

Bacon's Essays

Development of English Prose upto Bacon's Time

The English prose of Alfred's days differs radically in its linguistic structure from the English of the 14th century. It has, therefore, little direct influence upon the development of the new literary prose. Alfred and his contemporaries had fashioned a prose which was wonderfully flexible. According to the nature of the subject treated it was either conversational and intimate in tone or sonorous and periodic in expression. The prose of the 14th century consists mostly of translation from Latin and French devotional writings and homilies. They aim more at the edification of the common people than at style. The writers had no conception of the function of the sentence. This defect persisted as late as the end of the fifteenth century. Malory's *Morte d'Arthur* illustrates this defect, admirably. It is a quick moving narrative translated and "adopted" from the French. It reveals the author's bold intention of fashioning a prose style from the ordinary speech of his time. He often achieved a striking rhythm. But it is clear that he often tried to make his sentences convey far too much. His prose is roughhewn from the common speech and has not yet developed into an art-form.

Elizabethan Prose:- The Elizabethans had a genius for poetry and drama but their prose is often intolerable. They enriched the language by adding to its vocabulary many new words and phrases. But some of their prose is heavy, pompous and undisciplined. This pomp and their indiscipline are one product of a quest of persuasiveness. They occur chiefly in the works of those who sought to achieve their object by writing periodic prose in the manner of Cicero. Other peculiarities mark the work of those who tried to achieve it by writing what is called euphuistic prose. This was a style John Lyly made fashionable. Hooker modelled his style on the structure of the Ciceronian periods. His style is a typical example of the way in which the educated Englishman of the day under the influence of the Renaissance were trying to give to English prose the clarity, the massive dignity and rhythm of the choice of classical Latin. Latin construction sometimes plays havoc with the sentences. The style now and then has "a monstrous beauty, like the hind quarters of an elephant." It is unfit for the discussion of the ordinary affairs of life. Hooker has sought to please his contemporaries by trying to make English prose as pliant, rich and dignified as Latin prose. But he has often sacrificed the two important essentials of good style i.e. perspicuity and appropriateness.

Lyly was a conscious and skilful artist and introduced euphuistic prose. The distinctive feature of Euphuism are the courtly affectation of smart sayings, epigram and antithesis. In each sentence he tried to achieve balance, rhythm and perspicuity by neatly pointed antitheses and parallel construction but the resulting effect is generally unspeakably artificial and tedious to the modern ear. He tried to give to English prose a definite and obvious brilliance by his peculiar method of writing. It must be said that Lyly hit upon a

fundamental aesthetic principle when he devised a prose style that was distinct from colloquial speech. He sought to satisfy the Englishman's desire "to hear a finer speech than the language will allow." But in this quest of persuasiveness he often sacrificed the virtue of appropriateness.

Bacon's Essays, much of the prose in Shakespeare and the Authorized Version of the Bible show the evolution of a prose style that combines dignity and rhythm with simplicity of expression. Bacon's writing is the distillation of many manners of prose writing up to 1602. The two main defects of English prose were unwieldiness and a tendency to "find writing". Bacon is the first scientific philosopher to write English in a clean, and terse style. The Essays have a note of authority about them. There is in his writing pithiness and relevance that hitherto had rarely been found in prose. But despite the brevity of his utterance, Bacon was Elizabethan in his power of imaginative suggestiveness. In their final form the essays are illumined with beautiful and moving imagery. Bacon's prose seems at times to lack appropriateness. He uses the same idiom and the same rhythm in his essays on 'Death' or 'Truth' and in his essays on trivial themes such as 'Travel', and 'Masques and Triumphs'. The Authorized Version of the Bible of 1611 is a production that towers above anything hitherto done in English prose. It is simple and concrete in language, rich and graphic in imagery and possesses supreme lyrical power. It yields its meaning with the utmost ease and directness. Bacon's Essays and the Authorized Version of the Bible helped to show to the writers of that age that the vernacular was capable of achieving literary excellence and dignified rhythm.

Sir Francis Bacon; 1561-1626

Bacon (afterwards Viscount St. Albans), son of Sir Nicholas Bacon (Keeper of the Great Seal under Elizabeth), born 1561. Became successively Solicitor-General and Lord Chancellor; deposed in 1621 for taking bribes. Died 1626. His philosophical reputation rests mainly on the *Novum Organum* (the "New Instrument" for investigating truth), a book written (1620) in Latin; his literary reputation on his English writings.

1597. The first edition of the Essays (ten included), the second edition (forty essays) appeared in 1625. Tennyson said: "There is more wisdom compressed into that small volume than into any other book of the same size that I know". Many of the essays are made up of extracts, compiled from commonplace books and his other published works, and woven together into a new whole.

1605. *The Advancement of Learning* (in two books). This work really laid the foundation of modern scientific methods.

1612, (?) *The New Atlantis*-the picture of an Ideal State, a curious but interesting romance, having points in common with More's *Utopia*.

1621. History of Henry VII. "With the exception of Raleigh's History of the World and Knolles's History of the Turks, there is no historical work produced at or near this period which will in any degree bear comparison with the polished style of Bacon." (Lumby)

Three Divisions of Francis Bacon's Works

1. Philosophical:
 - (i) The Advancement of Learning.
 - (ii) Novum Organum (New Instrument)
 - (iii) De Augments Scientiarum
 - (iv) Sylva Sylvarum
2. Literary:
 - (i) Essays
 - (ii) The New Atlantis
 - (iii) The History of Henry VII
 - (iv) Apophthegms (a kind of jest-book) New and Old.
3. Professional:
 - (i) Maxims of law (1630, pleadings in law cases)
 - (ii) Reading on the Statute of Uses (1642: Speeches in Parliament)

Bacon: A Historian: - As a writer of historical works Bacon is not much known to his readers. They generally associate his name with the famous Essays and some of his philosophical works. But he also wrote a remarkable book of History entitled, "History of the Reign of Henry VII. (1622)" It is the only complete historical work that we received from him.

Bacon: A Political and Moral Thinker: - His most important moral work is the Essays on counsels - civil and moral. These were published in the three editions during Bacon's life time. The first edition appears in 1597 containing ten essays. The third edition appears in 1625 in which the number of essays went up to 58. The moral tone of these essays is at times questionable. Quite often Bacon appears to be an opportunist. In his morals he is absolutely of this world. There are places where there is shallow worldliness which is highly disturbing and does no credit to this great man. For example even "such a noble and powerful sentiment as love appears to him to be a child of folly". Sometimes, even some of his conclusions are ordinary and common place. They do not show a very sharp mind behind them. But these essays are extremely widely read because of their worldly practical wisdom. They come home to men's business and bosoms. He is not preaching things of the spirit and the soul; his only concern is to show to men how to succeed in this life and world. Human nature and how to manage it would be good title for these Essays. As the French critic Legouis points out: "It is the art of success among men which is the subject to his Essays. He points men to the part he should play on the stage of special life, as is indicated in the sub-title of this Book: "Counsels-Civil and Morals." As morals of this world, his sayings have great force and weight. Many of them have become proverbs. Besides these essays there is a collection of ancient and modern sayings which Bacon did during the autumn of 1624 entitled "Apophthegms New and Old". He dictated from memory and they were published in 1625. There are about 300 of them, and some are very striking and some are dull. He

also brought out a collection of arguments on moral matters with answers to them. It was entitled "Of the Colours of Good and Evil".

Bacon: A Scientific Thinker: - As a scientific thinker we are not to look to him for any particular discoveries. In fact he did not know very well the many problems connected with scientific enquiry in his own time. In some cases he rejected truth, and followed old fashioned and wrong beliefs. But his influence as a scientific thinker, cannot be denied and at the same time underrated. The influence exercised by him was naturally of a kind which we should expect from a thinker who had taken the whole field of knowledge as his province. F.G. Selby points out: "Inquirers were naturally gratified by the dignity which he gave to their labours, and encourage by the prospects which he held out. He gave to science a human interest. He gave it high hopes and a definite aim." Very often the critics of Bacon try to belittle his importance by saying that he made no scientific discovery and his method of inquiry could never become the method of great scientists later on. This argument does not hold much water. The scientific discovery in itself is not as important as the faith that Science is an important field of human activity which could open up the secrets of Nature. Bush, the critic is very correct when he says "Bacon is not historically negligible a scientific thinker. His scientific deficiency does not essentially weaken the force of his message for his time". Indeed, it was Bacon who substituted the humble and critical interrogation of Nature for the arbitrary concept of traditional authority. It was a very big achievement indeed for a great lawyer, statesman. To quote Bush once again, "he not only summoned men to research, he brought the Cinderella of Science out of her partial obscurity and enthroned her as the queer, of the world. No one any longer could be deaf to the scientific and humanitarian gospel of experiment, invention, utility and progress". Thus Bacon made no scientific discovery as Newton and Harvey made. But he laid the solid foundation of science because he was the first man to point out the importance of experiment in the study of knowledge. He was the first man who laughed at the idea of authority based on scientific observation. Once arbitrary Authority has been replaced by critical Enquiry and Experiment. Science in its true sense had taken birth. Bacon's contribution in this respect remains unique and outstanding.

Bacon: A Philosophical Thinker: - To the students of literature Bacon will remain a great name and force because of his Essays. But the legal, historical and even the moral works do not sum up his most valuable achievement in scholarship. His greatest contribution to the Advancement of Learning was made possible by his philosophical works. As a philosophical thinker he was inspired by two purposes: 1. He wanted to increase the bounds of human knowledge. 2. He wanted to make man powerful over Nature. In order to do that he had to survey the whole field of human knowledge and fight against many malpractices which had come into existence in the study of Science and Nature. In order to achieve his objects he formulated a grand scheme of philosophical studies which he called Instauration Magna. This scheme was highly ambitious and has six important parts.

Bacon challenged the basic beliefs of man e.g. truth, love, friendship, honesty, secrecy and reshaped them. He challenged the most established norm and ideals of mankind. He

questioned everything; he questioned what was, generally, considered unquestionable. He was an iconoclast. His approach was revolutionary. He begins his essays with a challenging statement i.e. what is truth, what is friendship and what is love.

He was very skeptical. He believed that the test of the truth of everything is in practical observation. He believes that experience is the basis of every judgment. This is called empirical approach. And no doubt he was an empiricist. His way of thinking was inductive. It was based upon facts and upon data. His spirit of inquiry and spirit of skepticism was the outcome of Renaissance. Bacon was very utilitarian. Like a scientist, he did only what was useful.

His training had been as a scholastic but his approach was anti-scholastic. He was bitterly against the scholastic approach. He said that the arguments of scholastics appear to be very intelligent and philosophical but actually these are nothing but only mental luxury. He said that scholastic try to prove the proven, means, who is God, what is sin or reward. In philosophy, this attitude is called begging in question. What is to be proved, it is taken as supposed.

Bacon says the reasoning of schoolmen is in fact very smart and full of life but actually this life is like the life of worms in rotten flesh. They appear to be very active but this is a very deadly activity. They are not agent of life rather they are the agents of death. The arguments of scholastics kill the mind than to develop the mind. Thus Bacon demolished the scholasticism with their own tools.

Bacon gave the theory of "duality of truth". He proved that ideals are definitely good but ideals are only for ideal and perfect people. Imperfect people can't follow the ideals and when they can't follow them they go reverse and tell lies. Bacon said that everyone should try to be as good as possible. One must realize his faculties. An imperfect man must compromise with his imperfection. Instead of cursing himself one should compromise with his imperfection. This is called "expediency". That truth is only for ideal people and for common man expediency should be the principle.

Bacon said that there are two kinds of truths – heavenly truth and earthly truth. He further said that heavenly truth is contained in Bible and it is for "salvation". But earthly truth is in the laws of nature and in the means of science and it is necessary for earthly success. And this earthly truth is different from heavenly truth. Both are opposite to each other and can't function for its opposite and one must be able to differentiate between them. This is called relativity of truth or duality of truth. L. C. Knight wrote that Bacon did not give the theory of the duality of truth but he only stated the facts who actually believe in their conducts.

What Bacon's essays reveal is that:

1. Man in relation to the world and society.
2. Man in relation to himself
3. Man in relation his Maker.

The Character of Francis Bacon

Long is of the view that, in Bacon we see; **"One of those complex and contradictory natures which are the despair of the biographer"**.

Bacon had a dual personality. He was mental giant but a moral dwarf. It was this very complexity of Bacon's character which pope stressed in his usual neat, epigrammatic manner, when he wrote,

**"If parts allure thee, think how Bacon shined,
The Wisest, Brightest, Meanest of mankind"**

The facts of Bacon's life amply bear out that he was the brightest of mankind. Though he was born with the silver spoon in his mouth, he was left unprovided and friendless at the threshold of his career. His father died and there was no one to help him to get settled in life. In those days of intrigues and cunning party politics, nobody could hope to make his mark unless he enjoyed the patronage of the influential. Despite such handicaps, Bacon's rise to eminence was meteoric. As a lawyer he became immediately successful. His knowledge of law and power of pleading became widely known and it was almost at the beginning of his parliamentary career that Jonson wrote, **"No man ever spoke more neatly, more weightily, or suffered less emptiness, less idleness in what he uttered"**

The vastness of Bacon's mind is amazing. His hearers could not cough or look aside from him without loss. He commanded where he spoke; and had his judges angry and pleased at his direction. No man had their affections more in his power. The fear of every man, that heard him, was that he should make an end. He was knighted in 1603, made Solicitor General in 1607, Attorney General in 1613, Lord Keeper in 1617, Lord Chancellor in 1618 and Viscount St. Albans in 1621. This immense and rapid success, in spite of bitter enemies and hostilities, can never be attained without wisdom and brightness. Skemp says, while he was discussing the Bacon's character, **"Bacon stands second in intellectual power only to Shakespeare"**

A man of towering intellect, he could dare to take all knowledge to be his province. It is impossible to regard even the outline of his vast work. He worked endlessly to penetrate the secrets of nature, fathered the inductive system of philosophy, and thus paved the way for emergence of modern science. Many of his principles may sound rudimentary to us, but in Bacon's time they were original and had far reaching consequences. He revolutionized the entire concept of scientific research and ushered in the era of modernism. His head was ever buzzing with huge schemes- the pacification of unhappy Ireland, the simplification of England law, the reform of the church, the study of the nature, and the establishment of a new philosophy. Summarizing his scientific achievements Bush writes, **"He not only summoned men to research, he brought the Cinderella of science out of her partial obscurity and enthroned her as the queen of the world"**

In the field of literature also his attainments are equally brilliant. He is the father of English essay. No doubt he borrowed the term and the thing from French Montaigne, but he filled it with the products of his own brain. His style is marvelous. It is terse and pithy, packed with thought, in an age that used endless circumlocution. He created a new style of writing- the modern style- and may very well be called the father of modern English prose. His observation was minute and accurate and his essays cover a wide variety of subjects suggested by the life of a man around him. Bacon was one of the greatest scholars of his time and he was as well read in classical literature and history, as in science, philosophy and law. He was as well familiar with the intricacies of politics as with those of trade and commerce. There was no sphere of knowledge or of life in which he did not excel. In many aspects, he was certainly the meanest of mankind. Therefore J.F Selby says that, **"He had great brain; not a great soul"**

Though he was raised to the highest position in the land, he could bend to the acceptance of the pettiest sums as bribes. He was fond of an ostentatious style of living, kept a large number of servants and was lavish of in matters of food and dress. The result; he was always in need and adopted highly corrupt questionable means to increase his income. He was profuse and greedy, a born intriguer and tuft-hunter, an extremely cunning, selfish and callous individual. His essays clearly reveal that his philosophy of life was Machiavellian. Hudson also agrees that he sacrificed his character for the sake of wealth and power and for the satisfaction of worldly ambitions. Here Hudson critically remark, **"His morals were of the narrowest expediency and utilitarianism"**

Many of his biographers, including Mr. Spedding, have tried to defend the conduct of Bacon. But the only defense which they have been able to put forth is that his faults were the faults of age, that he was merely the child of his age. It was an age in which the power was concentrated in the hands of a few; intrigue and opportunism were the orders of the days, friendships were violated and sides changed as one's interests demanded, and even the greatest in the land accepted bribes. Living in such an age, Bacon did what he found others doing, and what he realized was necessary to get success. He therefore, sacrificed his ideals, to achieve the aim dear to him. Summarizing his estimate of Bacon's character, Long writes, **"Bacon was apparently one of those double natures that only God is capable to judge, because of strange mixture of intellectual strength and moral weakness that is in them"**

As we read his essays, we come to know that he was an honest man corrupted by the environment in which he lived. We are very well inclined to believe what Bacon said of himself, "He was the brightest, wisest, and meanest of mankind."

Francis Bacon: Worldly Wisdom

Bacon was, definitely, a worldly wise man. He was the wisest and the meanest of mankind. He was truly of Renaissance; the age of accumulating knowledge, wealth and power. Being a true follower of Machiavellian principles, he led his life for worldly success. He was a man of shrewd and sagacious intellect with his eyes fixed on the main

chance. And what he preached in his essays was also the knowledge, needed for worldly success.

There is no doubt that Bacon's essays are a treasure house of worldly wisdom. The term worldly wisdom means a wisdom which is necessary for worldly success. It does not need any deep philosophy or any ideal morality. But Bacon was a man of high wisdom, as he himself pronounced, "I have taken all knowledge to be my province". Bacon also preached morality but his morality is subordinate to worldly success and he never hesitated to sacrifice it for worldly benefit. His essays are rich with the art which a man should employ for achieving success in his life, such as shrewdness, sagacity, tact, foresight, judgment of character and so on.

The subject of Bacon in his essays is the man who needs prosperity in worldly terms. Bacon's essays bring men to 'come home to men's business and bosoms'. He teaches them, how to exercise one's authority and much more. When he condemns cunning, it is not because of a hateful and vile thing, but because it is unwise. That is why the wisdom in his essay is considered a 'cynical' kind of wisdom. He describes his essays as 'Counsels – civil and moral'.

In his essay "Of Truth", Bacon appreciates truth and wishes people to speak the truth. He says: **"A lie faces God and shrinks from man."**

He warns human beings against the punishment for the liar on the doomsday. But at the same time, he considers a lie as an 'alloy' which increases the strength of gold and feels it necessary for the survival on earth. He says: **"A lie doth ever add pleasure."** this is purely a statement of a "worldly wise man".

The essay "Of Great Places" though contains a large number of moral precepts yet in this very same essay he also preaches worldly success. **"It is a strange desire to seek power and to lose liberty; By pains men come to greater pains"**. And **"Uneasy lies the head that wears the crown."**

Then Bacon suggests that men in authority should work not only for the betterment of public but also for their own status: **"All rising to great place is by a winding stair; and if there be factions, it is good to side a man's self whilst he is rising and to behave himself when he is placed."**

It is purely a utilitarian advice and it surely holds a compromise between morality and worldly success. Even when Bacon urges a man not to speak ill of his predecessor, it is not because of high morality but because of the fact that the man who does not follow advice would suffer with unpleasant consequences.

Bacon's approach towards studies is also purely utilitarian. In his essay "Of Studies", he does not emphasize on study for its own sake, but for the benefit which it can provide to man to be supplemented by practical experience. **"Reading maketh a full man, conference a ready man and writing an exact man."** And then he says: **"Some**

books are to be tasted, others to be swallowed, and some few to be chewed and digested."

Bacon also points out the effects of different branches of studies on a man's mind and thinks it helpful in the cure of different mental ailments and follies.

His essay "Of Suitors" totally reveals Bacon's shrewd insight. Although he suggests that a suitor should not be disloyal towards his petition and should tell him the truth about the chances of winning the suit without leaving him wandering in false hopes. Bacon suggests that a patron should not charge extensive amounts for a small case. But then he dilutes all this by saying if the patron wants to support the non-deserving party, he should make a compromise between both of them, so that the deserving party would bear not great loss. This is a purely utilitarian approach and it shows what Bacon himself had been in his career, for it was his own profession.

In the essay "Of Revenge" Bacon shows a certain high morality by saying that: **"Revenge is a kind of wild justice; One who studieth revenge, keeps his own wounds green."** He feels dignity in forgiving ones enemy. But then he says that even revenge is just in the cases when one can save one's skin from the hands of law.

Bacon showed a certain incapacity for emotions. He took the relation of friendship for its benefit and made a purely worldly approach to the subject which intimately deals between two persons. He gave us the uses and abused of friendship. He says: **"Those that want friends to open themselves unto, are cannibals of their own hearts."**

This essay clearly shows Bacon's cynical wisdom and that his morality is stuffed with purely utilitarian considerations. Bacon considers love as a 'child of folly'. In his essay "Of Love" he says: **"It is impossible to love and to be wise."**

He considers wife and children as hindrance in the way of success and progress. He says: **"He that hath wife and children hath given hostages to fortune."** Afterwards in his essay "Of Marriage and Single Life" he tells the 'benefits' of a wife. **"Wives are young men's mistresses, companion to middle age and old man's nurse."** In his essay "Of Parents and Children" Bacon puts: **"Children sweeten labour, but they make misfortune more bitter."**

All these statements show his essentially mean and benefit seeking attitude, even in the matters of heart. In short, Bacon's essays are a "hand book" of practical wisdom enriched with maxims which are very helpful for worldly wisdom and success.

Francis Bacon: Wisest, Brightest and Meanest

**"If parts allure these think how Bacon shin'd
The wisest, brightest and meanest of mankind."**

Bacon was the wisest because of his worldly wisdom, he was brightest owing to his powerful intellect and the art of writing terse essays, and he was meanest due to his treacherous character.

The above mentioned remark on Bacon was made by a renowned and marvelous poet, "Alexander Pope". If we observe critically, this statement holds its validity. For Bacon appeared to be a true child of Renaissance. Undoubtedly he was a man of wisdom and powerful intellect. But all at once he was a calculating character, keeping an eye on the main chance. He was a true follower of Machiavelli. He failed to harmonize his mixed motives, complex principles and high aims together. He wanted to strive after the selfless scientific truth but he was conscious that nothing could be done without money and power. So, he strived after material success. Bacon belonged to the age of glory and greatness, surprising meanness and dishonest conduct and he could not avoid these evils.

Bacon was a man of multi-talents. His wisdom was undeniable. The thirst for infinite knowledge and his versatility was truly astonishing. He possessed an intellect of the highest order. He was learned in Greek, French, Latin, English, Science, Philosophy, Classics and many other fields of knowledge. He is regarded as the creator of the modern school of experimental research. He held that "man is the servant and interpreter of nature". He supplied the impulse which broke with the medieval preconceptions and set scientific inquiry on modern lines. He emphasized on experimentation and not to accept things for granted. Bacon was indeed an eloquent prophet of new era and the pioneer of modern sciences.

The essays of Bacon also portray his intellect and practical wisdom. The varied range of subjects too expresses that 'he had taken all knowledge to be his province'. Bacon could utter weighty and pregnant remarks on almost any subject, from "Greatness of Kingdoms" to "Gardens". The essays are loaded with the ripest wisdom of experience and observation conveyed through short, compact and terse sentences. One cannot deny the sagacity and shrewdness of his counsels. Bacon's essays deal with man. He is an able analyst of human nature, and his conduct in public and private affairs. His comments regarding man's behaviour may at times sound cynical but they are undeniable truths. He says: **"A mixture of a lie doth even add pleasure."**

Bacon is true here for most of the people would find life terrible without false hopes and false impressions. His views about friendship, though lacks in feelings and emotions, yet these are undeniably true to human nature. Following are a few examples of his wisdom.

"One who studieth revenge, keeps his own wounds green". And **"Men in great places are thrice servants"**. So, like a very wise man he coin ideas and teaches them to make people wise in worldly terms.

Bacon's brightness is best illustrated in the way in which he clothes his wisdom into brevity and lends the readers a great pleasure. The compactness of thought and conciseness of expression was a virtue in an age when looseness in thought and

language was the rule. The essays are enriched with maxims and proverbs. He supports his ideas and arguments with innumerable quotations, allusions and analogies which prove his wide knowledge and learning. The aptness of the similes, the witty turn of phrases and the compact expression of weighty thoughts are evidence enough of the brightness of his intellect.

"Suspicions among thoughts are like bats among birds."

"Money is like much, except it be spread."

"Virtue is like precious adours --- most fragrant, when they are incensed or crushed."

Moreover, the precise and authentic turn of sentences and the condensation of thoughts in them have been enhanced by the antithetical presentation. Such as:

"A lie faces God and shrinks from man."

"The ways to enrich are many and most of them are foul."

"It is a strange desire to seek power and to lose liberty."

"Through indignation, men rise to dignity."

Thus with the tool of antithesis, Bacon made his argument many times stronger and influential than a simple sentence. He created so much wit and strength in such precise writings that they are still valid and famous. No man individually did provide such strength and simplicity to the English language than Bacon. Bacon tried to reach the reader's mind by a series of aphoristic attacks. Therefore he is considered as the pioneer of modern prose. There is hardly any equal of him for clear, terse and compact writing.

Now, it appears to be an irony of nature that a man with such a tremendous intellect and wisdom had such a mean character. Bacon was not mean in the sense of being a miser. He was indeed reputed to be a very generous. The manner in which Bacon betrayed his friends, especially Essex, proved him most ungrateful and ignoble man. He made friendship and uprightness subordinate to his success. He always kept his eye on the main chance, worshipping the rising sun and avoiding of the setting one.

His marriage was also a marriage of convenience. He did not hesitate to take part in political intrigues in order to promote his ambition. His letter to the king and queen were also full of flattery that it was hard to believe that they came from the pen of such an intellectual man.

Though he was wise yet he showed certain incapacity of emotions and this trait can also be witnessed in his essays. He took the purely personal and domestic matters of a man – like marriage, friendship, love etc. in terms of pure utility. Such as: **"He that hath wife and children hath given hostages to fortune."** And **"Those that want friends to open themselves unto are cannibals of their own heart."**

In short, Bacon was a man of the world – worldly wisdom and worldly convenience. He had a "great brain" but not a "great soul". His complex and contradictory characters will

continue to be a psychological enigma for the readers to understand. So, he was definitely the wisest, brightest and meanest of mankind.

Francis Bacon: A Moralist

Bacon is not a true moralist. His morality is a saleable morality. He is a moralist-cum-worldly wise man. Bacon appears as a moralist in his essays, for he preaches high moral principles and lays down valuable guidelines for human conduct. Some of his essays show him as a true lover and preacher of high ethical codes and conducts. For instance, in "Of Envy", he puts: **"A man that hath no virtue in himself, ever envieth virtue in others."**

Then, in his essay "Of Goodness and Goodness of Nature" he says: **"But in charity there is no excess; neither can angel or man come in danger by it."** Again, he appears to be a lover of justice in his essay "Of Judicature": **"The principal duty of a judge is to suppress force and fraud."**

In spite of all given examples, one cannot deny the fact that Bacon was a "Man of Renaissance". He had a deep insight in human nature. He knew that man is naturally more prone to evil than good. He was a clear-eyed realist who saw the weakness in human nature and drawbacks of human conduct and also knew that man is not capable of acting according to noble set of 'ideals'. Though Bacon's morality was greater than that of average man's, yet it was not of the highest order. The matter of good and right was important for him but not if it proved too costly in worldly terms. On one hand, he preached high moral principles and on the other hand, he also expressed a mean capacity by compromising upon those morals for the sake of worldly success. For this reason, William Blake, a spiritual poet says about his essays: **"Good advice for Satan's Kingdom."**

Blake considers any utilitarian advice contrary to God's ways, but Bacon does not bother for that. He considers this world more important and striving after the success in this world is equally important. Bacon discusses man as he "appears" and not as he "ought to appear".

In his essay "Of Great Places" Bacon certainly shows a high morality when he condemns or at least dislikes the practice of 'wrongs' on part of high officials. **"In place there is license to do good and evil; where of the latter is a curse."** Afterwards he appreciates the power of doing good. **"But power to do good, is true and lawful end of aspiring."**

But besides these moral approaches, he also supports the idea of adopting certain disloyal means to reach a high position. **"It is good to side a man's self whilst he is in the rising and to balance himself when he is placed".**

Thus, like a moralist, Bacon preaches the noble dimensions of great place, but with this statement his purely utilitarian approach also comes forth with all its power.

In the essay "Of Truth" he appears to be a 'genuine' admirer of truth and seems to install the love of truth in his readers. **"It is heaven upon earth, to have man's mind move in charity, rest in providence and turn upon the poles of truth."**

But he also points out that **"Falsehood is like an 'alloy' in gold and silver, which makes the metal work better even though it reduces, the value of the metal".**

He says: **"A mixture of a lie doth ever add pleasure."** By putting this he has diluted all the effect of his own words said in the praise of the truth.

One can find the same strange mixture of high ethics and utilitarianism in the essay "Of Revenge". In this essay Bacon condemns revenge by saying: **"Revenge is a kind of wild justice."** And **"One who studieth revenge, keeps his own wounds green."**

He expressed that there is no place of revenge in high society and it is a high quality to forgive an enemy. Hereafter, Bacon spoils the effects by putting that in some cases man is justified in taking revenge, if the avenger can save his skin from the eyes of the law. He says: **"But then let a man take heed the revenge be such as there is now law to punish; else a man's enemy is still forehand".**

In his essay "Of Suitors" Bacon says that a man should refuse to undertake a suit if it is by giving a false hope to the petitioner and that one should not demand undue reward for his services. Those who employ crooked methods to win suits are the worst offenders of society. But he also says that if a patron wants to favour the undeserving party, he should bring both the parties to a compromise for this would be less dangerous for him. So, to Bacon, morality and ethical codes seem inferior to worldly considerations.

"Of Simulation and Dissimulation" is another example of the strange mixture of morality and prudence. **"The best position and temperature is; to have openness in fame and opinion; secrecy in habits; dissimulation in seasonal use; and power to feign, if there be no remedy."**

Bacon's morality has also been described as a cynical kind of wisdom. This impression is confirmed by even those essays which deal with strong private relations between men. "Of Friendship", "Of Parents and Children", "Of Marriage and Single life" and "Of Love", all depict a certain kind of utilitarianism and worldly benefit. Here Bacon expresses a definite failure of emotions, for he takes the pure matters of heart in terms of their uses and abuses.

In short, though Bacon's essays portray morality and high ethical standards, yet he does not appear as an ideal moralist and these are but the "flashes of morality". He is not a true moralist.

Bacon as a Prose Stylist

It has been observed by a critic that, **"The quality of strength in Bacon's style is intellectual rather than emotional"**

Indeed the secret of Bacon's strength lies in his conciseness. Hardly any writer, ancient or modern, has succeeded in compressing so much meaning within so short a compass; several of essays- e.g. "those on studies and negotiating"- are marvels of condensation. Perhaps the most fascinating aspect of Bacon's style is that no one can stay indifferent to it. In other words, as a prose writer, he has either ardent admirers or passionate detractors. And, it is interesting to note that both these extreme positions are occasioned by the very same properties of his style. Bacon ushered in the modern era of writing English prose. F.G Selby says that, **"The part of Bacon's influence is of course due to the charm of his style"**

To be sure, there is a marked difference in the style of his earlier essays and that of his later ones. But, the important fact is that the difference is one of approach and not one of technique. In the beginning, Bacon thought the essay to be nothing more than a diary of "dispersed meditations". Therefore, the earlier essays are terse and pithy jottings of his observations on domestic, political, intellectual, moral, religious and social issue. As a result, the discerning reader can see that these essays are mere skeletons of thought grouped around a single theme. "Of Studies" belongs to this category. In this essay, we see how Bacon has a quick, chatty way of writing almost as if he were talking to himself: **"Crafty men condemn studies, simple men admire them, and wise men use them"**

It must be noted that the same aphoristic character of the diction is to be found in his later essays. The difference is that, with the passage of time, Bacon toned the rapier-sharp rhythm of his sentences. This is because he perceived that his rapidly growing reading public was made up of people having varying reading tastes and skills. Let us compare the rhythm of above quoted lines with that of passage taken from 'Of Adversity', which is one of his later essays:

"We see in needle works and embroideries, it is more pleasing to have a lively work upon sad, solemn ground, than to have a dark and melancholy work upon a lightsome ground"

The brilliant rhetoric is the same in both the passages. So it is the pithiness and the terse vigour. Even Bacon's predilection for juxtaposition of thesis and antithesis is seen in both instances. The main difference is that the first passage is so constructed that Dean Church was moved to say that the words" **"...come down like the stroke of hammer..."**

On the contrary, the second passage flows harmoniously more like a melody than like a beat. In his earlier days, Bacon achieved terseness in his style by leaving out superfluous epithets, conjunctions and connectives. Later he aimed more towards crafting balanced sentences which consisted of two parts. The first part would be a statement and second would be an explanatory analogy. For example: **"He that hath wife and child hath**

given hostages to fortune; for they are impediments to great enterprises either of virtue or mischief"

Bacon's sentences are more modern in their structure than those of other Elizabethans- being more pointed and less involved. Even his more intricate sentences are so carefully constructed and so free from inversions that meaning is not difficult to catch. The essays, in particular, are remarkable for balance and point as might naturally be expected from their aphoristic style. This is really strange when we consider the fact that he also wrote sentences like this: **"A lie faces God and shrinks from man"** Or this **"The ways to enrich are many, and most of them foul"**

It is true that his cavalier attitude towards grammar is clearly visible in the second sentence. But, most people would agree that they have no problem in understanding what the writer has to say. It must be borne in mind that in Bacon's age, little attention was given to the logical division of a subject into paragraphs. One of the most pleasurable aspects in Bacon's style is his use of imagery and analogy. Consider his denunciation of pride in 'Of Vainglory':

**"The fly sat upon the axle-tree of the chariot wheel said,
What a dust do I raise?"**

The above discussion makes it clear that Bacon did not have two styles of writing. Rather, it can be said that it was the same style which he applied in different ways as and when the situation demanded. Certainly, this is only one of reasons why his admirers claim to be one of the greatest prose stylists in English Language.

Bacon as an Essayist

What is an essay? The literary essay is indefinable as a spring day in the wood, but it does suggest some qualities of an essay like the day itself. The root meaning of the term, essay is an attempt or trial. Dr. Johnson defined an essay as "a loose sally of the mind, an irregular undigested piece, not a regular and orderly composition." The emphasis is on the informality of tone and the fact that an essay is not an exhaustive, argumentative disquisition on a theme. The essay could be objective as well as subjective. In subjective essays, the object is not important, any subject will do.

It is the writer's personality which lends charm to this type of essay. J.J. Lobbans's definition of the essay as, "a short discursive article on any literary, philosophical or social subject, viewed from a personal or historical standpoint" includes all types of essays.

Montaigne and Bacon: The essay as a distinct form was born in the 16th century with French writer, Montaigne's Essays. He frankly confessed that his essays were about himself, in the sense that they portray him in a number of moods and habits. Bacon borrowed this form from Montaigne but suited it to his own purpose. Bacon lived in a time and country where life was both serious and vigorous and he is occupied with

serious matters. One can say that these essays show his egotism in the sense that they show his ideas and thoughts based on his own experience. But in Bacon's essays we don't find the chatty quality found in Montaigne's or Charles Lamb's essays. Emerson is the one modern writer with whom Bacon may be fairly compared, for their method is much the same. But Hugh Walter rightly says, "With Bacon we enter the world of stark realities, rational and grave, having no place for lively humor or conversational ease. But this doesn't detract us from his greatness as an essayist. To him goes the credit of being the first of English essayists, as he remains, for sheer mass and weight of genius, the greatest"

The form and subject of Bacon's purpose: Bacon's essays come home to men's business and bosoms. Bacon's essays group themselves round three great principles: (a) Man in relation to the world and society (b) Man in relation to himself and (c) Man in relation to his Maker. In all of these categories of his essays he has given variety. Man is the subject of Bacon's essays. This human interest is one reason why his essays are popular and have universal appeal because human beings are most interested in themselves. For Bacon's purpose, only this form was the most suitable. He developed this genre with his essayistic qualities.

The subject of his essays is varied and bears a wide range. He writes on a variety of themes such as family life, politics, marriage, friendship, studies, ambition and many others. Bacon thus proved the capacity of the essay form to be all-inclusive. Later essayists too proved it so we have political, historical and biographical essays. Bacon's intent in writing essays was a serious one. He intended them to be "Counsels Civil and Moral". They were not written for amusements or leisure time. They do not have the personal element that make Lamb's essays too charming. In this differs from Montaigne too. Bacon gives opinions and never speaks of himself. He speaks like a statesman or a moralist, not like a street boy. Bacon is concerned in most of his essays with ethical qualities of men and with political matters and thought it clear that he admires moral and intellectual truth, he is practical and rather opportunistic in the advice he offers. He doesn't expect his reader to aspire to a high standard of morality; he simply approaches to him with practical and worldly didacticism.

His essays have historical significance, too, for they were written for a particular group of men to offer them guidance that they must rise in the world and do good to the state. His essays are brief as any essay should be. He is not lightly dealing with important topics. He deals with all essay topics seriously even if they are unimportant. As he writes about gardens, but authoritatively and in a dignified manner, not humorously and subjectively like Lamb or Montaigne. A man who wants to achieve worldly and material success and popularity could easily find very useful principle here in Bacon's essays. The reader's interest is held by the historical and literary allusions tinged with Greek and Latin references.

Style: His essays are also important from stylistic point of view, too. To Bacon must go the credit, not only of introducing a new literary form into England but also that he developed a style which is marked for its pitch and pregnancy in the communication of

thought. It was the first style set in England which later traveled to the age of Addison, Steele and Swift. He discovered the value of brief, crisp and firmly-knitted sentences of a type hitherto unfamiliar in English. He also rejected the elaborate euphuistic style overcrowded with imagery and conceits. The most important characteristic of his style, that which gives the essays the position of a classic in English Language is the terseness of expression and epigrammatic force. He has an unraveled ability of packing his thoughts into the smallest possible space.

The essays may be described as one critic says, "Infinite riches in a little room." (Give sentential examples from his essays). Bacon was a man of the renaissance and in his essays; we find a characteristic of his age: the use of figurative language. Similes and Metaphors and striking comparisons are found in his essays. The scholar's love of learning is evidenced by the frequent use of quotations and allusions in the essays. What is most important regarding his contribution is the terseness and epigrammatic quality of his essays.

Conclusion: Bacon's essays are a proof of his strength of mind, intellect and knowledge. They are packed with remarkable sagacity and insight, shrewd and profound observation. He showed for the first time with (along with Hooker) that English was as capable as Greek or Latin of serving the highest purposes of language. Sercombe and Allen say, "Trite as the subjects are familiar as the treatment of those who know the Essays, the reader is seldom unrewarded by a sensation of novelty, so multitudinous are the face of Bacon's thoughts." John Freeman says, "The intellectual spend-thrift is the true essayist." As one of the world's epoch-making books, Bacon's essays have done much to mould and direct the character of many individuals. The brevity of these essays has been recommendation to readers with limited leisure. They have become a classic of the English Language and they owe this position, not to their subject-matter, but to their style.

Bacon as the Father of English Essay

Neither Nash nor the character writers are the forerunners of essay writing. Bacon is the first great English writer who, in the words of Hugh Walker, is the first English essayist, as he remains for sheer mass and weight of genius, the greatest." His Essays have won him a place apart, and are a source of his fame with the world at large. They introduce a new form of composition into English literature, which was destined to have a varied and fruitful development. They are also in a sense, a record of Bacon's outlook on the world throughout the years of his active life. The slim volume of the essays, published in 1597, grew to thirty-eight in the edition of 1612, and to fifty-eight in the final edition of 1625, and many of the essays were amplified as time went on.

(1) Bacon and Montaigne: Bacon borrowed the general conception of essay from Montaigne's *Essais*, published in 1580, but he has little in common with them, except that both books consist of notes on human life and human nature by men of the world. In the dedication to Prince Henry, Bacon expounding his conception of essay, writes that they are "certain brief notes, set down rather significantly than curiously, which I have

called Essays. The word is late, but the thing is ancient. For Seneca's Epistles to Lucilius, if one marks them well, are but Essays, that is, dis-persed meditations, though conveyed in the form of Epistles." Bacon's Essays are much more concentrated and concise than Montaigne's Essays. The charm of Montaigne is that of shrewd but inconsequent comments on men and things set out at leisure by a humane and open-eyed observer. Bacon's Essays represent rather the reflections of a politic player of the game of life summed up in short, pregnant sayings that strike the imagination and cling to the memory. The effect of the one is diffused humanity, of the other an insight into human nature, pointed with consummate mastery of single words and phrases.

(2) Impersonal and Objective: As an essayist Bacon is not friendly, confidential, intimate and familiar with the reader. If we try to find in them the history of Bacon's inner life, we are disappointed. His essays "are for the most part detached and impersonal, and there is nothing in them to mark the tragedy of his life." But to say that the essays of Bacon do not bear the stamp of the personality of their author is a gross error. He did not consider life lightly and he was too serious a man to view the problems of life in a chatty, gossipy manner. He dealt with life with its varied problems seriously and tried hard to provide solutions. It was in this mood that these essays were conceived and written. Bacon, never for a moment, stoops down to treat life romantically and playfully.

He, according to Hugh Walker, "is too stately, and his thought is so profound to permit us to speak of the essays as the confidential chat of a great philosopher; but in them he comes as near that as his nature would permit. Bacon's attitude to life, the conditions of his time and the frame of his mind compelled him to conceal rather than reveal his personality in his essays. The age of Elizabeth was one of the most treacherous ages of British history. Bacon could not commit anything to writing that could be considered his own views on religion, politics or morality. He was a politician surrounded on all sides with rivals and enemies who could make capital out of his personal utterances. He did not want to be exploited on that account. Bacon had to keep himself to himself. The conditions of his life and his time always kept his pen in check. He never spoke out, and whenever he spoke, he spoke like a philosopher or a statesman. Bacon writes as "a statesman and politician, as Attorney General or Lord Chancellor, with the robes of his office on."

Bacon, therefore, took the form from Montaigne, but filled it with material drawn from his own mind. Montaigne emerges in his essays as "the spectator of life and its shrewd critic" and Bacon comes out as "the ambitious English lawyer and statesman, with one eye fixed upon the pole-star of philosophic truth, and the other watching the political weather-cock."

(3) Neatness and Ordered Compactness: Bacon found the essay as a suitable form to receive many thoughts of his mind. He was extraordinarily discursive in his interests. He took all knowledge to be his province. He surpassed all his contemporaries in the capacity to utter pregnant thoughts on almost any theme. He was short of time and thrifty of his thoughts and his literary material. He wanted to preserve the treasures of his mind for the benefit of posterity in aphoristic utterances. To Bacon, who was thrifty

both of time and of literary material, the essay was a Godsend. So, there is a neatness and ordered compactness which distinguish his essays which are occasional and discursive, containing detached thoughts, written down as they occur. They are not set compositions but rather jottings of collections of thoughts that have shaped themselves, as if, spontaneously in the epigrammatic phase. This occasional nature of Bacon's essays set the fashion of essay writing in English literature.

(4) Variety of Subjects: The astonishing range of topics of Bacon's essays is his great attraction. He passes from religion and empire to gardens and buildings. In Montaigne and Lamb, the subject is un-important but in Bacon the subject always is important. He may be unsystematic in his treatment of it but he never wanders beyond his bounds.

(5) Language and Style: In his essays Bacon, writes Rickett, "is the pioneer of clear, sententious English that suggests rather than expounds, and blends dignity with familiarity, in that pleased and attractive manner which is the secret of the power of all our great essayists." He was the first English essayist who employed a style that is conspicuous for lucidity, clarity, economy, precision, directness, masculinity and mathematical plainness. He carefully avoided any fineness or affectation of phrases. His images and figures of speech are simple and clearly illustrate the ideas that he wishes to convey. For example:

"Revenge is a wild kind of justice, which the more man's nature runs to, the more ought law to weed it out." (Of Revenge)

"Men fear death as children fear to go in the dark." (Of Death)

"Suspensions among thoughts are like bats among birds—they fly best by twilight." (Of Suspicion)

In all these quotations the function of the images is not to intensify the meaning, to make it deeper or richer, but simply to make more effective a meaning that was already fully formed before the application of the illustrative device.

Bacon's style is suffused with wit and fun. Of wit, in the sense of the perception of analogy, there are various examples in his essays. He detects similarities and can give apt illustrations, as he can detect endless analogies in nature. But often Bacon's wit is mere play of words, as "through indignities, men rise to dignity", "by pain men come to greater pain." Sometime we come across ingenious combination of incongruous words, as men who have no friends are described as "cannibals of their own heart", "money is like a muck." Bacon's similes and metaphors are full of wit, for example, "riches are the baggage of virtue", "he that hath wife and children hath given hostages to fortune".

Flexibility is an important characteristic of Bacon's style. The older style was cumbrous; it could rise, but it could not easily sink. The new style of Bacon fitted itself as easily to buildings and gardens, or to suitors or ceremonies, as to truth and death.

