible plan for life. This ideal of life becomes the individual's supraconscious

> goal. Thus the intellectual consciousness finds itself subordinated to the supraconscious spirit, a spirit conscious of life's sense and the means of realizing this sense.[4]

Diel further clarifies the relation between our biogenetic evolution, the essential desire of life, and the emergence of the *supraconscious*. The essential desire, the *élan vital*, obliges all life to evolve, to realize its meaning. The essential desire is the essential cause of every sublimating and evolutionary transformation of the psyche. The essential desire evolves through the *supraconscious* to the *supraconscience*.

The Supraconscious and Death

Diel's psychology also confronts the sense of death in life. Man aspires to find the accord between reality and his spiritualized desires and ideas. This aspiration becomes an imperative, a goal, an ideal. Yet if through spiritual effort, through science, man can conquer the sadness of life due to accidental causes, he has found it impossible to vanquish the tragedy in life — death. It is necessary to accept death.

True, death is the ultimate reality. Nevertheless, the fact of death is what initiates the mature person's search for the meaning of life. Evolution has been nature's way of confronting the death of the individual. In the face of death, if we were to listen to the *subconscious* self, we would wallow in anguish, anxiety, panic and despair out of self-pity and fear. However, the evolutionary thrust has over time become our *supraconscience*, which teaches the individual psyche to

control itself, to master its fears, to confront death with courage, even with superhuman fearlessness.

The reality of death kindled in humankind the evolution of the *supraconscience*. Not only does this evolved stage of psyche enable us to add up the joyous experiences of life but also to concentrate our energies to create meaning. In contrast to the senseless multiplication of desires spawned by the *subconscious*, the *supraconscience* multiplies our insights into the meanings of life's various experiences. If the last truth of life seems to be our mortality, the *supraconscience* proclaims that death has no final victory over us. It has taught us how to transcend the ephemeral, the enigmatic and senseless. Across the generations of mankind, the *supraconscience* has given us the literatures of the world to ponder.

The Supraconscience and Morality

Diel makes clear the moral significance of the *supraconscience*. The essential desire provides the drive which unifies the conscious self under its moral aspect: the *conscience*. The *essential conscience* has foreknowledge of the inherent sense of life. To the extent the essential desire animates the essential conscience, the psyche's introspective vision creates the *supraconscience*.

Moreover, morality is a living principle in man, animating humanity. It urges him to realize his essential interest. Morality is the essential force immanent in life, which develops our aptitude to experience life's most intense joy. The purpose of

morality is to satisfy our (biogenetically evolved) superior self.

We can satisfy our sense of both the superior self and the moral principle of life. The spirit of the *supraconscious* is to live in harmony with the total self. By harmonizing and integrating our life energies, we help to actualize the *supraconscience* in ourselves. Pleasure comes from the concentration of our forces which gradually become permanent, intense and sublime.

Universal Themes in Literature:

Psyche and Destiny as Disintegration and Integration

Generally speaking, Diel's psychology of motivation has absorbed and transformed two universal themes running through European literature. These universal themes are now seen to define biological and psychological laws of human destiny. As such, these teach us ageless moral lessons.

Beyond the obvious fact that life itself is a continual fluctuation of pleasure and pain, delight and distress, of living and dying, our mortality challenges us to come to grips with the meaning of life. Similarly, through the history of literature are manifest themes of degeneration and generation, of moral disintegration and moral integration.

The ancient Greeks came to terms with human destiny. In their tragedies, the hero who suffered from *hybris* and *hamartia* came to a tragic end. The moral taint of *hybris* spelled disintegration. By contrast, the theme of ancient

literature was the need for *sophrosyne* or temperance in our thoughts and actions. The sound body needed the sound mind.

Similarly, the ancient philosophers, like Epictetus, taught that the individual needed to learn to face adversity, human suffering, and sorrow with self-control. Thus *Stoicism*, counseled intelligent resistance to pain and death and suggested that mental strength could resist the disintegration of one's character.

On the other hand, Epicurus urged the need to integrate one's life by meaningful pursuits and pleasures. In aesthetic contemplation, the higher intellect learned to absorb the balance, harmony, symmetry and unity of the beautiful object or literary work. In such manner did the individual discover his own sense of *sophrosyne*. Thus aesthetic pursuits fostered intellectual and moral integration.

In Diel's psychology, we saw how multiple desires lead to psychic disintegration and how the essential desire guides us to psychic integration. We saw how banalization disintegrates the deeper sense of life and how true, moral ecstasy integrates life to realize a superior destiny.

By recalling the battle of the seven virtues against the seven deadly sins, we remembered how *psychomachia* not only illustrates a theme central to literature over a thousand years. We also realized that the struggle between good and evil, in multiple guises and disguises, pervades the thought of literature across the ages. As such, evil led to the disintegration of psyche and soul; good led to the ultimate integration of heart

and mind.

In this context, we are to understand and appreciate Paul Diel's discussion of the *subconscious* and the *supraconscious* ubiquitous in universal man and omnipresent in world literature.

The reader may see fit to apply Diel's psychology of motivation to his own specialized field of literature. In view of the commonly held vision of *psychomachia* in Judaism, Christianity, and Islam, of the antagonism between evil and good and between human vices and virtues, Diel's psychology offers a fundamental understanding of mortal man, which is able to elucidate the plot, character, themes, and symbolism in many literary works.

Furthermore, Diel's concepts of the exalted imagination, multiple desires, the banal life, and the vital sin not only are evidence of the *subconscious* but also are archetypal manifestations of moral disintegration in literature.

On the other hand, Diel describes the *supraconscious* as arising from man's essential desire to find the meaning of human destiny and the *supraconscience* as the individual's realization of his own higher morality and humanity. Whereas the superhuman in epic narrative and the Faustian theme in drama may be said to manifest degrees of the *supraconscious*, nevertheless, lyric and mystical poetry, indeed, all sublime literature revealing noble and great thoughts appear to qualify as instances of the *supraconscience* in both secular and religious literature.

It would seem, then, that Diel's psychology of motivation, based on humanity's biological and cultural heritage, offers a conception of human nature valid for analyzing and interpreting timeless themes in world literature. The reader is invited to make use of it in his own studies.[5]

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CHRISTINA ROSSETTI'S 'MY DREAM': A SOURCE STUDY

Christina Rossetti wrote the poem which she called 'My Dream' on 9 March 1854. She was suffering one of her recurring periods of illness from that month until July, and this piece, in many ways untypical of her work, may reflect a disturbed state which brought several portions of her previous reading into a juxtaposition which borders on the surreal. The dream-framework is presented both in the title and in the opening lines:

> Hear now a curious dream I dreamed last night,
> Each word whereof is weighed and sifted truth.

Years later, in a copy of the 1873 edition of her poems, she wrote in the margin next to this piece, 'Not a real dream'.[1] Whether or not this was a genuine disclaimer, it suggests that she felt the poem to be of some significance in her waking life. Its interest in her psychological history has not been noted by many of her critics and biographers. One, however, has recognised its importance:

> This poem indicates if it does not reveal the extent and the depth of Christina's emotional disturbance,

which cannot reasonably be disassociated from her illness, whatever its symptoms may have been.[2]

Whether dream or waking reverie, the poem tells a story which seems even more grotesque in a sober prose summary. She is standing by the river Euphrates, which was swollen and turbid 'Like overflowing Jordan in its youth'. Out of its waves come young crocodiles – here she affects to pause and hesitate lest her story should seem incredible. They are all richly ornamented: but one, the most beautiful, wears a kingly crown and grows in size and strength more than the others. He then devours his brothers – the feast is described in savage detail – and falls asleep. As he sleeps, his great size diminishes and his adornment disappears. Then a strange craft, driven by wings and lightly skimming the water, comes into sight. As its shadow touches the shore, the crocodile awakes and rises up, weeping.

It is clear that Christina regarded her vision, true dream or disguised as one, as significant and something that she wanted her readers to share attentively. The opening lines set the tone, with their insistence on 'weighed and sifted truth' and the immediacy of 'last night' which establishes a point of time reference for future readers. Then comes her fear of being doubted, and the resolve to continue nevertheless:

> The rest if I should tell, I fear my friend,
> My closest friend, would deem the facts untrue;
> And therefore it were wisely left untold;
> Yet if you will, why, hear it to the end. (9 – 12)

The last lines of the poem still accept the reader's question

and reaffirm the reality:

> What can it mean? You ask. I answer not
> For meaning, but myself must echo, what?
> And tell as if I saw it on the spot.

Such a tension between the desire for sympathetic understanding and the need to conceal through symbolic fantasy may be regarded as typical of the disturbed personality. Is it possible to relate the poem to her life at the time, and to her literary memories which enabled her to focus it in poetry? What images from her reading may have shaped her own text?

Her personal situation in 1854 was unhappy. She was in her twenty-fourth year, a young age today but at that time one which could begin to cast the shadow of permanent spinsterhood. Her unfortunate situation was emphasised by her broken engagement with James Collinson, even though she had rejected him for the respectable reason of religious differences. She had recently offered herself for nursing service in the Crimean War but had been refused. That route of escape from emotional trouble was not open to her as it was to the hero of Tennyson's *Maud* and the heroine of Kingsley's *Two Years Ago*. It is possible that she was upset also by the attachment of the Pre-Raphaelite William Bell Scott, whom she had known for seven years, to Lady Trevelyan.[3] The kingly crocodile of the dream certainly seems to express her own emotional ambivalence; the royal lover, desired but feared, appears in her later work such as 'Maiden Song' and 'Prince's Progress.'

When she wrote 'My Dream', she was certainly troubled in her mind, torn as she would be for much of her life between the calls of human and divine love. She had her share of the Rossetti passion but she also had a deep religious devotion which seemed to be calling her to renounce many worldly pleasures. It was a conflict which was to produce some of her best poetry. Already well informed in the Bible, she was also an omnivorous reader of imaginative literature, and the reading which solaced her conscious mind helped to verbalise her half-repressed anxieties. It has been suggested that she drew on her knowledge of the ancient classics and that memory of the regal lovers in *Phaedrus* and *Epipsychidion* give us an example of 'Christina making creative use of literary tradition'.[4] The literary sources of this poem were probably drawn both more extensively and more precisely from European and English literature.

We need not be fanatically attached to a Freudian reading in seeing the sexual significance of the crocodiles who grow 'out of myriad pregnant waves' and whose king is so huge that:

> His punier brethren quaked before his tail,
> Broad as a rafter, potent as a flail. (21f.)

The punier brethren are devoured when 'An execrable appetite arose'; the connection between sexual desire and the hunger for food is basic to clinical psychology. But after appetite has been sated, potency is gone:

In sleep he dwindled to the common size
And all the empire faded from his coat. (36 f.)

If the river is the female symbol from which the aggressively male crocodile emerges, why did she choose the Euphrates? An assiduous Bible reader like Christina would have known from Cruden, the most popular biblical concordance of the time, that its name means 'That which makes fruitful or grows'. Euphrates is one of the four rivers of Eden and is more than once called 'the great river'.[5] It appears again in the last book of the Christian New Testament, where four destroying angels are released from it and the fruitful place is made barren when an angel 'poured out his vial upon the great river Euphrates; and the water thereof was dried up.'[6] Further, although modern scholars question the ascription, it was by the river Euphrates that the prophet Jeremiah buried and later dug up his girdle as a sign of God's displeasure with Israel.[7] Thus Euphrates could give Christina images of fertility and power, together with the manifestation of divine wrath: the winged ship which frightens the crocodile 'levelled strong Euphrates in its course ' (42).

Now to consider this ship, the tamer of aggression, with its suggestion of supernatural power and retribution:

Then from far off a winged vessel came.
Swift as a swallow, subtle as a flame:
I know not what it bore of freight or host,
But white it was as an avenging ghost.

It levelled strong Euphrates in its course;
Supreme yet weightless as an idle mote
It seemed to tame the waters without force
Till not a murmur swelled or billow beat. (38- 45)

The wings, the light skimming motion that did not disturb the surface of the water, the divine power, the bright appearance – all is reminiscent of the ship which Dante sees bringing souls to the Mount of Purgatory:

A light so swiftly coming through the sea,
No winged course might equal its career [...]
Again I looked and saw it grow in size
And brightness: then on either side appear'd
Something, but what I knew not, of bright hue,
And by degrees from underneath it came
Another. My preceptor silent yet
Stood, while the brightness that we first discern'd
Open'd the form of wings [...]
As more and more towards us came, more bright
Appear'd the bird of God, nor could the eye
Endure his splendour near: I mine bent down.
He drove ashore in a small bark so swift
And light, that in its source no wave it drank.[8]

Dante was the study and delight of the Rossetti family from their early years. The father, Professor of Italian at King's College, London, was a Dante scholar. For Christina, 'The one poet she really gloried in was Dante.'[9] In this ship of Purgatory she found a symbol of salvation after distress, a release from doubt, struggle and the dread of damnation.

Is the giant crocodile more than a powerful beast with phallic analogy? Christina loved the odder specimens of the animal kingdom and often brings them into her poetry.[10] The 'appropriate tears' shed by this creature represent the dubious repentance proverbially associated with crocodiles, and could possibly indicate her scepticism about fickle male professions of love. The Leviathan of the Old Testament is generally taken to be the crocodile, symbolic of dangerous power as well as the strange ways of God's creation and justice.[11] There is, however, a famous literary crocodile of which Christina certainly knew.