Bacon was a distinguished rhetorician. His command of phrase was extraordinary. No one knows better than he either how to leave a single word to produce all its effect by using it in slightly uncommon sense, and setting the wit at work to discern and adjust this, or how to unfold all manner of applications and connotations, to open all inlets of sight, view and perspective. That Bacon dazzles, amuses, half delusively suggests, stimulates, provokes, edifies, instructs, satisfies, is indeed perfectly true. His literary methods are of the orator, not the dialectician. "But in rhetoric quality— in the use, that is to say, of language to dazzle and persuade, not to convince — he has few rivals and no superiors in English."

As a thinker and stylist, Bacon is the pioneer of rational and scientific thinking, and of lucid and clear style which developed in the age of Dryden and Pope. L. C. Knights rightly remarks: "Almost as much as his explicit philosophy, Bacon's prose style is an index of the emergence of modern world."

Two Styles of Bacon: Critics find two styles in Bacon. The qualities of his style vary with his works. George Saintsbury attributes the change of style to the variety of Bacon's subject matter. He wrote varied kinds of prose — philosophical in *The Advancement of Learning*, speculative in *New Atlantis*, historical in *Henry VII*, aphoristic in the *Essays*. *History of Henry VII* and *New Atlantis* have a style of their own, quite distinct from the aphoristic, epigrammatic and objective style of the *Essays* and different also from the expository and speculative style of the *Advancement of Learning*.

The "two styles" theory was, first of all, propounded by Macaulay who illustrated it by highlighting the difference between the first edition of Bacon's *Essays*, and the second and third editions. He attributed this change to the faster growth of judgment and the slow development of fancy in Bacon. Hugh Walker dismisses this proposition and finds it "in a change in Bacon's conception as to the function and possibilities of the essay form." In 1597 when he published the slender volume of ten essays, an essay was to Bacon an "attempt" at a subject, a group of jottings, "dispersed meditations" and something incomplete. So the style in the essays in the first edition is extremely crisp and sententious. The sentences are short with few connectives. Each sentence stands by itself, the concentrated expression of weighty thought. The essay *Of Studies* is a fine specimen of the style of the first edition; for example:

"Read not to contradict and believe nor to believe, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts, others to be read but curiously, and some few to be read wholly-and with diligence and attention."

Edward Albert writes about the style of the first edition: "In the first edition the style is crisp, detached, and epigrammatic, conveying the impression that each essay has arisen from some happy thought and phrase, around which other pithy statements are agglomerated."

In the essays of 1612, and still more of 1625, we find that Bacon imparts warmth and colour to the style. Metaphors and similes are frequently used and sometimes they have a poetical quality. He finds room for conjunctions and connective classes. A few examples given here illustrate the change in the style in the essays of the second and third editions: "Suspensions among thoughts are like bats among birds—they fly best by twilight." "Virtue is like precious odours, most fragrant when they are incensed or crushed; for prosperity doth best discover vice, but adversity doth best discover virtue."

Hugh Walker points out that the change of style was caused due to Bacon's changed conception of essay. He remarks: **"Compositions in which such sentences as these occur are obviously a good deal more than mere jottings. Bacon's conception of essay had developed, and therefore he clothed his 'dispersed meditations' in a richer vesture."** Edward Albert also writes: **"In the later editions the ideas are expanded, the expression loses its spiky pointedness, and in them we have an approach to a freer middle style. In choice of subject and approach, they reveal the breadth of intellect, his worldly wisdom, his concern with public life and material advancement. They are impersonal, objective, and orderly in thought, and reflect a cool, scientific detachment, which makes them, in spite of an occasional flash of poetic fire, as in Of Death, rather formal and cold. Yet they are written in the language of ordinary men, and the imagery is that of everyday life. The essays are brief and full of condensed, weighty, antithetical sentences, which have the qualities of proverbial expressions, and are notable for their precision and clarity of expression."**

Bacon, the Representative of the Renaissance

"Bacon," writes Ifor Evans, "is the most complete representative of the Renaissance in England, learned, worldly wise, ambitious, intriguing, enamoured of all the luxury that wealth in his time could supply and while knowing so much, almost completely ignorant about himself." He represents the wickedness and treachery, deceitfulness and hypocrisy, flattery and lust for power of the Renaissance England. He had a fertile, versatile intelligence. He could employ his genius for good or for evil. He found it expedient to resort to treachery in order to make his way in the world, he did not hesitate in betraying his friend and benefactor, Essex.

Bacon bartered his genius meant for philosophical and humanitarian pursuits of extraordinary sorts for the unworthy and petty worldly achievements. Macaulay writes: "Scarcely any man has been better entitled to be called a thorough man of the world. The founding of a new philosophy, the imparting of a new direction to the minds of speculators, this was the amusement of his leisure, the work of hours occasionally stolen from the Woolsack and the Council Board. This consideration, while it increases the admiration, with which we regret his intellect, increases also our regret that such an intellect should so often have been unworthily employed. He well knew the better course, and had, at one time, resolved to pursue it. "I confess," said he in a letter when he was still young, "that I have vast contemplative ends as I have moderate civil ends." Had his civil ends continued to be moderate, he would have been, not only the Moses,

but the Joshua of philosophy." Then, he could have passed his life placidly, honourably, beneficently "in industrious observations, grounded conclusions, and profitable inventions and discoveries".

Bacon's quest for knowledge, truth and power led him to the study of philosophy. He was the first rational thinker who was inspired with the Faustian urge. With the confidence of his genius he could declare, "I am an encyclopedia of learning." The man, who could declare, that he took all knowledge to be his province, was a shrewd observer of facts and men. P. F. and E. F. Matheson point out: "A preacher of research and experiment, full of enthusiasm for discovery, he never succeeds in stating clearly and convincingly the new method which is to revolutionise the world of knowledge. He was significantly out of touch with the actual discoveries of his time. If Bacon did not discover a new method it remains true that by the eloquent and inspiring language in which he laid down the vital importance of experiment and of study of things instead of words, and by the noble conception he made current of what science might accomplish if pursued by enthusiasm and promoted by combined effort, he gave an incalculable stimulus to the progress of thought and experiment in England and in Europe."

In fact, Bacon was "the prophet, if not the founder of modern scientific rationalism." He directed reason towards the understanding and mastery of the material world. He propounded the method of scrupulous examination of how things work and how they influence each other. We call it the scientific method. Bacon defined the aim and the general method. He repeatedly points out that the purpose of knowledge is "the benefit and use of man", "the endowment and benefits of man's life", "the serious use of business and occasions." The method proposed by Bacon is a "laborious and sober inquiry of truth", "ascending from experiments to the invention of causes and descending from causes to the new experiments." The scope of rational investigation is universal. These quotations from *The Advancement of Learning* sufficiently indicate the main directions of his thought.

In an era of superstitions and ignorance, Bacon believed that the right way was the way of observation and experiment. He said: "Man, the servant and interpreter of Nature, can do and understand so much and so much only as he has observed in fact or in thought of the course of Nature. Beyond them he neither knows anything nor can do anything." First, then, let us collect the data by diligent research and then rearrange it into a well-digested order from which we may formulate axioms. This will serve as stepping stone to new experiments from which we may finally deduce new facts.

The plan that Bacon suggested failed but no one can doubt his sincerity and the value of his ideas. In an age that was infested with superstition, that believed in black magic, that mistook hearsay for science, the value of the new experiments and observations cannot be undervalued. For his ideas he has been the father of modern ideas. His ideas have a forward looking quality. He himself said about his pioneering role in the field of scientific and rational thought: "I only sound the clarion, but I enter not the battle." Dr. Rudolf Metz assigns Bacon an outstanding place as a Renaissance thinker: "For the first time the philosopher meets us not as a sedentary figure closed away from the affairs of

the world, not as a mere onlooker who seeks truth for its own sake, but as a being possessed by a passionate impulse to action, who places his knowledge at the service of practical ends and assigns to it as its greatest task the subjection of nature to the will of man. In this Bacon's thoughts and feelings are entirely modern and there is no vestige of medievalism left. The science which is placed at the service of humanity has as its final aim technical mastery, which now supplants artistic culture. This shifting from arts to technics represents, it seems to me, an important difference between early and Renaissance thinking. Thus Bacon is the first to celebrate the coming of the technical age and his doctrine is full of faith in future progress."

If Bacon proved his wisdom in philosophy his knowledge of men and manners showed his genius for practical and realistic approach towards life in society. Were we to sum up Bacon's character in one word, it is "reason". This shrewd observer of human nature was never swayed by emotions in life. Heart, it appears, he did not have. He was wisdom, born of reason incarnate. In his attitude towards life he was Machiavellian. A pragmatic man, a man of action, according to him, must not be merely "like the lark that can mount and sing and please himself and nothing else", but must be "like the hawk, that can soar aloft, and can also descend and can strike upon the prey." Emotions and cheap sentiments must be carefully fenced out from the life of man who must rise.

Thus, Bacon, "the ambitious English lawyer and statesman, with one eye fixed upon the pole star of philosophic truth, and the other watching the political weather-cock" is the true child of the Renaissance.

Worldly Wisdom & the Art of Success in Bacon's Essays

Bacon emerges in his essays as the man of the world, "a citizen of the world". He had a strong sense of the imperfections of humanity, so he impregnated his "dispersed meditations" with worldly wisdom and the art of getting success in life. In his dedication to the Duke of Buckingham, Bacon wrote that the essays "come home to men's bosom and business." Yes, it is to both bosoms and business to which he applies himself,—not of course to the technique of a particular profession, nor the examination of bosom as a physician or theologian would approach it. His approach to the "bosom" itself is a part of the general technique of "business". There is a cold, utilitarian and Machiavellian approach in the pearls of wisdom which are scattered all over his essays. But Bacon never forces his wisdom upon the readers. He never claims finality for the correctness of his wisdom, based on observation and experience. Bacon writes: "These are thoughts which have occurred to me: weigh them well, or take them or leave them."

Honesty is always the best policy. It is good in business; it is, therefore, an ideal virtue. A lie faces God, but shirks from man, yet "the mixture of falsehood is like alloy in coin of gold and silver, which may make the metal work the better", while "clear and round dealing is the honour of man's nature". "Have openness in reputation, use secrecy in habits, dissimulation in seasonable use, and power to feign, if there be no remedy." These are the maxims of a man of business — not of a speculative philosopher or a theorist. These maxims and reflections, if practiced, can lead to the success of man.

Bacon's wisdom is not for the hermit or the anchorite or the speculative philosopher or the theologian, but for the man of the business or of the world. The man, who believes in action, will always find inspiration in his essays. He formulated in his Essays a system for getting on into the world—how to rise and how to prevent a fall. Bacon was one of the earliest high priests of the Goddess of Getting On and he chanted forth the hymns and laid down the rituals of this religion for the use of private men, and particularly for the princes and politicians. Bacon propounded a new technique and a new morality for men at the helm of public affairs, who must rise in the world and yet beware of the incompleteness of Wisdom for a man's self. He advises in the essay on Wisdom for a Man's Self: " divide with reason between self-love and society" for pure self-love is after all "the wisdom of rats that will leave a house before it falls" or "the wisdom of crocodiles that shed tears when they devour". Men in the service of the state should strike a golden mean between self-love and love of the public. Kings should be careful about choosing ministers as "are more sensible of duty than of rising...." (Of Ambition). Believing that the interests of the public weal more or less coincide with the interests of the king, Bacon examines the utility of all sorts of things from the point of view of their advantage to the king. Maxims are given for the guidance of the king in the Essay of Empire. What the king must do in the case of his wife and children, in the case of his favourites, in the case of his councillors, in the case of the nobility, in the case of churchmen grown powerful, in the case of ambitious generals and statesmen, this is the burden of song of practically all of Bacon's essays dealing with kings and princes. While nearly half of these essays are thus written for the advice of the king than for the good of men in street — essays full of the teachings of Machiavelli, breathing a gospel of territorial aggrandisement, expansion of colonies, increase of revenue by commerce, manufacture and navigation, and unblushing militarism, there are, of course, a few essays in which the ethics of private life are dealt.

Bacon's essays are imbued with practical wisdom. The lines: "He that hath wife and children bath given hostages to fortune", "wife and children are a kind of discipline of humanity", "clear and round dealing is the honour of man's nature", "unmarried men are the best friends, best masters and best servants", appeal to all times and countries.

Bacon does not believe in conventional morality. His morality is prudential. His essays seem to be the work of an opportunist. Hugh Walker writes: "On the whole Bacon gives impression of singular aloofness from moral considerations. His maxims are prudential. He appears to be looking down with absolute dispassionateness from a height, and determining what course of conduct pays best. He condemns cunning, not as a thing loathsome and vile, but as a thing unwise. Occasionally he even lays down the rules for immoral conduct without a word of overt disapproval."

Francis Bacon is a moral and utilitarian philosopher

Answer: Francis Bacon, the father of English essays, is an Elizabethan essayist, moralist and thinker whose essays are loaded with ripest wisdom of experience. Nobody can deny the wisdom of his understanding of the affairs of the world. He shows an extraordinary insight regarding the problems that men face in life. Even within the utilitarian code that

Bacon puts forward, there is a certain code of conduct – a morality that is perhaps as high as is easily practicable in the world as we know it. In addition to that, his essays teach us morality with the practical use of it.

Bacon starts the essay titled "Of Great Place" with the idea that men in great place are three times servants. They are the servants of sovereign or state, fame and business. He calls it a strange desire to seek power and to lose liberty. Then he shows us that in a great place there is freedom to do good and evil but he suggests us not to follow the evil one. **"For in evil the best condition is not to will"**

Then he tells us that the vices of authority are chiefly four, such as – delays, corruption, roughness and facility. He suggests us how to avoid them, such as, working according to a schedule and being easy of access will help to avoid delays. Regarding corruption, one should not only refuse to accept bribes, but he must be able to stop a person from offering bribes. Again he makes us aware of the fact that any change without clear cause raises suspicion of corruption. So a man should clearly explain his intentions and reasons for the change. And for roughness should be avoided as far as possible.

He finishes the essay with practical teaching that a man should unbend from official rigour when away from the office so that people may say that he is a different man when discharging his official duties.

In his other essay "Of Love" Bacon explicates the disadvantages of the mad degree of love. He arrests our attention saying that it is love which does much mischief in our life like a siren and sometimes like a fury. He keeps on telling us about love's harmful effects one by one that firstly, among all the great and worthy hearts, there is hardly anyone who has been tempted to the folly. Secondly, the passion of love is so strong that it can enter a well-fortified heart if watch be not well kept. Thirdly, to make his argument more convincing, he comments that it is impossible to love and to be wise at the same time. Here he alludes to Helen to impart a practical thought that love can deter us from gaining both riches and wisdom. Fourthly, love brings in trouble in men's life and makes them that they can no way be true of their own ends. Despite those negative aspects of love, Bacon finishes his essay with a moral teaching that reads as:

"Nuptial love maketh mankind; friendly love perfecteth it"

On the other hand, it is the wonton-love that corrupts and degrades mankind.

"Of Revenge" is his other spectacular essay that opens with a definition of revenge as it is the wild justice. Soon after that he suggests us to avoid it if possible. This reminds us of his utilitarian philosophy.

"He is superior, for it is prince part to pardon."

He also urges us not to recall the worthless past action because wise men never waste time brooding over it rather they are busier with the present and the future. He bewares us of the fact that revenge can be taken but in such a case, however, a man would be

watchful that his act of revenge does not bring him to trouble with the law, otherwise, his enemy will benefit from it. The above idea bears the testimony that he is a utilitarian person.

Towards the end of the essay Bacon highlights the moral side of revenge that public revenge is far better than private revenge. He stresses the fact alluding to the death of Caesar, Pertinax, and Henry the Third of France.

"Public revenges are the most part fortunate."

The essay "Of Marriage and Single Life" deals with both the advantages and the disadvantages of the married and the unmarried life. The man who has a family to maintain cannot undertake big tasks. He wishes to lead a life of security. At the same time a family is a financial liability. Marriage also imposes certain restraints on a man's freedom. And yet a man who has a wife and children is affectionate and less cruel than a man who is single. On the other hand, an unmarried man is in a position to confer great benefits upon the public. Moreover, he is a good friend, employer and servant although he may not be a good citizen.

Bacon tells us who to marry who needs not. Now he suggests that a clergyman should remain single for the interest of his parishioners.

"A single life doth well with churchmen;"

If he has a family, more of his attention and affection will go to it and he cannot be expected to give undivided attention to his parishioner. So a clergyman will do well to remain single while a soldier will fight better when he thinks of the wife and children he has left behind at home.

It is to be said in conclusion that Bacon's essays show his great awareness of values that ennoble human life. His essays suggest us not to seek morality only by leaving practical idea. There is nothing wrong with the mixture of morality and the practical idea together. Just as no ornament is possible with pure gold, some crude metal should be added with it so only morality without practical concept of a thing cannot do. So as Renaissance man to the core, he advocates a compromise between absolute morality and opportunism.

Aphoristic style of Bacon

Introduction: Bacon's fame as a writer depends most of all on the fact that he is the father of modern English prose. He evolved a prose style that proved for the first time that English could also be used to express the subtleties of thought, in clear and uninvolved sentences.

The critics have noticed that there is a marked difference between Bacon's earlier and later essays. Macaulay, contrasting extracts from *Studies* (1597) and *Of Adversity* (1625) illustrates what he calls the two styles of Bacon.

It is true that there is a vast difference between the styles of Bacon. But it is rather questionable whether this difference could be attributed to the fact that Bacon had gained a maturity of mind and intellect. Bacon wrote in more than one style. The stately movement of *The Advancement of Learning* and *Of Adversity* has been achieved in 1605 itself. Does that mean that Bacon had achieved maturity of mind and imagination in eight years? This is not convincing. The explanation lies in the fact that Bacon's very conception of the essay underwent a change. Bacon described his essays as "Dispersed Meditations". The first collection of essays is fully illustrative of Bacon's definition of the essay as dispersed meditations set down significantly rather than curiously. The original idea was to make the essays into a sort of diary in which significant observations on various topics of practical importance. His essays were jotted down in a terse and pithy and concise language. His first essays were a mere skeleton of thought, grouped around central themes with suitable titles. There was no attempt polishing the style or clothing the statements with literary beauty or imaginative grace. When, however, Bacon saw that his essays had gained an unexpected popularity, he thought that it was worthwhile polishing them and making them richer. These essays are very brief in length. The ideas have not been developed. The sentences are all crisp, short and sententious. Each sentence stands by itself. There is so much of condensation that each sentence can easily be expanded into a paragraph. That is to say that one single sentence does the job of a paragraph.

Essays not quite dispersed meditations: It would, however, be a mistake to call all the essays of Bacon "Dispersed Meditations". There are some which have received at his hand, a rather detailed treatment and which cannot be termed as "Sketchy". In these essays, Bacon finds room for conjunctions and connective clauses. Ideas are not left underdeveloped and transitions from one thought to another are not so abrupt. In *Of Friendship*, there is a logical approach in the enumeration of the principle fruits of friendship. Each advantage is properly handled and ideas are developed smoothly. There is not that abrupt transition of thought that characterized some of Bacon's other essays. *Of Empire* can be said to contain almost exhaustive treatment of the dangers that beset a king in those days. In *Of Seditions and Troubles*, there is a quite closely reasoned and connected account of the causes and remedies of discontentment and agitation that may fester and burst out into trouble for the country. Aphoristic sentences are found in these essays too, but attention has been given to other factors as well.

Aphoristic style of Bacon: An aphoristic style means a compact, condensed and epigrammatic style of writing. Bacon's writing has been admired for various reasons. Some have admired them for dazzling rhetoric, others his grace. In Bacon we find a style which is distinct and at the same time characteristic of his age. His style includes various qualities. Firstly, he remains the best aphoristic, so he stands the most quotable writer. There is terseness of expression and epigrammatic brevity, in the essays of Bacon. His sentences are brief and rapid, but they are also forceful. As Dean Church says, "They come down like the strokes of a hammer." The force of aphoristic style depends on other stylistic qualities which supplement it. He weighs the pros and cons of a statement and immediately counter-balances it. (Give examples from the above the extracts).

A Rhetorician: Bacon's style is definitely rhetorical. In this connection, Saintsbury has remarked that no one, "knows better than (Bacon) how to leave a single word to produce all its effects by using it in some slightly uncommon sense. He has great powers of attracting and persuading his readers even though he may not convince them. In prose rhetoric, in the use, that is to say, of language to dazzle and persuade, not to convince. He has few rivals and no superiors in English." There is a constant use of imagery and analogy in Bacon's essays. The apt and extensive use of metaphors, images, similitudes and analogies is in keeping with the view of the rhetoricians of the ancient as well as of the Renaissance. Bacon draws his imagery from the familiar objects or nature, or from the facts of everyday life.

His Allusions and Quotations: The essay bear witness to Bacon's learned mind in the extensive use of quotations and allusions drawn from various sources, classical fables, the Bible, History, the ancient Greek and the Roman writers. Of Truth includes Pilate, Lucian and Montaigne, In Of Great Place; we have Tacitus, Galba and Vespasian, and Of Friendship includes reference to Aristotle. Thus Bacon employs allusions to and quotations in order to explain his point. They serve to make his style more scholarly and enrich it while lending to his ideas. Though, his style is heavy with learning, yet it is more flexible than any of his predecessors and contemporaries. His sentences are short and with this shortness comes lucidity of expression. Thus he shows mastery of the principles of prose. There almost no humor in Bacon's essays, but his essays are packed with astounding wit.

Conclusion: The style of Bacon is not the personal and chatty style of the subjective essayist like Montaigne and Lamb. It is dignified and aphoristic style. He w

Bacon's Essays – a blend of philosophizing, moralizing and worldly wisdom

Introduction: "I have taken all knowledge for my province" says Bacon and "Beyond any other book of the same size in any literature they are loaded with ripest wisdom of experience." Says Hudson regarding Bacon's essays. Nobody can deny the wisdom of Bacon of his understanding of the affairs of the world.

He shows an extraordinary insight regarding the problems that men face in life. But his wisdom is only practical and not moral. Alexander Pope has given the following remarks about Bacon in his epic:

**If parts allure these think how Bacon shin'd
The wisest, brightest and meanest of mankind**

There is some basic truth in this contention. One cannot deny his wisdom, his observation, intellect and genius. Bacon was a very complex and enigmatic character. The dichotomy of moral values what one finds in his essays was to be found in his character, too. Compton-Rickett says, "He had a great brain, not a great soul." He wanted to serve humanity with through the expansion of usable knowledge. He was

aware that no headway could be made in this world without adopting certain mean ways. He was a product of the Renaissance with composite qualities such as wisdom, meanness and brightness. Bacon was a man of the Renaissance and that was an age which tried to explore to the full, the opportunities of mind and body afforded to man. The term, Renaissance means Re-birth or more generally the Revival of Learning. It was a series of events by which Europe passed from Medieval to a Modern Civilization. In this age, there was a new spirit of inquiry, of criticism and of passionate scientific inventions. Literature of that age was chiefly marked by this spirit and Bacon's essays have several features that show the spirit of Renaissance.

A very important writer of the Italian Renaissance was Machiavelli whose opportunistic philosophy sacrificed high ethical ideals in the interest of achieving material progress. Man is an individual and an end in himself and this sense of individualism gave rise to the feeling that he must know how to get on in this world. The revival of classical learning and the study of ancient Greek and Roman Literature and history was a hallmark of the Renaissance. The spirit of learning is very much in the essays of Bacon. There are many allusions to ancient history and the references to classical mythology are all evidence of the typical Renaissance culture. Latin writers such as Seneca and Virgil and Lucian have frequently been drawn. His love of learning is portrayed in his essay Of Studies and he substantiates his arguments in his essay, Of Friendship with instances from history.

Blake on reading the essays of Bacon is supposed to have remarked that they were good advice for Satan's Kingdom. Now, a Satan's Kingdom naturally implies a state of affairs in which morality has no place or in which actions are governed by a complete lack of principles. To some extent, it is indeed undeniable that Bacon's advice incorporates a certain cool disregard for high moral ideals. The actual fact is that in Bacon's essays, one find dichotomy of values, the essays present a strange complexity and contradiction of wisdom and values. In order to understand the real meaning of his essays, it is imperative to understand the underlying purpose of his writing. Man was the subject of most literature and man is the subject of Bacon's essays too. Thus the wisdom that Bacon shows in his essays is regulated by the practical consideration. It is frankly utilitarian. This does not mean that the essays don't contain ethical or philosophical values, they do, but the overall hallmark of his essays is practical use.

Wisdom, Meanness and Brightness: To a religious-minded man like Blake, advice such as what Bacon offers in his essays must indeed have been shocking. Blake would regard any utilitarian advice as opposite to God's ways, but Bacon was not so particular, for he is a man of the Renaissance. It is easy to assume that Bacon's wisdom was cynical because many of his advice calmly ignores ethical standards and seems to imply that nothing succeeds like success. Bacon is utilitarian, but he is so because he realized that the vast majority of the people in the world are guided by this attitude and success for them has only one meaning – the material success. His essays reflect the profound wisdom of his mind, his brightness is ascertained by his vast knowledge and literary and classical allusions made in his works, his meanness does not deal with his money. He

was reputed to be a very generous man. He was mean because he showed a surprising lack of principle in promoting his selfish interests.

Philosopher – cum – moralist: At least two of his essays present him as entertaining deep regard for high sentiments and the sanctity of truth. Of Truth speaks of truth, love and fair dealings in high terms. Here he is a philosopher who advocates the pursuit of truth. He is also a moralist when he says that "man's mind should turn upon the "poles of truth." Falsehood debases man despite his material gains and success. Bacon advocates man to follow a path of truth and truthfulness. Similarly, his essay Of Goodness and Goodness of Nature is on a purely moral plane. He counsels goodness, charity and benevolence and there is a clear condemnation of evil.

There are some essays in which he puts a number of moral precepts, not ignoring prudential aspects. When we come to Bacon's essays dealing with subjects such as love, marriage, family life and parents and children, we are struck by the cold and unemotional treatment of topics what could easily admit an emotional approach. Prudence governs marriage, love and friendship. Love is an emotion, not fit for life according to Bacon. As a philosopher, he takes a balanced view of everything, weighs the pros and cons of every issue, presents different aspects of the picture and counsels moderation. This is a rationalist's approach and it precludes emotion and feeling. The essays are a handbook of practical wisdom. Each essay is a collection of suggestion and guideline for a man of action. His essays lack coherence and logical sequence, otherwise a quality in a standard essay. But his essays are unity of ideas.

Conclusion: But it has to be pointed out that Bacon is not a moral idealist. He does not preach morality, but not ideal morality. The kind of morality he teaches is tinged with what is called worldliness. We might even say that the guiding principle is expediency. Yet one cannot say that Bacon is amoral or immoral in his advice. In every issue, he balances the advantage and disadvantage. Even within the utilitarian code, there is a code of conduct – a morality that is perhaps as high as is easily practicable in the world as we know it. His essays embody the wisdom and philosophy and morality of a clear-eyed realist who knows quite well that men should be and but also knew what they actually were. Bacon is undoubtedly a man whose morality is greater than the average man's, but it is not of the highest order. The pursuit of good and right are important but not if it proves too costly in worldly terms. His advice is neither for Satan's Kingdom nor for God's, but for the Kingdom of man.

An Epigrammatic and Aphoristic Style of Bacon in His Essays

The vast contribution of Francis Bacon (1561-1626) to the development of English prose can hardly be overlooked or denied. He was the first scientific philosopher to write English in a definite, lucid and terse style. Though he borrowed the compose of the essay from Montaigne, he adapted it to suit his maintain purpose and to his natural ability of writing. His essays are considered a whiff of a new air in the heavy and pompous essays written in Elizabethan age.

Bacon's Essays appreciate a big charm and appeal for readers thanks to their many merits or qualities such as wisdom, superior diction, inviting style of writing, grand variety of subjects, pragmatic reach, sensuousness, wealth of metaphor and analogy and the dispersed meditations of Bacon, whose arresting wit, worldly wisdom and practical advance towards things made his essays unsurpassable and masterpieces of English literature. What makes Bacon's Essays a fresh is compact and epigrammatic style of writing. Bacon was unsurpassable in bringing his mountainous thoughts in nutshell. He had a gigantic and impressive mastery over the art of saying maximum in minimum words.

An aphorism is a short, pithy and a concise statement of a principle and truth while an epigram is a terse, narrative, or witty often a paradoxical saying. Bacon has aptly and effectively demonstrated his singular ability to announce himself aphoristically and epigrammatically in his writings. His essays are replete with aphorisms. Many sentences in his essays are like proverbs, which can be quoted to give weight to the arguments. Almost every sentence in his essays is pregnant with meaning. His utterances are thoughtful, insightful, keen, witty and meaningful to the core. Only a person of high caliber like Bacon can manufacture a considerable style of terseness and condensation. Following are some of the sentences from his essays, which depict vociferously his unbelievable epigrammatic style of writing:

"Wives are young men's mistresses, companions for middle age and extinct men's nurses." (Of Marriage and Single Life) .

"The rising unto spot is laborious, and by worry men arrive to greater grief." (Of ample area)

"Some books are to be tasted, others to be swallowed, and some few to be chewed and digested." (Of Studies) .

"Studies abet for delight, for ornament, and for ability." (Of Studies)

"Crafty men condemn studies; simple men cherish them; and wise men utilize them." (Of Studies)

"Reading maketh a chunky man; conference a ready man; and writing an staunch man." (Of Studies)

"Revenge is a kind of wild justice." (Of Revenge)

"Men horror death as children apprehension to go in the black." (Of awe)

"Virtue is like precious odours, most fragrant when they are incensed or crushed; for prosperity doth best survey vice, but adversity doth best perceive virtue." (Of adversity)

These sentences from his essays are but a few glaring examples of Bacon's terse, pithy and epigrammatic style of writing, which lists volumes of his expansive talent and wisdom. A reader feels inexpressible delight in reading his essays and feels wiser and more enlightened after reading the pearls of wisdom in the essays of Bacon. His essays, beyond doubt, are tremendous literary work in English literature.

In fact, the secret of Bacon's style strength lies in its brevity. Virtually no writer, ancient or modern, has managed to compress so much in so little meaning compass, various tests, such as "studies and negotiations" – are marvels of condensation. Perhaps the most. Bacon's style is fascinating that no one can remain indifferent. In other words, as a prose writer is passionate admirers or detractors. It is interesting to note that these two extremes are caused by the same style properties. Bacon, inaugurated the modern era of English prose. FG Selby says,

"Part of the influence of Bacon is obviously the charm of his style. The quality of the force in the style of Bacon is intellectual rather than emotional"

Of parents and children

The joys, sorrow and the fears of the parents with regard to their children are personal and private, not to be shared with others.

Pros and Cons of having Children

Children make it easy to bear hard work because the parents labour will benefit the children. But they find it harder to bear misfortunes because of the thought that these misfortunes will affect the children's well-being. Anxiety is increased by children but this is compensated by the thought that their memories will be perpetuated through their children and this makes the thought of death easier to bear.

Every species perpetuates its elder through reproduction, but it is man alone who possesses the intellectual achievements and memory. Childless men do more noble deeds than those who have children. Such men have no image of themselves to leave behind, thus they seek to express and perpetuate themselves through their noble deeds which benefit mankind.

Faults of Parents towards their Children

a) Unequal favouritism: Parents, often discriminate in their love for their children. This is not desirable.

In a large family the eldest child gets some attention and the youngest is often spoilt. The ones in the middle are ignored but often prove themselves to be the best of the lot.

b) Liberality: Parents should not be miserly in giving their children pocket allowance. This is harmful as it will lead them into crooked and dishonest ways and open to over indulgence if they come into plenty in later life. Authority should be exercised but there should be liberality in pocket allowance.

c) Encourage a spirit of rivalry: Another bad practice is to encourage a spirit of competition among children. This develops into disharmony in the family when they are older.

Nephews and own Children

The Italians make no distinction between their own children and those of near relations. This is justified because a nephew sometimes bears a greater resemblance to a person than his own child.

Profession for a Child

Parents should choose a suitable profession for their child. The choice should be made early when the child is yet pliable. Any initial aversion felt by child for the profession will

be overcome by custom. if, however, the child's inclination is markedly opposed to the profession of parental choice, then he may be allowed to make his own choice.

Younger brothers generally come to good as they have a strong incentive to hard work. This incentive is withdrawn if the elder brother is disinherited and the younger child hopes to be the beneficiary of a lot of wealth.

Critical Remarks

This essay belongs to the category in which Bacon views man in relation to the world and society. The subject is of the common and widespread interest. The essay contains some indisputably sound advice regarding the bringing up of children. This speaks for the keen insight Bacon possessed. Though the subject could easily involve sentimentality, Bacon considers it in the clear light of unsentimentality. He prepares, as usual, a balance-sheet of advantages and disadvantages which are the lot of parents. Apparently Bacon did not consider people with children an asset to society.

Of Great Place

The essay Of Great Place written by Francis Bacon, a famous English philosopher and scientist whose aphorism *Sciencia Potentia est* is known to everyone in the world, represents a lot of interesting philosophical ideas. These ideas can be easily related to the present day principles and concepts. The philosophy of Francis Bacon is concluded in the fact that the major goal of scientific knowledge lies in providing benefit to the humanity. (Anderson, 1992, p.124)

My goal in this essay is to give a critical analysis of Francis Bacon's philosophical work Of the Great Place.

The main idea of the essay is to show the readers the position of men in great places. Francis Bacon discusses the life, duties and behavior of those people who occupy high position in the society. He writes that all the people who live in great places are "thrice servants". They are servants of the sovereign or state, fame and business. Moreover, they have no freedom although they enjoy power. It is a very interesting idea that powerful people have no liberty. But it's true. They have power over other people who occupy a lower position in the society but they "lose power" over themselves.

Francis Bacon argues that it is very difficult "to raise into place". People should be strong and self-confident to take a high position in the society. He writes that "by indignities men come to dignities". Moreover, they can easily lose their position that is why they should be uncompromising in their goals and desires. Even in the old age great men should not change their manners.

As Francis Bacon is a great philosopher who not only knows a lot about human nature but also tries to teach others, to share his knowledge with people around him. In his essay Of the Great Place, Bacon touches upon the problem of other people's opinion

concerning "great men". He writes that great persons should "borrow other men's opinion" because they can get a lot of interesting and important things for them. The great men cannot judge themselves. They should learn what other people think of them in order to remain on the top of the ladder. (Bacon, 2006, p.4)

Bacon expresses a very interesting thought when he writes that the great men are "the first to find their own griefs, though they be the last to find their own faults". He is sure that it is very difficult for those people who have money and power to find their own faults. They do not see their faults. It seems to them that they have no faults while they have a lot of them. Only other people can show them their faults. That is why the great men are interested in learning other people's opinion. When Bacon says that the great people are the first to find their griefs, he means that they love themselves so much that cannot stand any trouble or misfortune. They have power and money and they do not want to have any griefs in their life. (Gaukroger, 2001, p.56)

Francis Bacon calls these people "strangers to themselves". The great men are fully involved in their business that they "have no time to tend their health", their body and their mind. The only things they are thinking about are power and money. Sometimes they simply forget about their health. And only when they get problems with health they come down to earth and realize that they are merely human beings.

The great philosopher also touches upon the theme of good and evil in his essay. He argues that "in place, there is a license to do good and evil". Evil is curse. Only those people who do good will be able to have rest. Good thoughts are better than good dreams because the men have an opportunity to bring their good thought to life. Bacon writes that "merit and good works is the end of man's motion". Any man should learn to do good in his life in order to get award from God at the end of "the motion". Any man can be "a partaker of God's theater" but he should deserve it. (Bacon, 2006, p.5)

The author of the essay tries to explain the readers that any man has an opportunity to analyze not only his own actions but also the actions of other people in order to understand what is good and what is bad. They should "neglect the examples of those that have carried themselves ill". They should follow only good examples. Moreover, the great people should be role models to other people. They should learn good lessons from their past life and take care of their future. Bacon writes: "Seek to make thy course regular, that men may know beforehand what to expect". (Bacon, 2006, p.6)

The great philosopher also touches upon the theme of law. It is a very important question for him because the law in the society is a vital thing. He teaches "to preserve the right of thy place, but stir no questions of jurisdiction". He also wants everyone to preserve the rights of other places.

Bacon argues that there are four major vices of authority. They are corruption, delays, roughness and facility. In order to overcome delay, the great people should be punctual. Bacon writes: "give easy access, keep time appointed". (Bacon, 2006)

Special attention is paid to corruption. Bacon writes that the great people should be sincere to avoid corruption. In order to avoid roughness, it is necessary to be kinder. The facility is worse than bribery. It is necessary to be more careful.

Francis Bacon argues that the great men should respect other people even if they are no so powerful as they are. He writes: "If you have colleagues, respect them". (Bacon, 2006, p.8)

The author of the essay wants those people who became great to have a change in their nature. He wants them to become another men. (Gaukroger, 2001, p.201)

Conclusion

In conclusion, it is necessary to say that such a wise man as Francis Bacon could not only show the strengths and the weaknesses of the great men of the society but also he could give them some recommendations concerning their way of life, their behavior and their principles. He was interested in investigation of the human nature. His natural philosophy was greatly appreciated because he represented absolutely new philosophical ideas concerning the essence of life. Francis Bacon's essay *Of Great Place* is one of his bold philosophical works.

"Of Studies"

"People often say that this or that person has not yet found himself. But the self is not something one finds, it is something one creates," said Thomas Szasz. The saying tells that self is not sticking by nature, or what one is from the time of its birth; but it is something nurtured, or developed through time. Such quotation can be realized from one of the best essays of all time, which is "Of Studies" by Francis Bacon. As the essay generally implies the purposes of written records such as of history and literature, it can also be entailed from such how a person can search deeper in himself. And through examination deeper of one's life, he can find the purpose in life. Hence, "Of Studies", in some point of view, serves reading of books as a tool in finding his reason for living.

"Reading maketh a full man; conference a ready man; and writing an exact man" is the most impressive statement a reader can find in Bacon's essay. Reading, in such statement, mainly points out the importance of knowledge in one's life. Making a full man indicates the importance of a person's memory in living his life. Conventions, facts, cultures theories, principles, and ideologies shape a man's behavior and perspectives towards attaining happiness. Conferencing a ready man shows the man's ability to express through declarations of what he knows and arguments of what he believes is true. Here, reading makes a man a good conversationalist; as such, one is able to find meaning in life with upright communication in relationships with people. Writing an exact man signifies efficiency of his daily activities in life. In search of his meaning, the use of logic helps him surpass any kind of natural or human-related obstacle. Moreover, the quotation extends that "And, therefore, if a man writes little, he had needed have a great memory; if he confers little, he had need of a ready wit; and if he read little, he

had need of much cunning to seem to know that he knoweth not." Such statement illustrates the absence of books; that without them, man would only stick to what he already has. Here, Bacon can also make his readers realize, in some perspective, that man needs to grow and develop through time not only to survive but also to enjoy life. In search for one's purpose, he should have a tendency of adapting to new ways of thought and living that are influenced by literature and history. To internalize the above statements, as an illustration, a college student dreams of becoming a lawyer someday. The only to attain the skills of becoming a lawyer is through reading. Reading does not only enable the student to know the laws of the land, become a good debater, and win cases. It also makes him understand the rationale of the law in helping people, standing up to his moral principles, and win cases that benefit the public. The former statement entails the becoming of a lawyer in search for wealth, while the latter in search for the meaning of life. Hence, a person reading can either be influenced by what a society dictates him to be, or he can be dictated by what his heart tells him to be. And only through following one's heart can he achieve happiness.

The statement of Bacon "Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider" is also an effective one. Open-mindedness is the topic of such statement. First, it tells the primary aim of reading is not to fill an empty mind, but to open a closed one. Not only to provided information for the memory, reading enables a person to consider all factors that would contribute to his happiness. In other terms, reading does not really create doubts, but rather it carries people away from depression as it offers much more things to think about. Second, it extends the senses of people due to their physical limitation. Reading cuts the boundaries as sources of information are passed from one place to another. In such case, a person cannot be limited to an existing knowledge in his area and that such is not the only reason for happiness. In short, a person cannot be pressured by a certain culture if he couldn't comply with such because there is a wide variety of ways in order to attain happiness. Reflecting on Bacon's statement, for example, a Business Management major student is unhappy with what his doing because he was only forced by his business-inclined parents as he really wants to be a famous musician and excels indubitably in that field. Considering that he was pressured by the fact that a Filipino should be able to get a stable and high-profit job through being in the field of business rather than of hobby-related careers, reading inspirational books taught such student to be rebellious to his parents. In such case, the books taught him that a person loving what he is doing is more important than being rich and unhappy. And as such, reading books open minds to escape from oppressive thinking.

Lastly, Bacon's statement "Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation" also brings a reader to a deep realization in life. It is a matter of skill versus theories that comes into the dispute between reading and not reading. Bacon argues that the one who reads is better than one who clings to what he already knows and master on his skills. Such provides that in order to improve in a certain skill, reading is necessary. It does not only teach the fundamentals, but also flourishes such abilities due to extensive studies and research. In relation to attaining

one's purpose in life, contentment can be achieved is curiosity is continuously satisfied. In explaining this, as an illustration, a regular basketball player wants to become a star player or a primary contributor to a team. Not only through daily practice, in order to be a powerful athlete, has he also studies past plays of legendary NBA players and reading books in improving his game. Thus, in contrary to other athletes' regular way of improving their game only by practice, theories play an important role in mental conditioning and witty plays overcoming the opponent.

Francis Bacon's "Of Studies" serves reading of books as a means in finding man's purpose in life. It emphasizes the importance of knowledge, open-mindedness, and theory empowering skill. Without books, there would not be any needed improvement for man hence no other means of satisfying his curiosity. A man's purpose in life is not limited to appreciating on what he has for, in some perspective, man has insatiable desires and needs. Hence, being alive means wanting to know more. The main point of all of it is that there will always be new discoveries; always a reason to obliterate existing knowledge with a new one. As said by Gelett Burgess, "If in the last few years you haven't discarded a major opinion or acquired a new one, check your pulse. You may be dead."

"Of Friendship"

As a pragmatic and as an empirical thinker Bacon followed two fundamental Renaissance principles—Sepantia or search for knowledge and Eloquent, the art of rhetoric. This explains, to some extent, the impassioned presentation of his ideas and views and the aphoristic style of his writing. But the essay Of Friendship is stylistically somewhat different in that it contains passionate and flattering statements along with profuse analogies and examples to support or explain his arguments perhaps because this essay was occasioned by the request of his friend Toby Matthew.

Bacon begins the essay by invoking the classical authorities on basic human nature. First, he refers to Aristotle's view in Politics: Whosoever is delighted in solitude is either a wild beast or a god. According to Aristotle, a man by nature and behaviour may be degraded to such an extent that he may be called unfit for society. Again, he may be so self-sufficient that he may not need society. In the first case, he resembles a wild beast and in the second, he resembles gods. Here it should be pointed out that Bacon is not ruling out the value of solitude; in fact, he is reserving solitude for higher kind of life, which is possible for a few great men like Epimenides, Numa, Empedocles, Apollonius and some Christian saints. Here too Bacon is following Aristotelian view on solitude as expressed in Ethics, where Aristotle prefers a contemplative life to an active life:

"It is the highest kind of life, it can be enjoyed uninterruptedly for the greatest length of time..."

Bacon's logic is that those who live in society should enjoy the bliss of friendship for more than one reason. First of all, friendship is necessary for maintaining good mental health by controlling and regulating the passions of the mind. In other words, Bacon

here speaks of the therapeutic use of friendship through which one can lighten the heart by revealing the pent-up feelings and emotions: sorrows, joys, fears, hopes, suspicions, advice and the like.

Then in order to justify the value of friendship, Bacon points out the practice of friendship on the highest social level. He informs us that the kings and princes, in order to make friends, would raise some persons who would be fit for friendship. Then Bacon tries to glorify friendship by translating the Roman term for friendship, *Participes curarum*, which means 'sharers of their cares'. He gives instances of raising of men as friends from the Roman history: Sylla and Pompey the Great, Julius Caesar and Antonius, Augustus and Agrippa, Tiberius Caesar and Sejanus, Septimius Severus and Plautianus. Bacon also refers to what Comineus wrote of Duke Charles the Hardy's deterioration of his mental faculty just because of his reserve and loneliness and extends his judgement to the case of Comineus' second master, Louis XI. The point which Bacon strongly wants to assert is that friendship functions for a man in a double yet paradoxically contrary manner: "...it redoubleth joys, and cutteth griefs in halves".

The second fruit of friendship, according to Bacon, is beneficial for the clarity of understanding. If a man has got a faithful friend, he can be consulted to clarify the confusions of the mind. He calls the counsel of a friend, citing Heraclitus, "drier and purer" than that a man gives himself out of self love, which clouds his judgement. Bacon then counsel of this sort into two kinds: "the one concerning manners and the other concerning business." A friend's constructive criticism of the other friend's behaviour helps him more than a book of morality. In the matter of conducting practical business, Bacon thinks, a true friend's advice can also be helpful in undertaking a venture or averting a danger.

Finally, Bacon speaks of the last fruit of friendship, which is manifold in the sense that there are so many things in life, which can be fulfilled only with the help of a friend. In fact, at a rare moment Bacon gets emotional and quotes classical maxim that "a friend is another self". His point is that a man may have many a desire, which may not be realized in his life-time, but if he has got a true friend, his unfulfilled desire will be taken care of by his friend. Not only this, a friend, unlike the near and dear ones and enemies, can talk to him on equal terms whenever situation demands. Keeping all these things, Bacon concludes that if a man does not have a friend, he may well leave this world. That is to say, he is not fit for the human society to live in.

Of Truth

"Of Truth" is the indicative of the greatness of Bacon's mind and art. Having philosophic and pragmatic bias of mind, Bacon shares with us the astonishing aspects of truth. In this essay, Bacon has presented the objective truth in various manifestations. Similarly, Bacon shares with us the subjective truth, operative in social life. "OF TRUTH", reveals Bacon in different light because he shows his moralistic leaning than his prudential attitude. However, the tone of this essay is Bacon's usual tone, authoritative.

"Of Truth" is Bacon's masterpiece that shows his keen observation of human beings with special regard to truth. In the beginning of the essay, Bacon rightly observes that generally people do not care for truth as Pilate, the governor of the Roman Empire, while conducting the trial of Jesus Christ, cares little for truth:

"What is truth? Said jesting Pilate; and would not stay for an answer."

Advancing his essay, Bacon explores the reasons why the people do not like truth. First, truth is acquired through hard work and man is ever reluctant to work hard. Secondly, truth curtails man's freedom. More than that the real reason of man's disliking to truth is that man is attached to lies which Bacon says "a natural though corrupt love of the lie itself." Man loves falsehood because, Bacon says, truth is as if the bright light of the day and would show what men, in actual, are. They look attractive and colourful in the dim light of lies. In this respect, Bacon rightly observes:

"A mixture of a lie doth ever add pleasure."

It is a fact that man prefers to cherish illusions, which make his life more interesting. With a profound observation of man's psychology, Bacon states that if deprived of false pride and vanities, the human mind would contract like a deflated balloon and these human beings would become poor, sad and ill. However, poetic untruth is not gone unnoticed by Bacon's piercing intellect. He says though poetic untruth is a wine of the Devil in priest's eyes, yet it is not as harmful as the other lies are. Bacon being a literary artist illustrates this concept with an apt imagery that the poetic untruth is but the shadow of a lie.

Proving himself highly moralistic person, Bacon deems the inquiry of truth as the highest good of human nature as he observes:

".... the inquiry of truth, which is the lovemaking or wooing of it, knowledge of truth, which is the presence of it and the belief of truth, which is the enjoying of it, is the sovereign good of human nature."

The enquiry of truth, knowledge of truth and belief of truth are compared with the enjoyment of love. Such a comparison lends the literary charm to this essay.

Bacon further says in "OF TRUTH" that the last act of creation was to create rational faculty, which helps in finding truth, is the finished product of God's blessing as he says:

"... The last was the light of reason...is the illumination of his spirit."

Bacon's moral idealism is obvious when he advancing his argument in favour of truth asserts that the earth can be made paradise only with the help of truth. Man should ever stick to truth in every matter, do the act of charity and have faith in every matter, do the act of charity and have faith in God. Bacon's strong belief in truth and Divinity is stated thus:

"Certainly, it is heaven upon earth, to have a man's mind move in charity, rest in Providence, and turn upon the poles of truth."

From the objective truth, Bacon passes judgment, to the subjective truth, which he calls "the truth of civil business". It is the compelling quality of truth, Bacon observes, that the persons who do not practice truth, acknowledge it. Bacon's idealistic moral attitude is obvious in these lines when he says: "..... that clear and round dealing is the honour of man's nature; and that mixture of falsehood is like alloy in coin of gold and silver, which may make the metal work better, but it embaseth it." Bacon further asserts that the liars are like a snake that goes basely upon the belly and not upon the feet. Imagery comprising comparison is apt and convincing. Moreover, Bacon refers to Montaigne who is of the view that "a lie faces God and shrinks from man". Bacon adds that falsehood is the height of wickedness and as such will invite the Judgment of God upon all human beings on Doom's day. Therefore, Bacon concludes his essay with didacticism with a tinge of Christian morality.

In the essay, "OF TRUTH", there is no digression. All the arguments in the essay pertain to the single main idea, truth. Bacon's wide learning is clearly observed when he refers to Pilate (history), Lucian (Greek literature), Creation, Montaigne (a French essayist). "OF TRUTH" is enriched with striking similes and analogies, such as he equates liars as a snake moving basely on its belly, mixture of falsehood is like an alloy of gold and silver and many more.

The essay "OF TRUTH" is not ornamental as was the practice of the Elizabethan prose writers. Bacon is simple, natural and straightforward in his essay though Elizabethan colour is also found in "OF TRUTH" because there is a moderate use of Latinism in the essay. Economy of words is found in the essay not alone, but syntactic brevity is also obvious in this essay. We find conversational ease in this essay, which is the outstanding feature of Bacon's style. There is a peculiar feature of Bacon i.e. aphorism. We find many short, crispy, memorable and witty sayings in this essay.

Therefore, Bacon's essay "OF TRUTH" is rich in matter and manner. This is really a council 'civil and moral'. This essay has to be read slowly and thoughtfully because it is extremely condensed and it is a model of succinct and lucid prose.

Of Ambition — By Francis Bacon

In medieval times, it was believed that the body has four bodily fluids— blood, phlegm, choler or yellow bile, melancholy or black bile. It was then thought to determine emotional and physical disposition. Choler or yellow bile makes people restless, irritable, and itching for action.

A person bubbling with ambitions can hardly lead an un-hurried, contented, and a relaxed life. Since he sets his eyes high, he will continuously think to do something newer, better, and harder. He will knowingly accept challenges, and strive to solve them. The more he succeeds, the more he will drive himself to do things which others don't

dare to do. Such a person will be a go-getter, a perfectionist, and a workaholic. He will be continuously restless with ideas and energy. Naturally, he will find people around him indolent, mediocre, sulking and un-worthy.

Explanation If such an ambitious man is restrained, and not allowed to pursue his goal, he will feel stifled, angry and rebellious. Finally, all his creative energy and dynamism will be numbed and wasted. Due to his frustration, he will develop a negative mindset and hostility to other people.

If a person, with ambition burning within him, gets a conducive environment to pursue his goal with little hindrance, he will be totally lost in his work. No ill-feeling will enter his mind. He will not harm anyone. On the other hand, if the same person is held back and not allowed to work towards his vision, he will seethe in frustration and anger. Driven by his internal discontent, he will begin to dislike others and perceive everyone as wicked and hideous. When something bad happens to his boss, the organization, society, or the government, he will derive some wicked pleasure out of the misfortune of others. Employees developing such negative mindset are a liability to the government, and the society, at large.

It is, therefore, imperative that ambitious people be given sufficient freedom to let their creativity blossom. If this is made possible, the individuals will be an asset. They will not be hostile and angry. If it is not possible to afford or grant such freedom to an ambitious person, it will be a good idea not to employ them at all and invite problem later.

If these ambitious employees continue to remain disgruntled, they might bring disgrace and downfall to their employers.

It is now realized that there is an inherent risk in employing ambitious men, so, unless essential, they should not be employed. But, this is not a rule written on stone (meaning 'rigid'). There are situations where ambitious people should be the preferred choice for engagement.

While selecting the right person for positions of key commanders for the battlefield, existence of ambition in the commander-designate cannot be a disqualification. After all, for a man in arms, a contented, laid-back temperament is a huge negative trait. Such a soldier can never fight. Shirking his responsibility, he will run away from the battlefield at the slightest sign of defeat. Only a brave ambitious and egoistic commander can confront the enemy boldly and vanquish it.

Ambitious men are also essential where safeguarding the personal safety of the king or government's senior-most functionaries are concerned. Ambitious men make reliable and astute body guards. For such responsibilities, the guard may have to shed his own life for saving the life of his employer. This calls for a spirit of extreme sacrifice on the call of duty. For the person employed as body guard, nothing is more sacrosanct than the life of the person he has to protect. Such single-minded dedication to duty is akin to the blind-folded dove (a small, robust bird) soaring higher and higher into the sky without

bothering to worry about the distance and its limited energy. At one stage, it gets too exhausted to fly and comes crashing on to the ground. An ambitious guard can make similar sacrifice.

Sejanus was a gallant and ambitious warrior who was officiating as the emperor in Rome. Sejanus discharged royal duties in the absence of the real emperor Tiberius, who lived in a distant island. At one stage, receiving credible intelligence inputs, Tiberius began to suspect that Sejanus was contemplating to usurp power by dethroning and destroying him. He did not venture to challenge Sejanus frontally. Instead, he resorted to crafty intrigues to create confusion in the minds of the Senate members. He managed this subterfuge by sending letters to them with ambiguous messages. Sometimes, he praised Sejanus in his letter, while deriding him in the next letter.

In Rome, Sejanus had created enough enemies by his boastful and brash manners. He was a brute too. Tiberius plotted with the valiant and ambitious Marco to kill Sejanus. Tiberius returned to Rome and summoned Sejanus early in the dawn ostensibly to decorate him. Marco seized this opportunity to take control of the mounted guards functioning under Sejanus's command till then. After this, he attacked Sejanus and killed him and threw his body unceremoniously to the river.

Had an ambitious man like Marco not been there, Tiberius could not have neutralized Sejanus. Hence, kings, generals and senior government leaders need ambitious people around them.

Having thus pleaded in favour of engaging ambitious men, Bacon gives an advice of caution. He suggests that such people in the payroll must be kept under a leash either covertly or overtly. If this is not done, the danger of these men turning against their benefactors and employers is a real possibility.

If these ambitious men offering security to the heads of state or king are from the lower sections of the society, they pose lesser danger than those who are from the aristocratic class. If the security personnel are ill-mannered and boorish, they pose less danger to their employers than those who are suave and popular. Similarly, newer recruits are less dangerous than those bloated ones who have been around for a long time. Since they are privy to the affairs of the palace and the court, they might feel tempted to misuse their knowledge to harm their masters.

In all ages, kings, heads of states and men of importance have preferred to employ their known and trusted people to form the security around them and to give them counsel during crises. Some say, this is an unsound and imprudent policy that smacks of nepotism. As per Bacon, this is a wise policy as it helps to keep unduly pretentious and scheming people reasonably satisfied with the clout they enjoy because of their proximity to the emperor. Some disgruntled ambitious people can upstage their superiors and employers whom they are duty-bound to serve. So, keeping them in good humour is a prudent policy.

In course of his duty, the favoured person, chosen by the king to do the duty, may either endear himself or antagonize his master because of his proximity to him. This may not be detrimental to the interests of the state or the king (employer), because the man will not possibly harm his master. On the other hand, an unknown ambitious person, despite his quality and talent does not fit well to this responsibility. He may have hidden hostility which might tempt him to rebel against his master.

If at all such ambitious persons are employed, it is essential to preempt any over-zealous tendency in him by employing another person of equivalent talent in a parallel position.

Bacon says, even this is not enough. What if the two persons collude to plot against the king? They may also fall out with each other creating disharmony and undesirable hostility around the master. To prevent such a situation from happening, a few counselors or high-level officials or ministers may be appointed to bring stability and coherence to the set-up.

The prince / king / employer / head of state may prop up and bring in a person of somewhat lesser upbringing and inferior attributes to the inner circle. Although these persons may appear misfits and, even, disagreeable to be in the inner circle, they offer a counterweight to the overly ambitious and crafty employee.

Bacon exhibits his keen sense of observation and judgment here. If the potential candidate for the post of security-in-charge and advisor (similar to a minister's job) has an awesome exterior, repulsive persona and an unpleasant aura around him, he may well be the right candidate for the job of the body-guard cum protector. In contrast, if the person is robustly-built with a daring nature, his appointment may invite disaster.

If suspicion arises about the integrity and loyalty of the aides, and they are perceived to be potential usurpers, it would be advisable to ease them out cleverly. No rash action against them should be taken against them, lest they explode and do something nasty. In order not to upset them with the impression that they are facing dismissal, the ruler may confuse them through deception. He may reward them today, reprimand them tomorrow. Such ambiguous signals from the ruler will leave them wondering as to where they stand. Such confusion in their minds will unwittingly freeze their evil thoughts and put their unwanted ambitions in cold storage.

Bacon proceeds to argue that 'ambition', per se, is not bad. For example, a budding author wanting to write well to outshine his contemporaries is a good thing. A musician trying to blaze a new trail through his creative music is a great gift to society. A doctor trying to rise to world eminence by his medical skill is a boon to humanity. But, such burning ambition and zeal should be restricted to the area they excel in. It should not spill over to other domains like administration, military and other state's affairs. In such case, an overly ambitious person is a potential hazard. He carries the seed of destruction of the state.

So, it is welcome when ambitious people excel in their areas through single-minded effort. But it is fraught to have ambitious people in key administrative positions. The ruler depends on these functionaries to run the day-to-day administrations. Ambitious people may play havoc when they realize that the ruler leans on them to run the administration.

Pursuit of excellence, fame and adulation by gifted individuals can never be bad for the mankind. These people should be nurtured and rewarded.

However, if a person wants to tower over others and sway ordinary people to his control, we can conclude that his rise is ominous for the state. If not nipped in the bud early, he will destroy his own state and his generation. Honor, as understood generally, brings the following benefits to an individual.

- a. Reaching an exalted position in society,
- b. The access to the king and the upper echelons of power, and
- c. Affluence, prosperity and well-being.

An ambitious man who limits his aspirations to the above three goals is the right man to be engaged, encouraged and rewarded. The prince who correctly reads these attributes in an aspiring person and decides to take him on board is the wise ruler worthy of appreciation.

In conclusion, Bacon dons the garb of the modern HR manager for the princes, rulers and people in the highest authority of power. He wants a. People with their mind rigidly anchored to their duty to be nominated. b. People, who have propensity to use their position to further their own ambitions, should be shunned. c. People, who are driven by their conscience rather than by their bravery to discharge their duty, are to be chosen. d. People who love to remain engrossed in their work are to be given preference over those who exhibit obedience and servility.

Gulliver's Travels

AUGUSTAN AGE; 1700-1750

The reign of Queen Anne in early 18th-century England covering The age of Pope (dated from about the death of Dryden in 1700 to Pope's death in 1744) is called the Augustan Age or the Neoclassical age. The real Augustan Age refers to the era of Augustus, ruler of Rome from 27 BC to AD 14 and it was noted for a number of classical writers, including Horace, Ovid, and Virgil, and it is considered the Golden Age of Latin literature. The Augustan age of English literature employed the same Roman forms, such as the ode, and emphasized common sense, moderation, reason over emotion and elegance over brevity, hence derived the name. It was relatively a stable and peaceful age in its social and political aspects. The Wars of Spanish Succession (1701-1713) was successful under Duke Marlborough, a Tory Politician the Tories in the reign of Queen Anne (1702-1714), superseded the Whigs. Another political event was that of English succession. All of Queen Anne's children died before her so, in 1701, the Act of settlement was passed, by which the succession was settled upon the House of Hanover. It was a victory for the Whig's. One Queen Anne's death George I of Hanover ascended the throne. The Tories tried to reborn the Stuarts, but failed. In 1745, in the reign of George II (1727-69), the Tories made a more serious effort, but again failed. Under the Hanover Monarch, the first half of the 18th century was a period of stability and steady growing wealth and prosperity.

During this period, the power of middle classes rose. Never the less political power was concentrated in the hands of the nobility whether Whig or Tory. The period was remarkable for rapid social development in England people learnt the art of living together, while still holding different opinion. To bring about reforms, votes were necessary. So, the people were to be approached with ideas, facts and information. Newspaper was born literature in the form of newspaper, pamphlets; magazines became the chief instrument of the nation's progress. The political and with pen rather than with sword, Coffee houses and clubs became centre of social life. The men in these places sat for hours, together and discussed the news of the day and other matters. In London, alone more than two thousand coffee houses spring up and the no of private clubs was quite as astonishing. The typical Londoner of the time was still corrupt, rude and vulgar in taste. But the aristocrats were improving themselves materially and intellectually. They sought excellence in out word from, of dress and manners rather than morals. Their culture was artificial. The literature of the period is highly critical of the shallow and artificial behavior of fashionable men and women.

In the age of Alexander Pope, the classical spirit in English literature reached its highest point, and at the same time other forces became manifest. Dryden's poetry had achieved grandeur, amplitude, and sublimity within a particular definition of good taste and good sense and under the tutelage of the Roman and Greek classics. To the poetry of Pope

this characterization applies even more stringently. More than any other English poet, he submitted himself to the requirement that the expressive force of poetic genius should issue forth only in a formulation as reasonable, lucid, balanced, compressed, final, and perfect as the power of human reason can make it. Pope did not have Dryden's majesty. Perhaps, given his predilection for correctness of detail, he could not have had it. Also, the readers of succeeding times have concluded that the dictates of reason do not all converge on only one poetic formula, just as the heroic couplet, which Pope brought to final perfection, is not necessarily the most generally suitable of English poetic forms. Nevertheless, the ease, harmony, and grace of Pope's poetic line are still impressive, and his quality of precise but never labored expression of thought remains unequalled.

Nearly every writer of the age wrote on the contemporary religious and political events but with moderation and reason. They use delicate satire. Great literary figures like Addison, Steele, Johnson and Goldsmith educated and civilized the general public by means their writing. It was the poet Goldsmith who first of all designated the early 18th century, the Augustan Age. The literature of the time has the same quality that distinguished the Latin literature of the day of August. These qualities are simple regularity, proportion and finish. According to Hudson, "in both cases men of letters were largely depended upon powerful patterns. In both cases a critical spirit prevails. In both cases, the literature produced by thoroughly artificial society was a literature not of free creative effort and inspiration, but of self-conscious and deliberate art."

JONATHAN SWIFT; 1667-1745

Jonathan Swift, son of the English lawyer Jonathan Swift the elder, was born in Dublin, Ireland, on November 30, 1667. He grew up there in the care of his uncle before attending Trinity College at the age of fourteen, where he stayed for seven years, graduating in 1688. In that year, he became the secretary of Sir William Temple, an English politician and member of the Whig party. In 1694, he took religious orders in the Church of Ireland and then spent a year as a country parson. He then spent further time in the service of Temple before returning to Ireland to become the chaplain of the earl of Berkeley. Meanwhile, he had begun to write satires on the political and religious corruption surrounding him, working on *A Tale of a Tub*, which supports the position of the Anglican Church against its critics on the left and the right, and *The Battle of the Books*, which argues for the supremacy of the classics against modern thought and literature. He also wrote a number of political pamphlets in favor of the Whig party. In 1709 he went to London to campaign for the Irish church but was unsuccessful. After some conflicts with the Whig party, mostly because of Swift's strong allegiance to the church, he became a member of the more conservative Tory party in 1710.

Unfortunately for Swift, the Tory government fell out of power in 1714 and Swift, despite his fame for his writings, fell out of favor. Swift, who had been hoping to be assigned a position in the Church of England, instead returned to Dublin, where he became the dean of St. Patrick's. During his brief time in England, Swift had become friends with writers such as Alexander Pope, and during a meeting of their literary club, the *Martinus Scriblerus Club*, they decided to write satires of modern learning. The third voyage of

Gulliver's Travels is assembled from the work Swift did during this time. However, the final work was not completed until 1726, and the narrative of the third voyage was actually the last one completed. After his return to Ireland, Swift became a staunch supporter of the Irish against English attempts to weaken their economy and political power, writing pamphlets such as the satirical A Modest Proposal, in which he suggests that the Irish problems of famine and overpopulation could be easily solved by having the babies of poor Irish subjects sold as delicacies to feed the rich.

Gulliver's Travels was a controversial work when it was first published in 1726. In fact, it was not until almost ten years after its first printing that the book appeared with the entire text that Swift had originally intended it to have. Ever since, editors have excised many of the passages, particularly the more caustic ones dealing with bodily functions. Even without those passages, however, Gulliver's Travels serves as a biting satire, and Swift ensures that it is both humorous and critical, constantly attacking British and European society through its descriptions of imaginary countries.

Late in life, Swift seemed for many observers to become even more caustic and bitter than he had been. Three years before his death, he was declared unable to care for himself, and guardians were appointed. Based on these facts and on a comparison between Swift's fate and that of his character Gulliver, some people have concluded that he gradually became insane and that his insanity was a natural outgrowth of his indignation and outrage against humankind. However, the truth seems to be that Swift was suddenly incapacitated by a paralytic stroke late in life, and that prior to this incident his mental capacities were unimpaired.

Gulliver's Travels is about a specific set of political conflicts, but if it were nothing more than that it would long ago have been forgotten. The staying power of the work comes from its depiction of the human condition and its often despairing, but occasionally hopeful, sketch of the possibilities for humanity to rein in its baser instincts.

Gulliver's Travels : Plot Overview

Gulliver's Travels recounts the story of Lemuel Gulliver, a practical-minded Englishman trained as a surgeon who takes to the seas when his business fails. In a deadpan first-person narrative that rarely shows any signs of self-reflection or deep emotional response, Gulliver narrates the adventures that befall him on these travels.

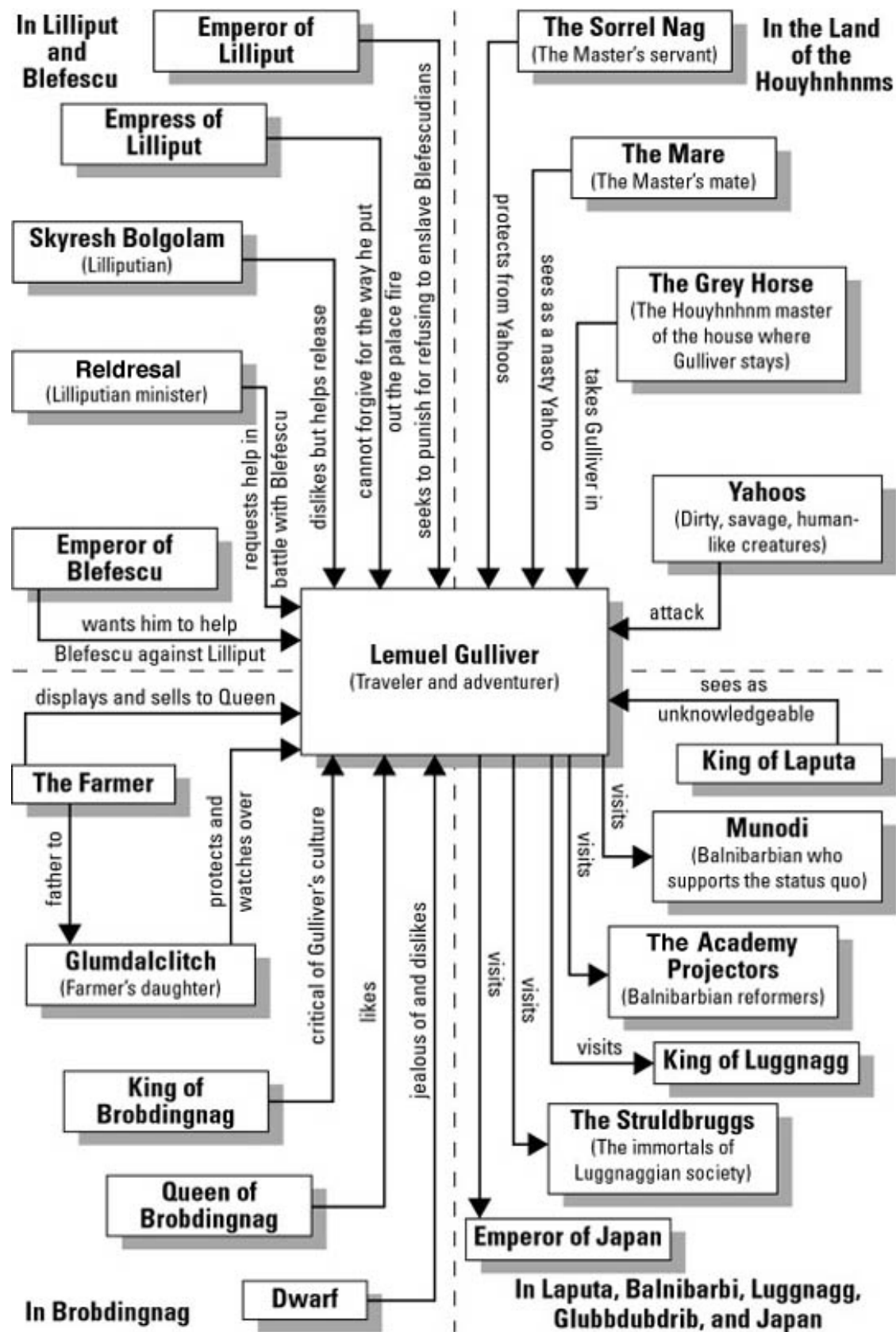
Gulliver's adventure in Lilliput begins when he wakes after his shipwreck to find himself bound by innumerable tiny threads and addressed by tiny captors who are in awe of him but fiercely protective of their kingdom. They are not afraid to use violence against Gulliver, though their arrows are little more than pinpricks. But overall, they are hospitable, risking famine in their land by feeding Gulliver, who consumes more food than a thousand Lilliputians combined could. Gulliver is taken into the capital city by a vast wagon the Lilliputians have specially built. He is presented to the emperor, who is entertained by Gulliver, just as Gulliver is flattered by the attention of royalty. Eventually Gulliver becomes a national resource, used by the army in its war against the people of

Blefuscu, whom the Lilliputians hate for doctrinal differences concerning the proper way to crack eggs. But things change when Gulliver is convicted of treason for putting out a fire in the royal palace with his urine and is condemned to be shot in the eyes and starved to death. Gulliver escapes to Blefuscu, where he is able to repair a boat he finds and set sail for England.

After staying in England with his wife and family for two months, Gulliver undertakes his next sea voyage, which takes him to a land of giants called Brobdingnag. Here, a field worker discovers him. The farmer initially treats him as little more than an animal, keeping him for amusement. The farmer eventually sells Gulliver to the queen, who makes him a courtly diversion and is entertained by his musical talents. Social life is easy for Gulliver after his discovery by the court, but not particularly enjoyable. Gulliver is often repulsed by the physicality of the Brobdingnagians, whose ordinary flaws are many times magnified by their huge size. Thus, when a couple of courtly ladies let him play on their naked bodies, he is not attracted to them but rather disgusted by their enormous skin pores and the sound of their torrential urination. He is generally startled by the ignorance of the people here—even the king knows nothing about politics. More unsettling findings in Brobdingnag come in the form of various animals of the realm that endanger his life. Even Brobdingnagian insects leave slimy trails on his food that make eating difficult. On a trip to the frontier, accompanying the royal couple, Gulliver leaves Brobdingnag when his cage is plucked up by an eagle and dropped into the sea.

Next, Gulliver sets sail again and, after an attack by pirates, ends up in Laputa, where a floating island inhabited by theoreticians and academics oppresses the land below, called Balnibarbi. The scientific research undertaken in Laputa and in Balnibarbi seems totally inane and impractical, and its residents too appear wholly out of touch with reality. Taking a short side trip to Glubbudbrib, Gulliver is able to witness the conjuring up of figures from history, such as Julius Caesar and other military leaders, whom he finds much less impressive than in books. After visiting the Luggnaggians and the Struldbrugs, the latter of which are senile immortals who prove that age does not bring wisdom, he is able to sail to Japan and from there back to England.

Finally, on his fourth journey, Gulliver sets out as captain of a ship, but after the mutiny of his crew and a long confinement in his cabin, he arrives in an unknown land. This land is populated by Houyhnhnms, rational-thinking horses who rule, and by Yahoos, brutish humanlike creatures who serve the Houyhnhnms. Gulliver sets about learning their language, and when he can speak he narrates his voyages to them and explains the constitution of England. He is treated with great courtesy and kindness by the horses and is enlightened by his many conversations with them and by his exposure to their noble culture. He wants to stay with the Houyhnhnms, but his bared body reveals to the horses that he is very much like a Yahoo, and he is banished. Gulliver is grief-stricken but agrees to leave. He fashions a canoe and makes his way to a nearby island, where he is picked up by a Portuguese ship captain who treats him well, though Gulliver cannot help now seeing the captain—and all humans—as shamefully Yahoo-like. Gulliver then concludes his narrative with a claim that the lands he has visited belong by rights to England, as her colonies, even though he questions the whole idea of colonialism.



Critical Analysis of Gulliver's Travels

Jonathan Swift wrote Gulliver's Travels in 1762 with the intent of entertaining many people. Entertainment through satire is what Swift had in mind. To fully understand Gulliver's Travels, one must first reflect upon the following: the plot, character, setting, theme, point of view, conflict, climax, resolution, symbolism, and figurative language. These ideas will help the reader comprehend some of the ideas portrayed throughout the novel, as well as why Swift wrote them.

The setting plays an important role in all novels, but in Gulliver's Travels, one must take into consideration that the four different parts of the book have different settings. The first setting is more or less on an island called Lilliput, on November 5, 1699. Gulliver ended up on this island due to a ship wreck. The setting to the second part of the novel happens to be upon his arrival to another island that Gulliver wishes to inspect for water. This was on the 16th of June, 1703. The third part of the book has many different little scenes. The first of which takes place on Laputa an island of deformed creatures. The fourth and final part of the book takes place in the country of Houyhnhnms, in 1711.

The main character, Gulliver, is a well-educated sailor. He has been recommended to be a surgeon. Traveling around the world, exploring new places, Gulliver meets many new cultures and civilizations. Gulliver wears clothes not uncommon to the 1700's. He has long hair, which sometimes restricts him from turning his head. Gulliver is a round character. This can be seen when he refers to past experiences during an adventure. This means that he can compare the two situations, thus learning from it. There are many minor characters. Easier referred to by the names of their people. Them being: the small Lilliputians, the giant Brobdingnags, the creatures at Luggnagg and Balnibarbi, with the islands of Laputa and Bludrubdrib. And finally, the Yahoos and Houyhnhnms. Gulliver's stories are told in the first person by himself.

Some very important symbols are used throughout the novel to depict some very important ideas. One of these symbols would be when Gulliver relieves himself on the Lilliputians royal castle to put out a fire. It seems, as though how silly something may seem, it just might be an answer to an important problem. A second symbol clearly seen is the relationship to the Yahoos and the Houyhnhnms. This is easily perceived as a representation of the relationship to horses and humans. The superiority of the horses in the novel shows how, although different, they may just be as smart, if not smarter than the owner.

Some very important themes that the reader may have picked up on can be very helpful. One of these themes is that no matter how small something is, it is not inferior. Gulliver stayed with the Lilliputians for a very long time. The fact that they were only six inches tall did not mean that he could do anything he wanted around or to them. Another theme that the reader should have got is that no matter how large something is, it still has to have a small amount of brains. The giants in the second part were very tall, but nowhere did the book say that they were very smart.

There are many different conflicts throughout the novel as well. Some of these being internal, and others being external. One of the internal conflicts can be seen when Gulliver is tied down by the Lilliputians. Gulliver has a chance to snatch up many of the little creatures, but knows that they will most likely shoot him with needle-like arrows. An external conflict is between Gulliver's crew against nature. Many times Gulliver gets blown off course by a storm or has his boat overturned by waves. This is an example of human against nature.

Some of the literary devices that Swift uses in Gulliver's Travels are satire and irony. Swift wrote the novel as a parody of travel books and an indictment of mankind; it is revered as a charming children's story. The ironies Swift intended to be recognized-the small-mindedness of the tiny Lilliputians, the physical and moral abnormality of the giant Brobdingnagians, and the perfect animalizing of the filthy manlike Yahoos (far inferior to the placid horses they work for)-are often ignored or dismissed.

After considering all of this, the reader should have a better understanding of the novel. Being able to pay a greater attention to the details of a novel always helps one understand the greater, broader ideas following them. Jonathan Swift was a magnificent author. Without his Gulliver's Travels, there would be a great gap in the art of Literature.

Philosophical & Political Background of Gulliver's Travels

Swift has at least two aims in Gulliver's Travels besides merely telling a good adventure story. Behind the disguise of his narrative, he is satirizing the pettiness of human nature in general and attacking the Whigs in particular. By emphasizing the six-inch height of the Lilliputians, he graphically diminishes the stature of politicians and indeed the stature of all human nature. And in using the fire in the Queen's chambers, the rope dancers, the bill of particulars drawn against Gulliver, and the inventory of Gulliver's pockets, he presents a series of allusions that were identifiable to his contemporaries as critical of Whig politics.

Why, one might ask, did Swift have such a consuming contempt for the Whigs? This hatred began when Swift entered politics as the representative of the Irish church. Representing the Irish bishops, Swift tried to get Queen Anne and the Whigs to grant some financial aid to the Irish church. They refused, and Swift turned against them even though he had considered them his friends and had helped them while he worked for Sir William Temple. Swift turned to the Tories for political allegiance and devoted his propaganda talents to their services. Using certain political events of 1714-18, he described in Gulliver's Travels many things that would remind his readers that Lilliputian folly was also English folly — and, particularly, Whig folly. The method, for example, which Gulliver must use to swear his allegiance to the Lilliputian emperor parallels the absurd difficulty that the Whigs created concerning the credentials of the Tory ambassadors who signed the Treaty of Utrecht.

Swift's craftiness was successful. His book was popular because it was a compelling adventure tale and also a puzzle. His readers were eager to identify the various

characters and discuss their discoveries, and, as a result, many of them saw politics and politicians from a new perspective.

Within the broad scheme of *Gulliver's Travels*, Gulliver seems to be an average man in eighteenth-century England. He is concerned with family and with his job, yet he is confronted by the pigmies that politics and political theorizing make of people. Gulliver is utterly incapable of the stupidity of the Lilliputian politicians, and, therefore, he and the Lilliputians are ever-present contrasts for us. We are always aware of the difference between the imperfect (but normal) moral life of Gulliver, and the petty and stupid political life of emperors, prime ministers, and informers.

In the second book of the *Travels*, Swift reverses the size relationship that he used in Book I. In Lilliput, Gulliver was a giant; in Brobdingnag, Gulliver is a midget. Swift uses this difference to express a difference in morality. Gulliver was an ordinary man compared to the amoral political midgets in Lilliput. Now, Gulliver remains an ordinary man, but the Brobdingnagians are moral men. They are not perfect, but they are consistently moral. Only children and the deformed are intentionally evil.

Set against a moral background, Gulliver's "ordinariness" exposes many of its faults. Gulliver is revealed to be a very proud man and one who accepts the madness and malice of European politics, parties, and society as natural. What's more, he even lies to conceal what is despicable about them. The Brobdingnagian king, however, is not fooled by Gulliver. The English, he says, are "odious vermin."

Swift praises the Brobdingnagians, but he does not intend for us to think that they are perfect humans. They are superhumans, bound to us by flesh and blood, just bigger morally than we are. Their virtues are not impossible for us to attain, but because it takes so much maturing to reach the stature of a moral giant, few humans achieve it.

Brobdingnag is a practical, moral utopia. Among the Brobdingnagians, there is goodwill and calm virtue. Their laws encourage charity. Yet they are, underneath, just men who labor under every disadvantage to which man is heir. They are physically ugly when magnified, but they are morally beautiful. We cannot reject them simply because Gulliver describes them as physically gross. If we reject them, we become even more conscious of an ordinary person's verminous morality.

In Books I and II, Swift directs his satire more toward individual targets than firing broadside at abstract concepts. In Book I, he is primarily concerned with Whig politics and politicians rather than with the abstract politician; in Book II, he elects to reprove immoral Englishmen rather than abstract immorality. In Book III, Swift's target is somewhat abstract — pride in reason — but he also singles out and censures a group of his contemporaries whom he believed to be particularly depraved in their exaltation of reason. He attacks his old enemies, the Moderns, and their satellites, the Deists and rationalists. In opposition to their credos, Swift believed that people were capable of reasoning, but that they were far from being fully rational. For the record, it should probably be mentioned that Swift was not alone in denouncing this clique of people. The

objects of Swift's indignation had also aroused the rage of Pope, Arbuthnot, Dryden, and most of the orthodox theologians of the Augustan Age.

This love of reason that Swift criticizes derived from the rationalism of the seventeenth and eighteenth centuries. John Locke's theories of natural religion were popularly read, as were Descartes' theories about the use of reason. Then a loosely connected group summarized these opinions, plus others, and a cult was born: They called themselves the Deists.

In general, the Deists believed that people could reason, observe the universe accurately, and perceive axioms intuitively. With these faculties, people could then arrive at religious truth; they did not need biblical revelation. Orthodox theology has always made reason dependent on God and morality, but the Deists refuted this notion. They attacked revealed religion, saying that if reason can support the God described by the Bible, it may also conclude that God is quite different from the biblical God. The answer depends upon which observations and axioms the reasoner chooses to use.

Even before he wrote the Travels, Swift opposed excessive pride in reason. In his ironical Argument Against Abolishing Christianity, he makes plain what he considers to be the consequences of depending on reason, rather than upon faith and revelation. Disbelief, he said, is the consequence of presumptuous pride in reasoning, and immorality is the consequence of disbelief. Swift believed that religion holds moral society together. A person who does not believe in God by faith and revelation is in danger of disbelieving in morality.

To Swift, rationalism leads to Deism, Deism to atheism, and atheism to immorality. Where people worship reason, they abandon tradition and common sense. Both tradition and common sense tell humankind that murder, whoring, and drunkenness, for example, are immoral. Yet, if one depends on reason for morality, that person can find no proof that one should not drink, whore, or murder. Thus, reasonably, is one not free to do these things? Swift believed that will, rather than reason, was far too often the master.

Alexander Pope agreed with the position that Swift took. In his Essay on Man, he states that people cannot perceive accurately. Our axioms are usually contradictory, and our rational systems of living in a society are meaninglessly abstract. People, he insists, are thoroughly filled with self-love and pride; they are incapable of being rational — that is, objective. Swift would certainly concur.

In Book III, Laputan systematizing is exaggerated, but Swift's point is clear and concrete: Such systematizing is a manifestation of proud rationalism. The Laputans think so abstractly that they have lost their hold on common sense. They are so absorbed in their abstractions that they serve food in geometric and musical shapes. Everything is relegated to abstract thought, and the result is mass delusion and chaos. The Laputans do not produce anything useful; their clothes do not fit, and their houses are not constructed correctly. These people think — but only for abstract thinking's sake; they do not consider ends.

In a similar fashion, Swift shows that philology and scholarship betray the best interests of the Luggnaggians; pragmatic scientism fails in Balnibarbi; and accumulated experience does not make the Struldbruggs either happy or wise. In his topical political references, Swift demonstrates the viciousness and cruelty, as well as the folly, that arise from abstract political theory imposed by selfish politicians. The common people, Swift says, suffer. He also cites the folly of Laputan theorists and the Laputan king by referring to the immediate political blunders of the Georges.

The Travels is structured very much like a variation on the question, "Why are people so often vicious and cruel?" and the answer, "Because they succumb to the worst elements in themselves." Man is an infinitely complex animal; he is many, many mixtures of intellect and reason, charity and emotion. Yet reason and intellect are not synonymous — even if they might profitably be; nor are emotion and charity necessarily akin to one another. But few people see Man as the grey mixture of varying qualities that he is. Man oversimplifies, and, in the last book of the Travels, Swift shows us the folly of people who advance such theories. In his time, it was a popular notion that a Reasonable Man was a Complete Man. Here, Swift shows us Reason exalted. We must judge whether it is possible or desirable for Man.

The Houyhnhnms are super-reasonable. They have all the virtues that the stoics and Deists advocated. They speak clearly, they act justly, and they have simple laws. They do not quarrel or argue since each knows what is true and right. They do not suffer from the uncertainties of reasoning that afflict Man. But they are so reasonable that they have no emotions. They are untroubled by greed, politics, or lust. They act from undifferentiated benevolence. They would never prefer the welfare of one of their own children to the welfare of another Houyhnhnm simply on the basis of kinship.

Very simply, the Houyhnhnms are horses; they are not humans. And this physical difference parallels the abstract difference. They are fully rational, innocent, and undepraved. Man is capable of reason, but never wholly or continuously, and he is — but never wholly or continuously — passionate, proud, and depraved.

In contrast to the Houyhnhnms, Swift presents their precise opposite: the Yahoos, creatures who exhibit the essence of sensual human sinfulness. The Yahoos are not merely animals; they are animals who are naturally vicious. Swift describes them in deliberately filthy and disgusting terms, often using metaphors drawn from dung. The Yahoos plainly represent Mankind depraved. Swift, in fact, describes the Yahoos in such disgusting terms that early critics assumed that he hated Man to the point of madness. Swift, however, takes his descriptions from the sermons and theological tracts of his predecessors and contemporaries. If Swift hated Man, one would also have to say that St. Francis and St. Augustine did, too. Swift's descriptions of depraved Man are, if anything, milder than they might be. One sermon writer described Man as a *saccus stercorum*, a sack filled with dung. The descriptions of the Yahoos do not document Swift's supposed misanthropy. Rather, the creatures exhibit physically the moral flaws and natural depravity that theologians say plague the offspring of Adam.

Midway between the poles of the Houyhnhnms and the Yahoos, Swift places Gulliver. Gulliver is an average man, except that he has become irrational in his regard for reason. Gulliver is so disgusted with the Yahoos and so admires the Houyhnhnms that he tries to become a horse.

This aspiration to become a horse exposes Gulliver's grave weakness. Gullible and proud, he becomes such a devotee of reason that he cannot accept his fellow humans who are less than totally reasonable. He cannot recognize virtue and charity when they exist. Captain Pedro de Mendez rescues Gulliver and takes him back to Europe, but Gulliver despises him because Mendez doesn't look like a horse. Likewise, when he reaches home, Gulliver hates his family because they look and smell like Yahoos. He is still capable of seeing objects and surfaces accurately, but he is incapable of grasping true depths of meaning.

Swift discriminates between people as they are idealized, people as they are damned, people as they possibly could be, and others as they are. The Houyhnhnms embody the ideal of the rationalists and stoics; the Yahoos illustrate the damning abstraction of sinful and depraved Man; and Pedro de Mendez represents virtue possible to Man. Gulliver, usually quite sane, is misled when we leave him, but he is like most people. Even dullards, occasionally, become obsessed by something or other for a while before lapsing back into their quiet, workaday selves. Eventually, we can imagine that Gulliver will recover and be his former unexciting, gullible self.

Swift uses the technique of making abstractions concrete to show us that super-reasonable horses are impossible and useless models for humans. They have never fallen and therefore have never been redeemed. They are incapable of the Christian virtues that unite passion and reason: Neither they nor the Yahoos are touched by grace or charity. In contrast, the Christian virtues of Pedro de Mendez and the Brobdingnagians (the "least corrupted" of mankind) are possible to humans. These virtues are the result of grace and redemption. Swift does not press this theological point, however. He is, after all, writing a satire, not a religious tract.

"Gulliver's Travels" – An allegorical satire

"Swift was a wild beast who worried and baited all mankind...." said Compton and Rickett in the book "The History of English Literature". Pramod K. Nayak marks, "Swift's novel Gulliver's Travels is a mocking account of such journeys to different parts of the earth." Gulliver's Travels shows Swift's gust with man. The novel deals with directly human nature at every moment in the life. There is a great happiness after reading seriousness behind the instruction of each and every place and time in Gulliver's Travels.

What do we think after reading the novel? Can we put the novel among the great books of satire or childish as well as adventure story? The novel has lots of images that we can say the novel of satire and moral tale, a fanciful account of strange and wonderful lands, and therein lie its real charm, one of the most delightful of children's books, an attractive fiction with a utopian concept, or a neurotic phantasy, 'a pseudo-realistic narrative and a

playfulness of fancy' says Compton and Rickett, or at last a short story of numerous endeavors of common human being named Gulliver.

But one should also focus on the other side of the novel. Not only a medium of ultimate delight but it is also the novel of great sarcastic remark of whole human being, mordant attack men, great hatred towards human weakness misanthropy toward the whole human kind, irony on human frailty and mockery on human beings' existence and so many other things. There is one striking example of misanthropy in the voyage of Lilliput that Gulliver earns the trust of the midgets of tiny land but he does not win the trust of pigmies because he is under the benevolence of them otherwise he is misanthropist of tiny inhabitants. These all points are the butts of Swift himself to satirize people and especially people of England who are in the field of Politics. Because of these so many tokens of names given to the novel, Swift has possessed a very gigantic satirist among the novelists and master of irony and satire.

Gulliver's Travels is all about Lemuel Gulliver's various adventures in several unknown lands from where he comes out as complete common human being. These prime four lands like Lilliput, Brobdignag, Laputa and Houyhnhnms in which Swift has enunciated various human weakness and pride of the people, praised rational animals like horses and made a mordant irony upon Yahoos. He has indicated almost all bad habits of the people. For that task, he has used three main 'Modern judgments', Norman A. Jeffers has written about Gulliver's Travels, "It is at once a delightful, fantastic story of adventures for children, a political allegory, and a serious satire on human nature, on contemporary politics, social institutions, and on the manners and the morals of the age."