In Spenser's *Faerie Queene* Britomart in her quest comes to 'Isis Church' and sees there an image of the goddess:

> And at her feet a Crocodile was rolled
> That with her wreathed tail her middle did enfold.
> (V. vii.6)

This crocodile is passive and female. When Britomart falls asleep and dreams, there is a change of gender and a growth of power:

> With that the Crocodile which sleeping lay
> Under the Idol's feet in fearless bower,
> Seem'd to awake in horrible dismay.
> As being troubled with that stormy stour;
> And gaping greedy wide, did straight devour
> Both flames and tempest; with which growen great,
> And swollen with pride of his own peerless power,

He gan to threaten her likewise to eat;
But that the Goddess with her rod his back did beat.
(ibid.15)

Aggression and peril are thus overcome, but sexuality remains:

Then turning all his pride to humbless meek,
Himself before her feet he lowly threw,
And gan for grace and love of her to seek:
Which she accepting, he so near her drew
That of his game she soon enwombed grew,
And forth did bring a lion of great might
That shortly did all other beasts subdue. (ibid. 16)

So Britomart awakes, 'full of fearful fright'. Did Christina find in this poetic dream of a crocodile an analogue for her own dream-poem? Her personal tension would have responded to the image of a creature which grows huge and menacing, is subdued, and turns his sexuality to good through union with divinity, albeit a false goddess.

Spenser is not generally reckoned among her major literary influences. About two years before writing 'My Dream', however, she had been researching for A.B. Grosart's edition of Spenser, tracing the influence on him of Italian writers and producing some references to Dante and Boccaccio.[12] This close reading of Spenser and the link with Dante makes a strong foundation for her own poem. Packer, who believes that Christina was the 'Mignon' to whom William Bell Scott addressed some of his poems, notes that 'Lines Sent with Spencer's (sic) *Faery Queen*' are among them.'[13] It is worth adding that the first of the

'Mignon' poems is a romantic reverie titled 'A Dream of Love.' In Scott's 'Spenser' lines there appears the evocative address:

> Lady-girl, Mignon, May:
> Another name - Titania,
> Henceforth take.

Shakespeare's Titania is temporarily enamoured of a monster.

'My Dream' gives some support to an attachment between Christina and Scott; it more certainly shows how she worked literary sources into veiled expression of her own problems. Her brother later commented that she 'certainly liked this poem, and in this I and others quite agreed with her'. He was uncertain whether to accept her comment, 'Not a real dream'.

> It looks like the narrative of a true dream; and nothing seems as if it could account for so eccentric a train of notions, except that she in fact dreamed them.[14]

The critic today, more informed about the vagaries and subterfuges of the waking unconscious, may venture to disagree with him. True dream or not, the poem reflects some of the anxieties with which Christina bravely struggled and draws on her reading to give them verbal form. Modern source-criticism owes an ongoing debt to the work of John Livingstone Lowes on Coleridge's '*Kubla Khan*'; his words are apposite to the present study:

> The subliminal agencies are endowed with an

extraordinary potency; the faculty which conceives and executes operates with sovereign power; and the two blend in untrammelled interplay.[15]

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6. *Revelation* 9. 13;16.12; King James Version.
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8. Dante, *Il Purgatorio* Canto 2, lines 17-41, in the translation by H.F. Cary. 1814, which Christina would have known. For the influence of Dante on her poetry, see A.H. Harrison, *Christina Rossetti in Context* (Chapel Hill: University of North Carolina Press 1988) pp.142-186.
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10. For example, the strange creatures of 'Goblin Market' and the more than ironic reference of 'ox and ass and camel' in 'In the Bleak Midwinter'. One of her letters recounts with delight a visit to the London Zoo with particular interest in reptiles

including alligators; W. M. Rossetti ed., *The Family Letters of Christina Rossetti*, (New York: Scribners 1908) pp.25 f. Her brother Dante Gabriel kept a number of unusal animals when he lived in Cheyne Walk, Chelsea.

11. *Job* 41. 1 *Psalms* 74.14; 104.26; *Isaiah* 27.1.

12. M. Bell, *Christina Rossetti* (London: Burleigh 1908) p.33.

13. Packer, *op.cit.*, p.69.

14. W. M. Rossetti, *op.cit.*, p.479.

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A STUDY OF HOPKINS' *HERACLITEAN FIRE*

The autograph copy of Gerard Manley Hopkins' *That Nature is a Heraclitean Fire and of the Comfort of the Resurrection* is dated July 26, 1888. Hopkins sent a copy of the sonnet to Robert Bridges from Monzie Villa, Fort William, on August 8, 1888. It is a further experiment in the caudated sonnet form after *Harry Ploughman* and *Tom's Garland*. The portrayal of the gay manifestations of nature in the first quatrain is striking in the background of the poet's feeling of desolation to which he had been subject all along his stay in Dublin where the sonnet was composed.

Heraclitean Fire is an unusally heavy and pithy sonnet which can perhaps be compared with respect to its profundity of thought only with *Spelt from Sibyl's Leaves*. A cursory reading of the sonnet in question reveals the fact that the poet can still "see light", the certainty of which he does not lose even in his "terrible" sonnets. This is essentially the light of the Christian faith which seems to shine in the following lines of *The Caged Skylark* in which

he deals with the finest manifestation of the human spirit in the Christian doctrine of the Resurrection:

> Man's spirit will be flesh-bound when found at best,
> But uncumbered: meadow-down is not distressed
> For a rainbow footing it nor he for his bones risen.

Hopkins compressed in the *Heraclitean Fire* a great deal of the early Greek philosophical thought of Heraclitus of Ephesus (*c*.544-*c*.483 B.C.). Heraclitus' philosophical work *On Nature*, which survives in fragments, is remembered for its profundity of thought. He taught that nature was primarily composed of fire. Of all living substances, it has the greatest capability of change and motion. He was of the view that the world, which consists of various phenomena, was created by none. It "was, is, and will be eternally living fire". This fire regularly kindles and extinguishes itself in measures. All things in the world, including the human soul, originate from fire in accordance with necessity which he denominates as "logos". Heraclitus, therefore, thought that the world order is an "ever-living fire". "He extended the manifestations of fire to include not only fuel, flame, and smoke but also the ether in the upper atmosphere. Part of this air, or pure fire, turns to ocean, presumably as rain, and part of the ocean turns to earth. Simultaneously, equal masses of earth and sea everywhere are returning to the respective aspects of sea and fire. The resulting dynamic equilibrium maintains an orderly balance in the world. The persistence of unity despite change is illustrated by Heraclitus' famous analogy

of life to a river: 'Upon those who step into the same rivers different and ever different waters flow down' " (*Britannica CD, 1995.*) Heraclitus was firmly of the view that all things in nature are subject to a process of continuous flux and they are "differentiations produced by strife of a single mobile principle – fire."

Heraclitean Fire opens with a multiple image: "Cloud-puffball, torn tufts, tossed pillows". The protean clouds are shown scampering on an "air-/built thoroughfare". They obviously serve as vestiges of a rainstorm which seems to have recently passed off. The cloud imagery in the sonnet derives, as W. H. Gardner suggests[1], from the philosophical theories of Thales and Anaximenes to whom the basic components of the universe were water and air respectively. Hopkins' imagery in the first quatrain is characterized by gaiety ("heaven-roysterers", "gay-gangs"), dynamism ("flaunt forth", "chevy", "throng", marches"), and light ("glitter", "shivelights", "dazzling whitewash"). The process of flux hitherto at work in cloud formation, seems to spiral downwards through sunlight and air:

> Down roughcast, down dazzling whitewash,| wherever an elm arches,
> Shivelights and shadowtackle in long | lashes lace, lance, and pair.
> Delightfully the bright wind boisterous | ropes, wrestles, beats earth bare
> Of yestertempest's creases; | in pool and rutpeel parches

Squandering ooze to squeezed | dough, crust, dust;
stanches, starches
Squadroned masks and manmarks | treadmire toil
there
Footfretted in it.

The verbs "lace, lance, and pair" suggest the facts of intertwining, hurling down, and doubling with regard to the formation of the patterns of light on the earth. Hopkins' imagery in the first quatrain is thus closely integrated with the theme of flux derived from Heraclitus.

The phrase "bright wind" expresses a commingling of air and fire. It hurls itself down in an uncontrolled manner divesting the earth of the wet "creases" of a recent rainstorm. The process of the drying up of rain-water in pools and ruts takes place in three successive stages: "dough, crust, dust". This activity of the wind, in collaboration with the sun, leads to evaporation which reaches the upper atmosphere and condenses into water by forming the clouds. The verbs "ropes", "wrestles", and "beats" serve as images of violence, and allude to Heraclitus' belief that all things in the world are subject to a process of strife. The activity of the wind, in collaboration with the sun, ultimately manifests itself in "pulverizing" even the moist footprints of toiling humanity. Nature's "bonfire" seems to be an indifferent cosmic force in Heraclitus' philosophical thought and Hopkins has tried to preserve its basic character in the sonnet. That is why it does not even spare man: "Million-fueled, | nature's bonfire burns on". It

should be noted in passing that man is "the most beautiful and distinctive form" of Heraclitean fire – "her clearest-selved spark".

With the opening of the second movement of the sonnet, Hopkins strikes an elegiac note on human mortality:

> But quench her bonniest, dearest | to her, her
> clearest-selved spark
> Man, how fast his firedint, | his mark on mind, is gone!
> Both are in an unfathomable, all is in an enormous dark
> Drowned. O pity and indig | nation! Manshape, that
> Shone
> Sheer off, disseveral, a star, | death blots black
> out; nor mark
> Is any of him at all so stark
> But vastness blurs and time | beats level.

The basic idea, which the poet expresses in the foregoing lines, is that annihilation is the fate of mankind. N. H. MacKenzie observes:

> The elegaic tone of the sonnet up to line 16 may be paralleled in the famous 'Lament for Bion', formerly attributed to the Greek bucolic poet Moschus, and praised by Hopkins in a schoolboy letter (*Further Letters*, p.6): the writer contrasts the mallows and fresh green herbs in the garden, which die and spring up again, with the fate of men, so tall and strong and intelligent, who are buried in a hole in the earth from which they never arise (11. 99-107). Innumerable elegiac poems, down to Tennyson's *In Memoriam*, had

> echoed the lament, but seldom with either Hopkins' sense of zest for inanimate nature or his pity for the brevity of man's firedint brave thoughts struck from the ironstone of adversity, briefly lighting the mental world around him.[2]

There seems to be an ellipsis in line 10. Hopkins' line "But quench her bonniest, dearest I to her, her clearest-selved spark" may be read, for convenience's sake, as "let her but quench...", although the modification completely spoils its rhythmic pattern. The line, on the poet's part, implies an attitude of indifference to death as an inescapable fact of human life. Lines 10-16 are instinct with a sense of poignant regret at the evanescence of human exploits ("firedint") and genius ("mark on mind"). Both of these are "Drowned" in an "unfathomable" and "enormous dark". Death, in this sonnet, is a "huge, black, engulfing", as in *Spelt from Sibyl's Leaves*.

The total dissolution of "Manshape" — the shape of the AfterChrist — naturally arouses feelings of "pity" and "indignation" in the poet's heart, the intensity of which is perhaps accentuated by the interjection "O". The human visage "shone/Sheer off" and "disseveral" from all other inscapes of the physical world.

The third movement of the *Heraclitean Fire* begins from the second half of line 16. As implied by "Enough!", the poet expresses a deep sense of disgust at the total effacement of human signature from the earth. Christ's promise of the immortalization of the human soul through the Resurrection has been denominated by the poet as "heart's-clarion" — loud,

and unmistakable. It should be noted in passing that clarion has its root in the Latin *clarūs* which means *clear*. Hence the compound "heart's-clarion" seems to highlight the clarity of Christ's promise which the human heart, however evil-ridden it may be, affirms at once. Hopkins expresses almost a similar truth about the human heart in the following line of stanza 18 of *The Wreck of the Deutschland*: "O unteachably after evil, but uttering truth".

The sudden consciousness of the moral certainty of the Resurrection dissipates "grief's gasping, | joyless days, dejection" from the poet's life and he begins to see light in Christ's promise of his redemption.

The note of poignant regret at human mortality and the effacement of human genius and exploits dies down from line 18 onwards because Hopkins suddenly perceives "A beacon, an eternal beam". The word "beacon" takes the reader back to stanza 29 of *The Wreck of the Deutschland* where its light shines on the personality of the tall Franciscan nun who has had a vision of Christ at the cost of indescribable physical suffering during a storm at the Kentish Knock sandbank in the mouth of the Thames. Being "a blown beacon of light", she imitates the Passion which is an Ignatian sacrament in the poetry of Hopkins. What, according to J.F. Cotter, shines in the beacon's flood of light is "a cross" which can be taken as a pun on the preposition "across" in line 18 of the *Heraclitean Fire*. Justus Lawler expresses a similar view about "beam" (line 19) which he believes to be a pun on "be-am" — "the name

and isness of God".[3] The poet, like all other mortals, seems to be voyaging in the black waters of annihilation. But the luminescence of this "beacon" and "eternal beam" on the "foundering deck" of his life reveals a different view of his hereafter. He is absolutely indifferent now to the moral certainty of the transference of his physical estate, in legal terminology, to the "residuary worm". Death now is a kind of springboard to a life of immortality made possible through the fact of the Resurrection. Hence Hopkins ejaculates: "world's wildfire, leave but ash". In addition to Heraclitean thought, the third and fourth movements of the sonnet also seem to allude to Pauline teaching: "For we were buried with him by means of Baptism into death in order that, just as Christ has arisen from the dead through the glory of the Father, so we also may walk in newness of life".[4] The second half of line 20 — "world's wildfire, leave but ash" — likewise seems to be a poetic scholion on the following: "But the day of the Lord will come like a thief, and then the heavens will pass away with a loud noise, *and the elements will be dissolved with fire, and the earth and the works that are upon it will be burned up*"[5] (Italics mine.) The italicized portion in the foregoing verse shows a plausible kind of parallelism between the teachings of Heraclitus and Christian revelation with regard to the total annihilation, in physical terms, of nature and man as a prelude to the event of the Resurrection. The lines "Flesh fade, and mortal trash/Fall to the residuary worm" elicit the following comment from J. F. Cotter:

> Here the poet actually commands the process of

decomposition to take place as a counterpart to personal renewal ("ash" is followed by a colon in the text). The first part of the poem's title, therefore, does not negate the second, but conditions and prepares it.[6]

The final dissolution of "Manshape", which was prophesied by the Cumaean Sibyl in *Spelt from Sibyl's Leaves*, is now complete but it has, in the *Heraclitean Fire*, also proved the fact of human triumph over death through the agency of Christ. Herein perhaps lies the truth of the biblical saying: "Death is swallowed up in victory."[7]

The fourth movement of this caudated sonnet has a "majestic certainty":

In a flash, at a trumpet crash,
I am all at once what Christ is, I since he was
what I am, and
This jack, joke, poor potsherd, I patch, matchwood,
immortal diamond,
Is immortal diamond.