The book is written in travelogue. The narrator Gulliver himself becomes a reporter, messenger and inter-mediator like person between readers and the book itself. Our main concern about this book is that Gulliver's travels is basically an allegorical satire on contemporary leaders, Swift's foes like Walpole, Anne, Charles II, etc. before discussing the subject matter let's have a look on the term like allegory, satire and iron.

Generally speaking, an allegory means a curtain or a wall that people have on their faces. If this curtain is removed, we can know what is the reality and fact of life. Indirectly to speak or write or explain is called Allegory. To put it into practice, the novelist always uses an object like animals, any infinite thing or sometimes human being also. M.H.Abrams observes, "An allegory is a narrative, whether in prose or verse, in which the agents and actions, and sometimes the setting as well, are contrived by the author to make coherent sense on the 'literal' or primary, level of significant...."

The third book of Jonathan Swift's Gulliver's Travels, the voyage to Laputa and Lagado is an allegorical satire directed mainly against philosophical and scientific pedantry.

In Gulliver's Travels midgets in initial voyage, giant people Brobdignag, animals like human being, old temple, etc. are treated like allegory. This is deep and rooted meaning or logic among these things. Sometime animals are allegorized but to play a role of any

particular character, novelists take the instances of human being. By the behavior of them we recognize what the matter is. Lilliput is also full of so many satires and ironies, characterization of the emperor of the land, Flimnap, the treasurer, queen are suitable paragons. They represent probably P.M.Walpol, Lord Carteret, Anne, etc. and their behaviors. They are very particular in their behavior. Here, by allegory, Swift makes satire on intrigues and schemes against other political parties, human pride and pretension, evils of taboos in Lilliput are main target of satire.

The nondescript picture of baggers who are physically ill represents the baggers of Dublin. The novelist puts all these things in veiled manners.

The very interesting matter about the conflict between big-endian and little-endian, high-heels and low-heels denotes the collision between two major parties in England, the quarrels twixt the Roman Catholic Church and the Protestant. Gulliver reduces the mistress of the emperor by extinguishing a fire in her apartment indicates Queen Anne's annoyance with Swift for having written "A Tale of a Tub". First two lands in which bidgets and giants are living, suggest that there are the people who are so much narrow-minded as well as frankly that always lead him towards great annihilation. Their lifestyle, way of speaking, clothes, daily affairs and so many other things are deeply allegorized. Even he also ironically remarked of all most all professionals and second class work like bagging, farming, etc according to upper-class people. Swift says,

"I have ever hated all nations, professions, and communities but principally I hate and detest that animals called man...Upon this great foundation of misanthropy the whole building of my 'Travels' is created."

The tone behind satirizing people sounds like misanthropy. He hates whole human kind and reason behind that may be that human being are not really wholesome or truly moral men. They are faulty and followers of evils.

The striking feature of adventure novel is that human beings always do something new from coming out of the box and made worldly affairs. The moral lesson behind their allegorical satire is that people always do work if they are compelled to do that various serious and bad circumstances make man evil as well as mould his character. Why did Swift opt travels for satirizing people? The answer is, by traveling people come across several other new people and their nature, their moral frailty. Good professionals like philosopher, theologian, etc. are also corrupted. Sometime there is a tone of irony in characters' dialogues that speak something and insinuate something and Swift has chosen negative side of irony.

Each and every place, things, costumes, communication, expressions and feelings of four voyages are very much satiric and allegorical. We find that Swift might have taken out from real life and put them in his novel. One can say that Gulliver's Travels is not simple one but a very lampoon satire on boasted people and pungent satire on hypocrite, is conveyed by Gulliver. He is mouthpiece of the novelist. The readers feel that Gulliver himself is Swift himself who shoots the words towards the people of all four and

secondary voyages of the world by making them ridiculous and trivial. For example the hideous behaviour of yahoos, their sudden attack on Gulliver, their style of eating animal flesh shows that Swift is totally against of human nature that indicates he is a misanthropist. He has depicted moral frailty of the people. The sycophancy of the politicians in their efforts to win king's side by the king of Lilliput is more pin pointed. Whoever shows the most dexterity wins one of the ribbons. Flimnap and other characters, narrow-minded communication of the people of the first voyage, etc. all these things deliberately and allegorically satirized. People have not time to make love to their wives because they are only idealists, philosophers and theorists but nothing more than that. They don't know what is practicality? The academy of projectors in Lagado is a satire on the kind of useless work which was being done by the royal society in those days. The human longing for immortality is ironically represented. Such all ideas are mentioned by Gulliver and last voyage perhaps very dangerous and horrible for splendid human race because animals are like moral and wholesome and human being like yahoos are animals. The several images is depicted. Throughout the three voyages Gulliver was admirer of people while here he is in favour of Houyhnhnms that are very ideal as well as morally oriented race. This makes disgusting and boring for Gulliver towards his own England.

Swift is come out as a misanthropist and has conveyed a cynical view of mankind. On another side we can quote M.H.Abrams by saying that Gulliver's Travels is 'a satire against Mankind'. Gulliver's Travels can be described as the weapon of diminishing or derogating a subject (four voyages) by making them much ridiculous and evoking it attitude of amusement that is portrayed in Lilliput. The six-inches in height pigmy people, the game of walking on the rope and creeping under a string in king's palace, clown or dwarf in Brobdignag and his trivial mentality, laziness of king of Laputa and very ridiculous behaviour of Yahoos their appetite for food and clothes, contempt, scorn and indignation. Sometime it sounds like comic satire in prose that evokes laughter. Then readers can accept the statement like,

"It is a great satiric masterpiece."

Swift's limitless ambition to mock people is accomplished in Brobdignag, in the palace of the emperor while on another side he hates human being like Yahoos that he is a contradictory character. But a man of principles and ideas like king reminds him that he (Gulliver) is an 'impotent and groveling insect' and considers gunpowder as a bloodthirsty and inhuman proposal. He visualizes real image of England by giving mordant and pungent remark, "...heap of conspiracies, murders, massacre, revolutions, banishments, the very worst effects that avarice fiction, hypocrisy, perfidiousness, cruelty, rage madness, hatred, envy, lust, malice, or ambition could produce....the most pernicious race of odious little vermin that nature ever suffered to crawl upon the surface of the earth."

Such a great satirical remark on Gulliver shows that Swift himself ironically demerits England have also little in their ideas, thought and ambition. Gulliver is a gullible who is easily humiliated by any person and looks like innocent child before faithful, noble,

benevolent people of Brobdignag. Swift according to Maynard Mack, "Swift is able to deliver the most powerful indictment of man's Inhumanity ever written in prose and at the same time to distinguish his own realistic view of man's nature from the misanthropy of which he has sometimes been accused."

The novelist has utilized all most all ornaments of furious anger to satirizing human nature. The vices of Lilliputian, weakness of the Brobdignagians, foibles and follies of Laputa and Lagado and central fault of human being that is Gulibalism in Yahoos are truthfully manifested in "Gulliver's Travels". Swift uses satire as a vehicle to point to the depraved state of human kind. The jealousy of dwarf towards Gulliver, disturbance and torment of monkey and couple of rates, interference by eagle bird and Yahoo's shameful behaviour with Gulliver are described in a sordid and gloomy light.

To satirize and criticize whole human society Swift has made people somewhere six inches of height, somewhere like gigantic figures, somewhere more moral and benevolent people and at last in fourth voyage more lecherous and treacherous mentality of Yahoos. These all things sound like diminutive creature living in wild jungle.

Extracting seeds from cucumber is like digesting iron nuts. The people do not believe in practicality and utilization of various theories and abstractions. Such a grave fault does not make people happy but make them gloomy and exhausted.

Gulliver's Travels' is not sole allegorical satire but also a political allegory like 'Animal Farm' by George Orwell that represents imbalance among upper class and lower class people that believe that some animals are more equal than others. This kind of mentality indicates that leaders should be given more facilities and luxuries because they have serious responsibility not so simple one. The novel 'Animal Farm' is great debate of Marxist concept that should be equality, simplicity and fraternity among common people. At the same time 'Gulliver's Travels' is considered as a manifestation of 'Das Capital'. The bitter condition of baggers and their troublesome predicament of life are more highlighted than royal class families. There are several allegorical references about wearing highly prepared costumes, make up and all such aristocratic lives and on other hand great lamentation and doomed lives of physically ill people are portrayed very bitterly.

The flippancy and hollowness of court life, meaningless time pass on Laputa and Lagado, faulty behavior of pernicious Yahoos and their irrational lives and day-to-day picture, horses' strong control over absurd animals (Yahoos) denotes that people are more dragged toward animal instinct and animals are gradually transferred into Europe, religious clashes between Protestant church and Catholic, European civilization, propensity for destruction, particularly in the parallels that one can draw between Lilliputians' desires to enslave an already defeated Blefescu and the strained relationship between England and France.

Swift, indeed, indirectly criticizes the arrogance of European imperialists who civilize the people through brutality and oppression while masking their chief motifs which was

greedy. It looks like; Swift has extracted England from the glob and fitted in his book that represents the mass, milieu and moment of the land.

Sometime 'Gulliver's Travels' is reckoned as an utopian or dystopian novel same like Thomas Moor's "Utopia", 'Brave New World' by Aldus Huxley where ideal state is visualized where no one can get delight and joy from any place. Such a dystopian novel is an imaginative reality and allegorical satire. The dystopian novel is a seething attack on wretchedness and hypocrisy of the royal class people. The novel is a tongue-in-check presentation of factual pertinent to the narrative.

Gulliver's boringness suggests that he is now no more but such adventure like sea voyage makes him feisty and powerful. People are not happy in their own society because of evils of social dogmas and taboos. Such a great affliction leads him toward his social leads him toward great traveling of danger and terror of the life. There is a deep significance and meaningfulness in the storm and the shipwreck that is ironically and satirically manifested. One can say that 'Gulliver's Travels' is an allegorical satire on various kinds of the people.

Is swift a misanthrope?

Swift is not a misanthrope rather he is a philanthrope. It is the misconception of those who think Swift as a misanthrope. Swift only wants to reform mankind out of their follies and stupidities. He says that the chief end of all his labour is: "to vex the world rather than divert it".

Secondly, he declares that: "I have ever hated all nations, professions, and communities and all his love is towards individuals."

Thirdly, though Swift does not believe that: "Man is a rational animal". Yet he believes that: "Man is capable of becoming rational if he makes the necessary efforts."

But we see that Swift is notorious for being misanthrope. He was subjected to this allegation during his lifetime because the critics, identifying Gulliver with Swift, attributed Gulliver's blunders to Swift. That Gulliver, in the last voyage, becomes a misanthrope is undeniable and indisputable. Prima facie, it appears that by developing a negative view of mankind, he starts preferring horses to men, but a solid reason of Swift underlies this act of Gulliver.

We observe that in the fourth voyage, Gulliver reaches a country of animals, ruled by animals. There are two categories of animals living there in: ugly and repulsive brutes – Yahoos: "Yahoos who are unteachable brutes, cunning, gluttonous and disposed to great mischief". And comparatively better and nice-looking animals – Houyhnhnms.

The moment he enters the country he is confronted with Yahoos and they give him such a nasty and obnoxious treatment that he develops a disliking for them in his heart, which is later converted into hatred owing to their disgusting physical appearance and

their filthy and mischievous way of life. But his first meeting with Houyhnhnms, on the other hand, proves a nice experience. And this: "First impression proves the last impression".

They secure him against Yahoos, behave properly and gracefully escort him to their abode. "The behaviour of horses shows him to be animals with an extraordinary power of understanding." Naturally, this kind of treatment creates a sort of fondness in Gulliver's heart for Houyhnhnms and their way of life. Up to this time, nothing is objectionable, but his fault begins when he became so enamored of Houyhnhnms that he starts hating man or equating Yahoos with men, he begins to abhor Man. He develops a general hatred against all men. All the subsequent incidents – his hatred against the Captain, against his family, etc. – reflect his misanthropy.

The blunder which Gulliver committed is that, he over-idealizes them because Gulliver is a man who is fed up with Man's corruption. Therefore, he cannot see corruption in Man. He finds Yahoos in a detestable and abhorrent condition on account of their being a slave of emotions, sensuality and sentimentality. He says: "Yet I confess I never saw any sensitive being so detestable on all accounts; and the more I came near them, the more hateful they grew, while I stayed in that country."

Houyhnhnms, in a comparatively better condition, lack that type of corruption that Yahoos have, for Houyhnhnms have no emotion. "Houyhnhnms are free from lust and greed."

Naturally, he attributes whole of Man's corruption to emotions, passions and sentimentality. As a remedy, he starts hating emotions, passion and he falls a victim to pure intellect. "Here was neither physician to destroy my body, nor lawyer to ruin my fortune, here were no gibbers, ..., backbiters, ..., bawds, ..., ravishers, murderers or ... poxes."

So, he mis-idealizes Houyhnhnms, due to their pure intellect, somehow establishes a subjective ideal before him i.e. to be a man is to have pure intellect. He thinks: "The only remedy for doing away with Man's corruption and pollution is to get rid of all kinds of emotions".

In the country of Houyhnhnms, when Gulliver has a choice, he adopts for the Houyhnhnms way of life, completely rejecting Yahoos' path. But when he is compelled to leave the country and to break away from his beloved way of life, and to come to another way of life which he dislikes, it is but natural for him to hate it. In fact, his this ideal is perfectly erroneous. Swift says: "Idealism leads towards destruction."

So, it is wrong to detest Man, equating him with Yahoos and it is again inappropriate to set up the ideal of perfect man on the basis of Houyhnhnms' pure intellect because neither a Houyhnhnms nor a Yahoo is a man, instead, man is a juxtaposition of both intellect and emotions. "The best code of conduct is Golden Mean which is 'balance'."

So he misdefines Man. However, the fact of the matter remains whether Swift becomes a misanthrope or not, but can we impute Gulliver's misanthropy to Swift? If we virtually succeed to establish, some identity between Swift and Gulliver, Swift, too, will become a misanthrope.

But according to Swift a man is he who strikes a balance between rationality and sensuality and this balance is not gifted by birth. It has to be acquired. That's why even Gulliver is subjected to Swift's satire, for he loses the said balance.

That is the reason we don't identify Gulliver with Swift and, in spite of Gulliver's misanthropy, we call Swift a great philanthropist. As he, himself, says: "I write for the noblest end, to inform and instruct mankind."

Swift's "Gulliver's Travels": A social satire

"Gulliver's Travels" is a great work of social satire. Swift's age was an age of smug complacency. Corruption was rampant and the people were still satisfied. Thus, Jonathan Swift tears the veil of smug complacency off which had blinded the people to realities. In "Gulliver's Travels", there is a satire on politics, human physiognomy, intellect, manners and morality.

In the first voyage to Lilliput, Swift satirizes on politics and political tactics practiced in England through Lilliputians, the dwarfs of six inches height. He satirizes the manner in which political offices were awarded by English King in his time. Flimnap, the Treasurer, represents Sir Robert Walpole who was the Prime Minister of England. Dancing on tight ropes symbolizes Walpole's skill in parliamentary tactics and political intrigues. The ancient temple, in which Gulliver is housed in Lilliput, refers to Westminster Hall in which Charles I was condemned to death. The three fine silk threads awarded as prizes to the winners refer to the various distinctions conferred by English King to his favourites. The Lilliputians were highly superstitious:

"They bury their dead with their head directly downwards because they hold an opinion that after eleven thousand moons they are all to rise again."

Gulliver's account of the annoyance of the Empress of Lilliput on extinguishing fire in her apartment is Swift's satirical way of describing Queen Anne's annoyance with him on writing "A Tale of a Tub". Swift's satire becomes amusing when Gulliver speaks of the conflict between the Big Endians and the Little Endians. In this account Swift is ridiculing the conflicts between the Roman Catholics and the Protestants. High Heel and Low Heel represent Whig and Tory – two political parties in England.

In the second voyage to Brobdingnag, there is a general satire on human body, human talents and human limitations. Gulliver gives us his reaction to the coarseness and ugliness of human body. When Gulliver gives an account, to the King of Brobdingnag, of the life in his own country, the trade, the wars, the conflicts in religion, the political parties, the king remarks that the history of Gulliver's country seems to be a series of

conspiracies, rebellions, murders, revolutions and banishments etc. King condemns the fatal use of gunpowder and the books written on the act of governing. King mocks at the human race of which Gulliver is the agent.

"The most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth."

Swift here ridicules human pride and pretension. The sight is, indeed, horrible and disgusting. Among the beggars is a woman with a cancer in her breast.

"It stood prominent six feet, and could not be less than sixteen in circumference ... spots and pimples that nothing could appear more nauseous."

There is a man with a huge tumor in his neck; another beggar has wooden legs. But the most hateful sight is that of the lice crawling on their clothes. This description reinforces Swift views of the ugliness and foulness of the human body.

In the third voyage to Laputa, there is a satire on human intellect, human mind and on science, philosophy and mathematics. However, his satire is not very bitter. We are greatly amused by the useless experiments and researches, which are going on at the academy of Projectors in Lugado. Here scientists want to extract sunbeams out of cucumbers, to convert human excrement into its original food, to build house from the roof downward to the foundation, to obtain silk from cobwebs and to produce books on various subjects by the use of machine without having to exert one's brain.

"Their heads were inclined either to the right or to the left, one of their eyes turned inward, and the other directly up to Zenith."

Swift amuses us by making a fun of the people whose sole interests are music and geometry.

"They made a lot of theories but practically null." Swift here ridicules scientists, academics, planners, intellectuals, in fact, all people who proceed, only according to theory which are useless when they come to actual practice. He satirizes historians and literary critics through Gulliver's interviews with the ghosts of famous dead. The point of satire is that historians often distort facts and literary critics often misinterpret great authors like Homer and Aristotle.

In the fourth voyage to Houyhnhnms, there is a bitter poignant satire on human moral shortcomings. Voyage contains some of the most corrosive and offensive satire on mankind. The description of the Yahoos given to us by Gulliver is regrettable. "Yet I confess I never saw any sensitive being so detestable on all accounts; and the more I came near them, the more hateful they grew."

By contrast, the Houyhnhnms are noble and benevolent horses who are governed by reason and lead an ordered life. It is, indeed, a bitter criticism on the human race to be compared by the Houyhnhnms. The satire deepens when Gulliver gives an account, to

the master Houyhnhnms, of the events in his country. He tells him that war in European countries was sometimes due to the ambition of kings and sometimes due to the corruption of the ministers. He speaks of the numerous deadly weapons, employed by European nations for destructive purposes. Many people in his country ruin themselves by drinking, gambling and debauchery and many are guilty of murders, theft, robbery, forgery and rape. The master speaks of the Yahoo's love of shinning stones, their gluttony and their weakness for liquor. The master also speaks of the lascivious behaviour of the female Yahoos. By contrast, the Houyhnhnms are excellent beings.

"Here was neither physician to destroy my body not lawyer to ruin my fortune; no informer to watch my words and actions ... here were no ... backbiters, pickpockets, highwaymen, house-breakers ... politicians, wits ... murderers, robbers ... no cheating shop-keeper or mechanics, no pride, vanity or affectation."

They hold meetings at which the difficulties of their population are discussed and solved. They regulate their population and do not indulge in sexual intercourse merely for pleasure. "Everything is calculated as the Plato's Utopian land 'The Republican'."

Swift's purpose here is to attribute to horses certain qualities which would normally be expected in human beings but which are actually lacking in them. Gulliver's reaction to Houyhnhnms fills him so much admiration for them and with so much hatred and disgust for human beings that he has no desire even to return to his family.

Thus we see that "Gulliver's Travels" is a great piece of art containing social satire in it. Every satirist is at heart a reformist. Swift, also, wants to reform the society by pinpointing the vices and shortcoming in it. And he very successfully satirizes on political tactics, physical awkwardness, intellectual fallacies and moral shortcomings.

Jonathon Swift's Prose Style

It has rightly and honestly been said that Swift was the **greatest prose satirist** of England. He dominated the first half of the eighteenth century as Dr. Johnson did the second: and as an intellectual, he was far superior to Johnson. Some of his satires are obscene, misanthropic, and cynical, but none can question his moral integrity and the unflinching earnestness with which he removes the externals of things to bring out the corruption which lies at their heart. Swift's satire is all embracing. Its rapier-like thrust's spare neither a fraudulent almanac-maker, nor a misguided zealot, nor an airy philosopher, nor a glib politician, nor a conceited fop, nor a pretentious scientist. Indeed, the extensiveness of his satire is remarkable. This greatest of satirists once satirised even satire! The platry Partridge (an almanac-maker) and the great Walpole (The Prime Minister of England) alike winced under his terrible "whip of scorpions".

Swift depicts **razor-edged satire**. His sensitiveness to the corruption, the numerous frustrations which punctuated the entire span of his life, and the egregious folly, corruption, and self-seeking which he found marring the prospect of "the age of reason and good sense", prompted him to take up his lash. The age deserved satire, and his

personal disposition and disappointments made him keen enough to give it. Swift' is perfectly right when he says in The Death of Dean Swift:

**Perhaps I may allow the Dean
Had too much satire in his vein,
And seem'd determined not to starve it,
Because no age could more deserve it.**

The greatness of Swift's satire is, in the last analysis, a **triumph of technique**. His arsenal as a satirist is chockful of weapons of all descriptions. Wit, raillery, sarcasm, irony, allegory, banter, and so many more weapons are used to perfection by him in his crusade against folly, injustice, and unreason. Whichever weapon may he be employing for attack, his satire is usually darker and more telling than that of most writers. He may sometimes touch lightly, but very often he pierced deep to the very heart of life. In any case, his satire is very disturbing as it presents things in a fairly unconventional perspective eminently calculated to shatter the complacency of the reader. When Swift points out the acquired follies, he is quite constructive; but when he saves the very nature of man, he is nothing but destructive.

Of all the satiric techniques, the one most effectively used by Swift is **irony**. With Swift, irony is often much more than just a figure of speech, it is extended so that the entire range of thoughts and feelings presented in a satiric work seem to be coming not from Swift himself but from a fictive character created for the purpose. The irony lies in the difference between the views expressed by the persona and the common sense views.

Swift wrote a very large **number of prose pieces** of which the most important are **The Battle of the Books, A Tale of a Tub**, and **Gulliver's Travel**. The first is just a feittid' esprit, and was meant to lampoon in mock-heroic terms the opponents of his patron Sir William Temple — particularly Richard Bentley and William Wotton, both of disputed the view of Temple granting supremacy to ancients over moderns. A Tale of a Tub was meant to be a satire -"on the numerous and gross corruptions in religion and learning," It represented the Church of England as the best of all Churches in "'doctrine and discipline," and also lashed the shallow writers and critics of the age. Gulliver's Travels is the most famous of Swift's works. In it he savagely indicted "that animal" called man." Though it 'has the externals of a travel romance, yet in reality it is a terrible but well-calculated satire on all the activities of human life and all the attributes of human nature, not' sparing even the human body. However, its irony is so deep that it has been a favourite gift book for children. Kipling once said that Swift "ignited a volcano to light a child to bed." In fact, the book is enjoyed by all children from nine to ninety.

Credit must be given to Swift for the clarity, precision, and "**conciseness**", of his **prose style**. Swift despises all unnecessary ornament. His imagery, however, is prolific and concrete, at any rate, he gives us the impression of an easy mastery of the language. Halliday in the introduction to his Section on Swift observes: "...the various phases of scorn and satire of appraisal and direct denunciation, the various moods and tempers of the writer are expressed with wonderful and subtle skill. The secret of his

power over his readers is to be sought for here. He makes you responsive to every emotion and draws you with the magic of his pipe into whatever region desires." No doubt, Swift had a mastery over the use of his prose technique.

Gulliver's Travels as an Allegory

"Gulliver's travels" was the culmination of Swift's literary achievement- his magnum opus. It was begun in 1720 and finally published in 1726. It is at once a delightful, fantastic story of adventure for children a political allegory and a serious satire on human nature, on contemporary political, social institution, religious controversies and on the manners and morals of the stage. This book is written in the form of travelogue. The hero and narrator and the protagonist character of the story is "Lemuel Gulliver", an English physician who opts to travel as a ship's surgeon when he is unable to take care of his family on his meager income. Gulliver is endowed with a keen, almost journalistic sense of reportage, and a desire to travel. The book is made up of four parts, each dealing with the person's experiences in a different fantasy land. Before we see more about Gulliver's Travels, let's see first of all about allegory and satire.

What is an allegory? An allegory is a literary genre which is structured in such a way that its meaning could be read on two levels, and a secondary and more complex level. An allegory is defined as a narrative in which the characters, plot, setting and occasion, while making sense in themselves also signify a second layer of meaning where they point at another set of people, events and setting either from the writer's mass, milieu or recent historical events. It is a figurative mode of representation where ideas are conveyed through symbolism and metaphor.

In "Gulliver's Travels", Swift uses satire to highlight the allegorical elements in his tale. He has used allegory as a vehicle in an excellent way.

What is a satire? Satire is a literary genre in which human vices, weaknesses, foibles and follies are held up to ridicule. Wit and humor are commonly used as instrument of satire.

In "Gulliver's Travels", Swift uses satire as a vehicle to point out to the depraved state of human kind. Some critics have observed that Swift is a misanthropist because he paints human nature as a whole in a sordid and gloom light, almost as if there are no redeeming features to humanity. Swift seems to be holding up a mirror to society so that in viewing the gross magnification of its vices, humanity has a hope for the future. The allegory and satire, in a sense, are interwoven inextricably and deftly.

A Voyage to Lilliput: - This deals with Gulliver's experiences in the land of the little people, who are no more than six-inches tall. It is on one level an absorbing tale of the adventures of the giant Gulliver among the midgets of Lilliput and on another level rich in England. It is above all a scathing satire on the moral pettiness of human as seen in the behaviour of the Lilliputians. Human beings are filled with and importance and

cannot view themselves and objectivity. Their pride and boastfulness are revealed as ridiculous when perceived from Gulliver's great height.

As we saw that the people of Lilliput are more than six-inches tall. All their acts and motives are on the same dwarfish, petty quarrels of these dwarfs, we are supposed to see the littleness and humanity. The statesmen who obtain place and favour by cutting monkey capers the tight rope before their sovereign and the two great parties, the little-endians and big-endians, who plugs the country into civil-war over the momentous question of whether an egg should be broken on its big or on politics of Swift's own days and generations.

In society, also, we see that type of people who shows littleness in their nature and also shows the narrow mind. All their actions and aims in life are at low level. They never try to come out from it. Their narrow and they live their life.

They are always busy in petty things because they can't think they can't think to go ahead in life. This shows in trivial matters.

A Voyage to Brobdingnag: - In this voyage, the situation is reversed. Gulliver is now marooned and dwarfed in the land of giants who are over forty feet tall. He now becomes the midget he had laughed at in Lilliput, observed through the microscopic eyes of Gulliver, the Brobdingnagians are hideous in size and stature and Gulliver realizes that he must have been just as hideous to the little people in Lilliput. Here, Swift satirizes the physical grossness of the human and the grotesque ugliness of the human body. Gulliver is little more than an insect in Brobdingnag and at his best, an amusing toy.

When Gulliver tells about his own people, their ambitions and comes and conquests, the giants can only wonder that such great venom could exist in such little insects. Here, in the second part, Gulliver is alone among the giants. He is showed as insects among the Brobdingnagians because they think this way.

Here, Swift satirizes on the Brobdignagian's unpleasant and unattractively large body. In a way, there are lots of people in society who are huge at status but their thinking shows their narrowness.

Also he satirizes on the ugliness of the Brobdignagians. It shows that the thinking of that time of people who has very ugly motif in their life to fulfil their wishes.

We can see this, Brobdignagians, type of people around us and also both we can see the physical grossness and ugliness in people. By this, we can know their aims of life. They just boast on their endeavor, conquest.

This type of people believes that others are nothing before them. They show others inferior but in reality, their unattractivity and ugliness becomes them inferior.

A Voyage to Laputa, Balnibarbi, Language, Glubdubdrib, and Japan: - In this voyage, Swift satires on the Scientist and Philosophers of the age. The people of Laputa

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have extraordinary physical features- head turned at angle, one eye turned upward and the other inward. Through the people of Laputa, Swift ridicules the experiments of the royal society and allied institution of the time.

The frightening emptiness and sterility of a purely scientific society is evident from this book. The philosophers who worked eight years to extract sunshine from cucumbers are typical of Swift's satire treatment of all scientific problems. It is in this voyage hear of the struldbrugs, a ghastly race of the men who are doomed to live up on the earth after losing hope and the desire for life.

The picture is all the more terrible in view of the last years of Swift's own life in which he was compelled to live on a burden to himself and his friends.

In this third good, Gulliver's journeys go through different people, culture, custom and rules. The strange thing of the people of Laputa regarding the physical structure of the body shows types of people at that time. Also Swift's disliked the society of his time that's why he satires on it.

Here, cucumber is the typical of Swift's satiric treatment of all scientific problems. This shows the ridiculous thing of scientific problems show that time of things. There are different types of people who show different types of culture of swift's time.

A voyage to the country of the Houyhnhnms: - In this voyage, Gulliver narrates his experiences of his journey to the land of the Houyhnhnms and the yahoos. The horses are creatures governed by solely by reason, free from any emotions and passions, while the yahoos who physically resemble human beings are ruled purely by animal's instincts.

Swift seems to indicate to us that the nature of the human is complex and defies definition unlike that of the yahoos and the Houyhnhnms. The book for all its harsh satire and anger, instructs human to see themselves with humility and honesty and it condemns pride ego and myopic self-esteem. It urges every person to use reason to be a good Christian. Swift here tries to say that we have to live our life in a way in which we can show the humanity.

Swift emphasized on the yahoos that despite of human being, they are unspeakable persons who show the brutality of that time. Also by the female yahoos Swift shows the lust in their nature this also a picture of his time.

We have to live like a good Christian and try to avoid that all things which damages humanity.

Conclusion:- By these four voyages, Gulliver's journey goes through different types of people, culture, customs, beliefs etc. they show the society of swift's time. Like, how they cure narrow minded also interested in petty things and unattractive appearances and ugliness of humanity etc. All these, proof of that time of people's way of thinking and living.

The Use of Irony in Gulliver's Travels

Irony is one of the most important weapons of satire. It arises from a contrast, a contrast between appearance and reality, between what a character or the author says and what he really means to convey, between what a character thinks himself to be and what he really is, between what a character believes and what the reader knows to be actually the case, between what a character thinks what he will do or achieve and what he really in the long run does or achieves, and so on. It may also be pointed out that, apart from irony in words, irony may exist in a situation.

A situation is ironical when the reader knows all the facts of the case while the characters, either all of them or some of them, are ignorant of some of the facts of the case. Furthermore, irony may produce a comic effect or a tragic effect, depending upon the circumstances of the case. This means that the use of irony by an author may amuse the reader or may sadden him all the more.

Swift is a comic and satirical writer and therefore his use of irony in his writings adds to the comic effect at which he aims. In Gulliver's Travels we find a plentiful use of irony. Gulliver's Travels throws the light of a superior and destructive irony upon the smallness of the means, the vanity of the motives, the illusions of the catchwords, through which kings retained thrones and magistrates their offices in those days. To serve the needs of his allegory, Swift carries us from the country of the dwarfs to that of the giants, and in the end to the country of the Yahoos and the noble horses. Irony and allegory are fused in one.

Situational Irony

The irony of situation is to be found in all the four divisions of Gulliver's Travels. In Lilliput, Gulliver finds himself in the midst of people who are not more than six inches in height. In Brobdingnag, Gulliver finds himself in the midst of people of a giant size by comparison with whom he himself is a pigmy. In Laputa and in Balnibarbi he finds himself among people who are queer in one way or another. Finally, he finds himself in the midst of the Yahoos and the Houyhnhnms, the former bearing a close physical resemblance to human beings and the latter being horses in their physical shape and appearance but having an intelligence much superior to that of human beings. In all these cases, Gulliver thinks himself to be literally among pigmies, giants, or horses as the case may be; but we realize that in each case Swift is giving us a portrayal of human beings themselves though the description of the various kinds of inhabitants of the different countries as determined by the requirements of the satirical intentions of the author. In the Lilliputians we recognize ourselves reduced to a small size. In the Brobdingnagians we recognize ourselves as seen through a magnifying glass. In the Yahoos we again recognize ourselves, with the good qualities of human beings completely left out. In the Houyhnhnms we recognize ourselves though here our good qualities are idealized and carried to perfection, while our vicious side is completely omitted.

Verbal Irony

There is a plenty of verbal irony which arises largely from the contrast between what is said and what is really intended. In **Voyage to Lilliput**, we have an example of this kind of irony when Swift describes the Emperor of Lilliput. As the Emperor is taller by the breadth of Gulliver's nail than any member of his court, his appearance is enough to strike an awe into the beholders. The Emperor's features are strong and masculine with an Austrian lip and arched nose, his countenance erect, his body and limbs well proportioned, all his motions graceful, and his deportment majestic. Now this description of the Emperor is clearly ironical because a person, who is just six inches or a little more than that in height, cannot be regarded as awful; and yet, as judged by the Lilliputian standards, the Emperor certainly strikes fear among his people by his greater height. The description is ironical in another sense also. In thus portraying the Emperor, Swift is having a laugh at the actual English monarch of the time, namely George I who could not be described as being graceful and majestic in his appearance. There is irony also in the remark which Gulliver subsequently makes when he describes the Emperor as a "most magnanimous prince". Gulliver of course, means what he says, but Swift intends this remark as having just the opposite meaning. The diversions of the Emperor are also ironically described. These diversions consist in the candidates for his favour dancing on a rope or creeping under a stick or leaping over it. The rewards for the winners in these contests are silken threads of different colours. This whole account is an ironical reference to the sycophancy of the English courtiers of the time and the manner in which the Emperor rewarded them by an arbitrary conferment of titles and distinctions on them.

The **customs of the people of Lilliput are also ironically described**. Gulliver remarks that the laws and customs in this empire were very peculiar and directly contrary to those of his own dear country, England. Gulliver then proceeds to describe those laws and customs as if they were indeed "peculiar" or even crazy; but actually many of these laws and customs are wholesome. All crimes against the State are severely punished in this country; but if a person, who has been accused can prove his innocence, the accuser is immediately put to death. These people look upon fraud as a greater crime than theft, and therefore seldom fail to punish it with death. In short, many of the laws and customs do credit to the Lilliputians, but they are described by Gulliver as if there were something wrong with them. We have another example of irony when we are told that the Emperor, wanting to give a lenient punishment to Gulliver, decided to have him blinded instead of ordering his death. Blinding the culprit is regarded by the Emperor as a lenient punishment though actually it is even more cruel than the penalty of death.

In the account of the **voyage to Brobdingnag** we have striking examples of the use of verbal irony. When Gulliver describes the features of the national life of England to the King of Brobdingnag, the King makes certain adverse comments upon Gulliver's country. Gulliver feels offended with the King because Gulliver thinks his country to be "the mistress of arts and arms, the scourge of France, the arbitress of Europe, the seat of virtue, piety, honour, and truth, the pride and envy of the world". He genuinely believes

his country as possessing these qualities, but Swift means this description to be ironical, because Swift had just the opposite view of England. Subsequently Gulliver gives to the King of Brobdingnag a detailed description of the English parliament, the Courts of Justice, etc. The King finds fault with all these English institutions. Gulliver thereupon attributes the King's condemnation to the King's narrow-mindedness. Gulliver describes the members of the House of Lords to be champions always ready for the defence of their prince and their country by their valour, conduct, and fidelity. Gulliver describes them as the ornament and bulwark of the kingdom. Gulliver also gives high praise to the Lords spiritual. As for the members of the House of Commons, Gulliver says that they are selected by the people for their great abilities and love of their country to represent the wisdom of the whole nation. Now Gulliver may mean all that he says here. But we can clearly see that Swift intends this praise to be ironical, and Swift uses the King of Brobdingnag to deflate Gulliver's pride in this context.

There is **verbal irony in Gulliver's view of the narrow-mindedness of the Brobdingnagian King**. On hearing the criticism and the condemnation of England and English people by the King of Brobdingnag, Gulliver says to himself (and to us) that great allowances should be made in the case of the King who lived a wholly secluded life from the rest of the world and was therefore completely unacquainted with the manners and customs prevailing in other nations. The lack of knowledge, says Gulliver, had produced many prejudices in the King, and a certain narrowness of thinking in him. Now all this is ironically intended by Swift because we know that the King's criticism was perfectly sound and justified. Swift continues this irony when Gulliver attributes the King's adverse reaction to his description of the destructive power of gunpowder to the miserable effects of the King's confined or limited education. Gulliver's comment on the King's horror on hearing about the gunpowder is: "a strange effect of narrow principles and short views!" According to Gulliver, the King suffers from "a nice unnecessary scruple". All this shows the irony of Swift because the King of Brobdingnag expresses a perfectly sound view which Gulliver attributes to narrowness and lack of adequate knowledge. The same kind of irony continues when Gulliver cannot understand the King's view that there is no need for books on the art of government and that a government should be run in accordance with the principles of common sense, reason, justice, and lenity.

The use of irony by Swift may also be illustrated from the **third voyage of Gulliver**. In the school of political projectors in Lagado, professors are working upon schemes for persuading monarchs to choose favourites upon the basis of their wisdom, capacity, and virtue; for teaching ministers to consult the public good; for rewarding merit, great abilities, and eminent services; for choosing for employments persons qualified to work efficiently; and so on. The irony here lies in the fact that, while all these schemes are perfectly sound and wholesome, Gulliver describes them as wild, impossible chimeras or impractical and fanciful notions. These schemes are being equated with the really absurd projects such as the one for extracting sunbeams out of cucumbers. The irony here arises from the contrast between the apparent meaning and the underlying intention of the author. There is irony also in the description of the method used by the King of Luggnagg to put to death those courtiers with whom he was offended. Gulliver here tells

us that this King was really kind-hearted in so far as he got the floor of his apartment properly wiped and cleaned after a particular courtier had been killed by means of the poisonous powder which had been scattered on the floor. On one occasion the floor was not properly cleaned and an innocent courtier died of the poison that had unintentionally been allowed to remain on the floor. But the King did not take any action against the servant who had failed to clean the floor. The whole passage in this context is ironical and brings out, by the use of irony, the fact that to a King the life of a courtier had little meaning. Then there is irony in Gulliver's dream of immortality and the advantages which he thinks can result to a man if he is made immortal. This passage becomes ironical in the light of the subsequent description of the wretchedness and misery of the Struldbrugs who are a group of immortal persons.

Gulliver, a Victim of Irony in Part IV of the Book

It is believed by some that in Part IV of the book Swift's portrayal of the Houyhnhnms is also ironical and that Swift did not really mean to hold up the Houyhnhnms as representing a utopian ideal. This, however, is a debatable point. But about Swift's use of irony in describing Gulliver's mentality and outlook in the two or three closing chapters, we can have no doubt. Swift certainly does not approve of the complete and absolute misanthropy which Gulliver has developed by the end of his final voyage. Swift therefore gives us an ironic description of Gulliver's whole behaviour at this stage. In other words, Gulliver himself now becomes a target of Swift's irony and satire.

Character Sketch of Lemuel Gulliver

Gulliver, a Detached and Impartial Character: - Lemuel Gulliver is a fictitious character invented by Swift to serve his satirical purposes in the book Gulliver's Travels. The book was not intended as a personal memoir. Swift's object in writing it was to express his ideas about mankind in general and about England and English political and religious institutions of the time, in particular.

One method of doing so would have been to write the book in the first person pronoun using 'I'. But that method would have made the book look like an autobiography and we would have been inclined to question the validity of the story which is largely improbable and incredible. The account of the various voyages given by a fictitious character called Gulliver carries a certain plausibility because we feel inclined to look upon Gulliver as a detached and impartial person and we easily fall under his spell'.

Gulliver's Four-fold Role in the Book: - Gulliver is primarily an observer and a narrator. He has extraordinary powers of observation, and he narrates all that he has observed and experienced in such a skilful manner as to hold our attention throughout. But, in addition to being an observer and a narrator, he is also a commentator and a medium through whom Swift conveys to us his criticism of mankind and his reactions to English institutions and English politicians of his own time. Thus Gulliver has a four-fold role or function in the book.

Gulliver, Swift's Mouthpiece, but Not to Be Fully Identified with Swift: - Nor can it be doubted that at most points in the course of the story Gulliver serves as a mouthpiece or spokesman of Swift. Of course, we are not to identify Gulliver completely with Swift; the two personalities are to be kept apart. But the fact remains that it is through Gulliver that Swift himself speaks and communicates his views to us. Wherever Gulliver draws any conclusions from his experiences, wherever he offers his comments on what he sees, wherever he moralizes, wherever he characterizes or condemns human beings directly or in a veiled manner, it is Swift himself who is speaking. If Swift had spoken directly to us in his own person, he might not have been able to carry conviction and we might have felt biased against him. At the same time, we should not identify Gulliver with Swift at all stages of the story. In the closing chapters of the book particularly, Gulliver is not Swift and Gulliver's misanthropy is not to be attributed to Swift. Gulliver may there be regarded as an objective, dramatic character, not to be identified with Swift just as Shylock in *The Merchant of Venice* is not to be identified with Shakespeare.

The General Traits of Gulliver's Character: - Gulliver is the narrator and the principal actor in the book. We look at things through his eyes; we feel his feelings; and we share his thoughts. We remain in his company from beginning till end. In the very beginning he gives us many insignificant biographical details in order to produce a realistic effect about his being an authentic person. We find that in all respects he is an average good man. He has received some university education both at Cambridge and at Leyden where he studied medicine. He is a married man with children. He is keenly observant, reasonably intelligent, thoroughly capable in an emergency, brave, and hopeful. He is simple and direct in his narration. He retains his benevolence throughout the first three voyages, though towards the end of the fourth voyage he becomes morbid and almost crazy.

Gulliver as an Observer in Lilliput: - Gulliver's powers of observation are made manifest to us in his accounts of all the four voyages. For instance, when he finds himself in Lilliput, he observes that the people there are most excellent mathematicians and have arrived to a great perfection in mechanics. He then goes on to describe in detail the method by which he is transported to the metropolis. When he arrives at the royal palace, the Emperor surveys him with great admiration and orders his cooks and butlers to give him food and drink, while the Empress, attended by many ladies, sits at a distance in her chair to watch him. When he is released from his chains, Gulliver goes round the metropolis and gives us a detailed description of the city as well as the palace. He also devotes a whole chapter to a description of the style of living, the laws and customs, the habits and beliefs of the people of this country whom he has closely watched. As the height of the natives here is only six inches, so there is an exact proportion in all other animals as well as plants and trees, Gulliver informs us.

Gulliver as an Observer in Brobdingnag and in Laputa: - In Brobdingnag Gulliver again observes everything with great care and minuteness. Here again he gives us a detailed description of the country and its metropolis which is called Lorbrulgrud and which stands in almost equal parts on each side of the river that passes through it. The

King's palace is no regular edifice, but a heap of buildings about seven miles round. In one striking passage Gulliver gives us his impressions of the beggars whom he sees outside a shop: a woman with a cancer in her breast, a man with a tumour in his neck, another with a pair of wooden legs, and so on. The people of Laputa are also described in detail: "Their heads were all reclined either to the right or the left; one of their eyes turned inward, and the other directly up to the zenith". The minds of these people are so engaged in intense speculations that they can neither speak nor attend to the talk of others without being roused by some external stimulus. In short, Gulliver gives evidence of his enormous powers of observation throughout the book. Indeed, the book would not have been possible without this capacity for observation.

Gulliver's Skill as a Narrator: - Gulliver also shows a good deal of skill as a narrator. This skill enables him to maintain our interest in the story throughout, and to whet our curiosity again and again. He sometimes arouses our interest by dramatic incidents and sometimes by humorous episodes. Indeed, the first three parts of the book are very amusing and entertaining because of their comic quality. However, even in these three parts there are several dramatic and exciting moments. In Part I, Gulliver wakes up from his sound slumber to find himself in chains. Then there are dramatic and exciting incidents such as the threat of an invasion of Lilliput, Gulliver's seizing the bulk of the enemy fleet, Gulliver's extinguishing a fire in the palace by urinating on it (though this is more of an amusing incident than an exciting one), the threat of an impeachment against Gulliver, and the manner of Gulliver's departure from this country. Among the amusing incidents here are the rope-dancing and the creeping under a string (both of which, of course, have a satirical purpose behind them). In Part II, we are greatly excited to learn of the giant size of the inhabitants. It is almost awful to read the account of how a huge woman suckles her child. Gulliver tells us that no object ever disgusted him so much as the sight of her monstrous breast: "It stood prominent six foot, and could not be less than sixteen in circumference. The nipple was about half the bigness of my head." The description of the hugeness of various animals such as cats, dogs, rats, flies, wasps, monkeys and such objects as apples and hailstones, and Gulliver's adventures among them, or with them, are both amusing and frightening. The manner in which Gulliver is tormented by the court dwarf (who is thirty feet high) is also one of the highlights of this part. Then there are the maids of honour who play all kinds of games with Gulliver. The handsomest among these maids of honour sometimes puts Gulliver astride upon one of her nipples and plays many other tricks upon him. Part III is rather discursive and lacks the unity of action of the other parts of the book, but even here our interest is maintained. The flying island of Laputa is in itself a miracle. The experiments which are going on at the Academy of Projectors in Lagado are also very interesting. Part IV contains an exciting and intriguing account of strange creatures like the Yahoos and the Houyhnhnms. We now find ourselves in a country where the horses can talk and can teach their language to a human being. Gulliver has many conversations with his equine master* who enlightens Gulliver on the way the Houyhnhnms run their country. In short, Gulliver's Travels contains a gripping narrative, and the credit for lending so much interest to the story goes to Gulliver.