Commentators have pointed out the thematic proximity of these lines to the following verses of the New Testament:

> Lo! I tell you a mystery. We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. For the trumpet will sound, and the dead will be raised imperishable and we shall be changed. For this perishable nature must put on the imperishable, and this mortal nature must put on immortality.[8]

The final movement synthesizes the visual and auditory images of the "flash" and the "trumpet crash" which are biblical in origin. These images highlight the facts of suddenness and loud and noisy dissolution of the universe which the New Testament associates with the event of the Resurrection. The catalysis of the event transmutes the poet into Christ in the same way as Christ was transmuted into God-Man when he condescended to accept His earthly existence. The poet's intrinsic being consists in Christ because man, as Christology argues, is born in God's image. The fact of his being a mere mortal, as most of the words in line 23 testify, is accidental. The meaning of line 22 is further clarified when Hopkins writes: "That is Christ playing at me and me playing at Christ, only that it is no play but truth; That is Christ *being me* and me being Christ."[9] Hopkins believes that the earthly existence of man is an outcome of his accidental being consequent upon the Fall, although the human self simultaneously preserves its intrinsic being in Christ which finds a further spurt of rejuvenation through the instrumentality of the Resurrection. It is in this way that the "immortal diamond" in man is eternalized into the "immortal diamond". Hopkins differentiates intrinsic being from accidental being in the following manner:

> Self is the intrinsic oneness of a thing, which is prior to its being and does not result from it *ipso facto*, does not result, I mean, from its having independent being; for accidental being, such as that of broken fragments of things or things purely artificial or chance 'installs' has no true and intrinsic oneness or true self: they have independent existence, that is/they exist

> distinct from other things and by or in themselves, but the independence, the distinctness, the self is brought about artificially.[10]

The copulative "Is" in the final line, which from normal standards is unpoetic, takes on an indescribable force of meaning in the context of Hopkins' Christological argument towards the end of the sonnet. Hopkins' observations on this simple copulative deserve earnest consideration:

> I have often felt... [about] the depth of an instress or how fast the inscape holds a thing that nothing is so pregnant and straight forward to the truth as simple *yes* and *is*.[11]

Line 23 of the sonnet catalogues a number of pejorative terms for the "outer man": "Jack" (Everyman with a "jackself"); "joke" (a butt); "poor potsherd" (which suggests associations with Job's shard or a broken earthenware); "patch" (a booby because Hopkins was interested in dialectal vocabulary); "matchwood" (which is characterized by indurability). The whole process of man's transmutation from his cumulative image emerging from the above-mentioned catalogue into an "immortal diamond" is indeed the outcome of a miraculous alchemy. St. Paul says: "Our outer man is decaying, yet our inner man is being renewed day by day".[12]

Heracliteam Fire should be regarded as Hopkins' "summa" of the Christian doctrine of the immortality of the human soul. It is an admirable sonnet of its own kind

"in which a great deal of early Greek philosophical thought was distilled; but the liquor of the distillation did not taste very Greek".[13] The sonnet is a marvellous synthesis of two distinct systems of thought: Heraclitean and Christian. Its greatness consists in the fact that Hopkins simultaneously justifies his credentials as poet and priest. Had the poet not collaborated with the priest, the composition of this sonnet would perhaps not have been possible.

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ORIENTAL HEROINES IN LORD BYRON'S "TURKISH TALES"

Informing Lady Melbourne of his having composed a new Turkish Tale, *The Bride of Abydos*, Byron wrote to her: 'When I speak of this tale and the author - I merely mean feelings - the characters and the costume and the tale itself...are Mussulman.'[1] This paper seeks to study the 'Mussulman' heroines of the 'Turkish Tales' namely, *The Giaour* (1813), *The Bride of Abydos* (1813), *The Corsair* (1814) and *The Siege of Corinth* (1816). Marilyn Butler's article 'The Orientalism of *The Giaour*'[2] touches on only some of the points which are discussed at length here; but, generally speaking, existing considerations of Byron's characters are focused on the Byronic hero. In their studies, McGann,[3], Deneau,[4] Watkins[5] and Shilstone[6] look at characters in general terms, without any specific reference to their Oriental context. Noura Liassis's latest piece, though claiming to deal specifically with the subject of Oriental females in Byron's verse tales, falls much short of the objective of bringing out in full the Oriental dimensions of these characters.[7]

This paper examines how far Byron's Oriental heroines conform to their stereotypes in English literature and what image

of the Orient they represent. By focusing on the Oriental imagery and vocabulary granted them, it is explored how far Byron enters into their feelings and attitudes. This study is nonetheless made in relation to the overall concerns and themes of each 'Tale'

The Songs of Geste and *The Song of Roland* provide the earliest instances of the presence of Oriental characters in Western literary tradition. As *The Songs* hold a mirror to the crusading and missionary Christianity of the Middle Ages, they understandably represent a distorted image of Muslims, known as Saracens in the then West. The misrepresentation, born of deep hostility towards Islam perceived as heretical, consists not only in a disfiguring of the Islamic creed, the Qur'an and the Prophet of Islam, but also in the drawing of a repulsive picture of Muslims. Seen as disciples of the devils, Muslims appear in *The Songs* as physical monstrosities, usually in the form of giants with horns and black in colour and given to violence and bloodshed. Being non-Christians, or rather un-Christians, they are perceived as immoral, indulging in cannibalism, polygamy and buying and selling women and slaves. On them are heaped all sorts of derogatory epithets and insulting remarks. Occasionally do they receive a little admiration for their bravery in resisting the Crusaders, yet not only do they always suffer a crushing and humiliating defeat at the hands of Christians, they also at the first available opportunity recant and denounce their religion and redeem themselves by embracing Christianity. For example, no sooner does Roland tell the Saracen, Sir Magog, in *Rauf Coilyear*, 'to give up his faith in Mahoun [the Prophet Muhammad] - "Fy on that foule Fiend, for fals is thy fay"' - than he readily obliges him, saying 'I will forsaik Mahoun.'[8]

As to the image of Muslim women in *The Songs*, their picture is, as is pointed out by C. Meredith Jones,

> drawn largely from the imagination...She seems to have no other object in life than to fall in love at first sight...with a Christian knight whom she will eventually marry, and for whom she is eager to relinquish her religion. These ravishing and highly sensual ladies are not secluded or sheltered, but pitch their tents in the forefront of the armies so as to display their charms to the Christian heroes whom they are unable to resist. They are ready to sleep with them at once, they ceaselessly engineer opportunities for intercourse.[9]

That such notions gained a general currency in Western literary Orientalism is corroborated further by study of the plot summaries of *The Songs of Geste*. In at least twenty *Songs* some Oriental female readily converts to Christianity. She is usually the wife or daughter of a Muslim ruler, who seduces some Christian knight who, in his turn, gallantly rescues her from the shackles of familial tyranny. Occasionally male Oriental characters also appear denouncing their former faith on finding it out as utterly false.[10]

Similarly, almost all the remarks about the Orient in pre-Renaissance English literature, as for example in William Langland's *Piers Plowman* and John Lydgate's *Fall of Princes*, are heavily biased by way of invective. The negative views persisted in the Renaissance period, the more so because of the impending threat of Turkish aggression. What is, however, significant is that in Elizabethan texts, particularly the drama, the frequency of the appearance of Oriental characters

is unusually high. According to Louis Wann's masterly survey of the Oriental in Elizabethan plays (1579-1642),[11] almost all the major writers, including Kyd, Marlowe, Greene, Peele, Shakespeare, Dekker, Webster, Fletcher and Massinger, offer relevant materials - the vast majority of their figures being Turks, followed by Moors, Persians and Arabs respectively. Regarding the overall conception of Orientals, Wann observes:

> The Turks are generally represented as valiant, proud- spirited and cruel...there is scarcely any mention of that hospitality, patriarchal dignity and simplicity, and frank generosity that impress foreigners today as his most prominent qualities. [The Moors] are more barbarous and lustful...The Elizabethans seem to have had very hazy ideas about the rest of the Oriental nations...The morals [of Orientals] are loose and the monarchs are apt to be tyrannical.[12]

Philip Massinger's *Renegado* (1624) provides us with an apt illustration. In an almost polemical vein reminiscent of medieval times, the play contrasts Christian purity with Muslim sensuality. Donusa, a Muslim princess, like her counterparts in *The Songs of Geste*, falls in love at first sight with Vitelli, a Christian dealer, and offers her body to him, for 'her religion allows all pleasure.' Driven by her promiscuity, she seduces Vitelli to her 'private room' and asks him passionately for 'the second entertainment' the next day.

There are fewer Orientals in Restoration literature. There is less preoccupation with the Ottoman Empire and Turks, as they no longer posed any military threat. Nonetheless, the conventional image of the Orient surfaces in references to

amorous Muslim tyrants and charmingly seductive harem women, ever-willing to abandon their faith and home and elope with Christian lovers. Dryden's plays with an Oriental cast deserve a special mention in this regard.

In both Massinger's *Renegado* and Dryden's *Don Sebastian* (1691) the conventional Orientals stand out - a male Muslim tyrant and a Muslim heroine who forsakes Islam and converts to Christianity. Muley-Moluch, the Muslim ruler in *Don Sebastian*, is a 'shining...character of brutality' and 'luxurious, close, and cruel/Generous by fits, but permanent in mischief' (I, i, 25-26). Then we have the despicable character of the Mufti (a title properly used of a respectable Muslim religious scholar) who embodies sheer opportunism and unbridled sensuality, with his long train of wives and concubines. To gratify his lust Muley-Moluch flagrantly flouts the commands of his religion, and in so doing he is assisted by the cringing Mufti who not only turns a blind eye to the emperor's transgressions but actively sanctions and sanctifies them. Accordingly, Muley-Moluch's wish to abolish a month-long fasting in Ramadhan, a duty obligatory on every Muslim, is readily, and without any scruples, granted by the Mufti (I,i). Likewise, the latter tampers with the text of the Qur'an to enable the emperor to wed a married Christian woman (III,i). More importantly, we have the conventional Oriental woman, Morayma, the Mufti's daughter, who goes off with Antonio and makes derogatory statements about her father's creed (III, ii).

Against this backdrop let us study Byron's treatment of Oriental heroines. As to Byron's sketch of Leila in *The Giaour* (1816), a series of Oriental similitudes and images are used in

portraying her. Throughout the poem, the figure of Leila is drawn with the help of similitudes; concrete, physical details about her are conspicuous by their absence. She does not utter a single word in a poem of 1334 lines; we get her sketch only as viewed by others, as diverse as her lover, the Giaour who idealizes her beauty, and the Muslim fisherman who abhors her for her defiance of the socio-religious and moral code. Though she prompts all the action, especially being at the centre of the fatal confrontation between the Giaour and Hassan, she takes no part in the actual events. Since both the men want to possess her exclusively, she is dependent on others for her existence as well as for her description.

As an abstraction of ideal beauty, however, she maintains her ethereal presence throughout the poem, and in keeping with this aura, she is portrayed mostly in non-human terms. The Giaour depicts her in similitudes of 'light' and 'star'. For him she is 'the Morning-star of Memory' (1130) and 'a form of life and light' (1127). What is all the more remarkable is the use of Oriental vocabulary in describing her. According to Byron, the kind of love she inspires:

> Is light from heaven
> A spark of that immortal fire
> With angels shar'd - by Alla given
> (1130 - 32)

What is striking in the above passage is the emphasis on the spiritual and the divine, accentuated by the reference to 'Alla' - the Oriental expression for God, to the exclusion of physical details. Other aspects of Leila's idealized beauty and her non-human account figure most vividly in the following

passage which is characterized by a preponderance of Oriental images:

Her eye's dark charm 'twere vain to tell,
But gaze on that of the Gazelle,
It will assist thy fancy well,
As large, as languishingly dark,
But soul beam'd forth in every spark
That darted from beneath the lid,
Bright as the jewel of Giamschid.

. . .

On her might Muftis gaze, and own
That through her eye the Immortal shone
(473-79 and 491-92)

The Oriental similitude of the jewel of Giamschid brings into play an abstract feature of her beauty, the inward light and brightness. Even more significant and meaningful is the use of the Arabic expression 'Mufti' in this context. A Mufti is a strict jurisprudent who prescribes and enforces Islamic law, ensuring woman's segregation and exclusion. Leila's being is of a kind that makes even such men discover in it the signs of 'the Immortal'. Leila's purity, innocence and rich associations with Paradise are emphasized throughout the poem. Take the following distinctly Oriental example as illustrative:

On her fair cheek's unfading hue,
The young pomegranate's blossoms strew
Their bloom in blushes ever new -
Her hair in hyacinthine flow
(493-96)

Byron's familiarity with the Oriental image of hyacinthine

is evident also from his use of the same image in his earlier poem, *The Bards and Scotch Reviewers* (1807). Byron appears to have gleaned this and the other Oriental image of the pomegranate from his study of Sir William Jones's translation of Oriental poetry. Leila's close identification with paradise comes out sharply in the following passage, which is, once again, laden with Oriental images:

> But Soul beam'd forth in every spark
> Yea, Soul and should our prophet say
> That form was naught, but breathing clay,
> By Allah! I would answer nay;
> Though on Al-Sirat's arch I stood,
> Which totters o'er the fiery flood,
> With Paradise within my view,
> And all his Houris beckoning through.
> Oh! who young Leila's glance could read
> And keep that portion of his creed
> Which saith, that woman is but dust,
> A soulless toy for tyrant's lust?
> (477 and 480-90)

Byron's repeated representation of Leila in terms of the soul seeks to refute the popular Western misconception that Islam denies the soul to women. More importantly, the passage contains such Oriental vocabulary as 'Al-Sirat's arch', 'Houris' and 'Alla' which are specific to Muslim paradise. Byron then passes on to describe the concomitant fatal consequences of Leila's beauty. This is conveyed partly with the help of the extended simile of 'The insect-queen of Eastern spring' (388-421). His reference to 'Kashmir butterfly with hue as bright and wing as wild' demonstrates the link between beauty and tragedy. In sum, Leila is described in authentic Oriental terms

of reference. Leila is subject to tyranny, total segregation and subjugation and deprived of personal and sexual freedom. Her attempt to break bondage results only in losing her life. She is greeted not only with death but also with blame and condemnation. The fisherman's scathing remarks stem from his perception of her failing to conform to society's and religion's notion of a good woman. She does not enjoy even basic freedom and is treated more as an object, rather than as person, over which two males - both the Oriental Hassan and the Western Giaour relentlessly fight. Although Leila suffers at the hands of fellow Orientals - her husband kills her for infidelity and her co-religionist fisherman abhors her for her moral and religious treachery in having an affair with the non-Muslim Giaour, even her lover, the Giaour would like to see her bound to the same stringent moral code that rules out her sexual freedom. Thus in relating Leila's miserable lot Byron does not target or single out the Islamic code, but indicts both Islamic and Christian morality. Given this context, Marilyn Butler's comment assumes greater significance: 'Leila's tragedy provides the human context against which the claims of the great religions are seen, and it is notable that neither religion has a space for her, in this world or the next.'[13]

Like Hassan, Leila shares some features of the conventional Oriental, not least her dissatisfaction with, or rather rejection of, the loveless husband, and her falling in love with someone of a different faith. The lack of matrimonial love in Oriental society is indeed a recurring theme in Byron's 'Turkish Tales'. Leila, Gulnare in *The Corsair* and Gulbeyaz in *Don Juan* are all victims of it, being represented as playthings, reeling under a hard yoke. For Hassan, Leila is merely 'lovely toy' (404), and Gulnare in *The Corsair* makes the same point

in referring to herself as 'a toy for dotard's play' (III, 342). In Leila's affair with the Giaour there is, however, no polemical note. She neither recants her Muslim faith not does she choose the Giaour as her lover for being a Christian and hence a superior being.

At the level of political allegory Leila's tragedy, as recognized by Byron critics, corresponds to the contemporary Greek liberation movement against the Ottomans. According to Jerome J. McGann, 'She seeks freedom from bondage with Hassan, and if she is destroyed as a result, her will to action remains a moral lesson to the enervated Greeks.'[14] For Nigel Leask, Leila stands 'as symbolic embodiment of the Hellenic values underlying European civilization, [which] can find representational space only as a beautiful corpse or as the phantom which returns near the end of the poem.'[15] The violence inflicted on defenceless Leila may, in a sense, be taken as Byron's indictment of the raging imperialist violence of his time. Just as important with regard to the rampant violence and hatred prevailing in the poem is the 'Advertisement' to *The Giaour* which refers to several territorial disputes, accompanied inevitably by wars, in the Seven Islands, Morea, Misitra and Russia. There is not just antagonism between characters, but conflict is the very way of life (67, 318-19 and 747-86), and by stressing this, Byron, it seems, questions the codes, both Christian and Islamic, that let violence go unchecked. The traditions espoused by both the Muslim fisherman and the Christian friar fail to stop the vicious cycle of physical destruction - not least Hassan getting Leila murdered and the Giaour killing Hassan in return. In Islam the punishment for adultery is stoning to death, but the Turks had altered the mode of execution; they drowned the transgressors in a sack.

Accordingly, Leila meets this fate. Moreover, Islam forbids marriage between a Muslim woman and a non-Muslim man. This religious consideration impels the Muslim fisherman to denounce more abhorrently Leila's illicit relations with 'the faithless Giaour' (458). For him Leila's treachery, both marital and religious - justifiably deserves 'a grave' (462). His hatred for the Giaour proceeds from his religious belief in that he consistently derides the latter's 'Christian Crest' (256). Again, it is on religious grounds that the Giaour seeks to win the friar's sympathy for his murdering a Muslim, Hassan (1038-41). One may therefore hold that both the traditions - Islamic and Christian - are seen to be responsible, to some degree, for the violence in the poem.

Against this backdrop, Leila's ideal beauty attains greater meaning; it marks the only streak of light and life amid the enveloping darkness. In sum, in portraying Leila Byron remains scrupulously faithful to local colour and retains some features of conventional Oriental female yet this Oriental setting helps him to disrupt commonplaces and move on to examine broader social and political issues.

Unlike the ethereal Leila in *The Giaour*, Zuleika is at the centre of attention in Byron's next 'Turkish Tale' - *The Bride of Abydos* (1813). Initially he intended to entitle it as *Zuleika*, as is evident from an entry in his journal. He appears to have picked up this name, originally the Persian poetical name for Potiphar's wife, from Sir William Jones's account of Persian literature. As to her physical features,

> Such was Zuleika - such around her shone
> The nameless charms unmarked by her alone -
> The light of love - the purity of grace -

The mind - the Music breathing from her face !
The heart whose softness harmonized the whole -
And, oh! that eye was in itself a Soul!
(I, 176-81)

Zuleika stands out here as an abstraction of idealized beauty. This perhaps signifies Byron's escapism. Amid the sordid, gruesome world of *The Bride*, rife with Giaffir's despotism and Selim's collusion with pirates, Zuleika represents what life should be - pure and beautiful.

Not only is Zuleika outwardly attractive, she is blessed also with inner beauty - devoted gentleness, obedience to her father and immense love for her brother - Selim. As an Oriental female brought up in a patriarchal society, her obedience, or rather subservience, is almost absolute; and in this, she exercises remarkable self-abnegation. On being told of her father's decision to get her married to a total stranger, she does not register any protest. Though Islam prescribes the consent of both the partners as an essential prerequisite for marriage, such arranged marriages are fairly common in the Orient. Byron vividly brings out the Oriental practice of forced wedlock in designating Zuleika as the bride for 'Osman's bed / She - whom sultan had but seen to wed' (III, 656-57).

Again, however, things are by no means as straightforward as they may seem. Zuleika's love for Selim is central to the plot of the poem; and what is puzzling is the nature of her love, which veers from the sisterly, affectionate love to incestuous desire (I, 394-99). This brings to mind Byron's affair with his half-sister, Augusta Leigh, an aspect recognised by Leslie A. Marchand in his observation: 'The model for Zuleika was perhaps a composite of his feelings for

Augusta and Lady Francis Webster.'[16] The theme of incest is not, however, developed in the poem. Byron introduces revenge motive for Selim's revolt against Giaffir, which eclipses altogether the theme of incest. That Byron purposively rejected this theme is evident from his letter to Edward D. Clarke:

> I had nearly made them [Zuleika and Selim] too much akin to each other - and though the wild passions of the East - and some great examples in Alfieri - Ford - and Schiller (to stop short of Antiquity) might have pleaded in favour of a copyist - yet the time and the North (not Frederick but our Climate) induced me to alter their consanguinity and confine them to cousinship.[17]

It is difficult to say what really compelled Byron to 'induce the alteration' - apprehension of provoking unnecessary attention to his own affair or deference to tradition. Nonetheless, since *The Bride* is concerned with the themes of conflict between tradition and rebellion and of passion in its varied manifestations, the passage in question is of special interest; for it shows Zuleika overcoming, though momentarily, her submissiveness and asserting her sexuality:

> With thee to live, with thee to die,
> I dare not to my hope deny;
> Thy cheek, thine eyes, thy lips to kiss,
> Like this - and this - no more than this,
> For, Alla! sure thy lips are flame,
> What fever in thy veins is flushing?
> My own have nearly caught the same,
> At least I feel my cheek too blushing.
>
> (I, 392-99)

Her 'fever' and 'blushing' unmistakably point to sexual arousal. She is in the end, however, firmly bound to the chains of tradition. Aware of her 'weaker sense' (I, 412), fearful of Giaffir's wrath (I, 416) and conscious of her religious law and creed, the Prophet's will and Allah's commands (I, 430-32), she controls her passion. Far from going any further, she soon retraces her step:

> Ah! yonder see the Tchocadar,
> My father leaves the mimic war;
> I tremble now to meet his eye -
> (I, 449-51)

The 'trembling' Zuleika's conformity, reflected in her wholesale surrender to her father, ultimately brings about her tragic end. For she witnesses as a mute, silent spectator her father killing Selim. She never gathers courage to flee with Selim. At Selim's death she is so much struck with grief that she dies. Byron is interested in the urge to transgress boundaries, but also in the ultimate force of convention.

More importantly, Zuleika is thoroughly Oriental. First, reference is made to the paradise-like life she leads in the company of Selim, before the story unfolds itself. This account is loaded with Oriental images which reinforce the local colour:

> We to the cypress groves had flown
> And made earth, main, and heaven our own!
> There lingered we, beguiled too long
> With Mejnoun's tale, or Sadi's song;
> (I, 69-72)

Unlike Leila, Zuleika does participate in the action, though

by playing a small part in her small world. Mostly she remains an object of masculine dispute, between her father Giaffir, her suitor the kinsman of the Bey Oglou and Selim. It is therefore, not surprising that her description comes mainly from the accounts of Giaffir, and Selim and contains a range of distinctly Oriental similitudes. That Zulaika is the quintessence of religious values and child-like innocence is underlined by the following Oriental similitude:

> Blest - as the Muezzin's strain from Mecca's wall
> To pilgrims pure and prostrate at his call;
> (II, 402-03)

The use of precise Oriental vocabulary -- 'the Muezzin's strain', 'Mecca's wall', 'pilgrims pure and prostrate' and 'the call' helps to locate her in the particular Islamic religio-cultural context. In much the same vein is her characteristically Islamic allusion to 'Azrael' (I, 323), the angel of death in Muslim lore. Her 'Peri cell' (II, 85) displays rich Oriental setting, with its 'silken Ottoman' (II, 64), 'fragrant beads of amber' (II, 65), 'her mother's scented amulet, / Whereon engraved the Koorsee text' (II 69-70), her copy of 'the Koran of illumind's dyes' with 'many bright emblazon'd rhyme / By Persian scribes' (II, 73-75), the 'The richest work of Iran's loom / And Sheeraz' tribute of perfume' (II, 80-81). The preponderance of religious objects identified with Zuleika reinforces her association with tradition; and apart from possessing such objects (which include the 'comboloio' as well as the 'Koran', 'Koorsee text' 'amulet'), she is often found invoking earnestly Allah and the Prophet, and swearing by 'Mecca's shrine' (I, 312). In this regard, she differs radically from the conventional Oriental female in *The Songs of Geste* and other works of Western

literary Orientalism, who, as we have seen, peremptorily abandons her faith and falls for the first Christian that comes her way.

In portraying Zuleika, Byron attempts to grapple with a whole range of issues and concerns. As a signifier of tradition, she performs perfectly the accepted social role of a woman; she is at the beck and call of masculine power. As an idealized beauty, she is no more than a treasure, an object to be retained or won. Her compliance with her father's command to marry Osman Bey is in line with what is expected of a female. She is too immobile, too timid and of 'weaker sense' (I, 412) to join Selim; she simply withdraws as the fatal confrontation between Giaffir and Selim is to take place. She is too child-like and passive to join ranks with Selim who is bent upon transforming the order of things. She is bound too tightly to the gilded chains of tradition and the status - quo. Her 'virgin grave' (II, 460) sums up her inability to have confronted reality head-on. Her tragedy flows from her inevitable subservience to authority and unquestioning loyalty to the values of religion, family and nation. Her domestic life offers a microcosm of political life, with identical threads binding her to authority and the denial of freedom. What on one level may be respected as virtuous conduct according to the rules, is on another a source of self-imprisonment and tragic circumstances for others.

Before discussing the Oriental heroine in *The Corsair*, it is worth-stating that there is some similarity between the plot of this poem and that of the medieval romance, *The Sowdone of Babylone*. The former is centred on Floripas, a Saracen princess who falls in love with a knight imprisoned in her father's castle and helps the knight to overpower her father. *The*

Corsair, nevertheless, is free from the polemical overtones of the earlier text, which is solely concerned with the theme of degrading a Muslim ruler through the treachery of his own daughter. There is a conventional parallel, but *The Corsair* goes well beyond it in its complexity.