Gulliver as a Commentator and a Moral Judge: - Gulliver is also a commentator and a moral judge. He is not only a man of action but also one who is endowed with a capacity for thought and reflection. He can ponder over what he sees and he can draw conclusions from his experiences. At one point in Part I, Gulliver reflects thus: "Of so little weight are the greatest services to princes when put into the balance with a refusal to gratify their passions". In Part II, he thus meditates upon one of the situations: "This made me reflect how vain an attempt it is for a man to endeavour doing himself honour among those who are out of all degree of equality or comparison with him". After having witnessed the sad plight of the immortals, in Part III, Gulliver draws the following moral: "They were the most mortifying sight I ever beheld, and the women more horrible than the men. The reader will easily believe that my keen appetite for perpetuity of life was much abated." In Part IV, this is one of his conclusions about the Houyhnhnms and human beings: "But I must freely confess that the many virtues of those excellent quadrupeds, placed in opposite view to human corruptions, had so far opened mine eyes and enlarged my understanding that I began to view the actions and passions of man in a very different light."

Gulliver, as the Medium of Satire: - Finally, Gulliver is the medium through whom Swift communicates his satirical points and purposes to us. When Gulliver dwells upon the conflict between the Big-Endians and the Little-Endians or between the High-Heels and the Low-Heels we can see that Swift is giving us a satirical account of the conflicts between the Roman Catholics and the Protestants, and of the party strife of his time. When Gulliver describes the rope-dancing and the creeping under a string, we know that Swift is here satirizing the sycophancy of the politicians in their efforts to win royal favour. The comments of the King of Brobdingnag upon the presumption of diminutive insects like Gulliver to mimic grandeur is also satirical in intention as is the same King's description of the human race as "the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth". In the account of the third voyage, we have a satire on people who remain engrossed in their meditations and cogitations to such an extent that they do not have the time even to make love to their wives; There is also a satirical reference here to Wood's half-pence, the coin which was rejected by Ireland as a result of Drapier's Letters which were written by Swift. The account of the researches going on at the Academy of Projectors in Lagado is a satire on the kind of useless work which was being done by the Royal Society in those days. In addition to that, we have a satire on the human longing for immortality. In Part IV, the satire on mankind becomes very fierce and takes the form of what is known as "invective". We have here a denunciation of war and the destruction caused by the weapons of war; and a denunciation of lawyers, judges, doctors, and government ministers. The horses or the Houyhnhnms impress Gulliver so much that he becomes a great admirer of those beings and a hater of his own species. Thus, it is through Gulliver that Swift here conveys to us his misanthropic and cynical view of mankind, though Gulliver's final attitude of a complete abhorrence and detestation of the human race at the end of the book cannot be attributed to Swift himself.

An Unfair Criticism: - According to one critic, Gulliver by his technique of narration does not create a sense of reality about himself. Gulliver is not a character in the sense

in which Tom Jones, for example, is a character, says this critic. Gulliver has the most minimal subjective life and the scantiness of his inner life cannot be doubted. He is, in fact, an abstraction, manipulated in the service of satire. However, this is a view which we cannot accept. Gulliver strikes us as a real, living personality. His inner thoughts and feelings at different stages in the narration have adequately been revealed to us. There was no need for Swift to subject Gulliver to any kind of psycho-analysis.

Gulliver's Travels: Meaning and Significance

Gulliver's Travels is a story of adventure and that it has several elements in it of a fairy tale. Both adventure and fairy-elements in a story appeal greatly to the young mind. They have some charm even for the adult mind. But it would be an incorrect view to regard Gulliver's Travels as merely an adventure story or a fairy tale intended for the entertainment and diversion of young people. Gulliver's tale is an allegorical satire. In other words, there lies below the surface a deeper meaning. Swift's real purpose was to expose the follies, absurdities, and evils of mankind in general. However, this book has established itself not only as a satire on mankind but also as a classic for the young readers.

Let us, then, take a look at Gulliver's Travels as a **tale of adventure** which it doubtless is and as a fanciful account of strange and wonderful lands. The book tells us the story of the various voyages of a man called Lemuel Gulliver. Every voyage is an adventure in itself. There is, first of all, the voyage to a country called Lilliput. Gulliver, in the course of his first principal voyage, gets ship-wrecked, and has to swim to the shore to save his life. On the sea-shore he falls into a sound slumber and, when he wakes up, he finds himself a prisoner in chains. In the course of his second voyage, Gulliver's ship is overtaken by a fierce storm which threatens to wreck the ship and engulf the sailors including Gulliver. However, when, after the storm, the ship casts anchor, and a few sailors including Gulliver himself, are sent to the shore, Gulliver finds himself a captive in the hands of a giant. In the course of his third voyage Gulliver's ship is overtaken by pirates. The pirates treat Gulliver roughly and, after depriving him of all his belongings, put him on a small boat and set him adrift. Five days later, the boat touches a rocky island where Gulliver gets down, very low in spirits and feeling tired and desolate. In the course of his fourth voyage, Gulliver is attacked by the members of the crew of his own ship and is bound hand and foot. Most of the members of this crew had previously been pirates, and now they threaten to throw Gulliver into the sea if he puts up any resistance. After a few days, the ruffians put Gulliver down on the sea-coast and sail away, leaving him alone to fend for himself. Gulliver finds himself in a new country about which he knows nothing at all.

The above brief account of the various voyages of Gulliver shows the difficulties and dangers that Gulliver faced in the course of his wanderings. **Adventure always implies a risk of life or a danger to life.** The man who has the spirit of adventure in him is always ready to face risks and dangers. Gulliver sets out from a comfortable life at home in order to explore unknown countries, knowing full well that he will face many difficulties and hazards. But every time he goes on a fresh voyage willingly and

experiences not only difficulties and hardships but also serious dangers to his life. It is a miracle that each time he returns home safely. Such a story is bound to fascinate the young mind because dangers and difficulties never fail to appeal to young people.

Then there are the **strange experiences of Gulliver in various lands**. Every land which Gulliver visits is a wonderful land, and Gulliver's experiences in every land are strange or exciting, or amusing. In **Lilliput the people are diminutives or dwarfs**, hardly six inches in height. The very idea that there are human beings so small is funny. But more amusing than that is the manner in which Gulliver is fed. Several ladders are applied by the Lilliputians to his sides, and about a hundred of them climb up those ladders in order to carry baskets full of meat and drink and put them close to his mouth. Similarly, it has taken nine hundred Lilliputians three hours to raise Gulliver to the level of a huge carriage by which he is carried to the royal court. In the metropolis, Gulliver becomes an object of curiosity, and people come from far and near to look at him. He is given the name "man-mountain". Gulliver here lends his support to the King and the government of Lilliput against the island of Blefuscu which has been hostile to Lilliput, and he cripples the enemy fleet, thus winning the appreciation and admiration of the Lilliputian king. One of the most amusing incidents in this part of the book is Gulliver's extinguishing a fire in the Empress's apartment by urinating on it. The Empress feels greatly annoyed with this action of Gulliver and moves from that apartment to a different location. Some of the customs of the Lilliputians are also a source of amusement. For instance, they bury their dead with the heads of the corpses directly downwards because they hold a belief that after eleven thousand moons the dead would rise from their graves and that during this period the earth would turn upside down so that the dead would, on coming back to life, find themselves standing on their feet. Another comic absurdity of the Lilliputians is their manner of writing which is very peculiar, being neither from the left to the right, like that of the Europeans; nor from the right to the left like that of the Arabians; nor from up to down like that of the Chinese; nor from down to up like that of the Cascagians; but aslant from one corner of the paper to the other "like the ladies in England". Gulliver has to go through an ordeal when, on being informed that he will be shortly impeached on several charges, he finds it necessary to make good his escape from this country.

In Part II of the book we find ourselves with Gulliver in another strange and wonderful land. This land is called **Brobdingnag**. This land is inhabited by **monstrous-looking giants** who are twelve times the height of Gulliver. By contrast with these huge-looking men, Gulliver thinks himself to be as small as the Lilliputians were by contrast with him. Here too Gulliver becomes an object of curiosity for the inhabitants, though for the opposite reason. When Gulliver is first shown by his captor to his wife (who is as huge in size and proportions as her husband), she screams and runs away as a woman in England might do at the sight of a toad or a spider. In other words, Gulliver looks like an insect to the people here. The youngest son in the family of Gulliver's captor lifts Gulliver by the legs and holds him so high in the air that Gulliver begins to tremble with fear. Then Gulliver sees a cat which is three times larger than an ox in England, and he feels greatly alarmed by its fierceness. When the lady of the house begins to suckle her child, Gulliver feels thoroughly disgusted on seeing the huge, monstrous breasts of the

woman, with their nipples about half of the bigness of Gulliver's head. When Gulliver wakes up from his sleep, he is attacked by a couple of rats which are of the size of a big dog. When Gulliver is afterwards bought by the Queen, he becomes a favourite with her. As a consequence, the royal dwarf begins to feel jealous of Gulliver and plays much mischief with him. On one occasion, the dwarf makes Gulliver fall into a large bowl of cream. On another occasion, he thrusts Gulliver's whole body into a bone from which the marrow has been taken out. Gulliver also feels uneasy for another reason. There are too many flies in Brobdingnag. The flies here are very large, like all other creatures, and Gulliver feels much troubled by them as they hum and buzz about his ears. He is also much tormented by the wasps, which are as large as the partridges in England. Referring to the royal kitchen Gulliver says that, if he were to describe the size of the kitchen-grate and the size of the pots and kettles, the reader would perhaps not believe him and think that Gulliver is guilty of exaggeration. There are several mishaps during Gulliver's stay in Brobdingnag. Once an apple, falling from a tree, hits Gulliver on his back and knocks him down flat on his face, because the apples here are also very large. On another occasion, when Gulliver is standing on a grassy plot, there is a sudden shower of hailstones which are nearly eighteen hundred times as large as those in Europe. Gulliver is badly injured by these hailstones. The royal maids of honour often play with Gulliver as if Gulliver were a toy. On one occasion Gulliver is carried off by a monkey which is also very huge, and he is rescued with great difficulty. Eventually Gulliver is carried off by a huge eagle which drops him into the sea from where he is picked up by a passing ship. This is Gulliver's last adventure on his second voyage.

Laputa, the voyage to which is described in Part III of the book, is another wonderful land. Laputa is an island which keeps flying at a height of about two miles from the earth over the continent of Balnibarbi. This in itself is a miracle. The people of Laputa have **strange shapes and faces**. Their heads are all reclined either to the right or to the left, one of their eyes being turned inward and the other directly up to the zenith. Many of the Laputans are followed by flappers who carry in their hands blown bladders fastened to the ends of short sticks. The function of these flappers is to draw the attention of their masters to anything that might need their attention, because the minds of their masters are so occupied with intense speculations that they can neither speak nor listen to others without being roused by some external action. Another strange feature of life on Laputa is that mutton, beef, pudding, and other eatables are given geometrical shapes or the shapes of musical instruments. When these people want to praise the beauty of a woman or any other animal they do so in geometrical or musical terms. The men on this island are so busy in their cogitations that their wives feel compelled to make love to strangers instead of to their husbands. When Gulliver goes to **Lagado**, he witnesses the many experiments which are in **progress at the Academy of Projectors**. There is a project for extracting sunbeams from cucumbers, a project for restoring human excrement to its original food, a new method for building houses by beginning at the roof and working downwards to the foundation, and so on. There are several schemes being developed at the school of political projects also. These are all very amusing and impractical schemes. Gulliver's visit to the island of **Glubbdubdrib** is also very interesting because Gulliver here finds himself in a place where **ghosts and spirits** are in attendance upon the governor and where Gulliver is enabled to hold conversations

with the spirits of such great men of the past as Alexander, Hannibal, Aristotle, Homer, and Brutus. Gulliver also sees a group of immortal people in this place. These immortals are feeling wretched and miserable because they long for death which does not come to them.

The appeal of all the first three voyages for the young reader is manifest from the above summary. There is plenty of **fun and mirth in the accounts of these three voyages**. Indeed, some of the episodes are bound to give rise to boisterous laughter among the readers. In other words, the description of some of the incidents is really hilarious. No wonder that one of the early commentators called Gulliver's Travels a merry work. It is evident, too, that improbability is the keynote of most of the incidents. The grown-up readers, for instance, will not even believe in the existence of Lilliputians and Brobdingnagians. But the young readers are bound to feel excited by descriptions of these strange people and their doings, and will not doubt the existence of pigmies and giants. For them the accounts of these people's life will have a charm of their own.

The **country of the Yahoos** and the Houyhnhnms, described in Part IV, is also a **wonderland**. This is a country in which human beings are no better than beasts, while the horses show themselves to be superior to human beings. The horses or the Houyhnhnms are the noblest conceivable animals. They are wholly governed by reason; they have a language of their own which they are able even to teach to a human being like Gulliver; they have their own excellent customs and methods of government; they are guided mainly by the principles of benevolence and kindness. These strange or marvellous beings are free from all kinds of evil, so much so that there is no word in their language for lying or falsehood. They hold a periodical assembly to discuss their affairs and to take necessary action to rectify things which have gone wrong; they have their methods to control their population; and they do not marry for love or for the pleasures of sex but only to reproduce and yet to keep their members under check. The Yahoos, who symbolize human beings, are on the contrary despicable creatures who arouse our disgust and abhorrence. This part of the story is not likely to appeal to the young mind very much because it is replete with symbolism, the understanding of which is essential for the appreciation of the entire part. In this part, Swift's message is more important than the adventurous elements or the element of wonder and enchantment.

Finally, it must be pointed out that it is **not enough to describe Gulliver's Travels merely as an adventure story or a tale of wonder**. We must recognize that in it Swift has lashed human institutions and human passions. It is a satiric masterpiece in which Swift exposes human follies and absurdities, and the consequences of human irrationality.

The Enlightenment in Gulliver's Travels

Jonathan Swift's novel, Gulliver's Travels outlines a very odd sequence of events that are experienced by a sailor named Lemuel Gulliver. Throughout these adventures, Gulliver finds himself, on four different occasions, accidentally coming across different races of peoples and creatures. These races teach him new languages, customs, lessons, and

general knowledge of their own individual societies. These descriptions are many times believed to be Jonathan Swift's way of critiquing The Enlightenment that occurred during the eighteenth-century all over the world. This critique brings a satirical look at religion, morality, equality, and the ability to adapt to other societies.

In Gulliver's first adventure, he comes across the land of Lilliput. In this land, there are two groups of people, the Lilliputans and the Belfescuans. These two groups of people used to be one society until there was a disagreement over how the people were to crack their eggs. The disagreement was whether they should crack their eggs from the large end or the small end of the egg. Because of this disagreement, there was a war and many people died and the Belfescuans decided to move to the other side of the island and start their own society. This disagreement of cracking eggs is a comparison to the religious differences occurring in Europe just before the Enlightenment. Although the Lilliputan's disagreement over cracking eggs is a much more minuscule and quite elementary disagreement than those of religions during the Reformation, there are still some comparisons. The religious reformations began when Martin Luther decided that there were several things about the Catholic Church that he disagreed with. When Martin Luther went to the church to complain about these issues, such as the ability to "buy" indulgences from priests, the church ignored these ideas. Therefore, after posting the 95 Theses on his thoughts for change and spreading his ideas, Luther decided it was time to branch away from the Church. Although Luther was one of the beginning revolutionists to go against Catholicism, there was hundreds of others who followed in his footsteps to create societies that would act in ways that they thought were just. Similarly, the Belfescuans were formed when the then-emperor cut his hand breaking an egg large-end first and decided eggs should in fact be broken small-end first. After this declaration, there was a split among the society and the two societies were formed to break eggs as they pleased.

On Gulliver's second accidental journey, he comes upon a land of giants in Brobdingnag who are a very simple people, it seems. Unaware of the invention of gunpowder, Gulliver demonstrates the purpose of gunpowder to the king of Brobdingnag. The king becomes very frightened and decides that he does not want to have anything to do with the gunpowder, thinking of what kind of physical and moral destruction this could cause to his empire (Swift, 94). This is similar to the ideas of many Enlightenment thinkers, like Cesare Beccaria, who believed that humans should begin taking a more moral and rational approach at punishing criminals. With the absence of gunpowder, Brobdingnag has been able to keep crime rates low and overall morality high, it seems. Swift alludes that the introduction of such a weapon could lead to inhumane practices, such as the unfair punishments that were handed out before the Enlightenment. These unfair punishments however were criticized by many philosophers of the Enlightenment, which sparked more humane practices for punishing criminals.

Slavery is also a big issue during Gulliver's travels. Whether it be when Gulliver was first captured outside of Lilliput, or whether it was during the time he was captured in Brobdingnag. Swift compares Gulliver to a slave during the Enlightenment. Many Enlightenment thinkers were too afraid to abolish slavery in fear of any revolts that

might arise. "Slavery corrupted its victims, destroyed their natural virtue, and crushed their natural love of liberty. Enslaved people, by this logic, were not ready for freedom" . This is how the Lilliputians felt with Gulliver. They were afraid that if they let Gulliver be free all together, that he would be furious and destroy their buildings and kill their citizens. This is why they only allowed Gulliver small freedoms over long periods of time, so they could make sure that he was not a threat to society. With this gradual sense of freedom, Gulliver proved to have adapted to the Lilliputian's society and turned out to be very useful in the community. The Enlightenment thinkers also believed that giving slaves small amounts of freedom would make for an easier transition into society.

In addition to the equality of slaves, another main theme throughout Swift's novel is the idea of equality for all persons. During The Enlightenment, there were social, economic, sexual and many other inequalities among different types of people. Swift incorporates this thought when Gulliver is in the land of the Houyhnhnms. In this land, there are Houyhnhnms, who are in essence a group of intelligent horses. Also, there are Yahoos who are a strange animals that are comparable to a human. The Houyhnhnms are much more superior and intellectually advanced than the Yahoos. Although it seems ironical that horses are superior to a human-like being, this is a way of showing how, for example, some thought that men were superior to women. Jean-Jacques Rousseau fought for many rights for people and the idea that people should not be ruled by a government unless they chose to. However, he still believed that men should be superior to women in almost all aspects. This is comparable to the Houyhnhnms being superior to all Yahoos, without any regard for advancing the intelligence or social standing of the Yahoos. During the Enlightenment, women, such as Mary Wollstonecraft, began to make strides towards equality with men. Just as Rousseau compared the inequalities of men and women to limiting women's duties to "being a mother and wife", Swift shows that the inequalities of the Houyhnhnms and the Yahoos as being very large and that the Yahoos were not to be used for much except labor.

Not only does Swift discuss the ruling of individual groups of people, but he also discussed the point of societies falling under strict rule. In Gulliver's adventure to Laputa, he is told the many ways that the island as a whole is used to rule over the cities on the ground. They rule by using the ultimate power of being able to control weather and cause severe destruction to cities. Swift is alluding that the island of Laputa is similar to that of absolutist rulers in England. Absolutist rulers have almost all powers to do almost anything they wish to those that they rule. However, similar to the city that successfully rebelled against the floating island of Laputa, such philosophers as David Hume and Immanuel Kant taught people that they should only be ruled if and by whom they want to be ruled. In the case in Gulliver's Travels, the city below the island did not want to be ruled by the floating island, so they took action and were able to set up their own government to live by their own society's standards.

Throughout all four islands that Gulliver comes across, he learns a new, totally different, way of living at each island. Whether if this involves a new language at each island, new types of food, or different ways to govern, Gulliver adapts to each and finds strengths in each society's rules and realizes that their rules are well-suited for their specified needs.

This ability for Gulliver to adapt relates to the ability of societies across the world to learn and accept new cultures and ideas from each other during the Enlightenment. This spread of cultures has allowed societies to adapt ideas that allow for the betterment of their society. Although Swift takes a very comical view of this using examples such as the fact that the peoples of Laputa must be hit with "flappers" in order to talk or to listen, this still shows that some societies act differently and Gulliver had to adapt also by being hit several times on the ears and mouth while in conversation with the Laputans.

Throughout Jonathan Swift's novel, *Gulliver's Travels*, there are many satirical relationships between Swift's adventures and the events of The Enlightenment of the eighteenth-century. These relationships are usually very extreme, but do provide parallels, sometimes criticizing, main themes of events during the Enlightenment. Throughout his travels, Gulliver becomes a better-rounded person from interaction with creatures of all sorts. Similarly to Gulliver, the Enlightenment period put the world as a whole under massive changes in technology, culture and religion. These changes have allowed for the successes and downfalls of today's society as we know it.

Feminist Approach to Gulliver's Travels

Swift's view of woman was influenced by the times and the society that he lived in. The paucity of love in author's childhood and the little exposure he had to women when he was growing up also attributed to the corrosive personal isolation. Some critics like Lord Orrery, Middleton Murry and Norman O. Brown have suggested that Swift was a misogynist, because of the way in which he is attacking women's physical aspect. Jonathan Swift often mentions the female body with repugnance. He very often dwells with exaggerated horror at the sight of a woman's body performing its normal bodily functions. Many have concluded from this that he hated women and considered them inferior to men. Gulliver hates humanity through women. Swift portrays women as inferior creatures, comparing them to lusty, dirty, and ignorant animals, ultimately leading to Gulliver's disgust in women in general at the end of the novel. In the moral domain, women inspire as much aversion as they do on the physical side.

In Lilliput, Gulliver illustrates the carelessness of women, when he retells the story of the fire. The only way to extinguish the fire is through urination, an act so lude and grotesque that a woman could not handle it. The queen is autocratic and infuriated when Gulliver urinates on her apartment to keep it from burning. She decrees that public urination be banned and that the contaminated building be left as it is. The method by which Gulliver describes this event, leads the reader to believe that only a woman would act so harshly to his actions.

In "A Voyage to Brobdingnag", when the farmer shows Gulliver to his wife, she screams with disgust, the way a woman would react to a bug.

Gulliver in Brobdingnag discovers that his sense was more acute in proportion to his littleness. He sees everything magnified, he examines everything as if through a

microscope. Looking up close at the women's anatomy, Gulliver notices that their skin seems very rough, discolored and greasy. Also he has difficulty breathing because of their strong and repugnant scent. He is disgusted by the sight of their huge pores, spots, pimples, hair and moles and even more repulsed by one maiden who places Gulliver on her nipple to play. Swift uses the Maids of Honor to illustrate flaws in a woman's beauty that are generally overlooked or hidden. Gulliver expresses his aversion to their naked bodies. They were, "very far from being a tempting sight", and gave him, "any other emotions than those of horror and disgust". Gulliver makes the connection that the women of England, that he normally finds so beautiful, have the same flaws, but he just does not see them as easily because they are of the same size: "This made me reflect upon the fair skins of our English ladies, who appear so beautiful to us, only because they are of our own size, and their defects not to be seen but through a magnifying glass, where we find by experiment that the smoothest and whitest skins look rough and course and ill coloured." Only the women are described as having such horrible discolored skin. Men had it too, but he only brought attention to the women.

When Gulliver describes a grotesque vision of humanity in Brobdingnag, he generally uses women as the objects of repulsion. It is the Empress who eats in a grotesque fashion. When Gulliver sees beggars and homeless, he describes in unkind detail the lice crawling on their clothes. The homeless beggar with cancerous breast is a horrific sight to Gulliver as he can see into the crevices and cavities in her body, destroyed by vermin and disease. That is "the most horrible spectacle that ever an European eye beheld". Swift deploys the rhetorical "instruments" necessary for such disavowal figuring the decaying body as female.

In Brobdingnag, Gulliver is shocked to see the "monstrous breast" of a nurse giving suck in front of him. Even the act of feeding does not escape his disgust: "I must confess no object ever disgusted me so much as the sight of her monstrous breast..."

The flying island of Laputa (from the Spanish *la puta*, "the whore") has been the object of several feminist discussions particularly to show that women are repeatedly described separately from men. The women are described by geometric shape and mathematical figures. Furthermore, the women are not allowed to explore or travel off the island without specific doctrine from the King. In Laputa, a wife is someone who would rather prostitute herself than stay with her neglectful husband. According to Susan Bruce, Gulliver's Voyage to Laputa enacts men's ultimate inability to control women's bodies and desires.

In Houyhnhnms women were also supposed to be gross, lusty, sexual, benevolent and disgusting as the description of the Yahoo female shows: "The females . . . had long lank hair on their heads and only a sort of down on the rest of their bodies. . . Their dugs hung between their fore feet and often reached almost to the ground as they walked." A young female Yahoo gets "inflamed with desire" at the sight of Gulliver. Never does Swift suggest they are more than what he presents them to be, nor does he suggest that they think, feel, love or are morally responsible. The Yahoo female who, driven by sexual craving, throws herself on Gulliver is a strikingly horrific image.

While the Houyhnhnm females are sexually modest and controlled, the Yahoo females are sexually aggressive: "A female Yahoo would often stand behind a bank or a bush, to gaze on the young males . . . and then appear, and hide, using many antic gestures and grimaces . . . and when any of the males advanced she would slowly retire, looking often back."

Swift is attracted to women on one hand but repelled by them on the other. Women's artifice and smells, to Swift, must have been both erotic and disgusting. We never hear the voices of the women however. Gulliver encounters several women in his travels but we never hear their opinions. We never find out how women think or what they feel about their own society. We also never find out what they think about Gulliver's society. The reason for this is that women did not have figurative voices. The conversations that he had with the queen, the lady and the women in Laputa are not brought up because it doesn't matter. Women's voices were not important.

When Gulliver returns home from the Land of Houyhnhnms, he finds the smell of his wife and children revolting, intolerable, due to his experiences with the Yahoos.

A closer examination of Swift's work shows that attacking women is a misconception. Swift did not believe, as his society did, that a woman should not be educated. Although he does utilize the feminine gender as a vehicle for his social thoughts, his text is more concerned with satirizing humanity, in order to express his ideal for their existence. Swift is exaggerating the characteristics of each society, so that they can be clearly seen. In fact, Swift perceives women to be on an essentially equal plane with men in three different areas. These areas are as follows: social accountability, educational abilities and purpose of existence. Actually, considering the century in which Swift lived, his views are extraordinary and differ drastically from the views of most of his contemporaries.

Jonathan Swift's writings convey that he believed that women should hold a larger role in English society. Swift also dismissed the idea that a woman should be valued on her physical appearance, rather than her actions as a human being.

Swift believed that people typically behaved immorally. Swift did not judge men and women separately for their actions, but looked at them as equally contributing factors in a society that was plagued by immorality, injustice and corruption. Swift writes "the handsomest among these Maids of Honor, a pleasant, frolicsome girl of sixteen, would sometimes set me astride one of her nipples..." The sexual reference and the attention to the girl's age, signify the lack of morals instilled in some young women of Swift's time. Swift makes examples of these women, not so much as to degrade them, but to condemn their behavior.

Swift is bashing, as much as the behavior of men and women in general. Swift puts women on the same level as men, where they are to be judged based upon their capabilities, and of being a worthwhile person, instead of an object of beauty. He goes to the extreme of using bodily functions as a means to symbolize equality, which also serves to express the ridiculousness of the entire situation. Essentially what Swift is

saying is that the value of a woman should be based on who she is and not what she appears or what a man desires her to be.

Jonathan Swift desired a better human race than existed in the 1700's. He wanted a society in which women were educated equally with men. He wanted a society in which men and women placed a great deal of importance on their virtue, morals and intelligence. Through his satirical views of the human condition, Swift illustrates the weaknesses of mankind and his own ideal for the improvement of humanity.

Science Fiction and Utopia in Gulliver's Travels

Jonathan Swift's *Gulliver's Travels* is one of the most famous satires written in the history of English literature. Many critics consider this satire as one of the earliest science fiction writings, while many others exclude this book from the science fiction genre. Although *Gulliver's Travels* may not completely fall in to the category of science fiction novels, but it shares some major elements with them that makes them become close together. One of these major elements, is the utopian and the dystopian outlook conveyed in this work.

'Cognition', with its rational, logical implications, refers to that aspect of science fiction that prompts us to try and understand, to comprehend the alien landscape of a given science fiction book, film or story. 'Estrangement' is a term from Brecht, more usually rendered in English-language criticism as 'alienation'; and in this context it refers to that element of science fiction that we recognize as different, that 'estranges' us from the familiar and every day. If the science fiction text were entirely concerned with 'estrangement' then we would not be able to understand it; if it were entirely to do with 'cognition' then it would be scientific or documentary rather than science fiction. According to Suvin, both features need to be present; and it is this co-presence that allows science fiction both relevance to our world and the position to challenge the ordinary, the taken-for-granted. The main 'formal device' of Suvin's version of science fiction is the novum.

Robert Scholes, while appreciates the cognitivism of science fiction, also tries to add structural elements to make the analysis more solid on the matter. Jones's ideas on science and novum are also identical with what Suvin says (10-11). Broderick also appreciates the previous idea as Roberts says: "Broderick develops and deepens the Suvinian sense of 'cognitive estrangement' and Scholes's 'structural fabulation'" (13), but he also tries to add more other factors to it and also objects on many science fiction writings that do not have the required quality.

What is evident in all these definitions is that they all agree on the three aspects Suvin defines for science fiction and take them as the foreground of their studies. Therefore relying on these critics, one may conclude that a work of science fiction is the one that uses estrangement as a literary technique in order to achieve a cognitive end in an imaginary framework or novum.

In Gulliver's Travels, the notion of estrangement can be traced in all four books without difficulty. The first book depicts the journey to Lilliput. The little man's themselves create the estranged effect as well as the setting of their land with small trees and a village with small houses:

When I found myself on my feet, I looked about me, and must confess I never beheld a more entertaining prospect. The country around appeared like a continued garden, and the enclosed fields, which were generally forty feet square, resembled so many beds of flowers. These fields were intermingled with woods of half a stang, and the tallest trees, as I could judge, appeared to be seven feet high. I viewed the town on my left hand, which looked like the painted scene of a city in a theatre. (10)

The size difference although creates an estrangement effect in this book but does not satisfy the notion of "novum", as the Lilliputian world resembles the world of the author or the narrator in this case. Both worlds consist of similar social and political systems of monarchy and hierarchies while one of the main aspects of science fiction is to create a world which is completely different in social and political grounds to the world of the author: novum. This does not happen in this book. As well as this point, one can also add that no scientific matter is also considered in this book to contribute to the science part of science fiction. Therefore this book lacks the notion of novum and the scientific part of the SF genre. It can be concluded in here that this book is merely a satire on the British monarchy and society.

A similar analysis can be done for book two, where Gulliver on his second voyage to "Brobdingnag" meets the "Giants". The setting again has been estranged by the thought of giant men and giant landscape and towns. But the notion of novum can't be concluded from it as it again consists of similar social structures. As for scientific matters, again there are no significant scientific elements to be discussed. Overall both books one and two fail to be considered as a science fiction work.

The third book however can be considered with more concern. The "Floating Island" of "Laputa" itself contains all science fictional elements. It is based on a pseudo-scientific fact that a piece of land may float and move about space via a controlled electromagnetic field. The whole estranged setting of the Laputans reflected in their clothing, language based on abstract sciences such as mathematics and music, their strange anti geometrical behaviors, their interest in celestial bodies contribute to the estrangement effect required for a science fiction work. Their social and political systems also vary greatly, as the king had used the floating island as a weapon to control and punish the disobeying towns-fixing the island on top of their towns and depriving them out of sun and rain; and at the end had failed and is trapped to stay on the island forever.

So Swift is able to present a novum society, a novum world in his third book of Gulliver's Travels where conventional monarchy system has to some limits failed to control its people by implying force. Another important part of this book is "the academy". Gulliver tells us that the Laputans make him feel neglected and that he is bored by their

constantly talking about mathematics, music and geometry and etc. He is told that he can visit the academy. In his visit to the academy he finds absurd treatments of science and language and he becomes even more shocked. The position of mad scientist in an educational and research facility itself contributes to an estrangement effect in this book.

But the other important complementary factor needed to put this chapter among SF writings is "cognition". This chapter by showing us a different kind of society and also by the way it presents the academy brings to mind questions about man, knowledge and the limits in them. Questions that initiate from the usage of science and technology (the giant magnet of the floating island) and that ends in the mere philosophy of knowledge showed in its absurd end (in the academy). These questions lay among epistemological questions aimed to give cognition. Therefore the third book of Gulliver's Travels can be considered as a science fiction story.

The fourth book of Gulliver's Travels is perhaps the most favorable among the whole book. The setting is a forest similar to that we find in our own world but what can create an estrangement effect is perhaps the people who populate it: the talking, intelligent horses, "the Houyhnhnms" and the savage human beings or "Yahoos". Nothing scientific again goes on, even though horses speak in their own language, there is no reference to any sort of scientific explanation, so it is considered as mere fantasy. The comparison between the Yahoos who look like man but act like animals and the horses that look like animals and act and speak as man is interesting as it raises questions that lead to cognition. In any how any satirical work leads us to cognition as it questions the way we live, it criticizes our societies, our habits, our ways of life and thinking; but it does not necessarily have to have science fictional elements. This is the case with Gulliver's Travels, except for its third book.

But Gulliver's Travels can easily fall into the sub-genre of science fiction: Utopia. Michael Holquist in his article "How to Play Utopia: Some Brief Notes on the Distinctiveness of Utopian Fiction" explains the different aspects of utopia by comparing it to the game of chess and they are: abstraction of the society, the order that reigns in a Utopia, the need for limits, borders and exclusions (time and space), its inflexibility of mending rules as it is perfect in itself and the fact that it takes place in a peculiar time and place, a place "outside our world" and a "time off our clock" and its arbitrariness. (Rose 130)

Utopia has ... is a simplification, a radical stylization of something which in experience is of enormous complexity, often lacking any apparent symmetry. Chess substitutes for war, Utopia for society. In each case what was rough is made smooth, what was chaotic is made orderly. (132)

By applying these rules to Jonathan Swift's Gulliver's Travels, one can see how in the first three books Swift pictures dystopia in three sets of societies of little, giant and normal sized men and how in the fourth book, in a society of horses he pictures a utopia for his readers. All the four societies are found outside our world as a result of a journey to unknown places, unknown lands. So it is obvious that they are all set outside our place and time. They are all abstracts and are arbitrary as they only know their own

existence and are cut off from the rest of the world and they even neglect the existence of other worlds.

The societies showed in all four books are to be compared with the society of England in Swift's time. The Lilliputians are smaller creatures; they are depicted in a way to show the falsities of Swift's England. The election of government members done by "rope dancing" for example is showed here to ridicule the election of government members in England. The constant wars between them and the "Blefuscu" that started over the way they should eat an egg resembles the constant wars between England and other countries such as Spain and France and this satire is aimed to show the dystopia that leans on unimportant affairs and loses many men for it.

The second book shows the small mindedness of England's society in comparison to the giants. The giant's king is unable to understand Gulliver's explanations about England, the necessity of wars "gun powder", etc. The line between dystopia and utopia somehow merge in this chapter as the giants' world has its perfect and imperfect sides. Poverty and hierarchies still remain in this society but the notion of peace is something fixed that its lack is not understood by them. The order reigns more fully in this kingdom.

Laputa depicts man's desire for knowledge and technology and shows it as something bad and destructive, which results in force, isolation and madness. The dystopia depicted here is more understandable as this book also possesses stronger science fictional roots. It has been shown that the knowledgeable, intelligent people of Laputa eventually used their knowledge for force and power but they failed and they were forced to stay on the floating island and never leave it. The academy again is another good example of how this society and its mere reliance on knowledge lead to destruction and decay. Another important thing that happens is the children who are born with a red mark on their foreheads and are immortal. Swift shows us through these immortals that immortality is not desirable and it again leads to decay.

The "Houyhnhnms" in the fourth book are the only race that has achieved a utopian society. They are wise and are deprived out of all negative desires and qualities. They are shown in contrast to the "Yahoos". The world of the Houyhnhnms is so perfect that Gulliver does not want to ever leave it. But as explained above, utopia is so perfect that it becomes unbendable to change, so the Houyhnhnms refuse to accept him as a part of their societies, because accepting him means a change and may result in the decay of their system. So Gulliver is forced to leave. When he arrives home he buys two horses and wants to repeat the utopian experience by conversing with the horses. But utopia is a place out of our world and its experience is not repeatable.

Jonathan Swift's Gulliver's Travels shares some aspects of science fiction genre in its use of the estrangement technique and the use of utopia and dystopia in its context. But overall the thing that brings this satire close to science fiction is mainly the way it makes the readers think. The epistemological questions that are raised in this book among our realization of social faults and the depiction of man in several conditions with its strengths and weakness both in body and mind, all lead to a "cognition" that are

promised by a good science fiction story. Therefore although Gulliver's Travels does not fall completely in to the genre of science fiction, but it could have been one of the main inspirations and predecessors of this genre.

Exploring the Humanity in Gulliver's Travels

The wars which is portrayed between the Lilliputians and the Blefuscians seems to be interesting and well mentioned since the Lilliputians and the Blefuscians were only 1/12 in height or 1/1728 in volume when compared to Gulliver. Gulliver confronted to his first war which was more like a dispute over the manner of eating an egg. Swift mentions in the book about a former king who seemed to take the personal right from his people by telling them to eat the egg from the small end instead of the large end. Swift through this tried to portray the nature of dictatorship where a dominant ruler oppresses his subjects, which even continues in present day scenario. He also tried to portray how a ridiculous act like this can cause a war which continued through generations, when the people actually continued to fight without realizing the reason, a trend which reflects even in today's society where a mere fight/war causes so much of loss but still people fail to understand why they are actually fighting.

Swift seemed to mock at the nature of contemporary wars or conflicts which are fought by the people in order to win control over some trifling matters, like to win more wealth or property as well as to get access to more power. Swift also uses the family to explain the extent of war by pointing out that not only war can destroy nations but it can also destroy the strong bonds of family.

Swift expresses a satire on war with the incident that Gulliver visits a man who can bring to life important figures or war heroes from the past. This is another example to point out that war is really very influential on society. Later on in the land of the horses, it is observed that there is no conflict or war, but rather it reveals a disintegration of societies in the form of separation to avoid those conflicts. The land is split into two societies of the barbaric Yahoos and that of the peaceful and logical horses. However, Gulliver understood that life seems to look beautiful without any war or conflict. He desires to live in this peaceful society of horses, but his nature of conflict seems to have got deep roots. He is unable to live up to the expectations of the horses. Swift is trying to point out that people want to live their lives in peaceful manner but it is also true that some form of conflict exists within the society. People constantly fight with one another since they never feel satisfied with what they possess. Therefore, they hold grudges against one another which cause constant turmoil.

In the book it is shown that war often seem to create the social classes, which is evident most highly when Gulliver encounters the giants. He comes from a world that considers him a giant and therefore, he offers little more entertainment to the giants, but that is in order to get him to the queen's palace. Swift argues upon the fact that upper class always tend to look down upon the poor people in society. Similarly, it is noticed that the Queen can afford to hire new people who can render better service to her by bringing her more entertainment, therefore replacing others who were previously in the service.

This is a common fact which is evident even in a modern society. Swift therefore, trying to point us that society seems to be divided into two strata- the rich and the poor. The upper greedy rich people tend to exercise their control over the poor people in the society, thus this seems to be the basic human instinct which drives the upper classes not to treat the lower strata people equally.

Gulliver's views on certain issues started changing as the story goes on. He encounters the real world when he visits the horse society, where he found life is without violence or oppression. He understood the fact that man as superior species is not true. He finds that power can be gained not through the means of domination but through tolerance. The horse society can at any moment destroy or cause harm to the Yahoos but that would never happen since they know that would make no difference between them and their enemy. When Gulliver witnesses the destruction of all his belongings his true nature is portrayed. Swift claims that human beings tend to find the violent means and methods easier to win over a situation rather than resolving an issue through peaceful means.

The story of Gulliver's Travels pushes the aspect of imagination, which reflects a strong example of the use of satire to make society see things from a different point of view. The lessons that Gulliver learns throughout his entire journey focuses on the different nature of human beings. It creates the structure of a modern society and reveals that all kinds of wrong methods are used to control it. The story of Gulliver focuses not only into human culture but also explores the true nature of the human beings living in that society. It also points out to what extent potential lies in patience, determination, as well as in perception. Swift applied his satiric technique to offer an important message to the readers by pointing to the fact when Gulliver came back to his own home, he realized that his attitude towards looking at surrounding things have changed completely, since he no longer desire to be a part of the human race which only reflects their greedy attitude rather than treating each other with respect and love. He started disrespecting his leaders whom he looked at once with a feeling of proud. Gulliver developed a positive attitude towards his own family and learnt to respect it and preserve it. He in fact, recognized the true meaning of life and tried to analyse things from a rational point of view. He understood his true identity and realized that one should take a sense of pride of where they are from, and treats everyone with love and upheld the ideals of brotherhood to promote peace everywhere.

Gullible Gulliver and His Hoaxes

Gulliver's Travels is a brilliant masterpiece that has stood the pressures of time. It is a witty (and sometimes biting) and satirical portrait of modern London. Like Alice in Wonderland, it is also an amazing book containing brilliant science fiction and travel literature, but at the same times it effortlessly parodies both. These facts are

acknowledged by its readers. However, what most readers tend to forget is the continuous comical interlace that sustains the book from becoming a boring lecture on man. In "Part 4: A Voyage to The Country of Houyhnhnms", readers have mistaken the comedy as serious facts and therefore are bewildered by Swift's cruel and dismal portrayal of the European man. Unable to explain Swift's wounding tone and dialogue they have dismissed him as a crazy, rampant misanthrope.

I on the other hand, reject this coupling of Gulliver's actions as akin to Swift. I believe that Swift has been thought misanthropic for several reasons: (1) both Houyhnhnms and Yahoos have been symbolized incorrectly and their representations have been misinterpreted; it is not Swift but Gulliver who equates Yahoos with humans (2) the usage of the beast-fable tradition was not to be taken seriously, it was a genre of satire quite popular in London and was meant to invoke comedy. (3) After Gulliver's voyage from Houyhnhnm-land, critics have interpreted Gulliver's disgust for mankind in Swift. Gulliver should not be substituted for Swift. At the most our "misanthropic" sea captain has become the comedic satirical butt of travel yarns, where upon taking one too many journey he has lost his marbles.

I have found, from my limited knowledge that most critics have misunderstood the representation of the Houyhnhnms and the Yahoos. That the Houyhnhnms symbolize Swift's version of the ideal man, and the Yahoo's the current man, is a fact that that I disagree on.

Gulliver was proud to be associated with the "perfection of nature," the Houyhnhnms. He was proud of his exposure to the Houyhnhnms, their rationality, stoic nature and simple wisdom. Swift never meant for us to become like the Houyhnhnms, because what makes us humans is the exact thing that these horses lack. As Monk states, "Houyhnhnmland is the perfect rationalistic Utopia and the horses are the embodiment of reason" (67). They lack in every emotion and prefer to solve their matters systematically while maintaining control. Their economy is controlled by a "democratic council" and "government is entirely conducted by periodic assemblies" (Monk 67). There is no hatred, selfish desires, or lust and everyone is loved equally. "Courtship, love, presents, jointures, settlements, have no place in their thoughts" (1376). They practice eugenics, and "marriage" for them is just to produce suitable offspring-therefore, even the amount of offspring is monitored. As one can see, the Houyhnhnms do not possess any of our vices, but they do not possess any of our qualities either. This was not Swift's version of the ideal man. I am in an agreement with Monk when he states that it is Gulliver, not Swift, who is fascinated by the Houyhnhnms; it is Gulliver "who aspires to rise above the human condition and to become pure intelligence as these horses and angels are" (68).

The Yahoos are one of the most important symbols in the book, as they warn us what humanity could become, in the absence of reason. I support Monk's opinion, where he states that Yahoos were not meant to represent the current man, but the "bestial element in man, the unenlightened, unregenerate, irrational element in human nature" (67). This is why the female Yahoo, wishes to have sex with Gulliver, and why the Houyhnhnms lump Gulliver with the Yahoos. Besides, Yahoos are amphibious creatures and unlike us, they walk on all fours. In addition, Gulliver observes, that they "appear to be the most unteachable of all animals, their capacities never reaching higher than to draw or carry burthens" (1375). Gulliver disgusted by his relation to the Yahoos and distraught by the Houyhnhnms grouping grows to hate himself for being a "Yahoo." Furthermore, when Gulliver finds a connection between "human depravity as they exist in European society" and the "society and conducts of the Yahoo" he is repelled by the similarity (Monk 68). During the three years in Houyhnhnmland Gulliver finds all the vices of humankind and he concludes that both Yahoo and man are "cunning, malicious, treacherous and revengeful" (1375). Here in Houyhnhnmland, there were no "factions of parties; no encouragers to vice by seducement; [...] no cheating shopkeepers; [...] and] no scoundrels raised from the dust upon the merit of their vices or nobility thrown into it on account of their virtues." As Monk says, Gulliver was aiming to cross the boundaries of human rationality, into the angels, but since he could not, he resorted on equating himself and the rest of humankind to Yahoos.