The most striking feature of this complexity is that central to *The Corsair* is the idea of the 'change of form' (I, 143); in the course of the action Conrad becomes disguised as the Dervise and Gulnare's soul too is 'changed' (III, 320). Having lived all her life in the harem 'as a slave unmurmuring' (III, 331), the latter resolves to 'try the firmness of a female hand' (III, 381) and emerges successful in playing this role. Her words to the captive Conrad resonate deeply with the idea of freedom :

> I have gained the guard,
> Ripe for revolt, and greedy for reward
> A single word of mine removes that chain:
> ...
> That hated tyrant, Conrad - he must bleed!
> I see thee shudder - but my soul is changed -
> Wronged - spurned - reviled - and it shall be avenged -
> Accused of what till not my heart disdained -
> Too faithful, though to bitter bondage chained.
> ...
> Those tyrants, teasing, tempting to rebel
> (III, 312-14, 319-23 and 327)

Physical and moral revolt on Gulnare's part permeate the above passage, underlined by her refrain-like references to 'revolt', 'chained', 'change', 'avenged', 'bitter bondage chained' and 'to rebel'. Gulnare becomes the very symbol of

freedom. She frees not only herself but Conrad as well; and, in so doing, she is inspired by Conrad, whose attack on Syed's palace marks an attempt to overthrow him and to change the order of things. Gulnare acknowledges this point, saying: 'What sudden spell hath made this man so dear?' (II, 424). However, in an amazing role reversal Gulnare succeeds where Conrad fails. Conrad's attack on Syed, though daring, backfires, resulting in his captivity, whereas Gulnare, a mere 'defenceless beauty' (II, 218), manages to kill Syed, win over his guards and secure her liberation and Conrad's release. Unlike the timid, submissive Leila and Zuleika, Gulnare overwhelms both the males - Syed physically in murdering him and Conrad psychologically in stupefying him by her indomitable courage and resourcefulness.

In the first encounter with Gulnare in his captivity, Conrad is 'dazzled with the light' (II, 429) as he looks at her. The ethereal `light' of Byron's other heroines becomes here a veritable force and a compulsion. What is perhaps implied is that Gulnare is too formidable a person for Conrad to withstand. Though he tries to resist and dissuade her, he goes on yielding to her invariably at every step. Significantly enough, even in the very first meeting Gulnare is seen commanding him: `Look at me - and remember' (II, 437). Later on, she reminds him: `Corsair! Thy doom is named - but I have power' (II, 460). She ventures `on the dangerous path' (III, 205) which stuns even the otherwise fearless Conrad to the point of disbelief:

> He had seen battle - he had brooded lone
>
> ...
>
> But ne'er from strike - captivity - remorse -
> From all his feeling in their inmost force -

So thrilled - so shuddered every creeping vein,
As now they froze before that purple stain.
(II, 418 and 422-25)

That Gulnare completely overpowers him is summed up thus: 'And Conrad following at her beck, obeyed' (III, 448). Important clues to this effect are there even in her first encounter with Conrad; for she is not overwhelmed or awe-struck, like others, by his outward appearance:

Much did she marvel o'er the courtesy
That smoothed his accents, softened in his eye:
...
Seemed gentler then than Seyd in fondest mood
(II, 261-62 and 264)

She perceives Conrad in terms of his 'courtesy', 'smooth' accent, 'softened' eyes and 'gentleness'. There is some suggestion of effeminacy in Conrad, especially in Gulnare's company Conrad becomes something of a meek person. This signifies a double role-reversal in the poem - Gulnare takes on the role of Conrad and the latter tends to behave like the former.

In terms of the conception of woman, Byron's Gulnare is a problematic figure, whose actions do not conform to traditional roles. What is worth-noting is that both Gulnare and Conrad are conscious of this disparity. That she herself is torn between what is expected of her as a woman and what she actually desires as an individual is neatly put across in the following lines: 'The wish is wrong - nay worse for female - vain: / Yet much I long to view that chief again' (II, 269-70). Through portraying an Oriental woman who is kept segregated, Byron, it seems, is attempting to open up the question of

woman's rights, particularly her sexual passions, and to challenge her role of angel about the house.

Gulnare resolves to achieve what she wants; her ambition, singleness of purpose and determination are no less convincing than those of the dreaded pirate chief, Conrad.

> My love stern Seyd's! Oh - No - No - not my love -
> ...
> ...it would not be.
> I felt, I feel, love dwells with - with the free.
> (II, 499 and 541-42)

Her strong-minded rejection of Seyd and the transition of her utterance from the past tense to the present signify her resolve to break once and for all the chains of 'bondage' (II, 524) and attain 'release' (II, 526). In so doing she fears 'no death' (II, 534). She is full of initiative and daring and is fully cognizant of this (III, 380-85) - a point that emerges even more vividly in the passage in which she juxtaposes her activeness with Medora's passivity:

> I rush through peril which she would not dare.
> If that thy heart to hers were truly dear,
> Were I thine own - thou wert not lonely here :
> An outlaw's spouse - and leave her lord to roam !
> What hath such gentle dame to do with home?
> (III, 299-303)

Not only does Gulnare despise Medora, 'the gentle dame', she calls into question the very role of a domestic female.

Throughout *The Corsair* Byron interrogates social norms and the relationship between the sexes by focusing consistently on the plight and misery of Gulnare. She, rather the whole

harem, exists for the sheer physical pleasure of Seyd. Little wonder then that Gulnare considers herself a mere 'slave' who is 'to bitter bondage chained' (III, 323). Seyd derides her plea for releasing Conrad:

> Release my foe! at whose remonstrance? - thine!
> ...
> I do mistrust thee, woman!
> ...
> Know'st thou that I can clip thy wanton wing?
> (II, 171, 178 and 191)

His dismissive view of Gulnare is encapsulated in his branding her as a bird with 'wanton wing' and his intention to 'clip' her betrays his authoritarianism and tyranny. Though she is apparently a domestic woman, her life teems with and is vitiated by all that strikes at the very foundation of domestic bliss. Apart form being denied any respect, confidence and mutual trust, she is condemned to a painfully unfulfilled physical existence:

> He takes the hand - I give not - not withhold -
> Its pulse nor checked - not quickened - calmly cold :
> And when resigned, it drops a lifeless weight
> From one I never loved enough to hate.
> (II, 511-14)

Veering from the commonplace theme of loveless marriage, this passage takes up the issue of sexual injustice, or rather the denial of female sexuality. In Gulnare's numbness is a stark subterranean vein of smouldering desire.

Gulnare's rebellious, strong-willed statements, stemming from her defiance of both divine and moral law, materializing

later into her murder of Seyd, completely shake Conrad. This conception of woman is too disturbing for him. First, he tries to reason with her, dissuading her from being attracted to him and asking her to remain faithful to her lawful husband: "'Lady - methought thy love was his", (II, 497). Later on, when she actually kills Seyd, Conrad refuses to consider her, whom he looked upon only as a `weaker prey' (II, 206), even a woman: she is too unnatural to have any feminine features: `That spot of blood, that light but guilty streak, / Had banished all the beauty from her cheek!, (III, 426-27). For him, `Gulnare, the homicide!' stands in stark contrast to `his lonely bride' (III, 462-463) - Medora, the quintessence of femininity. Conrad's fellow pirates, too, are intrigued by Gulnare:

> They whisper round, and gaze upon Gulnare:
> And her, at once above - beneath her sex,
> Whom blood appalled not, their regards perplex.
> (III, 513-15)

Notwithstanding their perplexity, in sketching such an unconventional female as Gulnare Byron unsettles the customary assumption of womanly character and conduct.

Gulnare is not, however, altogether devoid of features which link her to Leila and Zuleika, the models of ideal beauty and femininity. There are some streaks of the paradisal form in Gulnare, too: 'tis an earthly form with heavenly face!' (II, 397). Her constant association with light (II, 398 and 429 and III, 271) as she enters the captive Conrad's cell evokes connotations of life-sustaining influence. Her character has been marked also by a certain tenderness. Despite all her masculine courage, she is occasionally overcome by peculiarly

feminine emotions, as is evident from her confessional statement:

> She knelt beside him and his hand she prest,
> 'Thou may'st forgive though Alla's self detest;
> But for that deed of darkness what wert thou?
> Reproach me - but not yet - Oh! spare me now!
> I am not what I seem - this fearful night
> My brain bewildered.'
>
> (III, 469-73)

The ambivalence in Gulnare's character reaches its peak at the close of the poem, registering another 'change' in her, in that she appears to regain the traditional feminine qualities of modesty, gentleness, humility, dependence and insecurity:

> And now he turned him to that dark-eyed slave
> Whose brow was bowed beneath the glance he gave,
> Who now seemed changed and humble: - faint and meek,
> But varying oft the colour of her cheek
> To deeper shades of paleness - all its red
> That fearful spot which stained it from the dead!
> He took that hand - it trembled - not too late -
> So soft in love - so wildly nerved in hate;
> He clasped that hand - it trembled -
>
> (III, 531-39)

In summary, Gulnare 'is not what she seems' in many respects; neither 'the Haram queen' (II, 244) nor 'slave' (II, 224) or 'slave unmurmuring' (III, 331), nor a mere 'toy for dotard's play' (III, 342), nor a 'defenceless beauty' (II, 218), nor 'the homicide' (III, 463), and above all not a stereotypical Oriental female. When she finally reverts to routine womanly appearance and behaviour it is with an ironic suggestion that

she has, for better or for worse, gone beyond them - it is 'now too late' - and that there can never be the whole truth about her, or a source of positive stability.

These Oriental heroines - Leila in *The Giaour*, Zuleika in *The Bride* and Gulnare in *The Corsair* - are all, in varying degrees, embodiments of idealised beauty, but have also in common the darker features that they are victims of loveless marriage and of injustice. While Leila and Zuleika, cast in a traditional mould, suffer silently and are the cause of tragedy and conflict in others, Gulnare actually revolts against the conventional gender role. In Gulnare Byron makes trial of a new concept of force and unsettlement: she, a woman, succeeds in rebellion where Selim, a man, fails, though ultimately and disturbingly she is denied the centrality she has earned and is returned to a position of unsatisfactory marginality. The turns and twists of Gulnare's story, like those of the semi-converted and semi-apostate Alp, bring home to us finally the relative sophistication of Byron's use of Oriental materials.

In their interaction with Christian characters Byron's Oriental heroines mark a significant departure from the prevalent convention in Western literary Orientalism. For example, in *The Giaour*, although the eponymous hero is prompted by a sense of honour and revenge in killing Hassan who had deprived him of Leila's company, the Giaour's own attitude towards Leila, rather her infidelity is exactly the same as of Hassan. Both the males, though representative of two different religious and cultural traditions, subscribe to the similar code of honour that prescribes capital punishment for an unfaithful wife. Notwithstanding the fact that Leila had to lose her life for her love for him, the Giaour fully justifies Hassan's

treatment of the recalcitrant Leila; 'Yet did he but what I had done/Had she been false to more than one' (1062-63). The Giaour's abundant love for and loyalty to Leila is his most attractive and redeeming feature. In relating this sincere love relationship between a Western hero and an Oriental female, and without resorting to the latter's conversion to the former's faith or demonstrating the former's superiority *The Giaour* breaks the stereotype.

As to Conrad - Gulnare relationship in *The Corsair*, Conrad's outstanding feature is his anti-authoritarian stance, actualizing in his strike against Seyd, an Oriental despot. This clash apart, the poem does not enter into polemics by holding Islam responsible for Seyd's tyranny. Nor does it attempt to juxtapose the West's superiority with the Orient's negative aspects. For like Seyd, Conrad is tyrannical in an equal measure in treating his fellow pirates who dread his authority. His valiant move to protect the honour of the harem woman by risking his life is, to an extent, reminiscent of the conventional Christian knight type western hero. His chivalry is, however, offset, rather eclipsed by an Oriental female, in the shape of Gulnare's heroism that brings about Conrad's release from Seyd's captivity and her own freedom from her tyrannical husband. Rather than portraying a conventional Western hero liberating a helpless and hapless Oriental female reeling under oppressive patriarchy, Byron reverses the order in depicting an Oriental female securing a Western hero's release by dint of her courage and bravery. Conrad suffers both military defeat at the hands of Seyd's men and psychological defeat against Gulnare whose manoeuvres outwit him. As we noticed earlier in the case of the Giaour and Hassan, both Seyd and Conrad, especially the latter notwithstanding his anti-authoritarianism, display a striking

indistinguishability in their views on gender role and code of honour. For example, Conrad dissuades Gulnare from seeking a way out for his release, for he believes that he had 'earned' the meed/Of Seyd's revenge.' (III, 286-87). Moreover, he feels outraged as Gulnare abandons her wifely role and turns into a rebel against 'the oppressor Seyd'. The polarization of gender roles between his wife, Medora and 'Gulnare, the homicide' baffles him. Like the Oriental despot, Seyd, he is unwilling to grant any space or active role to Gulnare. Byron does not invest Conrad with some halo of superiority for being a Western who stands out above Orientals. Nor is Gulnare so much overwhelmed by his advent that she readily abandons her faith, as the Oriental females invariably do in most of the works representing Western literary Orientalism.

To sum up, Byron's Oriental heroines are, on the whole, true-to-life, subtly used, and reflective of Byron's cross-cultural sympathies - qualities which are conspicuous by their scarcity in both his predecessors and his contemporaries.

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THE NATURE OF LITERARY LANGUAGE

Our whole orientation to literary appreciation rests largely upon our view of the nature of literary discourse formed by our conscious or unconscious response to questions such as: what is literature? what role does it play? and whether or not literary language is especially different from other language varieties? etc. The language-literature issue has long been a subject of not only discussion but also heated argument which has sometimes led to bitterness. One such occasion, perhaps, made Bateson pass this remark about the exponents of language

> Would I allow my sister to marry a linguist? It is a good question. And I suppose, if I am honest, I must admit that I would much prefer *not* to have a linguist in the family.[1]

But, extremist views aside, it is essential to consider the nature, type and function of the language of literature in order to realise its optimum puissance with regard to the literary appreciation. In order to reach any conclusion it is necessary to take into account different views pertinent to the issue.

Bateson is strongly inclined to consider the language of literature to be special and extraordinary and beyond the grasp of any objective linguistic analysis. He ranks literary language as a

particular phenomenon of speech (*parole*) and not the ordinary speech system (*langue*). He says

> *Langue*, you will remember, is the speech system, the vocabulary, accidence and syntax that a speech group learns, adjusts and stores away in its individual memories for use when required...*Parole*, on the other hand, is the particular speech act...[2]

And then he says 'The literary artefact is parole.'