When the kind Don Pedro, a man much like Gulliver before his madness, saves Gulliver, Gulliver instead of thanking him tries to "leap into the sea and swim for [his] life" (pg 1385). Sadly, Gulliver is not able to see the hospitality of the Houyhnhnms in Don Pedro, because he only sees the Yahoo Don Pedro and can no longer recognize the traits of kindness and tolerance in a human being. What Swift is trying to demonstrate here are the two dualities, the Houyhnhnms and the Yahoos that make up humankind. Gulliver representing humanity is a blend of both dualities; deviating towards either pole would be disastrous. Gulliver makes the mistake of pursuing only the Houyhnhnm pole; therefore, the rest of his society alienates him. Additionally, he commits the same error of the Houyhnhnms in equating human beings with Yahoos. Sadly, he is left in a place where he is accepted neither as a Yahoo, or a Houyhnhm, for he has betrayed the middle link.

I believe, that most readers can agree that the Yahoos are disgusting characters. Nevertheless, according to Stone, Swift's readers would not have only found them disgusting, but his "audience [would have] had good reason for appreciating the cleverness of what may revolt us" (368). According to Stone's sources, "Yahoo like Hottentots, Hodmadods, and Indians" were common in the time of writing and Swift and his readers were familiar with them (369). Furthermore, to even suggest the

idea that the gross Yahoos, "were faintly like [them] would evoke laughter" among Swift's readers (Stone 369). Stone believes that what Swift was using was "theriophilism." Theriophilism is a belief that "beasts are more prudent, temperate, and chaste than men, and more restrained in their desires; their pleasures are natural ones, they have no useless arts, they are clever at learning, and so on" (Stone 370). These "beast-fables" were a popular concept with Swift's London. Moreover, readers were familiar with this concept of animals possessing human rationality, and therefore found it more amusing. I am not saying that all of Swift's satire is to be taken comically, but the exaggeration of the characters, particularly the Houyhnhnms in Part 4 is quite comical. Where is "horse sense" that enables the Houyhnhnms to build houses, or to thread needles? Gulliver himself is "much surprised" (1359) when he witnesses the Houyhnhnms raising their hoofs to their mouth, while eating.

Stone believes that this type of gifted animal belongs "to the same group as Pliny's crabs which reach the oyster by throwing pebbles between its open shells so that they cannot close, and as Martin Martin's dexterous seals, which eat no fish till they first take off the skin" (371). In addition, there are also recent media references to these kinds of gifted animals. For example, Alice in Wonderland has its fair share of gifted animals, such as the Caterpillar, the Cheshire Cat and the Jabberwocky all of whose dialogues are human-like and comical. The Caterpillar who advises Alice to ponder on important issues resembles the rational mind of the Houyhnhnms; however just like the horses, when he smokes his Hookah the Caterpillar is as funny as the Houyhnhnms reciting poetry. Stone believe that Swift employed the usage of the beast-fables, for comical reasons and "simply to wound man's pride [and to] reduce his arrogance" (370).

Gulliver, our narrator is a middle-class English sea captain. He is not a brilliant satirist, essayist or writer; on the other hand, Gulliver is quite dull and sometimes a bore. This is why I wonder why critics and readers sometimes substitute Swift for Gulliver's disgust for mankind and when he pursues his "misanthropic" adventures. According to Stone, the protagonist of Swift's misanthropic comedy is, "if anything, is the scornful reader of travel books gone a-traveling himself" (372). Why is it then poor Gulliver has lost his wits? First, what most tend to forget is that Gulliver has been living with the Houyhnhnms for 3 years without any human company. Lonely Gulliver has no humans to converse with, share his views, or support him-he has no one to agree or disagree with when the Houyhnhnms declare him a "gifted" Yahoo. Secondly, his closest brethren, the Yahoos have mistreated him, who infuriate Gulliver and as a result, he distances himself from them. As Stone says, "his allegiance [to the Houyhnhnms] was only a natural one" but tragic as his mind becomes temporarily unstable (373).

Examples of Gulliver's derangement or "misanthropic" adventures are when he stuffs his nostrils with "rue or sometimes with tobacco" (1385), at the "touch of that odious animal, [his wife he falls] into a swoon", and to top it all off, he has great conversations with his stone horses for "at least four hours every day" (1386). As I imagine these instances, instead of feeling Gulliver's misanthropy, I feel the comedy that Swift has created. Don Quixote a parallel of Gulliver, goes mad from reading too many chivalric romances, and finds examples of them in the mere instances of life. Gulliver, in return goes mad from living in isolation and because of his awe for the horses (his only role models), he "denounces all of mankind in a list of vices that is magnified to absurdity" (Stone 373). An example, of Gulliver's madness, is Gulliver's wife who used to be "lovely, chaste and submissive" (Stone 373), has now become a "ranting, lewd expensive" wife (1380). Three years before, in Houyhnhnmland Gulliver stated, "there were a few great lovers of mankind, at that time, than myself" (1359). However, at the end, he criticizes the European man in his rant against the "backbiters, pickpockets, bawds, buffoons, tedious talkers, [and] fops, bullies, drunkards..." (1380); we can safely conclude that Gulliver is not the same man he was before. Agreeing with Stone, I believe that, "Swift is employing the familiar technique of mock-serious satire...like the pseudo-misanthropic spectator and the beast-fabulists" (Stone 373). I am not saying that all of Part 4 of the Travels is a satirical comedy, for Swift did want us to learn a lesson on the moral dangers European man was approaching, but I believe that Gulliver's return was set to lighten the mood, not to pronounce Swift as a misanthropic man.

Gulliver's Travel is an amazing book, which encompasses various genres in one book. From satire that challenges and entertains, to a children's story, to a developed Science Fiction, Gulliver's Travel is at the same time a humorous and grave masterpiece where its readers are educated without being bored. I believe the Travels have stood to be popular, because of its slippery and controversial nature, where critics and readers are never sure about Swift's intention of writing the Travels. I agree with Monk and Stone, that Swift never meant for Part 4: A Voyage to the Country of Houyhnhnms to be a tale that ends in misanthropy. Yes, Swift was tired of the "sinfulness and folly of mankind" (Monk 71) but I do not think he had deemed humankind hopeless. By examining the Houyhnhnms and the Yahoos we understand that dualities that make up human nature, the rational and the sensual. Man is incomplete without either, and through Gulliver, Swift has illustrated what becomes of a man when he pursues only the rational. Through the Yahoo, we receive a warning from Swift where he poses the question of whether man is doomed to be corrupt or that he becomes corrupted. Overall, the last voyage of Gulliver's Travels is one that is comic, serious and reformative.

The Redress of Poetry

SEAMUS HEANEY; 1939-2013

Seamus Heaney, the eldest of his nine brothers and sisters, was born in April 1939. His father dealt mainly in cattle besides having a small farm of some fifty acres in County Deny in Northern Ireland. Heaney's mother belonged to a family called McCann whose connections were more with the modern world than with the traditional rural economy. His parentage thus contains both the Ireland of the cattle-herding Gaelic past and the Ulster of the Industrial Revolution. He considers this to have been a significant tension in his background, something which corresponds to another inner tension, also inherited from his parents, namely that between speech and silence. His father was conspicuously thrifty of talk and his mother notably ready to speak out, a circumstance which Seamus Heaney believes to have been fundamental to the quarrel with himself out of which his poetry arises.

Heaney grew up as a country boy and attended the local primary school. As a very young child, he watched American soldiers on military exercises in the local fields, in preparation for the Normandy invasion of 1944. They were stationed at an aerodrome which had been built a mile or so from his home and once again Heaney has taken this image of himself as a consciousness poised between 'history and ignorance' as representative of the nature of his poetic life and development. Even though his family left the farm where he was reared in 1953, and even though his life since then has been a series of moves farther and farther away from his birthplace, the departures have been more geographical than psychological: rural County Deny is the 'country of the mind' where much of Heaney's poetry is still grounded.

When he was twelve years of age, Seamus Heaney won a scholarship to St. Columb's College, a Catholic boarding school situated in the city of Derry, forty miles away from the home farm. This first departure, for him, from Mossbawn was the decisive one. It would be followed in years to come by a transfer to Belfast where he lived between 1957 and 1972, and by another move from Belfast to the Irish Republic where Heaney has made his home, and then, since 1982, by regular, annual periods of teaching in America. All of these subsequent shifts and developments were dependent, however, upon that original journey from Mossbawn which the poet has described as a removal from "the earth of farm labour to the heaven of education." It is not surprising, then, that this move has turned out to be a recurrent theme in his work, from "Digging", the first poem in his first book, through the much more orchestrated treatment of it in "Alphabets" (The Haw Lantern, 1987), to its most recent appearance in "A Sofa in the Forties" which was published this year in The Spirit Level.

At St. Columb's College, Heaney was taught Latin and Irish, and these languages, together with the Anglo-Saxon which he would study while a student of Queen's

University, Belfast, were determining factors in many of the developments and retrenchments which have marked his progress as a poet. The first verses he wrote when he was a young teacher in Belfast in the early 1960s and many of the best known poems in *North*, his important volume published in 1975, are linguistically tuned to the Anglo-Saxon note in English. His poetic line was much more resolutely stressed and packed during this period than it would be in the eighties and nineties when the "Mediterranean" elements in the literary and linguistic heritage of English became more pronounced. *Station Island* (1984) reveals Dante, for example, as a crucial influence, and echoes of Virgil—as well as a translation from Book VI of *The Aeneid*—are to be found in *Seeing Things* (1991). Heaney's early study of Irish bore fruit in the translation of the Middle Irish story of Suibhne Gealt in *Sweeney Astray* (1982) and in several other translations and echoes and allusions: the Gaelic heritage has always been part of his references and remains culturally and politically central to the poet and his work.

Heaney's poems first came to public attention in the mid-1960s when he was active as one of a group of poets who were subsequently recognized as constituting something of a "Northern School" within Irish writing. Although Heaney is stylistically and temperamentally different from such writers as Michael Longley and Derek Mahon (his contemporaries), and Paul Muldoon, Medbh McGuckian and Ciaran Carson (members of a younger Northern Irish generation), he does share with all of them the fate of having been born into a society deeply divided along religious and political lines, one which was doomed moreover to suffer a quarter-century of violence, polarization and inner distrust. This had the effect not only of darkening the mood of Heaney's work in the 1970s, but also of giving him a deep preoccupation with the question of poetry's responsibilities and prerogatives in the world, since poetry is poised between a need for creative freedom within itself and a pressure to express the sense of social obligation felt by the poet as citizen. The essays in Heaney's three main prose collections, but especially those in *The Government of the Tongue* (1988) and *The Redress of Poetry* (1995), bear witness to the seriousness which this question assumed for him as he was coming into his own as a writer.

These concerns also lie behind Heaney's involvement for a decade and a half with *Field Day*, a theatre company founded in 1980 by the playwright Brian Friel and the actor Stephen Real. Here, he was also associated with the poets Seamus Deane and Tom Paul, and the singer David Hammond in a project which sought to bring the artistic and intellectual focus of its members into productive relation with the crisis that was ongoing in Irish political life. Through a series of plays and pamphlets (culminating in Heaney's case in his version of Sophocles' *Philoctetes* which the company produced and toured in 1990 under the title, *The Cure at Troy*), *Field Day* contributed greatly to the vigour of the cultural debate which flourished throughout the 1980s and 1990s in Ireland.

Heaney's beginnings as a poet coincided with his meeting the woman whom he was to marry and who was to be the mother of his three children. Marie Devlin, like her husband, came from a large family, several of whom are themselves writers and artists, including the poet's wife who has recently published an important collection of retellings of the classic Irish myths and legends (*Over Nine Waves*, 1994). Marie Heaney has been

central to the poet's life, both professionally and imaginatively, appearing directly and indirectly in individual poems from all periods of his oeuvre right down to the most recent, and making it possible for him to travel annually to Harvard by staying on in Dublin as custodian of the growing family and the family home.

The Heaneys had spent a very liberating year abroad in 1970/71 when Seamus was a visiting lecturer at the Berkeley campus of the University of California. It was the sense of self-challenge and new scope which he experienced in the American context that encouraged him to resign his lectureship at Queen's University (1966-72) not long after he returned to Ireland, and to move to a cottage in County Wicklow in order to work full time as a poet and free-lance writer. A few years later, the family moved to Dublin and Seamus worked as a lecturer in Carysfort College, a teacher training college, where he functioned as Head of the English Department until 1982, when his present arrangement with Harvard University came into existence. This allows the poet to spend eight months at home without teaching in exchange for one semester's work at Harvard. In 1984, Heaney was named Boylston Professor of Rhetoric and Oratory, one of the university's most prestigious offices. In 1989, he was elected for a five-year period to be Professor of Poetry at Oxford University, a post which requires the incumbent to deliver three public lectures every year but which does not require him to reside in Oxford.

In the course of his career, Seamus Heaney has always contributed to the promotion of artistic and educational causes, both in Ireland and abroad. While a young lecturer at Oxford University, he was active in the publication of pamphlets of poetry by the rising generation and took over the running of an influential poetry workshop which had been established there by the English poet, Philip Hobsbaum, when Hobsbaum left Belfast in 1966. He also served for five years on The Arts Council in the Republic of Ireland (1973-1978) and over the years has acted as judge and lecturer for countless poetry competitions and literary conferences, establishing a special relationship with the annual W.B. Yeats International Summer School in Sligo. In recent years, he has been the recipient of several honorary degrees; he is a member of Aosdana, the Irish academy of artists and writers, and a Foreign Member of The American Academy of Arts and Letters. In 1996, subsequent to his winning the Nobel Prize in Literature in 1995, he was made a Commandeur de L'Ordre des Arts et Lettres by the French Ministry of Culture.

Redress of Poetry : Introduction & Short Summary

Ever since Plato, poets have been a victim of the allegation that poetry is a useless thing and that it does not have anything to offer. And poets have always been trying to defend themselves. It is probably Heaney who has defended poetry the best. He starts with the argument that a Heckler might question about the use of poetry but might not have a thorough reading of poetry. He would have his allegations based merely upon the little reading he might have had in his lifetime. He might say that politics, science and other fields of knowledge have contributed towards the development of mankind but poetry has not served mankind at all, as poetry is something associated only with imagination and poets are the imaginative people who do not have anything concrete to offer.

To answer these charges, Heaney proposes a number of advantages of poetry. First of all, poetry has a redressing effect. It renders hope to its readers by saying "it is a state of mind not the state of the world." Secondly, a poet sees the society and finds out the reasons of disturbance in the equilibrium in a society. He is the one who not only recognizes the source of disturbance but also adds weight to the lighter scale to restore the equilibrium. Similarly, poetry gives an outlet to the powerful emotions of the poet as well as the reader and hence protects them from "violence without".

Heaney also answers the question why we do not enjoy poetry. He says that we enjoy poetry only when our experience coincides with the experience of the poet. As "the taste of apple does not lie in the fruit itself but in its contact with the palate".

The first poem quoted in full in this book is George Herbert's 'The Pulley'; the last is one of Heaney himself, a twelve-line section from a sequence called 'Squarings'. The 'Squarings' poem tells the story of an apparition experienced by the monastic community in Clonmacnoisie sometime during the Middle Ages: a crew-man came down to them out of a visionary boat in the sky but could not stay and had to be helped back out of the human element because, as the abbot perceived, he would have drowned in it if he had remained. 'The Pulley' is a parable about God devising a way to keep the minds and aspirations of human beings turned towards the heavenly in spite of all the pleasures and penalties of being upon earth. Both poems are about the way consciousness can be alive to two different and contradictory dimensions of reality and still find a way of negotiating between them, but I did not notice this correspondence between their thematic and imaginative concerns until the whole book had been assembled in manuscript.

Redress of Poetry : Critical Appreciation

Introduction: Comprised of the lectures Seamus Heaney delivered as professor of poetry at Oxford, this book is evidence not only of the commitment of the new Nobel laureate to his craft, but of the generosity of his spirit and the eloquence of his tongue. The apparently casual and unsystematic nature of the approach, with lectures on poets as diverse as, among others, Christopher Marlowe, George Herbert, Brian Merriman, John Clare and Elizabeth Bishop, serves only to emphasise the coherence and integrity of his view of poetry.

He says that he felt that "a reliable critical course could be plotted by following a poetic sixth sense". That sixth sense is by now utterly trustworthy, and one of the great pleasures of the volume is to see how heterogeneous poets are yoked so stimulatingly together, not by violence, but by a lovely unforced sensitivity. The lectures examine different ways in which poetry may redress the imperfections of our state (and of our states) and yet remain stubbornly itself: "the idea of poetry as an answer, and the idea of an answering poetry as a responsible poetry, and the idea of poetry's answer, its responsibility, being given in its own language rather than in the language of the world that provokes it" this is how Heaney sees his central theme.

Heaney's belief and faith: Heaney's basic belief is that poetry helps us to have life and have it more abundantly. There is nothing grandiose or solemn in his advocacy: the more abundant life may be derived from our attention to John Clare's old mouse bolting in the wheat, or to the tender eroticism of Marlowe's "Hero and Leader", as much as from our respect before the sonorities of Yeats. Heaney's vision of poetry is, nevertheless, religious in the wider sense of the term, and this book is his defence of poetry in terms which Joyce, another priest of the imagination, would have approved: "the imaginative transformation of human life is the means by which we can most truly grasp and comprehend it".

Dancing alongside the gravitas, as has also been the case in Heaney's recent volume of poetry, *Seeing Things*, there is a high-spirited celebration of the sheer pleasure of poetry. Indeed, Heaney himself insists on the correct priority: "the movement is always from delight to wisdom and not vice versa". There is throughout the lectures a most attractive insistence on the freedom of poetry from all kinds of political correctness, on the way in which the achieved or fully imagined poem is "a great unfettered event".

Thus he speaks generously about Dylan Thomas, of his desire to "affirm his kind of afflatus as a constant possibility for poetry, something not superannuated by the irony and self-knowing tactics of the art in postmodern times"; thus he praises the "spirit of hilarity and transgression" in the extravagance of Merriman's "The Midnight Court". The essay on Merriman is especially fine in its unforced demonstration of the truth of Heaney's belief that great poetry should "answer" to the conditions of the world (in this case, 18th-century Ireland suffering under the penal laws), yet remain unconstrained in the imaginative largeness of its procedures, so that "it represents not a submission to the conditions of the world, but a creative victory over them". One thinks of many great poems by Heaney himself, such as "The Other Side", "Casualty", and "The Strand at Lough Beg", which offer the redress of poetry to the intransigent conditions of his own province.

His tone and style: Heaney's tone is celebratory, but he cannot be confused with a chit-chat show. While duly praising the "inspirational" qualities of Hugh MacDiarmid, he also speaks of his "linguistic overweening", of his doctrinal extremism, his anglophobia, and his "vindictive nativism", and even, woundingly, says that "the blether of William McGonagall" sporadically overwhelms MacDiarmid's own voice. Dylan Thomas was the "in-house bohemian" of the literary establishments on both sides of the Atlantic, offering himself too readily as a form of spectator sport. Oscar Wilde's "literary tragedy was that he did become like his mother" in the fervency of the rhetoric of parts of "The Ballad of Reading Gaol".

Heaney never gives in to malice pure and simple, however, and one keeps returning to the sense of his openness to many different types of literary experience. His most telling rebukes are aimed at trends in contemporary criticism which are producing a narrowing of the reader's arteries. Here is his sturdy defence of the "untrammelled climb" of Marlowe's verse in *Tamburlaine*: "Though I have learned to place this poetry's expansionist drive in the context of nascent English imperialism, I am still grateful for

the enlargements it offered, the soaring orchestration, and the roll-call of place names and of figures from classical mythology. . . It is necessary to find a way of treating the marvellously aspiring note of his work as something more than a set of discourses to be unmasked."

Heaney's religious Redress: For Seamus Heaney, as it is for many who originate from Northern Ireland, religion is closely allied to politics. Heaney's religious ideals, however, extend beyond the divisiveness of sectarianism, and stem from the desire for unity, balance and redress. He finds these religious and social ideals voiced by Simone Weil, the religious writer and social activist. The religious nature of Heaney's early poems originates in part from his regard for the landscape as a sacramental book that offers an alternative reality beyond the covert level of meaning. By naming or renaming a place, one has written or rewritten one's meanings onto it, endowing it with an alternative reality. Hence, the first task of historical redress is to recover the poet's alternative or Celtic heritage beneath the Anglicisation of place names. The second task, which balances and interrogates the first, is to seek out the linguistic heritage shared by the Celts and their British colonizers. Heaney's etymological endeavours, therefore, work to uncover and unite the different and yet interrelated cultural identities of Ireland and Northern Ireland. Likewise, his desire for equilibrium enables him to reread and interrogate the wounded text-bodies of sectarian 'martyrs', thereby challenging their apotheosis. He compares the poet to a medieval poet-scribe whose function was to negotiate between two differing visions of reality, the 'pagan' and the Christian. Similarly, he believes the present-day poet may offer the middle way of peace and redress.

Conclusion: Heaney is a great critic because he is a great reader, ever alert to "minor points of major importance". He speaks of "the immaculate ballet of courtesy and equilibrium" in that poem of Herbert which begins "Love bade me welcome: yet my soul drew back"; he writes of Clare's "totally alert love for the one-thing-after-anotherness of the world". The humanist theme of the great essay comparing the attitudes of Larkin and Yeats to death has already been much commented upon, but not its beautiful sensitivity to the contrast between the rooks of Yeats's cold heaven, Hopkins's dapple-dawn-drawn falcon, and the carolings of Hardy's darkling thrush, and the silence of the birds in Larkin's dawn-song. Here is where the poet-critic does his real work. Reading Heaney on poetry makes one want to say with George Herbert, one of the poets celebrated in these lectures, "I once more smell the dew and rain, /and relish versing".

Redress of Poetry : Heaney and the concept of Poetry

Introduction: The good of poetry has come to be an article of faith, not just in poetry's commercial promotion (which is perhaps fair enough), but in the messages sent to a reading world by many poets themselves. In his introductory remarks to *Finders Keepers*, a generous and valuable selection from thirty years of his own critical writings, Seamus Heaney speaks of how his essays are mostly "appreciations, reports on the good of poetry itself", and goes on to acknowledge that they "are also, of course, testimonies

to the fact that poets themselves are finders and keepers, that their vocation is to look after art and life by being discoverers and custodians of the unlooked for”.

Heaney’s “of course” speaks much of redress. It is interesting that an announcement like this of the poet’s vocation to “look after” us at the same time as - indeed in the very act of - looking after art, can be passed off as a matter of course. The “of course” is perfectly justifiable though, since Heaney is voicing a matter that is at present one of genuine consensus. For many of us, the goodness of and in poetry reflects on the society in which it is appreciated, and validates those best instincts which in all our areas of concern - the personal, the cultural, and even the political - we tell ourselves that we share. In this scenario, the poet-critic becomes a wise family doctor who prescribes the artistic medicines and pick-me-ups to keep us all in good shape.

Like any consensus, this is comforting. Yet there are good grounds for being a little suspicious of the authority on which the ministrations of many poet-critics are based. At one extreme, the poet-critic might use his or her eminence to whisper to academic audiences the sweet nothings that convert wilful obscurity, or scholarly waywardness, into the winningly idiosyncratic and whacky, tickling the jaded palates of professional elite. At the other extreme, the spectacle of a media poet-pundit calling for unmetaphorical blood to be shed in the Middle East in order to satisfy his own hatred of Zionists might give us pause in considering the large-scale good that poetry can do. Of course, Heaney’s relentlessly positive and affirming attitude to “life” (like his attitude to “art”) makes such extremes in his own case unimaginable; but his notions of the poet’s authority, and the poet’s entitlement to speak on the realities that make up our common life, are by now articles of faith for a culture that rewards, as a matter of course, celebrity with authority.

Heaney’s Approach: But we have all taken too much on trust the easy job-share which that hyphen in “poet-critic” effortlessly implies, as though the two parts of a complicated function worked obviously and naturally in accord, and one part simply cross-subsidized the other. This element of trust is where issues of authority reside whenever we encounter someone who writes poetry telling us about what poetry is: he or she has earned our trust, the assumption goes, and we should listen carefully to what they have to say. To pay attention to poets’ criticism, then, is a way of assenting to, and respecting, what Heaney calls their “vocation”. As with any matter of deep religious faith, there is little point in attempting to argue with this; but we might remember, all the same, what W. H. Auden (himself a busy critic) had to say about the whole enterprise, when he wrote in 1956 of how “I am always interested in hearing what a poet has to say about the nature of poetry, though I do not take it too seriously”, and hardly spared himself in following this up:

As objective statements his definitions are never accurate, never complete and always one-sided. Not one would stand up under a rigorous analysis. In unkind moments one is almost tempted to think that all they are really saying is: “Read me. Don’t read the other fellows”.

Perhaps, though, this is less self-castigating than it sounds. There is a subtle, but altogether persuasive connection being established here between critical rigour and unkindness; and just as Auden's winning candour effectively gets the rigorous analysts off his case, so Heaney's gift for the humane and life-affirming makes critical disagreement with him both difficult and distasteful.

Poetic Vocation: For Heaney, the poet's vocation conditions his criticism, and speaks for its ultimate authority. In a fascinating essay on T.S. Eliot (collected here for the first time), Heaney writes of how "poetic vocation entails the disciplining of a habit of expression until it becomes fundamental to the whole conduct of a life". While Heaney characteristically underestimates the extent of Eliot's doubt on the matter of his own poetic vocation, the confidence of this connection between expression and the conduct of a life is impressively and persuasively voiced. There are no reasons for doubting that fine poets like Heaney - and other excellent poets before him - have felt a sense of "vocation"; at the same time, mediocre poets have also professed to have such a sense, and it has been far from unknown amongst the downright bad poets of all ages. "Vocation" is not enough in itself: for many are called, but few are chosen.

It is at this point, the point of comparison and evaluation in the reader's exercise of judgement, that the critical function comes into play, and here Heaney is both an excellent guide and practitioner. Finders Keepers reprints a number of critical essays which have become essential items for serious readers of the poets they examine: Heaney's insight and acuteness on W. B. Yeats, Patrick Kavanagh, Philip Larkin, Elizabeth Bishop, William Wordsworth, and John Clare are enough to give him serious critical weight, and an assured currency. Even so, the worth of this criticism is sometimes confused with its attitude, with its impeccable manners and ability to work the cultural room, and Heaney himself is not always able to prevent his admiration for writers shading in to a mode of proprietorial congratulation; in this sense, the constant juxtaposition of reminiscence and personal reflection with critical assessment is not always to Heaney's advantage.

Heaney's Erudition: It would be hard, though, to call any of the autobiographical elements in Heaney's prose idiosyncratic or distracting. On the contrary, these stretches (which may account for whole essays, or which may introduce or conclude a critical discussion) seem brilliantly of a piece with the tone of address overall, and offer scores of connections with Heaney's own poetry, assuring us that the critical and the creative functions of this mind are moving in step, and towards some wholeness of aesthetic perception and activity. In terms of rhetorical effect, Heaney's technique is a triumph.

While this achievement encourages other poet-critics, it does not necessarily vindicate their efforts. One secret of Heaney's success is the relatively conservative nature of what he has to say, and the safely canonical area in which he chooses to operate. Situating himself rhetorically above the academic fray, Heaney can afford to wear his learning lightly, while voicing critical views that have weight and consequence in the academic/critical world. And, just occasionally, we can make out the sound of points being scored in the academic power-play, as when Heaney (in 1991) affirms that "Poets

are more likely to attest without self-consciousness to the living nature of poetic tradition and to the demotic life of 'the canon', and laments that "Nowadays, undergraduates are being taught prematurely to regard the poetic heritage as an oppressive imposition". This taught "suspicion", Heaney continues, is "destructive of cultural memory when it is induced in minds without any cultural possessions whatever". It is when "a poet quotes from memory or from prejudice or in sheer admiration", he concludes, that "'the canon' is manifested in an educationally meaningful way". These sentiments (which are both correct and necessary) are coming from a poet, but also - and perhaps more meaningfully - from an Ivy League Professor.

Culture, Personality and Criticism: "Cultural memory" is where criticism, like poetry, has its true business. Yet the term itself is snared in difficulties and complications. What is unfortunate in Heaney, and distressing in some poet-critics who take his success as their example, is the failure to understand that an artist's sense of authority, and the authority residing in our common memory and culture, are not the same thing. Audiences, in this respect, have a lot to answer for: Heaney writes, for example, of their "desire to have the worth and meaning of the art confirmed" when the poet, reciting or lecturing, stands before them. There is a glitzy confusion here, which affects more poets than Heaney. It is as though a rapt audience adores through its hero the art of poetry itself, binding listeners and performer into a common identity. The celebrations here are also implicitly matters of mutual congratulation. If the true critic seldom feels this, there are good reasons why he or she cannot feel it, and cannot let it condition or influence the work in hand. And, in this case at least, it is the critics who are in the right, and the poets who are dazzled by the occasion, and misled into mistaking the authority of acclamation for the authority in culture.

"Culture" is, of course, a much fought-over word, and we use it in the singular here with a degree of deliberateness. However, culture means nothing without criticism: a series of celebrity-endorsed poets and poems does not add up to a culture, and the replacement of poetry's slow complexity of meaning and effect with a set of easy-access sound bites and pre-fabricated evaluations does not constitute criticism. Here, the poets who attempt to peddle their "personality" are parts of the problem: this holds good for the determinedly idiosyncratic as much as for the in-your-face epigrammatists, who offer two kinds of stand-up routine in which a facile cleverness does duty for thought. Too often, media-weight is the measure of authority. Of course, critical authority can and does exist; but it comes from careful judgement, engaged analysis, and reasoned argument. The language needed for that kind of authority is clear and precise; while it may sometimes be difficult, it must always be accountable to the world in which it is read, without resort to any kind of special pleading. No allowances need be made. In part, though, it is Heaney's drive towards a wholeness of personal and cultural memory, critical and creative engagement, which helps to underwrite the cultural amnesia he properly condemns.

Literature, though necessarily a private pleasure, is not ultimately "personal". Good criticism operates on this understanding, and on the good faith that language can be thought about, and thought twice about, without such thinking being overpowered by

the force of anyone's personality. And this takes time, for patience is the first critical virtue. If it takes a lifetime to appreciate Wordsworth or Milton, let it: so much the better. But that lifetime must be our own, not someone else's; other people's memories of literary experience, like second-hand interpretations, cannot replace or override the real thing. Our interest in poets' criticism ought to be a critical interest, and not an aspect of our veneration for the poets concerned.

Conclusion: All of this must sound both stern and sour, and it would be difficult, to convince many readers that these reflections stem from what is actually an admiration for Heaney's prose. At his best, Heaney reads himself and others with an utterly persuasive clarity, and expresses his own gratitude to both art and life with an old-fashioned delicacy and grace: the best of this criticism is, in the best sense, indeed good for us. Yet there is a sense in which Heaney only gives us the good news about literature, and this is the prose of a man whom the audience always applauds, and for whom the uncertainties, contradictions, difficulties, and ambiguities of language and memory are always going to be reassuringly resolved in the end. Such a resolution - which may indeed be a necessity for the poet in Heaney - sometimes tells fibs to the critic, for whom the audience's applause seems to constitute a further confirmation of integrity and vocation. These "appreciations", in other words, seem often to bask in the knowledge of their own appreciation. However we admire the performance, it is less critical exertion and all-out struggle than it is a relaxed lap of honour. At a time when too many poets are poet-critics, and when even the most modestly gifted feel obliged to possess a personal *ars poetica*, there are good reasons for refusing to take Heaney as an example.

Heaney's Concept of Redressing Effects of Poetry

Introduction: The more we understand about poetry the better we can appreciate its unique contribution to our lives. As men and women committed to learning and advancing a Biblical worldview, we must not neglect the benefits poetry can bring to our lives. Poetry has much to teach us - about the deeper significance of ordinary things, the workings of the soul, the nature of true pleasure and the meaning of delight, and the power of artful language.

Further, reading and meditating on poetry can make us better readers overall, and more acute observers of the world around us. As one whose calling is to be an interpreter of God's Word, I shall be forever grateful for my undergraduate training and ongoing studies in poetry, for they have been of much help in the exegetical and hermeneutical work of isolating units of meaning and interpreting texts. As important as this, however, has been the value poetry has been in helping me to understand the human condition, become a more careful observer of the world, and find satisfaction in words and images. But, in order to gain the benefits poetry can afford us, we must apply ourselves to learning how poetry works, and what the work of poetry is. Poets can sometimes be our best guides in this quest for understanding, particularly when their poems lead us behind the veil of poetry's mysteries and reveal to us the inner workings of the craft. Seamus Heaney, the Irish Nobel laureate, is an especially helpful and altogether willing guide in

this cause. In many of his poems and all his prose works he invites us to consider the work of poetry from the inside. Heaney helps us to understand the poet's sense of calling to this work; shows us what work a poem can do; gives us insight into the actual work of making poems; and helps us to understand how good poems work to accomplish their objective. All these poetic features are claimed by Heaney in his Redress of Poetry. The Redress of Poetry is a series of lectures given by Seamus Heaney at Oxford; in all of them, he examines poetry and how it can be strong enough to help the reader, to act as an equal force to the life lived by the reader. He looks at all kinds of poets - Dylan Thomas, Christopher Marlowe, Yeats, Wilde and Bishop - and of course talks about his own position as a Catholic from the Northern Ireland living in Dublin. In all the lectures Heaney is wonderfully informal and funny, while still solidly getting across how important and vital these writers are. The lecture on Thomas alone is a great lesson on writing and authenticity, and the last one, "Frontiers of Writing", makes a strong case that a nation is imagined by writers first - that language, poetry, opens up possibilities in nations as well as in people. Though he knows that words can't do everything, Heaney's affection for writing and writers is convincing.

Heaney's imaginative power: Heaney's redressing of poetry is vividly imaginative, whilst being firmly rooted in reality. Seamus Heaney is described as imaginative and honest whilst enabling him to share his views on the political and social situation in Ireland at that time. Through the use of metaphors and strong imagery aided by his choice of form and structure Heaney is able to appeal to a wide range of people. The use of etymology, the study of words, furthers this.

His approach to Redress of poetry is all nostalgic as a result of Heaney's upbringing and his family situation. Heaney says that poetry should be used to voice his feelings of insecurity after the birth of his first child. Within this section in 'Blackberry Picking' Heaney uses the childhood tradition of picking blackberries to express his adult view on how naively hopeful he was as a child. The poem is used as a metaphor to explain that even as an adult that a recurring delusion, where there is a perpetual consciousness that life, love and youth do not 'keep' but the temptation for another try is always succumbed to. Heaney's use of metaphors in order to relate a current feeling through a childhood incident gives evidence of not only his feelings but also is able to be related to by many who feel they are unable to express their views in similar situations. Heaney is able to appeal to these readers, through showing his feelings of worthlessness and dejection after the birth of a child, through the use of poetry. Heaney's poetry is described as being 'rooted in reality' because he is able to express his truthful emotions 'I hoped they'd keep, knew they would not' despite the social constraints of having to feel ecstatic after the birth of a child.

Poetry and emotions: Heaney's success in showing his emotions is as a result of the strong imaginative imagery 'our palms sticky as Bluebeard's'. This use of strong imagery shows Heaney's desire to create a perfect portrait of the image within his mind. Heaney uses lavish description in order to create the 'lust for picking'. By juxtaposing this with his negative view 'lovely canfuls smelt of rot' he heightens the impact of his condescending adult perspective of how things never live up to our expectations. His

own poetry apart from the critical work of redress of poetry asserts this fact. The poem 'Requiem for the Croppies' describes rebel farmers in 1798 striving to save their land in a vicious battle with English armies. Heaney uses the poem to give voice to those to whom history has denied. The use of a possessive pronoun 'we' shows the reader which side they are encouraged to identify with, reinforced by the lack of rhyme scheme to show their deficiency of army knowledge. The poem is inventive in portraying a scene often forgotten 'we moved quick and sudden in our own country'. It also shows Heaney's imagination in recreating a full picture of a scene based before his time in situations Heaney has never experienced. Heaney is able to show the reality of death in 'they buried us without shroud or coffin' whilst praising their spirit in dying for those in Ireland in reference to 'Requiem' in the title.

Poetry and politics: In each of Heaney's poems is an underlying implication of Heaney's political views. In 'Requiem for the Croppies' Heaney refers to the 'barley grew up out of the grave' and in doing so reflects on how little the Irish in Ulster appreciate the martyrs who died for the cause. In the poems throughout 'Wintering Out' Heaney embellishes this, particularly in 'Gifts of Rain'. At first read the poem regards a simple river akin to the poem 'Broagh'. However, in the line 'I cock my ear / at an absence' Heaney refers to those who have died and have worked to uniting Ireland without violence. He asks for help to go back in time to hear advice from those who have made a difference in uniting Ireland 'Soft voices of the dead are whispering by the shore'. The use of the central imagery throughout the poem of water reflects the nature of being purged, to come out clean with a fresh beginning. Heaney's ability to be 'firmly rooted in reality' is most clearly shown in each poem through his ability to connect everyday landscapes such as the 'River Moyola' to the political situation in Ireland.

Seamus Heaney and Irish Tradition: In the poems featured in 'Wintering Out' Heaney uses several examples of a tradition known in Irish poetry as *dinnshenchas*. Through this Heaney explores the linguistic elements and lore of a place name. In the poem 'Anahorish', Heaney explores the place name of where he went to school as a child. Heaney's analysis of the name's phonetics, 'soft gradient / of consonant, vowel meadow' leads him to imagine the landscape to which the name was attached. He believes the rise and fall of the word over the consonants reflects the gradient of the land, rising and falling. This is further embellished upon throughout the poem 'Gifts of Rain'. Heaney analyses the phonetic sounds of the name of the local river 'Moyola', 'the tawny guttural water, spells itself: Moyola'. The name reflects the undulating notion of the water's movements. Heaney shows through his use of etymology his imagination in reflecting sounds with place names and imagining the histories that add to this. In connecting this with the political situation of Ireland, Heaney shows how by taking an elaborate concept behind a place name one can resolutely connect this to our lives today.

Evidence for Heaney's ability to connect a place name and the political situation in Ireland is most identifiably showing 'Broagh'. Heaney connects both the linguistic etymology and the political views within the poem to give an underlying message only accessible by the Irish. In taking a simple concept such as a river the poem is taken at

face value to be regarding a 'riverbank'. Heaney uses the word 'Broagh' and compares this to the landscape of a riverbank. However, the poem title 'Broagh' meaning riverbank is unable to be voiced by the English as is pronounced 'bruach' in Irish, 'ended almost suddenly / like the last gh the strangers found difficult to manage'. In using words of an Irish only dialect such as 'rigs' and 'docken', Heaney isolates the English reader to unite Ireland through linguistics, "Broagh is a sound native to Ireland, common to unionist and Nationalist but unavailable to the English" (Heaney).

Poetry as calling Poetry for Seamus Heaney is his life's calling. In "Digging", one of his first published works, he likens his calling as a poet to the work of his father and grandfather. He looks upon his father's work of digging potatoes and his grandfather's labor digging peat as noble callings, but not right for him. Indeed, he seems to regard himself as not of the same caliber of "stuff" to follow in their footsteps. Instead, he will take up another traditional Irish vocation, that of the poet. He will dig – that is, make his mark on the earth and provide for his needs – as a poet.

But his work in this vocation will also allow him to "dig up" mysteries and delightful images to benefit others. This sense of the poet's calling Heaney explores more fully in "The Diviner." Here he presents "poetry as divination" and the poet likened unto one who uses a forked stick to divine for water. As he wrote in an essay entitled, "Feeling Into Worlds," "The diviner resembles the poet in his function of making contact with what lies hidden, and in his ability to make palpable what was sensed or raised." As the diviner needs a forked stick to discover hidden water, the poet needs the tools of his trade, and a certain confidence that hidden mysteries and meanings actually exist, in order to bring those freshets of meaning to the surface.

This same idea can be seen in "The Rain Stick," where the poet leads us to discover worlds of water, and all the images and sentiments associated with those worlds, in the very place where no water exists whatsoever, the hollowed out branch of a cactus plant in which seeds and grit rush from one end to the other as the stick is upended.

Few poets – including Heaney – are able to make their living entirely by writing verse. However, this does not prevent their taking up poetry as their primary calling, the means by which they seek to realize their reason for being, and through which they hope to make the world a little more expansive and meaningful for the rest of us. Heaney regards the poet's work, as he wrote in *The Redress of Poetry*, to be that of "[bringing] human existence into a fuller life":

We go to poetry; we go to literature in general, to be forwarded within ourselves. The best it can do is to give us an experience that is like foreknowledge of certain things which we already seem to be remembering. What is at work in this most original and illuminating poetry is the mind's capacity to conceive a new plane of regard for itself, a new scope for its own activity.

The poet whose work accomplishes this objective makes an extremely useful contribution to the rest of us.

The Function of Poetry But what does poetry do? What does it achieve? Two of Seamus Heaney's objectives in the work of poetry are to dare and to delight. In "Digging" we see this idea of the poet as daredevil only in the background. It is skillfully suggested in the final stanza, which repeats the first stanza except for the omission of the words, "snug as a gun." Heaney grew up in strife-torn Northern Ireland, and was himself torn with what his own role should be in view of "the troubles." Should he just retire from nation's pain and be a rural farmer, like his forebears? A noble and traditional calling, to be sure, but hardly the kind of work that will redeem a nation. Should he become a revolutionary? But can violence against one's neighbors ever accomplish true redemption? His refusal to follow either of these paths would cause him trouble and pain at various times in his life. But by becoming a poet – a filidh, in the Celtic tradition – he keeps his Irish roots firm and takes up a calling that, he believes, has redemptive potential. And by omitting the phrase, "snug as a gun," in the closing stanza he makes us mindful, by the absence of this image, which is nevertheless in his mind, that he believes his poetry can make its own "revolutionary" contribution to his nation's future.

In many of his poems he dares his readers to find in verse a way out of their present, stultifying existence by delighting them with the experience of new worlds – water where there is none ("The Rain Stick") or where one has to search carefully and diligently to find it ("The Diviner"). He challenges us to engage our imagination with ordinary things in order to discover extraordinary new meanings and possibilities. He dares his readers to let their minds expand to consider new worlds beyond their present, and to hope for better things, even as he delights them with remarkable and even unforgettable images. As he wrote in *The Redress of Poetry*,

An exuberant rhythm, a display of metrical virtuosity, some rising intellectual ground successfully surmounted – experiencing things like these gratifies and furthers the range of the mind's and the body's pleasures, and helps the reader to obey the old command: *nosce teipsum*. Know thyself.

The techniques of Poets In order to fulfill his calling and accomplish his purpose to dare and to delight, the poet must become a careful observer of the world around him, able to associate images of various kinds with one another and to link these with other images and ideas in order to reach into the soul of the reader. We see him doing this in a remarkable way in "Digging." His father digging in the flower bed recalls an image of his father twenty years earlier digging potatoes. This connects with an image of his grandfather digging peat, with all the sights and sounds each image suggests. Then to connect their work with his own – the work of poetry – accomplishes the effect of rolling all the nobility and nuance, sweat and struggle, harvest and happiness of his father's and grandfather's vocations into his own choice of work. In so doing he invites the reader to consider his or her own sense of calling and connectedness to the past, present, and future.

The images that appear in Heaney's poetry come from his rural past, experiences he has known, Ireland's history and troubles, and everyday objects. Like the diviner the poet must believe there is in every image that presents itself to his mind a refreshing truth to

be discovered. So, "nervous, but professionally/Unfussed", he takes up the tools of his trade – the "squat pen" between his thumb and finger – and begins to walk the terrain of the image, waiting for the "pluck" of what lies beneath to announce its presence.

The working mechanism of poetry The challenge then becomes to relate that "pluck" in an image that will be familiar to the reader, so that what the poet experiences can be the reader's experience as well. But it is not enough just to leave the reader saying, "I get it." The poet wants the reader not just to see what he sees or know what he has come to know; he wants the reader to feel all the excitement, wonder, pain, anxiety, joy, or delight that he himself experienced in the process of making these associations of images. In order to accomplish this the poet draws on subtle devices – such as the slant-rhyme scheme in "The Diviner" and the careful alliteration of "s's" and "ck" sounds to replicate the slushing and trickling of water in "The Rain Stick." A poet must have "[a]n awareness of his own poetic process, and a trust in the possibility of his poetry" in order to bring his art to life ("Canticles to the Earth"). At the end of "Digging" we're left with a kind of curiosity about the poet's sense of calling by that modified image: Is he not going to use his poetry in a revolutionary manner? Or will his revolution be more subtle? He lets us know elsewhere that his purpose is clearly the latter, when he writes of "poetry's high potential, its function as an agent of possible transformation, of evolution towards that more radiant and generous life which the imagination desires" (The Redress of Poetry).

Good poetry can thus expand our imagination, enlarge our world, enrich our experience, and enlighten our worldview. Because of the power of poetry to capture the affections, communicate ideas in images, and point people toward new possibilities, we who are committed to the Biblical worldview could realize much benefit by devoting at least part of our time in this endeavor to developing our ability to read and enjoy poetry. Seamus Heaney's work can be an excellent place to begin or further refine your skills in this endeavor.

Conclusion: Heaney's poetry is referred to as 'vividly imaginative, whilst being firmly rooted in reality', a sentence of which is essential in understanding Heaney's poetry. Throughout each collection Heaney takes a central idea of 'childhood' or 'place names' and connects these through his own emotions to his strong feelings on the disastrous political situation in Ireland, 'I am afraid'. However, The strong emotions Heaney feels connected through a central face value theme is most strongly shown through Heaney's evocative imagery, metaphors and structure. Heaney's poetry endeavours to be 'vivid' through using strong personal messages that relate to the reader but succeeds most readily by combining this with the subtlety of using a common theme. All the above features in Heaney's poetry shows that as a poet, Heaney himself has achieved the redressing effects of poetry.

The power of poetry is supreme so it creates a balance in the environment, discuss.

In his essay "Redress of Poetry" Heaney brings poetry's creative role to light. Besides other function of poetry, he especially evaluates poetry as a balancing force. He finds support for his views about imaginative literature, which poetry is, in Plato's theory of Ideas.

Plato has banished poets from his Republic, he says that they take us away from the ideal but Aristotle is of the view that poets are essential to keep balance in society. Aristotle insisted that the poet takes us towards the ideal not away from ideal. To support his argument Heaney quotes Robert Frost's poem "Directive".

The poem is about a house that the children make with sand. They try to put in it all the comfort of a good real house. It means that poetry is an alternative to the world of actuality. Thus poetry serves to show us that perfection which we want to achieve. Actually poetry is a link between the real and ideal. Poetry takes us to Paradise while we stay on earth. This is how poetry strikes a balance between the real and the ideal.

Many critics say that poetry has nothing to do with real world and poets have been considered as idle creators, who are always lost in their flights of imagination. But Heaney says that the world of reality and the world of imagination are two different worlds but they depend upon each other and they reinforce each other. He gives an example that once poets wrote the tales of flying carpets with the help of their imagination and today as a result now man only can fly in sky in aeroplanes but he has also conquered the space.

Heaney considers poets as a positive influence upon the people as poetry strikes a balance between the suffering of real world and human aspiration with its power of consolation. Poetry builds for us our world of consolation. We live in the world which is given to us. We did not choose it. But in our imagination we create our own world. That is the world of poetry. Poetry shows us the glimpse of those things which we miss in our life. This is consolation. Aristotle says that poetry performs catharsis and purifies human mind. Arnold went to the extent of saying that

All that now goes in the name of religion or philosophy will be replaced by poetry. He says poetry will show man the right path and it will bring consolation to man. Poetry has a power of sustaining man in difficulties. Here, he quotes Hardy's poem, Afterwards, he says that the poet tries to answer the question raised by life. Life creates anxieties; Poetry tries to relieve them. Sidney wrote in "Apology for Poetry" Poetry strengthens the faculty which is the organ of the moral nature of men, in the same manners as exercise strengthens a limb.

Many people say that poets should write revolutionary poetry to shock the minds of people. And if anyone is writing he must write to evaluate the benefits of his state and as well as to promote the political views of people. There must be a balance between narrow nationalism and humanism.

He considers poets human first and patriots after that. Here, he quotes W.B Yeats an Irish poet, who in one of his poems remembers the Irishmen who were killed in the rising of 1916. But he is also sorry for the Englishmen who died in the fight. Talking about the humanitarian zeal of poetry, Heaney says, that Yeats considers both enemies and friends as men. Heaney says, this is what poetry conveys to us, every man whether black or white, Irish or English has the same feelings, passion and blood. He says that poetry promotes the love of humanity while Politics divide.

Heaney rejects the "Obedience to the force of gravity". He says in Politics we are always carried away by the force of gravity. The point which the poet wants to take side with stronger or weaker side. The poet should go with the merit of case. This is how there would be a balance between nationalism and humanism.

Many critics only emphasized an aesthetic role of poetry, they were of the opinion that poetry only reflects life. This opinion brings a blot on constructive role of poetry that it cannot serve society as it is not practical. But Heaney says that poetry does more than reflecting life. Poetry is no longer just an aesthetic piece of art, it's real value lies in its political usefulness and practical efficiency. But the impact of poetry is not practical, it is psychological. It is most important function of poetry to violent practically. Heaney says that if poetry becomes practical, it will not remain poetry, it will become propaganda. He says that poetry shows possibilities; it shows what is desirable and politician and other people from different sections the hidden hints in poetry. Thus, poetry gives us wisdom through delight. Giving pleasure and entertainment is the main function of poetry which satisfy our aesthetic sense. Poetry entertain us with its beautiful words, rhyme, and thought. If the thought would not be impressive and helpful, poetry would lose its value. Thus poetry entertains us with it's musicality and aesthetic values and also serves as a pragmatic force through Psychological impact with the help of useful thoughts.

Heaney tries to demonstrate that poetry has a function in life, it serves as a balancing force. Poetry does not lead towards extremism. It shows us right way and leads towards perfection. If there are sufferings and miseries in life, poetry consoles us. Poetry deals well with our responsibilities to a nation but also infuses in us a spirit of humanism. It is poetry which is the real motive power in life. In his essay "Redress of Poetry" Heaney brings poetry's creative role to light. Besides other function of poetry, he especially evaluates poetry as a balancing force. He finds support for his views about imaginative literature, which poetry is, in Plato's theory of Ideas.

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Many people say that poets should write revolutionary poetry to shock the minds of people. And if anyone is writing he must write to evaluate the benefits of his state and as well as to promote the political views of people. There must be a balance between narrow nationalism and humanism.

He considers poets human first and patriots after that Here, he quotes W.B Yeats an Irish poet, who in one of his poems remembers the Irishmen who were killed in the rising of 1916. But he is also sorry for the Englishmen who died in the fight. Talking about the humanitarian zeal of poetry, Heaney says, that Yeats considers both enemies and friends as men. Heaney says, this is what poetry conveys to us, every man whether black or white, Irish or English has the same feelings, passion and blood. He says that poetry promotes the love of humanity while Politics divide.

Heaney rejects the "Obedience to the force of gravity". He says in Politics we are always carried away by the force of gravity. The point which the poet wants to take side with stronger or weaker side. The poet should go with the merit of case. This is how there would be a balance between nationalism and humanism.

Many critics only emphasized an aesthetic role of poetry, they were of the opinion that poetry only reflects life. This opinion brings a blot on constructive role of poetry that it cannot serve society as it is not practical. But Heaney says that poetry does more than reflecting life. Poetry is no longer just an aesthetic piece of art, it's real value lies in its political usefulness and practical efficiency. But the impact of poetry is not practical, it is psychological. It is most important function of poetry to violent practically. Heaney says that if poetry becomes practical, it will not remain poetry, it will become propaganda. He says that poetry shows possibilities; it shows what is desirable and politician and other people from different sections the hidden hints in poetry. Thus, poetry gives us wisdom through delight. Giving pleasure and entertainment is the main function of poetry which satisfy our aesthetic sense. Poetry entertains us with its beautiful words, rhyme, and thought. If the thought would not be impressive and helpful, poetry would lose its value. Thus poetry entertains us with it's musicality and aesthetic values and also serves as a pragmatic force through Psychological impact with the help of useful thoughts.

Heaney tries to demonstrate that poetry has a function in life, it serves as a balancing force. Poetry does not lead towards extremism. It shows us right way and leads towards perfection. If there are sufferings and miseries in life, poetry consoles us. Poetry deals well with our responsibilities to a nation but also infuses in us a spirit of humanism. It is poetry which is the real motive power in life.

How far is Seamus Heaney justified in seeking the redress of poetry? (P.U. 2005)

The subject that Seamus Heaney has treated, the redress of poetry, is not a new subject. The nature and purpose of poetry has been a subject of practical importance to everyone who has an interest in poetry. Heaney builds different assumptions for the redress of poetry. The question is that whether, poetry is a useful activity in society; whether poetry is an aesthetic or a pragmatic work.

There have been a lot of discussions whether poets and poetry are of any use in the complexities and miseries of life or not some are of the view that the poets are worthless people and some condemned them as idle people. As Plato is among the haters of poets and poetry. He had banished the poets from his 'Republic'.

Aristotle was of the view that the poets are essential to keep balance in society and they took us towards the ideal. There were others also who kept defending poetry against all kinds of objections for instance, Sydney asserted that

'The poet takes us to the ideal'. So did Shelley support poetry because poetry teaches the perfect? Oscar wild said that life should imitate art because art presents the perfect. Arnold went to the extent of saying that all that now goes in the name of religion or philosophy will be replaced by poetry. Sidney wrote in "Apology for Poetry" "Poets are the unacknowledged legislators of the World".

Heaney makes a fresh attempt to defend poetry in this age of science and technology when everyone is becoming a utilitarian and even education has been commercialized. Poetry and Philosophy are now considered idle mental luxuries while commerce, computer and business administration have been given the name of education. Heaney starts his thesis by distinguishing two planes of existence. Here he quotes George Herbert's poem 'Pulley'; which suggests that the mind and aspiration of the human beings turned towards the heavenly in spite of all the pleasures and penalties of being upon the earth. This can be done by poetic sixth sense which provides a passage from the domain of the matter of fact; into the domain of the imagination. Here Heaney also quotes the same explanation of religious experience by John Donne. Donne says God throws down in order to rise up. It is a religious paradox that sin brings man closer to God. This is how Heaney concludes that these paradoxes are captured only by poetry.

Heaney is of the opinion that the world of reality and the world of imagination are two different worlds but they depend upon each other and they reinforce each other and this is the subject of his poem "Squarings". From this story, Heaney concludes that there are two worlds, our everyday world and the world of visionary crew. Heaney keeps moving between the world of fact and the world of imagination. He quotes from Pinskey to support his argument. Pinskey in "Responsibilities of The Poet" says that the poet has a responsibility to answer. He is to answer the question raised by life. Life raises questions and poet gives answers.

Seamus Heaney defends poetry on the ground of utility also. He says poetry focuses from delight to wisdom. He says the world of poetry is an answer to the world of fact. Life creates anxieties; Poetry tries to relieve them. Life disturbs but poetry consoles. It shows man the right path and poetry has a power of sustaining man in difficulties. These are the pragmatic advantages of poetry. Heaney also defends poetry on the level of its aesthetic utility. We get pleasure out of words. Man comes to wisdom through delight, not to delight through wisdom. Man studies poetry to amuse himself and to satisfy his soul but in this psychological state he gets wisdom as well. Thus, poetry is a pleasurable study of life.

Poetry can very pleasantly and easily explore the subjects which are generally denied by social, racial, sexual, and political prejudices and all this is done through the linguistic medium. But the poet has to take care that while discussing these issues poetry should not be sacrificed, Heaney says that the poets should not narrow down their scope by limiting poetry to certain dimensions of time and space. It should be free from any restriction. Some demand that the poets should write against the common trend to shock the minds of the people. They should write revolutionary poetry. But the impact of poetry is not practical, it is psychological. Poetry does not force man to go and fight. But poetry shows what is wrong and what is right. If poetry becomes practical, according to Heaney, it will not remain poetry, it will become a propaganda. It is not the nature of poetry. Heaney quotes Wallace Stevens in order to evaluate his argument. Wallace says! Poetry creates an alternative world to the world of fact. Poetry suggests what life ought to be. Poetry makes sketches and plans. It shows possibilities; it shows what is desirable.

Moreover, Poetry is about man. Poetry promotes, love of men. Poetry shows that all men are human beings and they deserve sympathy. But politics tells us that some people deserve sympathy and some deserve our wrath. Poetry speaks of love for all people: Politics forces people to kill other people. In fact politics divides men. If poetry becomes politics then it will not remain poetry, it will become a propaganda and in this way it will divide humanity into friends and foes. For instance, the Irish men who were killed in the rising of 1916. But he is also sorry for the Englishmen who died in the fight. Talking about the humanitarian zeal of poetry. Heaney says, that zeals considers both enemies and friends as men. He does not discriminate between the Irish People and the English people. Both were fighting for their ideals. That is exactly what poetry conveys to us, everyman whether black or white; Irish or English has the same feeling, passions and blood.

Heaney raises an interesting point here which is also shared by Edward Said in "Culture and Imperialism" that the sensibility of the people of the colonies is coloured by the sensibility of the imperial masters. As the Irish condemn the English but they use the English medium. Imperialism has inculcated in their minds a culture that they tried to reject. But this is also a very healthy experience. The Irish hate the English, still they love Shakespeare and Keats.

To conclude, Heaney tries to demonstrate that poetry has a function in life, though not ostentatious. The poet does nothing on purpose, but poetry is a medium which by its very nature serves a purpose. This can be understood with reference to a statement by Wordsworth that his poetry has a purpose. It is not meaningless activity. But this purpose is not imposed upon poetry. Since Wordsworth lives a purposeful life, therefore whatever he does has a purpose in it. Heaney believes that poetry cannot be subjected to any particular direction and not limited to any certain aspect of society. He emphasises that poets should elevate their services on universal level and poetry should be above all racial, social and political prejudices. This is how he evaluates brighter sides and aspects of poetry in his essay 'Redress of Poetry'

Heaney's prose style is aphorist like Bacon, philosophical like Russell; but antithetical and unique in its own right, discuss the statement.

Seamus Heaney an Irish poet and writer was awarded the noble Prize in 1995. In the course of his careers, he contributed to the promotions of artistic and educational cause, both in Ireland and abroad.

Heaney's approach is rational, scientific and it is imaginative as well. This is a paradox that Heaney is scientific and imaginative at the sometime. But he does convey his thought in an impressive and convincing way. He seeks balance and does justice to both reality and imagination. He lives to convey his thought and meaning through appropriate language and words and he avoids all superfluous expressions. His approach is anecdotal. Heaney's style is that he begins by giving examples or by telling stories. He

develops an argument with the help of stories, as he begins his essay "The Redress Of Poetry" with the story of fantastic crew from some other world arriving on the earth.

Heaney's style is a blend of the classical and the romantic. He also has an intuitive approach. He very much bases his arguments on the sixth sense though he is a practical thinker. Thus like the romantics, he believes in intuition and like the neo-classics, he believes in reason and practice. He is also didactic. He believes that the poet has a responsibility and that is to respond to the questions raised by life. He believes that poetry gives lessons. This is Heaney's mysticism. Heaney is an idealist too. He is of the view that poetry gives an alternative view of life—a view of what life ought to be is desirable as well as possible.

Heaney's approach is historical. He sees the issues of poetry in the historical perspective. For instance, he starts the essay with Plato's condemnation of poetry. Another aspect of his classical approach is that he believes in authority. He quotes other writers, critics and poets in his favour. This is a classical style of argumentation. His arguments are based upon other's views besides his own reason. There are many textual references in his writings, such as references to the poems of Robert Frost, Hardy, George Herbert and his own poetry. There are allusions from Poetry as well as from prose. Heaney's well known for his antithetical style which has also been very popular among the schoolmen. Heaney is very much conscious of Paradoxes- "Creators/Creative, heaven/earth, soul/body, eternity/Home, life/death, Christ/man, grace/guilt, virtue/sin." All these antitheses help Heaney a lot in his defence of poetry.

Heaney's Prose style has the qualities of precision and meaning through appropriate language and words. His use of proper words in proper places is in a straight forward manner. His prose style is aphoristic But his aphorisms are not as striking as those of Bacon. Still there is a glimpse of his terseness of thought. As he says;

"Poetry is comprehensive of events but not itself productive of new events"
"Life raises questions; Poetry answers them".
"Poetry leads from delight to wisdom".

These kinds of paradoxes, balances, counter balances, comparisons and contrasts are typical of Heaney's prose style. He also appeals to the common sense of the everyday practice of life to bring a point home. As he says we condemn English by using the English language. Through language and Media we have already been influenced by what we condemn. This creates another Paradox, and it is a culture paradox. Heaney uses linguistic paradox as well as a culture paradox. Heaney talks of force can be physically expressed as one shaking with excitement. Like Eliot Heaney also believes in a personal mind and a communal mind. The two become one, as in the case of Irish Poets, Poetry and Politics become one. The individual poet has the same feelings of liberation does not become a propaganda.

Heaney's approach is partly religious, partly intuitive, partly anecdotal and partly rational. Thus it is a blend of the neo-Classic, the Scientific, the romantic and the

pragmatic. He is versatile and practical thinker. He, unlike the schoolmen, is not dogmatic. He talks, argues analyses and critically evaluates the commonly held beliefs and then gives own philosophy the basis of the opinions of different critics, poets and writers and all this makes his essay "The Redress Of Poetry" a literary achievement.

Seamus Heaney discusses the concept of poetry from a number of angles, discuss.

The essays in The Redress of Poetry have more cumulative force than individual character. Though seldom striking in themselves, they are convincing in their belief that poetic invention "represents not a submission to the conditions of [the] world but a creative victory over them." If Heaney does not have the original prose voice of Auden or Eliot, he has maintained for English poetry a responsive, gratified and radical ear. Redress of Poetry exhibits a number of themes, critical concerns and stylistic prose bytes. To achieve this, Heaney also used many intertextual references.

For example, he refers to Herbert. Herbert is an unexpected model, coming from the man who, more than anyone, speaks for civilization and decency in contemporary Ulster, a more polemicized hero seems to be in order. But Heaney has always had a bittersweet relationship to his community. In 1975, he made an early appearance on the international stage with his poem "Punishment." This was around the time that the IRA began tarring and feathering Catholic women who dated British soldiers. Heaney compared those women's bodies to that of a neolithic adulteress who had been stoned to death and dumped in a bog. He concludes:

My poor scapegoat, I almost love you but would have cast, I know, the stones of silence.
I am the artful voyeur of your brain's exposed,

This is a far cry from Herbert's clever machinations on Anglican theology. The choice of Herbert as a model is also a flagrant defiance of the poet with whom Heaney is too often compared: W.B. Yeats. (It takes Heaney five pages to use the Anglo-Irishman's name.) This is understandable: enormous difference stands between the photographic mind that captured "Punishment" and the misty painter's eyes that looked into Victorian medievalism and saw a Celtic Revival. We shall see whether Heaney can actually become Herbert, and what effect that attempt will have on his writing. In any case, he is, now in position to make the attempt.

Seamus Heaney wrote of the need to bring about a redress of poetry in modern poets. The concern indicated is the place that poetry should strive to attain in a socio-political setting. The idea is that poetry should function in redress of balance to unbalanced forces acting upon the world of the poet. This is such that the prevailing sentiments of the poet's surroundings should shape and bend the nature of the focus of their writing. For example, Heaney states that an American poet writing during the Vietnam period should concern themselves with poetry that addresses the existing unrest in such a way as to bear a standard for the position of the author within the conflict also. In this the poet unsheathes his pen in the same manner as the soldier lifts his rifle, and towards the

same goal, i.e. the elevation through victory, or the ode that praises it, of the position for which the warrior-poet strives. Thus the American “wave[s] the flag rhetorically”, just as the English poet, the German poet, or any other nationality elicits support and response from its poets as patriots of its cause. Though this can easily be anti-governmental as well, and poets are supposed to establish redress through support of revolution where that imbalance is detected also. Poetry, and the act of redress is a system of weights and counterweights, or to be more accurate reality and counter-reality. The poet sets up through his words a disparate view of a particular situation than would be readily apparent by having merely observed the situation. This creation of a counter-reality does in no way suggest a conflict with the presented reality and the observed reality, these two need not be placed into such direct opposition.

However, the reality suggested by a poet through their work should highlight a position in order to more easily show a concurrent yet different position, which the poet presents as a better scenario. This presentation need not be explicit. Nowhere in poetry must the poet in true expository style state the redress he wishes to make and support his position. It is up to the reader in trying to gain a true understanding, not only of the poet’s words, but of his position, to justify that position via the vision given him by the poet’s words. Perhaps a good place to begin in examining the issue of redress in poetry would be in Heaney’s own work “Requiem for the Croppies”. This is a poem that deals with a people’s need for redress, which is actively sought through warfare. This position can be gleaned by careful study of the poem, and is never expressly stated by Heaney.

In this particular piece, Heaney is attempting to speak to an audience about the difficulties he personally has observed in his native Ireland. To do this he utilizes the language which would be a common parlance for that region, and sets up with his readers a familiarity based on language between the reader, and the subjects of the poem. Heaney is careful, unlike some of his contemporaries and most of the literary models of excellence to refuse obscurity in his poem. This is of course obscurity both of language, and of reference. Such things, though they admittedly show a great knowledge, and creative use of the language would only serve in this instance to distance the reader from the subject Heaney is presenting. This linguistic style is also a matter of redress, and stems in large part from Heaney’s conscious or unconscious desire not to distance himself from his origins, but rather to exemplify them through the elegant simplicity of language. The redress of poetry is an issue that Heaney is remarkably adapted to presenting.

Throughout the 10 lectures reverberates the overall theme of redress — in its dictionary sense meaning reparation, and in one of its obsolete definitions suggesting “a course where something unhindered, yet directed, can sweep ahead into its full potential.” The first poem cited, Robert Frost’s allegorical “Directive,” commences with the hard monosyllabics of desolation, “Back out of all this now too much for us,” but glimpses nevertheless a potential order of things “beyond confusion” and implies “that the imaginative transformation of human life is the means by which we can most truly grasp and comprehend it.” Poetry, Heaney states, is essentially an answer to the conditions of the world given in poetry’s own terms rather than the language of uplift. “To effect the

redress of poetry, it is not necessary for the poet to be aiming deliberately at social or political change.” Which, of course, does not mean the poet dodges his civic responsibilities; only that poetry reconciles two orders, the practical and the poetic, the former teaching us how to live, the latter how to live more abundantly. When Mr. Mandela’s writing rises to a noble statement, that statement has been earned. It has behind it the full weight of a life endured for the sake of the principles it affirms.

Consequently, there is genuine healing power rather than mere rhetorical uplift in Mr. Mandela’s espousal of the aims of the Durban conference, and the conference could well adopt as its sacred text something he wrote in his book, “Long Walk to Freedom”: “It was during those long and lonely years that my hunger for the freedom of my own people became a hunger for the freedom of all people, black and white. I knew as well as I knew anything that the oppressor must be liberated just as surely as the oppressed. I am not truly free if I am taking away someone else’s freedom, just as surely as I am not free when my freedom is taken away from me. The oppressed and the oppressor alike are robbed of their humanity.”

With such personal, individual empathy, Mr. Mandela shows himself to be an artist of human possibility. He might well be called an activist, but he has a visionary understanding and would surely agree with the conviction that sustains. Highly recommended for anyone to whom poetry is important and feels that most criticism seems to miss the point. These lectures were originally conceived and delivered as individual pieces, but as a collection they also provide an account and defence of Heaney’s philosophy of poetry. Heaney deals with poems from the point of view of a reader to whom poetry is important as a means of understanding and coping with life — for whom, as he says, poetry is “strong enough to help”. As literary criticism they are excellent (if eclectic), and are particularly valuable because they are free of much of the nonsense which creeps into academic commentary on poetry. This isn’t to say that Heaney always makes perfect sense, and a couple of the pieces veer towards self-indulgence; nevertheless they are extremely readable, stimulating and — an extremely rare thing in critical writing — inspiring.

In ‘The Redress of Poetry, Heaney wants now to speak directly to the issue of aesthetic release and its relation to ethical concern. This impossible and necessary relation is one interrogated afresh by artists in each generation....[He] suggests that the truest ethical concern for the writer must be the widening of consciousness, first on his own part and then perhaps on the part of his readers....But when the chief aspect of poetic utterance which is being appreciated is ethical intent—as in all the chant about ‘the personal is political’ and ‘the poetry of witness’—the time requires Heaney’s insistence on the irrepressibility of headlong imagination and spontaneous linguistic freedom which he finds not only in Marlowe but also in the comic energy of Merriman.

Heaney wants to think of poetry not only as something that intervenes in the world, redressing or correcting imbalances, but also as something that must be redressed—re-established, celebrated as itself. The criticism poets write is most often interesting because of their own poetry, but Heaney’s criticism would be read even if it were

unbolstered by a contiguous poetic achievement. The essays are not always startlingly revisionary; they are the result of a deeply personal engagement that has been transmuted into what feels like common-communal-sense. Heaney has the most flexible and beautiful lyric voice of our age, and his prose often answers his poetry in a run of subtle and subtly resonant phrasing....The essays in 'The Redress of Poetry' have more cumulative force than individual character....If Heaney does not have the original prose voice of Auden or Eliot, he has maintained for English poetry a responsive, gratified, and radical ear. Heaney's tendency is to look for the poet's visionary prowess within a repressive social context. This is not a simple political stance...but the endurance of the poet's words to envision either a Utopia or a chaotic universe entrapped by its priorities.

The position of a poet within the political and social movements of their times is a precarious one in that the poet has two public duties to fulfill, while at the same time has many personal obligations that cannot be negotiated or subsumed for any public option that might present itself. Heaney often quotes Stephen Dedalus's dictum that the poet, famous or not, unconsciously or not, "forge[s] the uncreated unconscious of the race," and I think this is indicative of the tension and tradition from which Heaney himself must fall back upon and uphold. This pulling, this turning of the head one way at one moment, another way the next second can prove to be quite debilitating when there is any sort of self-conscious self-reflection. The poet remains hidden under layers of public namings and roles he must play, but at the same time has this inner privacy that tries desperately to remain unaltered and true to the poet's techne, that all-encompassing descriptor of means and ends, teachable and unteachable.

But what does this mean for the poet, this moment of looking back and forward that remains perpetually encased in all uncoverings and disclosures? For Heaney it remains essentially the pull between private and public, between personal motivations and wants and public demands and beckonings—those "daunting pressures and responsibilities on anyone who would risk the name of poet." Much of the time, Heaney remains focused towards his discipline, his techne, which is that of "Seamus Heaney, Nobel laureate poet." But is this what remains of Heaney after these namings are taken off? What of the Heaney who sits in front of his fireplace reading Eastern European poets? What of the Heaney who talks to his wife on a nightly basis, and does the usual "person" duties that all of the masses who read his texts do? What of the Heaney that is underneath the all-encompassing propaganda machine that is the literary trade in Western neo-liberal capitalist states?

The conflict of topos, figuratively and literally, is teased out throughout much of Heaney's prose works. He seems constantly lost within these dueling forces, who present to him no answers but more problems and questions in which the poet, consciously or not, answers with what Pinsky calls the "feel to answer, a promise to respond." But this response, as Heaney continues, throws the poet's experience into a "labyrinth" from which the aporia of his situation arises and becomes pronounced as a poet to face and take heed of. Heaney is taking his own frontiers of his written work and recasting it within the needed commentary of what it means to be a poet in a specific

historical situation that seems to have no alternatives, no ways of curing the disease of contempt and historical baggage. Heaney wants poetry to provide an alternative:

Poetry that is, being instrumental in adjusting and correcting imbalances in the world, poetry as an intended intervention into the goings-on of society—even then, poetry is involved with supreme fictions as well as actual conditions. What [poetry] is offering is a glimpsed alternative, a world to which 'we turn incessantly and without knowing it.'

Poetry can do this, I think, to a certain extent. I would argue even more so in Ireland than in the United States, where poetry has fallen below many other forms of cultural creations and is now considered romantic entertainment by the catchy media conglomerates who control dissemination of ideas. But with the Irish still caught up in troubles that are beyond borders and nationalities (all people everywhere should be worried about what is going on in Ireland), it still remains to be seen what poetry can do for specific cultural/social realities. I mean, honestly, is poetry going to provide an alternative political reality for someone stuck in a abusive/discriminatory social environment? Is poetry going to provide some notion of truth that is obtainable by a populace of literate people? Heaney comments:

To be a source of truth and at the same time a vehicle of harmony: this expresses what we would like poetry to be and it takes me back to the kinds of pressure which poets from Northern Ireland are subject to. These poets feel with a special force a need to be true to the negative nature of the evidence and at the same time to show an affirming flame, the need to be both socially responsible and creatively free.

What Heaney is describing is something that is long past in his career and at the same time something he speaks of in the present tense—the need to be cognizant at all times the historical milieu that the artist, the poet is thrown in existentially, is under the influence of intellectually, and must respond to as a figure that provides alternative worlds from which some escape can be had be an audience.

A poet's political views will more likely turn up in his prose, but even here Mr. Heaney is wary. That very wariness was the subject of a series of public lectures he gave between 1989 and 1994 as the Professor of Poetry at Oxford. Ten of those fifteen lectures have now been gathered in "The Redress of Poetry," and the result is a meditation on the uses of art and power, a fresh and astute defence of poetry against any attempt to reduce it to a relevant or useful commodity. Poets from Sir Philip Sidney to Percy Bysshe Shelley to Wallace Stevens have all written impassioned, stirring defences of their art. In its more reasoned, subtle and amiable way, Mr. Heaney's new book takes an honoured place with theirs.

Poetry is not printout, never merely a fading duplicate of experience. Instead, the book's title essay insists, a poem is the imagined alternative: "If our given experience is a labyrinth, its impassability can still be countered by the poet's imagining some equivalent of the labyrinth and presenting himself and us with a vivid experience of it." And reading, then, is a fable about crossing from one dimension of reality to another.

Poetry's counter reality, furthermore, is meant to complicate experience rather than simplify it, to distort in order to reveal. Grotesque or ecstatic, its excess is meant to balance "life's inadequacies, desolations and atrocities" without being expected to assume ethical obligations or political motives. Mr. Heaney's first principle is pleasure. After all, "no honest reader of poems . . . would see moral improvement or, for that matter, political education, as the end and purpose of his or her absorption in a poetic text." The pleasure we take in poems — even our guilty pleasure in poems written by a talented "oppressor" — comes from their sensuous bravura, from their ability to include what Rilke once called "the side of life that is turned away from us," and finally from their instinct to transform the circumstances and conditions of life.

An exemplary reading of Christopher Marlowe's "Hero and Leander," which was written in the late 1580's, makes his point convincingly. Mr. Heaney first read the poem as a student at Queen's University in Belfast, and even then could see it as an example of nascent English imperialism: "This English pentameter marched in step with the invading English armies of the late Tudor period." However he may have winced at the implication, he thrilled to the lines, and he began to see how Marlowe's mind worked: "a mind that knows both the penalties of life and its invitations, one closer to the spirit of carnival than to the shock tactics of agitprop." Marlowe's gorgeous poem of doomed love is, at its grandest, a parable about the motion of the soul, a motion toward liberation and beatitude but "countered by an implicit acknowledgment of repression and constraint." Its artistic virtuosity, in other words, is at once undercut and heightened by its psychological realism.

In his "Defense of Poesy," Sir Philip Sidney linked the creative act of the poet with the pursuit of virtue, "since our erected wit maketh us know what perfection is, and yet our infected will keepeth us from reaching unto it." There is, of course, something too simple . . . about that account of the matter. . . . There's more phenomenological accuracy in John Keats's notion that poetry surprises by a fine excess, although it's worth remembering that by "excess" Keats did not mean just a sensuous overabundance of description. What he also had in mind was a general gift for outstripping the reader's expectation, an inventiveness that cannot settle for the conventional notion that enough is enough, but always wants to extend the alphabet of emotional and technical expression. Even a poem as tonally sombre as, say, "Tintern Abbey" is doing something surprising and excessive, getting further back and deeper in than the poet knew it would, the poet being nevertheless still ready to go with it. . . . At these moments there is always a kind of homeopathic benefit for the reader in experiencing the shifts and extensions which constitute the life of a poem. An exuberant rhythm, a display of metrical virtuosity, some rising intellectual ground successfully mounted — experiencing things like these gratifies and furthers the range of the mind's and the body's pleasures, and helps the reader to obey the old command: nosce teipsum. Know thyself.

Redress of Poetry display much of the intellectual restlessness, linguistic wizardry and political conscience that have shaped Heaney's own poetry. His thesis is that poetry of the highest order must redress social imbalances, at once transfiguring the circumstances it observes and offering an unforeseen, more humane, aesthetic

alternative. This is an abstract and rigorous idea, yet non-academic readers will find much to savour as Heaney tests and refines his paradigm in light of a largely canonical selection of poets (most are from the British Isles). Ranging freely from a brief life of each poet to a close reading of a few poems by him or her, he addresses, for instance, how Elizabeth Bishop's "One Art" assuages the "loss" to which it alludes; how Christopher Marlowe's "Hero and Leander" "extended the alphabet" of Elizabethan sexual mores; and how 19th-century rustic poet John Clare achieved a truly lyrical local idiom at odds with official English. With their palpable evocation of the writing process and their disavowal of jargon and trendy political abstractions, these are exemplary essays? and tell us much about the influences and obsessions of this year's Nobel laureate in literature.

By "redress" Heaney means the preferred definition of compensation for a wrong, but he also intends the obsolete meaning of bringing hunting dogs back to the chase, since poetry is a game of "fundamentally self-delighting inventiveness," one in which a force "unhindered, yet directed, can sweep ahead into its full potential." Eminently readable, the various essays here are united by a personal yet profound tone. They explore a broad range of poets, from Christopher Marlowe and John Clare to W.B. Yeats and Elizabeth Bishop, but Heaney's focus is on poetry's ability to redress "all of life's inadequacies, desolations, and atrocities," not by means of direct political response but simply by being its own intrinsic reward. For all literary collections.

Heaney's sonorous lyricism stems from his love of the cycles of country life, the mystery of the sea, the satisfying rhythm of hard, physical work. But Heaney loves poetry and poetics as well as nature and expresses this passion in his forceful if demanding literary essays. Heaney explains how poetry balances the "scales of reality towards some transcendent equilibrium." After considering all the burdens contemporary poets carry, from the long tradition of the form itself to pressing political perspectives, Heaney still insists that "poetry cannot afford to lose its fundamentally self-delivery.

Poetry is as much relevant as ever even in this highly industrialised age of ours. Discuss with reference to Seamus Heaney. (P.U. 2006)

Poetry has always been a powerful medium throughout human history; even in this industrialised and mechanised age, poetry does have a function to play because where politics divides, poetry unites. Seamus Heaney in his essay "Redress of Poetry" defines the effectiveness and creative role of poetry in society. He disagrees with the idea of PLATO in 'The Republic' who regards poets as an idle creature Heaney defends poetry by explaining its functions in society. He also points out that the true art of poetry is above all prejudices and worldly considerations. He says that art should not lose its effectiveness by representing Culture and Politics.

Seamus Heaney sustains very clear notions about art in general and poetry in particular. Coming from Irish background, he closely observed the relationship between art and politics. The first problem he faced due to the influence of politics was of language.

English was regarded as the language of the enemy and English literature was unacceptable to Heaney's countrymen was, therefore, an unpatriotic act.

Heaney began to feel that Irish patriotism, particularly the fanatic nationalism was poisonous rather than healthy. It only served to narrow down the Irish thinking. Irish language and tradition were a work of national identity but on the other hand were chains binding free thinking. The study of English literature, Heaney thought, exposed him to thought outside the Irish culture and enlarged his mind. Heaney's poetry, therefore, looks within but also beyond the Irish.

Stevens and many others believe that poetry is not meant just for aesthetic satisfaction. Their view was that poetry cannot and should not be divorced from politics. Poetry must speak for those who have been suppressed; who cannot speak for themselves. Poetry is the voice of redress Stevens disagrees with those who only emphasise the aesthetic and artistic value of poetry. According to this point, of view poetry creates a world of art as opposed to the world of reality. Heaney does not feel happy with this role of poetry. Poetry shall do more than just reflect.

Heaney evaluates the dangers of the influence of politics on poetry. He says that Politics damages the faculty of rationality, therefore, the poets cannot serve society with utility of poetry. He says poets should not narrow down their scope by limiting poetry to certain dimensions of time and space. It should be free from any restriction. Some demand that poets should write against the common trend to shock the minds of people. They should write revolutionary poetry. But the impact of poetry is not practical; it is psychological. Poetry does not forces man to go and fight. But the poetry shows that what is wrong and what is right. It is the most important function of poetry to create psychological effect rather than lead to violent practically. If poetry becomes practical, according to Heaney, it will not remain poetry, it will become propaganda.

Heaney explains that in time of practical tensions and national disaster, there was common trend of generalising and simplifying the situation in black and white. The real point is that a political situation is never too simple as to be labelled into opposite elements. Politics divides men, poetry promotes the love of men. Poetry shows that all men are human beings and they deserve sympathy. But politics tell us that some deserve our wrath. If poetry becomes politics then it will not remain poetry, it will divide humanity into friends and foes.

To evaluate the role of poetry in Political crises, Heaney quotes W.B Yeats, an Irish poet; who remembers the Irish men who were killed in the rising of 1916. But he is also sorry for the English men who died in the fight. Talking about the humanitarian zeal of poetry, Heaney says that Yeats considers both enemies and friends as men. He does not discriminate between the Irish People and the English people. Poetry conveys to us, everyman whether black or white Irish and English, has the same feelings, passions and blood. All should be regarded as equal and there should be no compromise on merit. In short, Poetry should not follow the force of gravity.

Regarding this role of poetry, Heaney quotes Simone Weil, who in her book, "Gravity and Grace", writes that the function of poetry is to serve as a balancing force. In Politics we are always carried away by the force of gravity we always, try to side with the weak party. The point which poet wants to make is that it is not the function of poet and poetry to side with the weak party. The poet should go with the merit of the case. If the weak is wrong, then it is necessary not to support it rather it must be condemned. Poetry speaks the truth. It does not seek balance; Politics seeks balances. As poetry is not politics, it should not try to strike a balance; it should support where the truth lies.

Heaney neither rejects the influence of politics and poetry fully, nor accepts it totally. He seeks the ideal midway where poetry serves its role of entertainment and providing needed ideas for the betterment of humanity. To Heaney, poet is a universal figure. He is a member of a community but he is also a citizen of the world- a representative of humanity without regarding religious, sexual, regional and social differences. He considers poet an observer not a participant in political movement and an observer must not take sides.

Political and industrial influences have always been in the history of world; only 20th century is a little more prominent in this case; but the we have seen that even the present age does accommodates poetry because poetry is human and where there are humans (however industrialised, politicised and mechanised), there is poetry.

Culture and Imperialism

Edward Said; 1935 –2003

Edward W. Said was born in Jerusalem, Palestine and attended schools there and in Cairo. He was a Christian Arab. He received his B.A. from Princeton and his M.A. and Ph.D. from Harvard. He is University Professor at Columbia. He is the author of Orientalism, The Question of Palestine, Covering Islam, After the Last Sky, and Culture and Imperialism.

He delivered his speech Culture and Imperialism at York University, Toronto, February 10, 1993. He was an influential writer, speaker and teacher. 1950's he went to the USA and studied at Princeton and Howard. His writings have been translated into 26 languages. Orientalism is his most influential book which presents the Western view of the Islamic World. It is limited to the Middle East only but it covers the whole landscape occupied by 19th and 20th century. He had been a teacher of Literature (Comparative) and made critical and literary analysis of most writers literary allusions are frequently found in his political works. He died on 25th September, 2003.

Edward Said's views on Culture and Imperialism

Culture and Imperialism is a lecture by ES. It briefly surveys the formation of Western Culture to show that the process itself was a result of imperialism. In defining the two terms he says that

Culture: The learned, accumulated experience of communities and it consists of socially transmitted patterns of behavior. According to the anthropologist Clifford Geertz, Culture is: An ordered system of meanings and symbols in terms of which social interaction takes place.

Imperialism: (According to OED may be defined as): aggressive expansion of peoples at the expense of the neighbors. This has been going on for years.

Imperialism implies some sort of collective premeditation which means a policy formed at home by the imperialistic force before launching an offensive against another nation. The Historian Solomon Modell says: "Imperialism is a policy extending a country's power beyond its own borders for the purpose of exploiting other lands and other peoples by establishing economic, social and political control over them."

Introduction to the Book: Culture and Imperialism is an important document. Edward Said explains his own concepts of Culture and Imperialism. Edward Said explains Imperialism as "the practice, the theory and the attitudes of a dominating metropolitan center that rules a distant territory." Imperialism originated with the industrial revolution in 19th century. The British and the French held sway over a large part of the globe.

For the industrial revolution, cheap raw material and labor was needed so for the development of the backward countries, loud claims were made out to be need of the nations. The slave nations were taught to regard it as a blessing. 1st world war ended the European Imperialism to some extent, but the 2nd world war brought about it. The two hot wars initiated a major cold war between USSR and the USA. Thus, Imperialism took a new shape. The USA reduced USSR and came to be the sole super power. It the USA-based Imperialism that ES targets in his works.

The book also has its literary merits like Conrad's Heart of Darkness, E.M. Forster's A Passage to India and many others.

Important Textual areas of his Speech: "The 19th century is rise of the west for its dominating posture." "It grabbed lands so largely and abundantly as never before." "The industrial revolution caused imperialism."

Colonialism, almost always a consequence of imperialism, is the implanting of settlements on distant territories. Imperialism is simply the process or policy of establishing or maintaining an empire.

Direct colonialism of the British in India, the French in Algeria and Morocco has largely ended but Imperialism exists. Russia acquired bordering lands and the British and the French jumped thousands of miles for occupation.

The Soviet Union's and America's super power status which was enjoyed a little less than half a century derives from very different histories than those of Britain and France in the 19th century. In the expansion of western empires, profit and the hope of further profit was important – spices, sugar, slaves, cotton etc. gold. There was very little domestic resistance to foreign dominations in Britain & France because the superior thought it a metaphysical obligation to rule the inferior. According to them, their imperialism was different from that of the Romans who were for the loot but they went there with an idea of civilizing and improving their life.

We see in the empire nothing but a mitigated disaster for the native people. It was their native, cultural design and need that matured imperialism and they regret it now. Imperialism has caused dislocations, homelessness for the Muslims, Africans and the West Indians. They have created the troubles for Britain and France and also caused the emergence of Soviet and later today America.

According to Arno Mayer's telling phrase, "of the old regime" The Willy Brandt Report, entitled North-South: A program for the survival published in 1980. It says that the needs of the poorest nations must be addressed. Hunger must be abolished and other problems solved. The main purpose is power-sharing in decision making within the monetary and financial institutions.

It is different to disagree with it. But how will the changes occur? The post-war classification of all nations into three worlds: First world, Second world and the third

world. The solution is the revised attitude to education, to urge students on insistence of their identity, culture and democracy, thus nationalism is the solution.

The relationship between culture and empire is one that enables disquieting forms of domination. Imperialism considered the mixture of cultures and identities on a large scale, but its worst and the most paradoxical gift was to allow people to believe that there only white, black, western or oriental.

Imperialistic allusions from literature: He believes that novel has been important in formation of imperialistic attitudes, references, and experiences. He calls Robinson Crusoe "the prototype of modern realistic novel". He draws his arguments particularly from the novel because he believes that "Narrative is crucial to my argument here, my basic point being that story are at the heart of what explorers and novelists say about strange regions of the world, they also become the method colonized people use to assert there an identity and the existence of their own history." Said further argues that narratives of emancipation and enlightenment mobilized the people to rise against the yoke of imperialism. The stories of Sir Walter Scott charged the Scottish nation against the British rule. Edward Said cites Mathew Arnold who says that culture is each society's reservoir of the best that has been known and thought. Literature is, no doubt, the mirror that faithfully captures and reflects the picture of culture.

He says that his entire life was devoted to teaching culture. He developed the habit of looking for the imperialistic implications in the stories. He says that in Great Expectations by Charles Dickens "What Dickens envisions for Pip, being Magwitch's London Gentlemen is roughly equivalent to what was envisioned by English benevolence for Australia." Edward Said believes that nearly all Dickens' businessmen, wayward relatives and frightening outsiders have a fairly normal and secure connection with Empire.

Edward Said highly admired Joseph Conrad – a star novelist of the late Victorian period for his superb criticism of Imperialism, especially in the Heart of Darkness which is still highly relevant to the situation across the world.

Edward Said's message is that Imperialism is not about a moment in history, it is about a continuing interdependent discourse between subject peoples and the dominant empire. Said's view of the empire and colonialism is best expressed through Fanny and Sir Thomas from Jane Austen's Mansfield Park which is the story of Fanny's being taken into Sir Thomas's life at Mansfield Park where she eventually adjusts into the role of mistress of "estate". Fanny was poor. Her parents are not capable managers of wealth. These skills she acquires when she goes to Mansfield Park to live at 10. Said's comment on Jane Austen's writings highlight the extent to which he sees in her the reflection of empire.