But this view has been questioned by others. Widdowson finds it difficult to categorise literary language either as *langue* or *parole*.[3] In his opinion, it is a peculiar amalgam of both, as it violates the accepted rules of language and creates its own rules which are not considered non-language within their own context. For instance

> Slept Rip Van Wrinkle twenty years (Longfellow)
> The door is strange to be unlocked (Dylan Thomas)
> When will you your round me going end? (Hopkins)

In the normal expression these lines would probably read

> Rip Van Winkle slept for twenty years.
> It is strange that the door is unlocked.
> When will you end your going round me?

Widdowson[4] observes that a literary artefact is a type of linguistic paradox in which the regularities of *langue* and *parole* get locked into each other carrying consistent or conflicting values simultaneously. Conflict occurs when a familiar word of the conventional code appears totally differently in the literary code. For instance, the use of the word 'cloud' for human body in Blake

> When I from black and he from white cloud free

And round the tent of God like lambs we joy
(*The Little Black Boy*)

So, this is a "kind of converse reality, a different existential order in another dimension of experience, a figurative paradox held for a moment outside ordinary time and space".[5] Therefore, the literary artefact is a "double structure, of parole which is also *langue*, *langue* which is also *parole*, neither one nor the other, and yet both. A paradox, an anomalous hybrid".[6]

Short[7], on the other hand, would argue that there is no essential distinction between literary and non-literary language in linguistic terms. In his opinion, literary writers are not alone in using language creatively and therefore literature is not the preserve of the so-called 'sensitive' reader alone. Short further argues that the features often associated specifically with literary or poetic language do recur in other forms of language as well. He says

> Hence, it is thought that poetry, unlike other kinds of language is full of metaphors, images, patterning, rhetorical tropes etc. but the examination of other kinds of language e.g. advertising, political speeches, belies this distinction; even casual conversation in the coffee bar can produce new metaphors.[8]

Brumfit and Carter are in agreement with Short to disregard metaphor as a distinguishing feature of literature. They say

> In fact, it requires little linguistic introspection to see that metaphor is pervasive in our daily discourse and, as a property of language, is not in any way unique. Metaphors are not found only in Shakespeare or Donne...The world of discussion and debate,

> parliamentary, journalistic, academic or otherwise, is impregnated with meaphors...(fuller argument and examples in Lakoff and Johnson).[9]

Whereas Short advocates the 'no-distinction' view in very clear terms,[10] others like Brumfit and Carter,[11] Fowler and Moody[12] etc. have reservations despite their strong sympathy with this view. Notwithstanding the complexity of the argument about literary language, Short believes "the 'no-distinction, view to be essentially correct".[13] But Fowler seems equally concerned about the 'extra-linguistic features which condition the distinctive style of a literary word' which is otherwise nothing but language.[14] Brumfit and Carter also hold that 'there is no such thing as literary language' but not without feeling the need to make this qualifying statement

> When we say this, we mean that we find it impossible to isolate any single or special property of language which is exclusive to a literary work. It does not mean we deny that language is used in ways which can be distinguished as literary.[15]

Moody also considers literature as one of the texts (a verbal artefact) and therefore suggests: "It is advisable to reduce the conventional differentiation between the literary and the non-literary."[16]

The exponents of the 'no-distinction' view do not consider even the semantic density of language to be the distinctive feature of literature. In their (Short et al) opinion, 'the double-sidedness or even multiple valency of word combination'[17] can regularly be noticed in jokes as well, for instance

Q: How do you make a Swiss roll?
A: Push him down a mountain.

Brumfit and Carter are also disinclined to consider the striking phonological pattern to be the distinguishing mark of poetry because they think the 'patterns of contrast, similarity or parallelism are found in ordinary language' as well. It is a common feature of proverbs, for instance: 'a stitch in time saves nine,' 'where there's a will there's a way,' or children's song: 'You will never bite a better bit of butter in your life'[18] etc. Thinking along similar lines leads Short to agree with writers like Fish[19] and Pratt[20] that

> A text becomes a literary text because we choose to regard it that way (as) the modern poets have taught us that excerpts from newspapers, when placed inside volumes of poems, must be regarded as poems.[21]

But the point requires a little consideration. The phrase '*because we choose*' may not attract one's attention in the first instance, but our *choosing* makes, in fact, all the difference in our treatment of a particular piece of writing. If we *choose* to look at an advertisement as a literary line, our whole perspective will change. And in this process the first thing to occur will be that we will forget about the immediate function (persuading) of an advertisement and will treat it as a source of aesthetic pleasure or a statement having no immediate practical relevance. It is not only individual linguistic items which make literature but when their recurrence forms a pattern under a certain aesthetic and no-immediate communicative function. *Excerpts*, when placed inside poems are regarded as poems because thus they drop their originally intended function and assume a new *context* which provides the reader with a new perspective. So, literary language

is not a variety in the same way as 'the language of newspaper headlines' or 'legal language', but in its function it seems to be different from the language of common use. It is therefore more plausible to understand it as a 'context' where "different varieties of language can be mixed and still admitted. And deviation from norms of lexis and syntax in legal documents would be inadmissible"[22] but not in poems or fiction. In Auden's poem *Mundus et Infans*, "varieties of journalism, military discourse, slang, archaism etc. coexist because Auden judges such heterogeneity appropriate to his purpose".[23]

The recurrence of certain words combined together with the aesthetic function produces a unity and consistency of effect. A close investigation of literary language shows a sort of 'layering' of linguistic features which are interwoven with other literary devices and serve to reinforce the aesthetic message of the text. Brumfit and Carter tend to give a special consideration to the language when it is used for the literary purpose and make this qualifying statement

> In case it is thought that we are saying that all language is literary and that all language users are as creative and imaginative as each other, we are *not*.[24]

It has also been argued that the literary language involves a much greater degree of "imagination' than the language of common use. The flashes of imagination could be found in ordinary conversation as well, but not in such a concentrated form and in such a high degree of consistency as in literary language. This gives literature a "quality beyond the use of words to convey referential meaning".[25] On account of the high quality of 'imaginativeness' it has always been more difficult to paraphrase

or translate literature as compared to referential prose. Chapman sounds very certain about the view that literary language can hardly be translated in full. He thinks: "But such a paraphrase will certainly seem 'less' rather than the original; it will have 'lost' something, it will be 'poorer'."[26] So, the literary language is not different from every day usage in the sense of being a distinct variety but in the context of its distinct use and special communicative function. This explains why it is not as spontaneous and natural as ordinary conversation, and is more complex and involves more care than the latter. Not only this but sometimes in order to make the literary conversation look normal, natural and spontaneous, the literary artist has to exercise an extra care to choose and manipulate the language. So, being the artistic medium (not only the medium of communication or expression) it involves a greater degree of consciousness in formation. And to maintain such a high degree of consciousness is neither possible all the time nor desirable, as it may get in the way of effective communication (which is the purpose of ordinary language use). But, in turn, this language may help enhance learner's language sensibility and add to his sense of appropriacy in language use.

Another fact to be taken into consideration is that the other language varieties deal with some specific sphere of life to the exclusion of the rest, whereas the subject of the literary language is the whole of human life and so its language can adopt any idiom suitable for the occasion for its use. For instance, the occurrence of a typically professional dialogue between a doctor and a patient will be totally acceptable in a novel, but "thou shalt not" sort of language will not be acceptable at all in a medical brochure. This explains why newspaper headlines, when placed inside poetry, are considered poetry. Hinting at the same idea, Moody says

> By 'literature' we refer to constructions, or artefacts, in language, which may be designed for any of the whole range of human communication needs, private or public, oral or written, for which language is used," [and therefore the] "conventional academic classifications of literary genres (Poetry, Drama, Prose, Tragedy, Comedy, Farce etc.) are woefully insufficient to describe the great gamut of verbal artefacts which constitute the literature of any language.[27]

Since the subject of literature is the whole of human life, its language is all-inclusive. The more sensible suggestion, therefore, is to talk about *language* and *literariness* rather than literary language.[28]

Closely related to the idea of literariness is the fact that literature has no immediate social, political or any other responsibility to carry out or function to perform. That is to say, if a metaphor is employed in an advertisement and becomes the source of aesthetic pleasure more than highlighting the worth of the items for sale, it loses its immediate practical relevance, and hence sets in the literariness of language. We do not read Tennyson's poem *The Eagle* for any information about that particular species of bird. And if we do so we would not read literature. Because first of all the bird has not been described in the poem in realistic terms but in imaginative terms, and secondly dissociating the imaginative dimensions from the accurate description will deprive the poem of its aesthetic effect. The reason is simple. The accurate description is open to observation and verification and invites realistic criticism (i.e. whether an eagle is the same sort of bird as Tennyson has described or different), whereas imaginative description is not open to verification and therefore invites aesthetic involvement rather than realistic criticism. Milton's *Paradise Lost*

is read generally as literature and not for accurate religious information. "In other words, we are interested in the general state of affairs to which literature refers, rather than in any pragmatic message."[29] Because of imaginative dimensions, the literary communication takes place in a detached communication situation. And such a situation is created by the employment of artistic conventions, which relieve a literary writing from any immediate practical social relevance and the artist from any such responsibility. But, the same is not true of personal letters and diaries where events mentioned are supposed to be true and binding socially. A "love letter can involve the sender in an action for breach of promise, but love poems do not count as binding in the same way."[30] Detached communication situation allows the literary language to be self-contained and have the patterns which are different from the conventional uses of language. In Widdowson's opinion

> ...the success of a literary work does not at all depend on a resulting activity. Most literature provokes no social action whatever. Shelley spoke of poets as 'the unacknowledged legislators of the world,' but a legislator who is not acknowledged is not a legislator: poets do not make laws, although they may indirectly influence those who do.[31]

Discussing the difference between the conventions of the artistic and non-artistic discourse, Rodger has pointed out that literary communication

> differs markedly from the domain of non-literary communication but is nevertheless dependent on it. Non-literary communication involves the use of conventionally appropriate kinds of language to convey

practical everyday messages which are socially necessary and immediately useful. Literary messages such as poems, plays, and novels make use of the same basic language system (i.e. the grammar, the vocabulary, and the rules for combining these into meaningful utterances) as that used in the different kinds of non-literary discourse. But, hence literary messages differ from non-literary ones in function, i.e. in their communicative purposes, creative writers have to signal the fact of the literariness of their messages by inventing special conventions of poetics, novelistic and dramatic communication which would not work in ordinary practical discourse, and by using the language system itself in ways which are unorthodox, thought-provoking and striking. The result is that creative writers produce linguistic messages which, by their very nature, stand out prominently against the reader's background awareness of what is both communicatively conventional and linguistically normal non-literary discourse, i.e. both appropriate to the social purpose the message is to fulfil, as well a grammatically intelligible in terms of syntax and vocabulary. The unusually effective writings of poets, novelists and playwrights are thus 'foregrounded' against the familiar banalities of everday language use, and so draw our attention first to themselves and thence to the unusual meanings they convey.[32]

Literature, therefore, is not the language of statement or referential writing. It takes full liberty to distort the reality from which its ideas emerge. It is not the element of truth or falsehood on which the assessment of its value is based. "Whatever truth literature may yield, its assessment is never based on whether it is 'true' or 'false' as a statement about things as they are."[33]

The unusual patterning of linguistic features in a literary writing makes it more complex and diverse than normal communication. These features often tend to one extreme of radical deviation from the conventional norms, and sometimes tend to the 'common core' of the language. The literary language shows a constant oscillation between these two extremes. In this process, if the language shows a regular deviation from the rules of traditional grammar for a considerable length of time, it turns out to be a grammatical rule itself. The literary artist selects and arranges linguistic items in such a way that they combiningly contribute to the totality of effect. The different systems of patterning are labelled as genres (i.e. novel, drama and poetry etc. which are further subcategorised as sonnet, elegy, epic etc.). These genres provide the overall framework for the particular type of discourse that the writer intends to use for literary communication. The patterning devices for each genre may not be the same. In poetry, for instance, such devices are used as assonance, alliteration, rhyme, metres and so on.

> The phonology of English, for example, requires no alliteration, assonance, rhyme or metric measure in message forms but these sound patterns are used in poems to fashion a design of sounds which combines with syntactic and lexical arrangements to create a code for the occasion.[34]

Another feature which contributes to the total effect is foregrounding. According to Leech

> *Foregrounding*, or motivated deviation form linguistic or other socially accepted norms, has been claimed to be a basic principle of aesthetic communication. Whether or not the concept is applicable to any great

> extent to other art forms, it is certainly valuable, if not essential, for the study of poetic language. The norms of the language are in this dimension of analysis regarded as a "background," against which features which are prominent because of their abnormality are placed in focus...The obvious illustration of foregrounding comes from the semantic oddity which demands that a linguistic form should be given something other than its normal (literal) interpretation.[35]

Foregrounding is achieved therefore by the purposeful concentration of certain lexical or syntactic features. Deviation from the normal language plays an important role in this process "As the verbal and syntactic choices depart farther from expectation, so the emphasis becomes greater."[36] In the following lines the foregrounding is achieved through unusual word order

> I wake and feel the fell of dark, not day.
> What hours, O what black hours we have spent
> This night! what sights you, heart saw; ways you went!
> And more must, in yet longer light's delay.
>
> Hopkins: I wake and feel

Commenting on these lines, Chapman points out that the foregrounded element here

> shows the effect of inversion immediately following normal syntactic order; the object-nouns take on supreme importance and the twisted syntax suggests the anguish which the opening lines present more directly.[37]

It was on the basis of such observations that Mukarovsky observe

> By the very fact of foregrounding, poetry increases and refines the ability to handle language in general; it gives the language the ability to adjust more flexibility to new requirements and it gives it a richer differentiation of its means of expression.[38]

The deviant use of language, therefore, is another feature through which foregrounding is achieved. But, in order to assess and evaluate the element of deviation, the learner needs to be well familiar with the conventional use of language. This familiarity is necessary because the process

> consists essentially in reversing the normal principles of language structure and use, combining what is normally distinct and making distinct what is normally combined. The result of this is that our conventional concept of reality, realised as it is through the language code and the standard uses we make of it, is disturbed.[39]

The extraordinary internal pattern of literary language brings forth a unique frame of reference in which words take on a different value. The very familiar words of ordinary language assume an air of unfamiliarity because of the special poetic context. The learner has to explore the extent and aspects of the deviant features as to what an extent they contribute to the total effect. In order to understand and appreciate the following lines by e.e. cummings

> Yes is a pleasant country
> If's wintry
> (My lovely)
> Let's open the year

It is certainly necessary to know that 'yes' cannot be a

country and 'if' cannot be wintry and that these are deviant in the sense of being removed from the semantic norms of the language.[40] And to achieve this purpose, it is necessary for the reader to be familiar with the norms of standard language. The deviant features "create significant regularities over and above those required by the language system from which they derive. They are significant because they signify."[41] So, grammatical and semantic deviations which might be considered errors in ordinary language use become the expressions of extraordinary worth in literature. Referring to Hopkins' *At the Wedding March* and a few lines from *Peace*

> When will you ever, Peace, wild Wooddove, shy wings shut,
> You round me roaming end, and under be my boughs?
> When, when, Peace, will you, Peace?

Widdowson concludes that

> We cannot then judge by appearance. An error is taken as evidence of deficient competence in the language and calls for correction: a deliberate literary deviation on the other hand is taken as evidence of more than common mastery.[42]

Not only in poetry, but also in fiction the literary artist takes liberties with the conventional rules of language. About a 'non-sentence,' quoted below, Chapman remarks that it "takes greater liberties with the rules, joining a series of positive and interrogative clauses by commas in a sequence which is spoken as soliloquy yet has the syntactic characteristics of a dialogue"[43]

> I am mute, what do they want, what have I done to them, what have I done to God, what have they done to God, what has God done to us, nothing, and we've done nothing to him, you can't do anything to him, he

> can't do anything to us, we're innocent, he's innocent, it's nobody's fault."
>
> Samuel Beckett, *Mahood*

In another instance, Hardy uses the word *harmony* as a false start to suggest the opposite of what he actually means:

> Eustacia at length reached Rainbarrow, and stood still there to think. Never was harmony more perfect than that between the chaos of her mind and the chaos of the world without."
>
> Hardy, *The Return of the Native*

With reference to Larkin's poem *Wants*, Short discusses some instances of deviation. According to him the line "The sky grows dark with invitation cards" can be interpreted only after it is recognised as a deviant expression. The sky never grows dark with invitation cards but with thunder clouds.[44] Only on comparing the deviant expression with normal possibilities we can say that

> Sky full of thunder clouds suggests too much rain which brings in the idea of unpleasantness and the word "dark" reinforces this collocation. Hence we will probably understand the line to mean that the person gets many too many invitations to social gatherings and that he receives them with disquiet rather than pleasure.[45]

Such is the nature of deviation whose recurrence makes the principle underlying literary word-order different from the accepted grammar rules. With reference to Pound's poem *Papyrus*

> Spring...
> Too long...
> Gongula...

Bateson says

> The dots at the end of each of Pond's lines invite us as grammarians to reach the poem as three separate uncompleted sentences. For the reader of poetry, however, the dots act rather as a kind of visual rhyme, which is reinforced both by the actual half-rhymes (-ing, -ong, Gong) and by the syllabic crescendo (one-syllable line followed by two-syllable line followed by three-syllable line).[46]

It is clear from the above points that literature provides the reader with an opportunity to come across various possible uses of language. Not only may he confront the conventional forms of language but also various modes and patterns of deviation.

In literary language the possibility of logical prediction is comparatively less and of deviation higher. So, what may be considered 'accidental' (or deviant) in ordinary use of language, becomes the main mode of literary communication which is used by the artist for making certain meaning prominent and foregrounded. In such foregrounded situations, words tend to shed their usual sense and by acquiring unique value assume meaning which is most suitable in the immediately relevant context. With reference to an example from poetry, Chapman points out that in such situations the student of literature "needs to forget his dictionary and become a partner in the open-ended game of language[47]

> I walked wherein their talking graves
> And shirts of earth five thousand lay,
> When history with ten feasts of fire
> Had eaten the red air away.

> To come to such language with the expectations of everyday is to feel a complete disorientation of the linguistic map. Normally colds are not everlasting; dust is neither proud nor angry and the sky cannot be shouldered; graves do not talk, shirts are not made of earth, history cannot feast, and neither it nor anything else can eat fire or air. The student of literature leaves the world of common expectation behind; he goes as an explorer, ready to meet words in new guises and to discover what experiences the writer is offering him in these unlikely uses.[48]

Addressee and receiver are also different in literary language from those of the ordinary language. The literary artist addresses non-human objects (like Wordsworth to *Daffodils* or Keats to *Grecian Urn*). But, the one who actually receives the message is a human reader. So, the addressee of the literary writing is not the receiver. Therefore, " the first and second person pronouns in literary writing take on a unique value which is a blend of the normal signification of first and third person pronouns respectively."[49]

By way of summing up the discussion, it can be said that the language of literature is not a variety of language as 'legal language' or 'medical language.' The former is all-inclusive, whereas the latter consists of only relevant vocabulary to the exclusion of the rest. It is also not a special language in that the supposedly literary features or characteristics regularly recur in non-literary discourse as well. So, literary language is not essentially different from the standard or ordinary discourse; neither as a variety nor as a special type of language. Its essential character is that of a type of discourse which may sometimes appear to be

unusual or 'extraordinary.' It can be interpreted and understood against the background of conventional uses of language. What makes it extraordinary is its uncommon use, its special context and particular communicative purpose. All these factors combiningly contribute to the characteristic of 'literariness' of a particular linguistic composition (or literary discourse) of which semantic, grammatical and pragmatic deviation, foregrounding and parallelism recur as significant features.

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CONTENT AND CONTEXT OF AUSTRALIAN POETRY

In order to appreciate Australian poetry, it is essential to have an idea of the peculiar topographical, ecological and psychological conditions under which it struck root, and, later on, through a natural but inevitable evolution, reached its present state of maturity. The Australian poetic endeavour is a two-fold preoccupation: obsession with attempts to define, to interpret and reinterpret the Australian landscape, and to relate it to prevailing human conditions. Australia has been described as an old continent, which came late into history. After the American War of Independence (1788), England needed a new colony to which it could transport its criminals, 'the English convicts who left their country for their country's good'. Moreover, after the Industrial Revolution, the conditions of the working class in England were horrible, almost inhuman. Men, women and children were punished, convicted and exiled for ridiculously small offences like snaring a rabbit. But the irony is that the convict became the "Noble Bushman", the Founding Father of Australia. In 1836 Charles Darwin praised

Australia for transforming "vagabonds most useless in one hemisphere into active citizens of another and then giving birth to a new and splendid country - a grand centre ofcivilisation".[1] These people were joined by gold diggers and free settlers. Gold was the making of Australia, and inspite of what Thoreau said of the gold rush in California that it was the greatest disgrace of mankind, something most unethical that people went to reap where they had not sown, millions of immigrants from all over Europe rushed to the antipodean continent, lured by legends of "men shoeing their horses with gold, using £10/- notes to light their pipes, drinking champagne by the gallon".[2] The power and spirit of the place was such that they easily shed their nationalities and got assimilated. They did not remain secondhand Europeans but a people who seized the chance to make a new consciousness out of their altered conditions. However, it remains the last outpost of English-speaking culture. Before the arrival of the white man the land had been inhabited by Stone Age men. It is surmised that the aborigines, the original inhabitants of the land, may have migrated from South India and Sri Lanka. These primitive men were either exterminated or driven to the interior by the influx of outsiders, and there is evidence of real attrition and guilt for this 'bloodless murder' here as compared to other continents. The poets and painters have helped to sensitize the rest of the society to the aborigines' plight, and rouse its conscience, not always idealising him but treating him generously and imaginatively. Inspite of all this, he has not been assimilated into civilization and the more sensitive and conscious are grumbling; Kath Walker, an aboriginal poetess writes:

No more gammon,
If you have to teach the light
Teach us first to read or write.[3]

In the early nineteenth century reserves and missions were founded for the protection of native tribes. But on contact with civilisation they suffered death and disease. The organic structure of the community in which everyone was tied by indissoluble bonds suffered loss and disintegration, he lost his religion and culture; Judith Wright laments this in her famous poem "Bora Ring":

The song is gone; the dance
is secret with dancers in the earth
the ritual useless and the tribal story
lost in an alien tale.[4]

The earliest Australian poetry was about Australia, written by people who had not seen the land themselves. It was dreamy and inspired by golden preoccupations of the continent, penned by a sort of clairvoyance. The British imagination visualised Australia in terms of the American precedents; to them it was to be a land of new promises - natural beauty, undiscovered mineral wealth, and plenty. But these visions, sanguine hopes and dreams got their first shocks when the people who had been in Australia sent home factual descriptions of the place. The travelogues revealed that reality was not what had been imagined, and the vista had neither beauty nor promise; the look of the land itself was repulsive and inhospitable. The protean view which the landscape offered to the visitors earned it the savage title of "the bush". There

was something weird and grotesque not only about the place but also the denizens inhabiting it - the songless, flightless emu; pouchy, gawky kangaroo to mention but two. Major Ross said, "In the whole world there is not a worse country than what we have yet seen of this".[5] There was something anomalous in the behaviour of animals and seasons too, and the early settlers saw a reversal and perversion of nature all around them. Disenchantment was taken partly seriously and partly by way of a joke.

In the colony itself there were people who were trying to interpret the worth of the new land in terms of English standards. They had no affection for the land but being standard-bearers of the Empire they had to think and speak well of it. It is interesting to note that people who were the first to write poetry in the penal colony were important men, officials at that: Barron Field, a judge of the Supreme Court in Sydney; Michael Massey Robinson, Confidential Secretary to the Governor, and an important Police Officer; Henry Parkes, the Premier of New South Wales, to mention but a few. They wrote in the Australian context:

> With a touch of formality, pretension, propaganda and artificiality. The tone being mongrel, doggerel, the verses reflect a sense of self-ashamedness, a tendency to jeer at, restrained by the tendency to withold; an official of the crown stifling his personal mirth and jibe for the sake of decorum, softening the joke with after-praise.[6]

The colonial imagination went through despair, a sense of isolation, a will to accept, to learn, to live with, and love one another. The native Australian poets began to convince themselves that the landscape was not all that bad; one justification led to another and the landscape began to release its secrets to the poetic imagination. It began to assume a unique charm and became romantic. This will to accept Australia and identify themselves with it proved to be the cornerstone of the Australian poetic tradition. The terror, grotesqueness and melancholy assumed a weird remarkableness and a certain kind of power. The bush had its own beauty and magic. William Wentworth, a young Australian student at Cambridge, was the first to sing of his native country as something dear. At a poetic contest in 1823 he presented a poem entitled 'Australisia' in which he not only sang proudly of his motherland, but painted the Australian scene along with its aborigines in a warm and affectionate light. This was like a clarion call for the colonial poets to shed their complex at being beings of a rejected world, and the call was taken up in due time. Poets like Henry Parkes and Harpur were the first to acknowledge the aesthetic and mystical powers of the Australian vista. The landscape began to assert itself and change the suggestive connotations of words and symbols: the ant became the symbol of Australian antiquity, colonial striving, desolation and timelessness; the Bronzewing, a wild pigeon, replaced the dove as a symbol; the Kangaroo came to represent strength and agility after being an 'after-birth' and something 'curst'. Thus the conventional idiom, metaphor and symbol began to undergo transmutation and the Australian poet became freer and bolder in the exercise of his

imagination. The deterministic role of the landscape is reflected in Judith Wright's 'Kite' and 'Bullocky' to mention but one poet.

Havin gundergone a sea-chage, the image of Australia has become central to modern poets like A. D. Hope, Judith Wright, Douglas Stewart, James McAuley, Kenneth Slessor, Robert Fitzgerald, David Campbell and a host of others. Be it the Cycads, the Kite, the Prince's Land, or any other metaphor, these poets pay tribute to Terra Australis. Chris Wallace-Crabbe talks of an "innocence" pervading the land, and this has been likened by critics to the "radical innocence" of Yeats and "natural piety" of Wordsworth. It would be wrong to interpret this innocence as ignorance or naivette. Alec King puts it in the right perspective when he says:

> We exercise a kind of willing seclusion in Australia today, not an enforced isolation as heretofore as far as the world of ideas and imagination is concerned. Communication is so quick that we can be as much citizens of the world as any community anywhere. But our physical isolation gives us a kind of freedom, not to be naive and ignorant, but to be unfashionable - to be unaffected by the pressure of schools and allegiances that are sophisticated and temporary. I think this 'unaffectedness' is a genuine quality of contemporary Australian poetry.[7]

This 'isolation' which enables some Australians to retain

a sort of pristine 'unaffectedness' is a significant ecological phenomenon leading to a variety of sociological disadvantages, transmogrifying into intellectual and spiritual isolation, imparting a depressing sense of waste or what 'Marcus Clark calls a: "weird melancholy". It is further heightened by the Eliotean metaphor of the 'wasteland'. A. D. Hope sees man as a 'wandering island', a "Predator, isolated from God and his fellows"[8], or as a shipwrecked sailor who painfully feels "the rescue will not take place"[9]. But Hope, being a poet of eminence and a University don, makes the theme of isolation rise beyond region into universal dimension. Judith Wright, on the other hand, is too preoccupied with problems like death, time, love, evil, war, nature, conservation and the like to allow the feeling of loneliness to wreck her nerves. However, though she rarely expresses personal anguish at loneliness, her 'Bullocky' is a classical example of a person on the brink of dementia; in his brain the years ran widdershins, it is said that bush-loneliness is the intensest in Australia. The Irish playwright, Synge, remarked that with "all those outback stations, with shepherds going mad in lonely huts"[10], in Australia there was plenty of potential for drama.

'The answer to loneliness' was, in the words of Thomas Inglis Moore, 'a fraternity of self-interest', more simply termed 'mateship'. In his monumental work *Social Patterns in Australian Literature*, Moore presents a brilliant analysis of the Australian desire for mateship as found in various social groups: convicts, larrikins, unionists, Marxists, bushmen, gold-diggers, miners, soldiers, sailors and airmen. He gives the reason

for this characteristic persisting as a social pattern: "it still answers a bush-bed sense of isolation which has entered deep into our collective consciousness".[11] Henry Lawson is undoubtedly the most outstanding exponent of this creed. In 'Shearers' he writes:

> They tramp in mateship side by side -
> The Protestant and the Roman.
> They call no biped lord or sir,
> And touch their hat to no man.[12]

Commenting upon this aspect in the writings of the last decade of the nineteenth century, Manning Clark concludes:

> in extolling 'mateship' the writers were drawing attention to what made life worthwhile... And in urging mateship as a universal ideal of behaviour, they were simply asking them to extend their affections from the few they knew to the many who had had their experience.[13]

To the typical Australian, mateship became a surrogate for religion also. C. E. W. Bean opines that the above-mentioned class was seldom religious in the sense in which the word is generally used. He goes on to say:

> So far as he held a prevailing creed, it was a romantic one inherited from the gold-miner and the bushman, of which the chief article was that a man should at all times, and at any cost, stand by his mate. That was and is the one law, which the good Australian must never

break. It is bred in the child and stays with him
through life.[14]

This inter-relationship seems to have outlived its utility, and there is a shift in friendships and alliances. But while some people deride mateship, calling it mediocrity and other inane names, some modern poets are anguished at its loss. Kenneth Slessor speaks despairingly and poignantly of this negation:

Hurrying, unknown face - boxes with strange labels -
All groping clumsily to mysterious ends.[15]

While the theme as such is becoming rarer, it has been sublimated into a more broad-based humanism, encompassing love for all mankind, the ideals of freedom, democracy and socialism, the last being defined as "the desire to be mates... the ideal of living together in harmony and brotherhood and loving kindness".[16]

The passion for mateship gave rise to the ideal of the Australia Felix which was cherished celebrated by almost all the poets of the country. This theme of the Great Australian Dream has in no way slackened since the Jindyworobak Movement which gave a jingoistic fervor to Australian poetry during World War II. Rex Ingamells founded the Jindyworobak Club in Adelaide in 1938, the word in aborigine meaning 'to annex, to join'; the Movement's journal too was given an aboriginal name, 'Meanin', meaning the site of Brisbane. Thus the spirit behind the Movement was to revive aboriginal culture, free Australian art from all alien influences and connect it to the culture of the land. It was a sort of Radical Nationalism

with the slogan, "Australia for the Australians". Though the prominent Jindyworobak poets were Max Harris, Ian Mudie, Victor Kennedy and Nancy Cato, the spirit of the Movement is best expressed by a poet who came to Australia from Ireland, Roland Robinson. His poem, 'Altjering' meaning 'chaos or creation time', gives great credibility to the tradition. In the poetry of Judith Wright too, there is extensive use of aboriginal myths and lore - Ishtar, buniyap, bora ring, corroborre, Aruako and so on. The white man's guilt-complex at the massacre of aboriginal culture and genocide are recurrent themes in her poetry. She tells Keth Walker:

> A knife's between us. My righteous kin
> Still have cruel faces.
> Neither you nor I can win them
> Though we meet in secret darkness.
>
> I am born of the conquerers
> You of the persecuted
> Raped by rum alien law.[17]

This myopia and nationalism was not welcomed in all quarters, and the Movement was ridiculed, challenged and criticised right from its inception. R. H. Morrison, Harold Stewart, A. D. Hope and others were critical of "literary Australians and provincial narrowness, and wanted to appeal to universal values and keep communication open with European culture".[18] As late as 1975 James McAuley reminisces:

> The idea of basing a modern literary culture on the utterly alien Aboriginal culture was too absurd to be taken seriously by most people.[19]

Thus some writers rallied round the journal Angry Penguins whose literary policy was to establish "communication with movements in Britain and America, in an endeavour to overcome the isolation and isolationism which was evident in Australian culture".[20] They also came to be called the Angry Penguins, and were impatient with the 'mediocre nationalism', 'cultural illiberalism', and 'bush balladry and outbackery'. This inspired a new wave of internationalism in Australian poetry, and they came under the influence of not only Nietzsche but also Coomaraswamy, Buddhism, and the Orient in general. However, as movements do not suddenly switch hands, a tussle between nationalism and internationalism continued.

Although Australia ceased to be a 'suburb of London' long ago, and its literature is no longer a 'literature of exile', juxtapositioning does come in vis-a-vis English and American literatures; there is self-denigration especially with reference to poetry. In 1976 Shapcott's anthology, *Contemporary Australian and American Poetry*, came out. Reviewing it John Tranter wrote:

> any comparisons must begin with an embarrassed disclaimer - we must admit that Americans are much bigger, much richer, and have a devastating head start.[21]

Alec King remarked, "we have no major poets; but we have

good poets"[22] A. D. Hope too, refers to Australia as a cultural 'parasite', a state

> Where second-hand Europeans pullulate
> Timidly oh the edge of alien shores.[23]

This same concept may be found in Chris Wallace-Crabbe also:

> Luther and Cromwell, Socrates and Marx
> Have never yet been born
> Nor did a glowing Florence rise to shape
> The European dawn.[24]

The physical imagination as opposed to the sensuous constitutes a national trait, and is a unique characteristic of Australian poetry. Various reasons are put forward for this: material well-being; struggle against the adverse topography, seasons and environment; pioneering psyche suckled upon the tales of the bushrangers and larrikins. "This propensity was responsible for the popularity of the Vision Group led by Norman Lindsay who played a significant role in shaping and directing poets and poetry for a period that now extends over fifty years".[25] He was primarily a painter and cartoonist, and his paintings of the muscly nudes, fancy-dress pirates, centaurs, masqueraders and revellers were no doubt shocking to the conservatives and moralists, but poets and artists like Kenneth Slessor Robert Fitzgerald, Douglas Stewart and Hug McCrae were greatly inspired by the "vitalism and gaiety in the face of suburban complacency and dullness",[26] and they became the most outstanding exponents of the doctrine. It stimulated in

the poets "a delight in clear, colorful surface detail, and a celebration of the overwhelming vitality of the masculine Life Force".[27] This is exemplified in McCrae's poem 'Ambuscade' where the vividness of the scene and masculinity of the image bring to mind Lindsay's paintings. An attack by centaurs on a herd of mares defended by their stallions is thus presented:

> A roar of hooves, a lightening view of eyes
> Redder than fire, of long whistling manes,
> Stiff crests, and tails drawn out against the skies,
> Of angry nostrils, webbed with leaping veins,
> The stallions come.[28]

The pictoral effect and vitality is reminiscent of the Pre-Raphaelites, and this was a novel influence on Australian poetry. Warren Hasting's trial in William Rufus' Hall has been dramatically recreated by Robert Fitzgerald in 'Fifth Day'; Douglas Stewart describes the Afghan in a poem of that name as "some whirlwind out of the desert" steering his life by compass and the Quran. However, Geoffrey Dutton has no patience with this sort thing, and calls it an evil influence on the poetry of the land.

The Boer War, World War I, World War II, the Vietnam War have all evoked tremendous response from the Australian poets. World War I yielded a rich crop of war poems: 'The Blood Vote' by W. R. Wispear on the conscription campaign of 1916 "reduced women to tears";[29] in 'To God from the weary nations', Frank Wilmot pleads for mercy not justice for the misguided nations; it has been praised for its sanity, sensitiveness and humanitarianism; Vance Palmer and Leon

Gellert are two important soldier poets of the time; they wrote copiously on battle experiences and camp life. Word War II ushered in the realization that Australia would be different from then on. A number of poems were written on the themes of war but they were generally of topical significance. In 1944 I-an Mudie published an anthology, *Poets at War*, containing poems by men and women serving in the Australian force. The poems by Judith Wright, Kenneth Slessor, David Campbell, Geoffrey Dutton and James Picot are of enduring value. James Picot died of illness as a prisoner of war; his poems were published posthumously in 1953,the anthology being called *With a Kawk's Quill*. Judith Wright expresses anguish, fear, anger, and helplessness at the hidden bellicosity in man and the arousal of the primitive instinct of violence at an international scale; using Blake's tiger-metaphor with amazing ingenuity, she conveys the intended effect remarkably in 'The Trains':

> And how shall mind be sober
> Since blood's red thread still binds us fast in history.
> Tiger you walk through all our past and future
> troubling the children's sleep.[30]

In 'Two Songs for the World's End' she expresses a bewildering concern for children in general and her daughter in particular during war-ravaged times:

> Bombs ripen on the leafless tree
> Under which the children play
> And there my daughter all alone
> Dances in the spying day.[31]

World War II "taught Australians a hitherto neglected lesson in geography by making them aware that they lived in the Pacific and Indian oceans, close to Asian neigbours, and must reckon with Asia."[32] They then transferred their loyalty from London to Washington, getting 'defense insurance' in return. But when America got involved in the Vietnam War, Australia was again committed to bearing the white man's burden; they became unwilling partners in the carnage unleashed in Vietnam. There was guilt, anger and mental tribulation among the people, expressed by some poets of the land. In 'The American Age' Richard Packer ironically writes:

> Face after face died of no rice as we sat broken
> Watching Christ shave his armpits for movie dollars
> And munching our T.V. dinner. Overhead
> The steely locusts foamed and whined.[33]

In 'Fire Sermon' Judith Wright addresses a child orphaned during the war:

> This hand, this sinister power
> and this one here on the right side
> have blackened your ricefields,
> my child, and killed your mother.[34]

In 'The Company of Lovers' she seems to imply, like Mathew Arnold in 'Dover Beach', that love can be a refuge when 'ignorant armies clash by night' or 'the dark preludes of drums begin and ... death draws his cordons in'.[35] Commenting on the treatment of the theme of love in Australian poetry, Geoffrey Dutton observes:

> Perhaps it is due to a certain reticence in the Australian character or to the shadow of wowser, or may be a nervous sense of the antipoetic mate looking over your shoulder, but Australian poets have until fairly recently written little about love that was not sentimentality , and nothing at all about sexuality.

Henry Kendall was shocked to see the sexuality in Walt Whitman's verses because it ran counter to the Australian ethos of those days. Christopher Brennan was the first poet to write about the complexities of love, about a women who was both Eve and Lilith, freeing Australian poetry of love from insipidity and prudery. In A. D. Hope we have lines like:

> Between her legs a pigmy face appear
> And the first murderer lay upon the earth.[37]

and

> this source alone
> Distils those fruitful tears the Muses weep.[38]

Thus love is not only erotica and obsession with sex; lovers can transcend their human passion and become 'transfigured exalted, radiant'.[39] He has been compared to D. H. Lawrence with regard to his large sexual fantasies, and W. B. Yeats in his characteristic obsession and transcendence. 'Conqistador' is a comic balled where Henry Clay, 'a hero of our time.. remarkably like you and me'[40] is turned into a bedside mat on contact with a girl of uncommon size; here humour, pathos, surprise and absurdity are all beautifully combined to

create effect. James McAuley's love poetry does not descend to the level of mere sexuality; he displays a quiet dignity. His long poem 'The Celebration of Love' is a beautiful epithalamion, an ingenious and metaphysical argument about the a nature of love. Ronald McCraig, on the other hand, has been called an 'observer of urban bedrooms'.[41] Judith Wright is a class by herself. Her attitude far surpasses the usual concept, and signifies a robust sense of supreme oneness with the universe and eternity. Her treatment of love is free, uninhibited, complex and rich. It endeavours to encompass a vast range of metaphysicals nuances and implications. But the most significant and novel aspect of it is the feminine vision that it so realistically seeks to communicate. Philip Lindsay comments on her treatment of the erotica in *Woman to Man:*

> Of J. Wright's poetry it may well be said that she is the only woman who has kissed and told. Other women have sung of love, but apart from Sappho, and she, after all, was a man in female skin - none have written honestly and without shame of their desires.[42]

It is said that many of the best Australian poems are about dying, and the elegiac tone comes naturally to these people; Dutton finds it to be the "truest expression of mateship".[43]

In the '60s a new generation of poets emerged in Australia, a large and varied group of young writers who fought against the constraints of conservatism to create a revolution in poetry which has had far-reaching implications. Their main

outlet was the mass of 'underground' magazines that they themselves produced, most of which are unattainable today; their books printed in cheap limited editions are now collector's items. Poets like Bruce Beaver, Rae Desmond Jones, Nigel Roberts, Vicki Vidikas, Jennifer Maiden, Rudi Krausmann, Laurie Duggan and a host of others were outspoken in their advocacy of drugs, sex, rock music besides other controversial issues taken up by others. Their most important achievement was to invigorate and revitalise a tradition of verse that for too long had been content with predictability and restraint.

C. D. Narasimaih is of the view that the subtle links between a country's political power and literary prestige beyond its frontiers cannot be ignored. Australians are no doubt at a disadvantage but they need not be demoralised as the world has learnt not to respond to received reputation; "the Anglo-Celtic vacuum in the South Seas has been filled"[44] and the 'Convict Settlement' has fashioned myths for modern times; to quote A. D. Hope:

> These myths will not fit us ready made
> Its the meaning of the poet's trade
> To recreate the fables and revive
> In men the energies by which they live.[45]

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