Culture and Imperialism : Introduction

The extraordinary reach of Western imperialism in the nineteenth and early twentieth centuries is one of the most astonishing facts in all of geopolitical history. Neither Rome,

nor Byzantium, nor Spain at the height of its glory came close to the imperial scope of France, the United States, and particularly Great Britain in these years.

But while the rule of these vast dominions left scarcely a corner of life untouched in either the colonies or the imperialist capitals, its profound influence upon the cultural products of the West has been largely ignored. In this dazzling work of historical inquiry, Edward Said shows how the justification for empire-building was inescapably embedded in the Western cultural imagination during the Age of Empire, and how even today the imperial legacy colors relations between the West and the formerly colonized world at every level of political, ideological, and social practice.

With *Culture and Imperialism*, Said offers a powerful investigation of the relationship between culture and the imperialism of the West. Probing masterpieces of the Western tradition--including Austen's *Mansfield Park*, Conrad's *Heart of Darkness*, Verdi's *Aida*, and Camus's *The Stranger*--Said illuminates how the justification for empire-building in the 19th and early 20th centuries was inescapably embedded in the cultural imagination of the West. The result was a way of thinking that affirmed not merely the Europeans' right but also their obligation to rule--and touched nearly every facet of life in both the colonies and the imperial capitals.

Said reveals as well how writers such as W. B. Yeats, Salman Rushdie, Aime Cesaire, and Chinua Achebe have challenged this imperial vision to reclaim for their peoples the right of self-determination in history and literature. Imperialist assumptions, Said argues, continue to influence our politics and our arts--from the media's coverage of the Gulf War to debates about what literatures are worth teaching in our schools. Finally, Said argues for awareness that all cultures are interdependent and that the true human community is global. Probing some of the great masterpieces of the Western tradition - including Conrad's *Heart of Darkness*, Austen's *Mansfield Park*, Verdi's *Aida*, and Camus's *L'Etranger* - Said brilliantly illuminates how culture and politics cooperated, knowingly and unknowingly, to produce a system of domination that involved more than cannon and soldiers - a sovereignty that extended over forms, images, and the very imaginations of both the dominators and the dominated. The result was a "consolidated vision" that affirmed not merely the Europeans' right to rule but their obligation, and made alternative arrangements unthinkable. Pervasive as this vision was, however, it did not go unchallenged. Edward Said also traces the development of an "oppositional strain" in the works of native writers who participated in the perilous process of cultural decolonization. Working mainly in the languages of their colonial masters, these writers - including William Butler Yeats, Aime Cesaire, and Chinua Achebe - identified and exposed mechanisms of control and repression. In so doing, they reclaimed for their peoples the right of self-determination in history and literature. In today's post-colonial world, Said argues, imperialist assumptions continue to influence Western politics and culture, from the media's coverage of the Gulf War to debates over what histories and literatures are worth teaching in our schools. But his vision reveals a hopeful truth: if the West and its former subject peoples are to achieve a meaningful, harmonious coexistence, it will depend upon the development of a humanistic historical understanding that all cultures are interdependent, that they inevitably borrow from one

another. Finally this passionate and immensely learned book points the way beyond divisive nationalisms toward awareness that the true human community is global.

Imperialism: Imperialism is a practice by which powerful nations or peoples seek to extend and maintain control or influence over weaker nations or peoples. Scholars frequently use the term more restrictively: Some associate imperialism solely with the economic expansion of capitalist states; others reserve it for European expansion after 1870. Although imperialism is similar in meaning to colonialism, and the two terms are sometimes used interchangeably, they should be distinguished. Colonialism usually implies formal political control, involving territorial annexation and loss of sovereignty. Imperialism refers; more broadly, to control or influence that is exercised either formally or informally, directly or indirectly, politically or economically.

History: Imperialism dates from antiquity, and throughout history it has taken many forms. In any given historical period, certain forms tend to be more prevalent than others. In the ancient world imperialism manifested itself in a series of great empires that arose when one people, usually representing a particular civilization and religion, attempted to dominate all others by creating a unified system of control. The empire of Alexander the Great and the Roman Empire are salient examples.

Early modern European imperialism (1400-1750), by contrast, generally took the form of overseas colonial expansion. Rather than one state attempting to unify the world, in this period many competing states established political control over territories in South and Southeast Asia and in the New World. Imperial systems were organized according to the doctrine of mercantilism: Each imperial state attempted to control the trade of its colonies, in order to monopolize the benefits of that trade.

In the mid-19th century yet another variant of imperialism appeared, the imperialism of free trade. The practice endured in this period even though mercantilism and the pace of formal empire building declined significantly. European, especially British, power and influence were extended informally, mainly through diplomatic and economic means, rather than formally, through direct colonial rule. The imperialism of free trade, however, was short-lived: By the end of the 19th century European powers were once again practicing imperialism in the form of overseas territorial annexation, expanding into Africa, Asia, and the Pacific. Since the end of World War II, when most of the formal empires were dissolved, what might be called modern economic imperialism has come to predominate. Control is exercised informally and less overtly. The U.S., for instance, exerts considerable influence over certain Third World nations, as a result of its national economic power and its dominance of certain international financial organizations, such as the World Bank and the International Monetary Fund. Similarly, European powers have continued to affect significantly the politics and the economics of their former colonies, and they have consequently been accused of neocolonialism—the exercise of effective sovereignty without the formality of colonial rule.

Motives behind Imperialism: Historically, states have been motivated to pursue imperialism for a variety of reasons, which may be classified broadly as economic,

political, and ideological. Theories of imperialism break down similarly, according to which motive or motives are viewed as primary.

Economic explanations of imperialism are the most common. Proponents of this view hold that states are motivated to dominate others by the need to expand their economies, to acquire raw materials and additional sources of labor, or to find outlets for surplus capital and markets for surplus goods. The most prominent economic theories, linking imperialism with capitalism, are derived from those of Karl Marx. Lenin, for example, explained the European expansion of the late 19th century as the inevitable outcome of the need for the European capitalist economies to export their surplus capital. Similarly, contemporary Marxists explain the postwar expansion of the U.S. into the Third World in terms of economic imperatives.

Alternatively, some stress the political determinants of imperialism, contending that states are motivated to expand primarily by the desire for power, prestige, security, and diplomatic advantages vis-à-vis other states. In this view, late 19th-century French imperialism was intended to restore France's international prestige after its humiliating defeat in the Franco-Prussian War. Similarly, Soviet expansion into Eastern Europe after 1945 can be understood in terms of security needs, specifically the need to protect the nation from another invasion across its western border.

A third set of explanations focuses on ideological or moral motives. According to this perspective, political, cultural, or religious beliefs force states into imperialism as a "missionary activity." Britain's colonial empire was motivated at least in part by the idea that it was the "white man's burden" to civilize "backward" peoples. Germany's expansion under Hitler was based in large measure on a belief in the inherent superiority of German national culture. The desire of the USA to "protect the free world" and of the former Soviet Union to "liberate" the peoples of Eastern Europe and the Third World are also examples of imperialism driven by moral and ideological concerns.

Finally, some explanations of imperialism focus not on the motives of powerful states but rather on the political circumstances in weaker states. The argument holds that powerful states may not intend to expand, but may be forced to by instability on the periphery; new imperial actions result from past imperial commitments. The British conquest of India and the Russian colonization of Central Asia in the 19th century are classic examples of reactive imperialism.

The Effects of Imperialism: Because imperialism is so often viewed as economically motivated, discussions of its effects also tend to revolve around economic issues. Disagreement arises between those who believe that imperialism implies exploitation and is responsible for the underdevelopment and economic stagnation of the poor nations, and those who argue that although the rich nations benefit from imperialism, the poor nations also benefit, at least in the long run. The truth has been difficult to ascertain for at least two reasons: (1) No consensus has been reached on the meaning of exploitation, and (2) it is frequently difficult to disentangle the domestic causes of poverty from those that are possibly international. What is apparent is that the

impact of imperialism is uneven: Some poor nations have enjoyed greater economic benefits from contact with the rich than have others. India, Brazil, and other developing nations have even begun to compete economically with their former colonial powers. Thus, it is prudent to examine the economic impact of imperialism on a case-by-case basis.

The political and psychological effects of imperialism are equally difficult to determine. Imperialism has proven both destructive and creative: For better or worse, it has destroyed traditional institutions and ways of thinking and has replaced them with the habits and mentality of the Western world.

Culture and Imperialism : Stripping the mask from the ugly face of Imperialism

Before discussing Edward Said's views on culture and imperialism, it is better to have a brief view on those events, reasons and trends of English Society which caused extending or expanding their culture and imperialism to the other territories of the world. We shall talk historically at first as the history of English society shows though the trend of industrialization had been initiated or started in the 17th century yet it took its speed or rapidity in 18th century.

Under the influence of this trend of industrialization, the landlords, farmers and peasants of rural class of English society were converting their farms, lands and dairies into industrial units. As the industries or industrial units were becoming more under the influence of the trend of industrialism in European countries, hence their demands for raw material as iron, silver, chemical, oil, stone etc. were also increased. To fulfill their basic needs and demands of running the industrial units for modernization, European as well as other super powers extended their immense power to the other territories of the other weaker or underdeveloped countries which were loaded with natural sources and raw material. To capture the natural sources of other territories of the countries, the imperial countries dominated over metropolitan centres of other countries and then started ruling over distant territories.

It is very worthy to note here that these imperial countries outwardly gave an expression to the rest of the world that they had intervened or came into these territories in order to civilize the ignorant, uncivilized and uncultured natives but as a matter of fact is concerned, they intruded in their countries in order to loot or capture their natural resources of raw materials. That's why, Edward Said says rightly that this immense power which concentrated in Britain and France as a result of industrialization, was more formidable than the power of Rome, Spain, Baghdad or Constantinople in the past. Gradually, other Western countries especially USA also joined with Britain and France in this practice. So, we can say that 19th century showed a climax of ascendancy of the west.

Here, Edward Said also points out a very important fact that Western countries extended their domination of acquisition of foreign territory by the rate of 247000 square miles a

year. These Western countries did so under the influence of their expanding economics which were "hungry for overseas markets, raw materials, cheap labour and fertile land".

This practice increased more after the mergence of the North American territory. Now these allied countries captured distant lands of Philippines, the Caribbean Central America, Barbary coastal parts of Europe and the Middle East, Vietnam and Korea. Said rightly says in the regard:

"The US was forward as an empire that would expand its population and territory and increase in power". Subcontinent was also dominated and ruled by Englishmen. As the history of subcontinent itself shows that Englishmen invaded over sub-continent through trade and business and ultimately occupied the whole territory. As this territory was enriched or loaded with mineral and natural sources, it fulfilled the demands and needs of raw material for the industrial units of the Western Countries for a long time.

There was a time when Romans also exploited or looted the territories of other countries but the exploitation of the rights of the natives of dominated territories by the imperialism of French and the British was different in its nature. In other words, it means to say that they went out with the aim of improving those backward regions. It was their outward feigned declaration which, history had itself shown the falsity of that flattering notion. They were more interested in exploiting and looting their rights as well as raw materials than civilizing them.

To prove this fact, Said gives reference of Conrad's Heart of Darkness in which Conrad has openly and ruthlessly exposed the violation, exploitation and cruelty of the natives of Congo in Africa by the Englishmen. Another writer named as Franz Fanon also openly says in this regard in the following words:

"Colonialism and imperialism have not paid their dues when they withdrew their flags and their police forces from our territories. For centuries the foreign colonists have behaved in the under developed world like nothing more than criminals".

The literature of this time only exhibits the vice of imperialism because whatever the writers and critics felt in that period portrayed through their literary compositions and works. Edward Said rightly says in this connection:

"Imperialism means the practice, the theory and the attitudes of a dominating metropolitan centre that rules a distant territory".

Throwing light on the term "colonialism" Edward Said utters: "Colonialism which is almost always a consequence of imperialism is the implanting of settlements on distant territory".

There is no doubt in saying that some European writers of that time wrote on the problem of nostalgia; faced by dislocated natives and immigrants who were colonized in the foreign territories; it was nothing but a yearning for-the supremacy which they enjoyed.

After the Second World War, imperialism did not come to an end even after the post-war decolonization. The cultural effects of western countries can even be observed or seen in the countries like India and Algeria which are still linked in a legacy of connections to France and Britain.

The ending of the second world war heralded the message of freedom and liberty from the foreign imperial rulers and as a result many colonized territories were decolonized, yet the influence of the cultural rites and customs was very much dominant on the ways of life of subjugated people of dominated and occupied territories by western rulers. Though direct colonialism like the British in India' and French in Algeria has almost vanished yet it does not end from its roots absolutely. Now it is present in its other forms. It is rather reflected in the changed outlook or mentality of the two nations.

It is very worthy to note here that some of the European writers defined imperialism as: "... ideas that certain people and certain territories require and beseech domination".

Some European writers and critics of the second half of the 19th century illustrated this above mentioned idea by favouring it as that India was created only in order to be ruled by England. Edward Said quoted Kipling's novel Kim to support in this connection.

Edward Said further says in his lectures on "Culture and Imperialism" that after the end of the cold war, the super powers of the world devised a new world order. In this respect or regard, USA is at the top of the list. In other simple words, it is a new brand of imperialism.

Willy Brandt presented a so-called report on North South problem in 1980. This report also demanded a sudden solution of the problem because the newly diagnosis of the North South problem was being applied to all the underdeveloped countries in the world. This-new world order is itself a doctrine of USA's responsibility to set things right all over the world.

Now in the present age, we see that USA is the guardian of setting all the things right in all the countries of the world. The 'doctrine of "world responsibility" is taken as justification for USA's involvement in any affair of other countries under the sun. Once again Said absolutely says right in this connection: "The goal of US foreign policy is to bring about a world increasingly subject to the rule of law. But it is the United States which organizes the peace and defines the law".

Edward Said has rightly said that these terms as "world responsibility", "new world order" symbolise a new brand of imperialism. It is also an open and causeless exploitation and loot of the rights as well as the raw materials of the third world countries. In this present age, we see that under the guise of world's responsibility to set things right, the guardian of the world is making its involvement in affairs of the third world in order to fulfill their economic interests by capturing the natural sources and raw materials of these countries rather than having any genuine concern for the people of the world.

In this connection Chomsky rightly condemns this so called western ideology in the following words: "It is an absolute requirement for the western system of ideology that a vast gulf be established between the civilized west, with its traditional commitment to human dignity, liberty and self-determination, and the barbaric brutality of those who, for some reason, perhaps defective genes, fail to appreciate the depth of this historical commitment".

It is also very rightly observed that USA advocates its self-appointed writ which runs in the entire world of today. Americans think that whatever their country thinks or regards, it is just as the rest of the people of the world want.

Edward Said is of the view that if the counter forces to imperialism such as migrant workers, refugees and decolonized people, black immigrants, urban, squatters, students and popular insurrectionists are united on two points—one is of security of personal freedom and second is of environmental concerns, these millions of dislocated people can rise a formidable revolt. Moreover, these dislocated human beings are free from ethnic and national prejudices because their dislocation has made them free from these rational, national and ethnic prejudices. They also know that if they indulge in such kind of petty prejudices, it will help imperialists. They make it easy for them to divide and rule. Actually they are the instruments of the so called and vicious system enforced by imperialism.

To conclude this above mentioned discussion, we can say openly and forcefully that whatever Said has delivered in his lecturer on culture and imperialism, absolutely shows the clear picture of the so called imperialism, exploitation and lootings of the basic rights of natives of the subjugated territories of the world. The hunger of the western economies for fulfilling the needs, necessities and demands of raw materials for industrialization, led the western countries to extend their domination on the distant territories of the other countries in order to capture their natural sources of raw materials. This imperialism even did not come to end after the post war decolonization but it shaped in newly devised world order by the US which was no more than a worst kind of reproduction of the old imperial order under the feigned guise of setting the things right in all the other countries.

Culture and Imperialism : Culture as a "sort of theatre"

A series of lectures that Edward Said delivered on the relationship between culture and empire in the universities in the United States, Canada and England shows that Edward Said wants to expand the appeal of his arguments to the rest of the world. The arguments which he put forward in "Orientalism" were particularly focused on the Middle East but now through the subject matter of these lectures on culture and imperialism, he wants to describe a more general structure of relationship between the modern metropolitan West and its overseas territories.

It is worthy to note here that instead of doing so really by the cores of heart, the imperialists just did not care to apologize. There were their vanity, pride and feigned

arrogance which did not allow them to bow before the people over whom they had ruled. As far as the matter of financial loss is concerned; those who suffered by the land and property, could have been compensated by the imperialists but they did not do so. Instead, they ironically bestowed independence on the natives as a favour which actually could not have been held back longer in the changed post-war situation. The African writer Franz Fanon rightly utters in this regard:

"Colonialism and imperialism did not pay their dues when they withdrew their flags and police forces from our territories".

Edward Said quotes another writer named Noam Chomsky who very aptly and clearly exposes the lame and feigned western claims of civilizing the uncivilized, brutal and ignorant people of Asia and Africa. Apparently Western ideology was of ensuring human dignity, liberty, self-determination and self-sufficient economy for all the independent countries of the world but practically it served for fulfilling the interests of the western imperial powers. In fact, this ideology or claim of the western countries has proved the cruel nature of the Englishmen. They want to keep under developing countries poor, ignorant and insufficient in modern technologies so that they may rule over them through the various money-lending agencies like the World Bank and I.M.F. Whatever Chomsky has pointed out by saying, is absolutely right in the present age. Western imperialists are holding the economies of the third world countries by lending loans through World Bank and I.M.F. and above all they proclaim that they are favouring these countries by helping them in their difficult time of poverty, lack of technology and feeble economy. Noam Chomsky rightly points out in this connection and utters:

"It's an absolute requirement of the western system of ideology that the vast gulf be established between the civilized west, with its traditional commitment to human dignity, liberty and self-determination, and the barbaric brutality of those who, for some reason, perhaps defective genes, fail to appreciate the depth of this historical commitment".

In all aspects whether it is intervention or domination or interference, one thing or reason is very much evident that it is unending thirst or greed for capturing and looting the raw materials of most of the countries of Asia and Africa. Said once again rightly refers to British and French imperialism which once had dominated and penetrated to the farthest territories of distant lands. It had been the practice of imperialistic Englishmen that wherever they found any sign of raw materials in any country, they went for capturing it without caring how many miles these distant territories might be. The subcontinent was one case in point; so was Congo. The history of these continents shows that Englishmen had once ruled over these lands by capturing all their natural resources of raw materials for fulfilling their industrial needs. They came in these lands under the feigned guise of professing an aim of developing the resources for the welfare of the natives, but their intervention was actually inspired by economic and strategic interests.

Their intervention and domination of a long period resulted in an interaction of cultures in the process. Edward Said also takes much interest of this interracial culture which has

its positive and negative results for the natives. Actually these developments and enlightenments did come through the interaction; as it still haunts the nations that remained under imperial rule. He takes too much interest in, the cultural impact of this interaction, and opines that the attitudes and feelings of the nations involved towards each other owe to their origin to the colonial experience of the past.

To conclude this above mentioned discussion, we can say that Said has very openly and clearly exposed the inner cruel nature of imperialistic society of Europe. He has very strictly rebuked and condemned the supreme authority of the United States. After the end of the cold war, America has been assigned a role of setting the things right in all the countries of the third world under the devised term of world's responsibility. USA has also introduced a new world order which is nothing more than a reproduction of the old imperial order. Said's lectures on the subject of culture and imperialism clearly and openly show the feigned supremacy and imperialistic attitude of the Englishmen of western countries. The appeal of his lectures not only affects the subjugated people of the dominated territories of the third world but also the rest of the people of the whole world. Whatever Said has said in his lectures, did absolutely happen in the history; and is still happening by the western countries under the feigned claim of civilizing the uncivilized nations of the third world countries.

Culture and Imperialism : References from English novelists and Novels

When we have an analysis of Said's book "culture and imperialism" in detail, we come to know that the main idea of this book was inspired by Said's earlier work Orientalism. This book was limited to the Middle East. But his book culture and imperialism presents a clear picture of the domination on the distant territories of the countries of Asia and Africa for capturing their natural responses of raw materials by the imperial western countries. Said also includes the Caribbean Islands, Ireland, the Middle East, East and even some certain areas of the USA.

It is also very worthy to note here that Said does not draw his subject matter from European writings on Africa, India, Far East, Australia and the Caribbean Islands. The writings of these European writers were based on rhetorical figures like the mysterious East, the Indian, Africa or Irish mind and further they depicted violation, torture to death, punishment of flogging the primitive barbaric people for civilizing them. They also asserted in their writings that such punishments were being required when they misbehaved or became rebellious.

Said takes much interest in the cultural study of imperialism and is of the view that the best source of such kind of study can be drawn by the fiction of the period. He also believes that the novel serves as the best source of forming of imperialist attitudes, references and experiences of a certain age. Being a professor of Comparative literature, he has devoted his entire professional life to teaching literature and yet his outlook was influenced further by the colonial system of the Englishmen. That's why, it became his habit to expose and draw the imperialistic implications in the stories. Further, he also

quotes the references from the great novelists' works to support his view point on cultural imperialism. Referring to the great novel *Great Expectations* by Charles Dickens, he says:

"What Dickens envisions for Pip, being Magwitch's London gentleman, is roughly equivalent to what was envisioned by English benevolence for Australia".

As it is known that Said always writes in organizing the resistance against imperialism, so, his genius tallies to Conrad's genius, who also writes on the imperialistic exploitation of the basic rights of Africans by the Englishmen. Being the great admirer of Joseph Conrad, Said's conscience is spurred up or affected by Conrad's superb criticism of imperialism, especially in *Heart of Darkness*. In this novel, Conrad openly and clearly exposes the feigned claim of civilizing the barbaric uncivilized people of Congo in Africa. Kurtz who was a British administrator, was sent to Congo to prepare a report on the unspeakable rites, customs and behaviours of the savages of Congo and took suitable steps or measures to eliminate these rites. But what Kurtz did there, was absolutely contrary to our expectations because an imperialistic effect got the better hold of his noble intentions and he turned into a beast by looting, exploiting and snatching their basic rights. He became a cruel collector of ivory and started robbing the wealth of the natives of Congo. In short, we can say that this novel is absolutely and rightly regarded as the severest indictment of imperialism. In the very introductory paragraph of *Introduction to Culture and Imperialism*, Said rightly utters:

"For the enterprise of empire depends upon the idea of having an empire, as Joseph Conrad so powerfully seems to have realized in *Heart of Darkness*. He says that the difference between us in the modern period, the modern imperialists, and the Romans, is that the Romans were there just for the loot. They were just stealing. But we go there with an idea".

Here, one point is very worthy to note though Said's criticism and indictment of imperialism are not so severe and violent as Conrad's are yet it is his indictment of imperialism which has shaken the sentiments of the people all over the world.

Commenting on Conrad's detachment, Said points out in the following words: "Never the wholly incorporated and fully acculturated Englishman, Conrad therefore preserved an ironic distance (from imperial conquest) in each of his works".

In his views on Culture and Imperialism, Said chooses four novelists whose work clearly highlights and promotes their current ideas of their day about the British Empire.' These four great novelists are as Joseph Conrad, Rudyard Kipling, Jane Austen and Charles Dickens.

Quoting Jane Austen, Said says that it seems that by causally referring to Antigua in *Mansfield Park*, Austen revealed that she had the empire in the back of her mind most of the time, that she was nevertheless indifferent to the condition of the subjected peoples. Actually, in the *Mansfield Park*, she sublimates the agonies of the Caribbean existence to

a mere half dozen passing references to Antigua, and that she dodged facing up to her true responsibility to condemn imperialism and its entire works.

At another place in the book culture and imperialism, Edward Said refers to Dickens in Great Expectations. In this novel, we see that he sent the convict Magwitch off to Australia, which was absolutely a dreadful place, unfit for decent Englishmen; it showed that Dickens intentionally knew that he was a despised colonial lad.

Said is of the views that colonialism is also a consequence of imperialism and it takes its final shape in implanting of settlements on distant territory. Here he quotes the historian Michael Doyle who states as:

"Empire is a relationship, formal or informal, in which one state controls the effective political sovereignty of another political society. It can be achieved by force, by political collaboration, economic, social or cultural dependence. Imperialism is simply the process or policy of establishing or maintaining an empire".

In addition to the novelists, Edward Said also quotes some prominent historians of English society who have differently favoured the imperialism and domination of the western countries. For example, a very allowable but curious idea was propagated by the English historian J.R. Seeley. He was of the views that some of Europe's overseas empires were originally acquired by accident, it does not by any stretch of the imaginative account for their inconsistency, persistence and systemized acquisition and administration, let alone their rule and sheer presence.

As David Landes also speaks in the same connection but to some an extent it is about the industrial expansion of western countries. He states in the following words as "the decision of, certain European power to establish plantations, that is, to treat their colonies as continuous enterprises, was, whatever one may think of the morality, a momentous innovation".

In the mid of 19th century though the era of imperialism came to an end because France and Britain gave up their strong possessions after World War II yet that era had an identity — for example, Eric Hobsbawm, talked about the latter part of the nineteenth century. He utters as: "Though the age of empire clearly had an identity all of its own, and historians talk about it roughly from 1878 through World War II, the meaning of the imperial past is not totally contained within it, but has entered the reality of hundreds of millions of people. Its existence as shared memory in a highly conflicted texture of culture, ideology memory and policy still exercises tremendous force".

Talking about the flattering notion of the French and the British that they were going to improve and civilize the barbaric people of backward regions, Franz Fanon, another historian openly exposes the real cruel nature of exploitation of the imperialists of the western countries in the following words: "Colonialism and imperialism have not paid their dues when they withdrew their flags and their police forces from our territories. For

centuries the foreign colonists have behaved in the underdeveloped world like nothing more than criminals".

The end of the Cold War resulted in a new world order with the United States at the top. Edward Said is of the views here that it is a new kind of imperialism which gave US an authority of setting things right all over the world. In the present age, we see its implimentation in almost all the countries of the third world because this doctrine of "world responsibility is now considered as justification for US involvement in any affair of every country.

In this regard, Said rightly quotes the words of Chomsky who aptly and beautifully lashes out at the western ideology of "world order" and "world responsibility" in the following words: "It is an absolute requirement for the western system of ideology that a vast gulf be established between the civilized west, with its traditional commitment to human dignity, liberty and self determination, and the barbaric brutality of those who, for some reason perhaps defective genes, fail to appreciate the depth of this historical commitment, so well revealed by America's Asian Wars, for instance".

In the concluding portion of the book, Said gives reference from Kurnan's saying who points out that now America's self-appointed writ is running and working throughout the world today. As the utters: "America loved to think that whatever it wanted was just what the human race wanted".

Every prominent critic knows and believes that the counter forces to imperialism are migrant workers, refugees, and decolonized people. Imperialism always threatens personal freedom as well as environment ironically under the guise of trying to civilize and improve these both. Under these circumstances, these millions of dislocated may unite on these two points and rise a very dreadful revolt against the champion of world order and responsibility. It is also observed now that U.S.A has become weaker and unstable due to its inner problems of economic and cultural crisis, for example, there has been a lot of discussion about the "Canon". It's power is decreasing due to these internal crisis and on the other hand there is ascendancy of Pacific Rim States, like Taiwan, China and Japan.

Culture and Imperialism : Understanding Post-colonial literature

In Twentieth Century literature has been attacked rigorously for containing hegemonic tendencies. Critics have vehemently opposed the subjective tendencies in literature. Critical tools have put literature under a microscope and have tried to find out if there are any real truths without politics in it. Literature is under suspicion now. We have begun to doubt the virtue of literature. Its healing powers are forgotten and its political values are now taken into analysis.

The modern responses to these past experiences have been equally away from objectivity, though we still have to keep it as our noble ideal guiding our academic

approaches to life. Though the academic world is craving for objective thought, thoughts and their critiques are always found within some emotional center. Post-colonialism is also a subjective response to western dominance. It questions western literature for its hegemonic tendencies. The problem with Indian post-colonialism is that it has negated its native colonial tendencies. It questions the other's faults without bringing into picture its own issues of domination. Even criticism has to have some ethical balance in its questions. When Indian scholarship has not questioned India's colonial attitudes, it has no moral right to question others. To acquire credibility, Indian post-colonialism has to do some self-critique.

Indian post-colonialism has borrowed heavily from the critical model of Edward Said. Orientalism is studied by Said as a mechanism, which constructed the orient in a political, sociological, ideological and scientific sense. Said suggests that justice should be practiced in academic research, instead of making partial judgments based on prejudices. He proves that ideologies are created by humanity to promote the self of man. Orientalism cannot stand the test of rationalism. To prove his point Said uses not only political issues, but also literature, treating works of art as pieces of political documents containing agendas and inner meanings.

Said uses the same method in his book Culture and Imperialism. When students try to do similar analysis for book after book in the name of research, we are encouraging a pessimistic and negative interpretation of literature. Precious time is spent in the name of research finding out the politics in every work of art. This kind of criticism will not encourage young readers to read literature. They will be more interested in tearing it apart to prove their superiority over the literary work itself and will ultimately lead to depression in society, as all value systems will be deconstructed one by one.

If Indian post-colonial thought believes in this method it should also expose the hegemonic tendencies in Indian literature too. Lectures in post-colonialism spend hours together speaking about the greatness of Sanskrit and the second-rate quality of other Indian languages while trying to decry English. If deconstruction is used for such academic practices, there is no point in talking about critical rationalism. Our intellectual energies are wasted in becoming anti-colonials all the while openly welcoming globalization. We don't want to accept this double quality in our thought, but are keenly interested in finding out the westerner's double standards.

To Said, a poet has to be basically a human being and should have the ability and the sensitivity to feel the pain of the loser also. In short, in his views, literature should not be hegemonic, but humanistic. But the literary form he is discussing here is an epic. It needed heroes and villains. All oral traditions and origin stories are the same. In Ramayana, Valmiki treats the Srilankan king as a villain. That does not make Ravana a villain as is portrayed. A political reading of Ramayana will make Southerners hate North Indians. When Valmiki wrote he did not intend this end. During his times, the concept of the world would not have been as large as this. The unknown guy becomes the enemy in epics. To the Greeks, Asians must have been like the aliens. In Mahabharata, Vyasa makes the sons of Dhritrashtra as villains. Without a clear-cut definition of villains

and heroes epic writing is not possible. With modern concept of the world we cannot read the classics. Five thousand years ago the concept of world must have been quite small. We have to take into account of the movement of time and the shift in politics from monarchy to democracy. Aeschylus would not have been a bad man that he would have hated Asians. He is writing not to please millions of readers, but to please his king and the other elites in his society. Quite naturally he would want to exaggerate certain factors.

If Said had tried to find out what Asian thoughts have felt about Europe then his criticism would have been impartial and humanistic. How does the Indian mind take western culture and tradition? Does it accept western attitudes and the colonial presence with total submissiveness? Could European tendencies really succeed in quenching the spirit of India? Is the Indian really against the westerner? What is the politics in Indian literature? Is it against east and west or Indian north and Indian south? Does India acknowledge the presence of Europe in its literature?

In Culture and Imperialism, Said reinterprets a few 19 century English novels. Of all the novels, the novels of Kipling and Jane Austen, obviously considered the canon texts, receive maximum attention from him. His interpretation of Kim by Kipling reveals the imperialistic tendencies and models of colonialism, which the writer has not negated. Said refers to Kim, as a successfully sustained and mature piece and accepts his literary position as a master stylist, one who acquired a large audience. The question he asks is: Does Kipling portray the Indians as inferior or as somehow equal but different? This question is contemporary as Kipling lived in a modern era used to democracy and mass publication different from the world Aeschylus lived. Why did Kipling encourage a portrayal of Indians as inferior people? Britain recognized the attitudes of Kipling as he became popular. Or, he wrote what the public wanted.

Said goes ahead and gives a short summary of the novel followed by an extensive and detailed discourse analysis looking at the novel from a political angle. Suitable passages are selected which can easily give in to such readings. All the while the artistic achievement and workmanship of Kipling are not questioned.

Kipling refuses to recognize Indian nationalism, and thus he fails to accept reality, and instead constructs his own sense of reality. A writer of the stature like Kipling himself has not arisen above the immediacies of life. He has only catered to his readership. Races have dreams of geographical extensions and writers are people drawn from a society caught by such dreams. Visions of writers become realities and thus the power of thought and word is very high. Subhramaniya Bharathi in Tamil strongly visualizes a free India.

How can we expect Bharathi to sing in support of the British, while his voice is the voice of the people? The poet cannot stand alone, distinct from his people. Right or wrong, the voice of people is the voice of the poet. After hundred years or thousand years or even now, can we blame Bharathi for encouraging fanaticism? What comes first? Writing or social thought? Can writing exist without social thought? Could Kipling have consciously

moved himself away from the current social thought? Is it possible for Jane Austen to have separated her thought processes from her society? Can criticism expect a phenomenon that is not possible at all from writers? When we deal with the subject that deals with human emotions, passions and thoughts can we expect it to practice impartiality?

There is no drama in human life if every one practices impartiality. Impartiality in writing is possible only when people become impartial. Writing reflects life and not the other way. No writer can influence society if the society does not share his views. The power of the pen is itself the power of social thought. When the writer expresses and stamps the thought, he becomes successful. Writers become popular even among critics, only if highbrow thinking identifies its thought in them.

Literature should maintain a philosophical distance from actualities and identify with it is the message of Said in his books. What was the real purpose behind orientalism? Was it Europe's dream of becoming rich and powerful? Similarly, what is the dream of India now? What is going to be the future of India? Why is it encouraging globalization? Do all the writers from Asia keep themselves philosophically distant from geographical and political issues? As orientalism of the west is only one side of the story, what is the other side of the story? Even if the east did not construct a west, what is the reason?

How did Mulk Raj Anand or Manohar Malgonkar or even Tagore or Bharathi represent the white man, Said never bothers to find out. Said's criticism encourages leftist writing and calls right wing writing as hegemonic. To what extent can India portray or present England to Indian audience with neutrality? To whom will the author write, if not for his people? When Indian public is in favour of something, can the writer negate it?

When Kipling writes about India he concentrates in the problems westerners faced in India. Can we negate the pain the English man also went through in this alien land, if we have to practice the tenets of scientific principles in criticism?

To find fault with western imperialism we can directly use political policies of the government instead of using novels. When we read Kim, we do not look at it as an English novel against India, till we read Said. Deconstruction has politicized the novel that after reading Culture and Imperialism, we cannot enjoy the novel any more. If every work of art is going to be dehistoricised like this, finally there will be nothing left for our students who opt for literature. Which epic or novel or movie can withstand the test of politics? It is time to review our stand in post colonialism and establish an objective stand in interpreting literature.

Unpopular Essays

BERTRAND RUSSELL; (1872-1970)

Bertrand Russell, in full Bertrand Arthur William Russell, 3rd Earl Russell of Kingston Russell, Viscount Amberley of Amberley and of Ardsalla (born May 18, 1872, Trelleck, Monmouthshire, Wales—died Feb. 2, 1970, Penrhynedeudraeth, Merioneth), British philosopher, logician, and social reformer, founding figure in the analytic movement in Anglo-American philosophy, and recipient of the Nobel Prize for Literature in 1950. Russell's contributions to logic, epistemology, and the philosophy of mathematics established him as one of the foremost philosophers of the 20th century. To the general public, however, he was best known as a campaigner for peace and as a popular writer on social, political, and moral subjects. During a long, productive, and often turbulent life, he published more than 70 books and about 2,000 articles, married four times, became involved in innumerable public controversies, and was honoured and reviled in almost equal measure throughout the world. Russell's article on the philosophical consequences of relativity appeared in the 13th edition of the *Encyclopædia Britannica*.

Russell was born in Ravenscroft, the country home of his parents, Lord and Lady Amberley. His grandfather, Lord John Russell, was the youngest son of the 6th Duke of Bedford. In 1861, after a long and distinguished political career in which he served twice as prime minister, Lord Russell was ennobled by Queen Victoria, becoming the 1st Earl Russell. Bertrand Russell became the 3rd Earl Russell in 1931, after his elder brother, Frank, died childless.

Russell's early life was marred by tragedy and bereavement. By the time he was age six, his sister, Rachel, his parents, and his grandfather had all died, and he and Frank were left in the care of their grandmother, Countess Russell. Though Frank was sent to Winchester School, Bertrand was educated privately at home, and his childhood, to his later great regret, was spent largely in isolation from other children. Intellectually precocious, he became absorbed in mathematics from an early age and found the experience of learning Euclidean geometry at the age of 11 "as dazzling as first love," because it introduced him to the intoxicating possibility of certain, demonstrable knowledge. This led him to imagine that all knowledge might be provided with such secure foundations, a hope that lay at the very heart of his motivations as a philosopher. His earliest philosophical work was written during his adolescence and records the skeptical doubts that led him to abandon the Christian faith in which he had been brought up by his grandmother.

In 1890 Russell's isolation came to an end when he entered Trinity College, University of Cambridge, to study mathematics. There he made lifelong friends through his membership in the famously secretive student society the Apostles, whose members included some of the most influential philosophers of the day. Inspired by his discussions

with this group, Russell abandoned mathematics for philosophy and won a fellowship at Trinity on the strength of a thesis entitled *An Essay on the Foundations of Geometry*, a revised version of which was published as his first philosophical book in 1897. Following Kant's *Critique of Pure Reason* (1781, 1787), this work presented a sophisticated idealist theory that viewed geometry as a description of the structure of spatial intuition.

In 1896 Russell published his first political work, *German Social Democracy*. Though sympathetic to the reformist aims of the German socialist movement, it included some trenchant and farsighted criticisms of Marxist dogmas. The book was written partly as the outcome of a visit to Berlin in 1895 with his first wife, Alys Pearsall Smith, whom he had married the previous year. In Berlin, Russell formulated an ambitious scheme of writing two series of books, one on the philosophy of the sciences, the other on social and political questions. "At last," as he later put it, "I would achieve a Hegelian synthesis in an encyclopaedic work dealing equally with theory and practice." He did, in fact, come to write on all the subjects he intended, but not in the form that he envisaged. Shortly after finishing his book on geometry, he abandoned the metaphysical idealism that was to have provided the framework for this grand synthesis.

Unpopular Essays: Introduction, Summary and Critical Stance

The Author's Intention to Combat Dogmatism: - The book called *Unpopular Essays* is a collection of ten essays on various subjects, a chapter containing Russell's impressions of some of the eminent men with whom he had come in contact, and a piece called "Obituary", in which Russell anticipates his own death and expresses briefly his own view of his character and his achievement.

In the preface to the book, Russell tells us that these essays were intended "to combat in one way or another, the growth of dogmatism whether of the Right or of the Left, which has hitherto characterized our tragic century". Russell also tells us that these essays were inspired by a serious purpose, even though at times they seem flippant. He also explains, in the ironical manner so characteristic of him, why he has called this book "Unpopular Essays". There are several sentences in this book, says Russell, which some unusually stupid children of the age of ten may find difficult to understand. That being so, he could not claim that the essays would be popular; and so, if not popular, then, unpopular.

The Popular Appeal of these Essays: - In actual fact, however, these essays have proved to be far from unpopular. The ideas expressed in them possess a popular appeal, and they are written in a style which is easily intelligible even to the layman. Besides, these essays have been made interesting, and almost entertaining, by Russell's unique treatment of the subjects chosen by him, and by his ironical and satirical wit. Nor can the serious purpose of these essays be questioned. A critic has made the following comment on the essays in this collection: "The frivolous wit on the surface almost disguises the serious task of mental slum-clearance to which they are addressed".

Russell's Many-sided Genius: - These essays cover a fairly wide range of subjects. We here see Russell as a philosopher, as a political theorist, as a social scientist, as an educationist, as a moralist, as a propagandist, as a close observer, and as an analyst of human life and character. Indeed, these essays reveal Russell's many-sided genius and his intellectual breadth.

The Contents of Russell's Book: - The following are the contents of this collection of essays: (1) "Philosophy and Politics"; (2) "Philosophy for Laymen"; (3) "The Future of Mankind"; (4) "Philosophy's Ulterior Motives"; (5) "The Superior Virtue of the Oppressed"; (6) "On Being Modern-Minded"; (7) "An Outline of Intellectual Rubbish"; (8) "The Functions of a Teacher"; (9) "Ideas That Have Helped Mankind"; (10) "Ideas That Have Harmed Mankind"; (11) "Eminent Men I Have Known"; and (12) "Obituary".

A brief synopsis of each of these chapters in this collection of essays is given below in order that the student may be able to have a bird's eye-view of the book as a whole.

(1) "Philosophy and Politics"

The Disastrous Political Consequences of Hegel's Philosophy: - This essay is an attack on the political consequences of Hegel's philosophy and a defence of Locke's philosophy of empiricism. After briefly explaining Hegel's belief in what Hegel called the Absolute Idea, Russell tells us that this philosophy had disastrous consequences in the political field. From Hegel's metaphysic, it follows that true liberty consists in obedience to an arbitrary authority, that free speech is an evil, that absolute monarchy is good, that war is desirable, and that an international organization for the peaceful settlement of disputes would be a misfortune. A philosophy which leads to such consequences is evidently something obnoxious, and it is really surprising how at one time this philosophy held a sway over the minds of intellectuals not only in Germany but even in Britain and America.

The Merits of Locke's Philosophy of Empiricism: - Russell then brings out the merits in Locke's philosophy of empiricism which, he tells us, offers a theoretical justification of democracy. Locke also preached religious toleration, representative institutions, and the limitations of governmental power by the system of checks and balances.

Conclusion: - Russell concludes this essay by recommending empiricism not only on the ground of its greater truth but also on ethical grounds. Empiricist liberalism is the only philosophy that can serve mankind's purposes in our times.

(2) "Philosophy for Laymen"

The Need of Teaching Philosophy to People: - In this essay, Russell explains very briefly the uses of philosophy. Philosophy, he says, means a love of wisdom. Philosophy in this sense is what people must acquire if the new technical powers achieved by man are not to plunge mankind into the greatest conceivable disaster.

However, the philosophy which the ordinary people should be taught is not the same thing as the philosophy of specialists.

The Theoretical Function of Philosophy: - Philosophy has always had two different objects: to arrive at a theoretical understanding of the structure of the world; and to discover and propagate the best possible way of life. Philosophy has thus been closely related to science on the one hand and to religion on the other. On its theoretical side philosophy partly consists in the framing of large general hypotheses which science is not yet in a position to test. (When it becomes possible to test such hypotheses they become part of science, and no longer belong to philosophy,) There are a number of purely theoretical questions, of everlasting interest, which science is unable to answer at present. Do we survive after death? Can mind dominate matter, or does matter completely dominate mind? Does this universe have a purpose, or is it driven by blind necessity? To keep alive the interest in such questions is one of the functions of philosophy.

The Practical Aspect of Philosophy: - On its practical side, philosophy can greatly increase a man's value as a human being and as a citizen. It can give a habit of exact and careful thought. It can give an impressive breadth and scope to the conception of the aims of life. It can give to the individual a correct estimate of himself in relation to society, and of man in the present to man in the past and in the future. It can offer a cure, or at least a palliative, for the anxieties and the anguish which afflict mankind at present.

(3) "The Future of Mankind"

The Need of a World-Government: - Here Russell visualizes the consequences of the next world war and expresses the view that only the establishment of a world-government can bring about lasting peace in the world. Russell would like the establishment of a world-government to take place under the leadership of America because there is greater respect in America for a civilized life than there is in Russia. By a civilized life, Russell means freedom of thought, freedom of inquiry, freedom of discussion, and humane feeling. If Russia dominates the world, all these freedoms will be crushed, and there will be a narrowing of science, philosophy, art, and literature. Only democracy and a free circulation of opinion can prevent a powerful government from establishing a servile State, with luxury for the few and overworked poverty for the many. Such a servile State has been established by the Soviet Government wherever it is in control.

Three Dangers to be Averted: - Mankind has to guard against three dangers: (a) the extinction of the human race; (b) a going back to barbarism; and (c) the establishment of a universal servile State, involving misery for the vast majority, and the disappearance of all progress in knowledge and thought. The only way to guard against these dangers is the establishment of a world-government through peaceful means, if possible, and through war if necessary.

(4) "Philosophy's Ulterior Motives"

The Distorting Influence of Desire Upon a Philosopher's Reasoning: - In this essay, Russell dwells upon the dangers and pitfalls faced by philosophers. It often happens that a philosopher is led by certain preconceived notions into a false reasoning, and in this way arrives at false conclusions. Russell takes the case of Descartes first. Descartes had a passionate desire for certainty, and so he started thinking out a new method of achieving certainty. He found that, while everything else could be doubted, he could not doubt his own existence. This became an excellent starting-point for him. He existed because he could see himself clearly and distinctly; and so he came to the conclusion that the things which he conceived very clearly and very distinctly were all true. He then began to conceive all sorts of things very clearly and very distinctly; for example, that an effect could not have more perfection than its cause. Since he could form an idea of God—that is, of a being more perfect than himself—this idea must have had a cause other than himself, which could only be God; therefore, God existed. Since God was good, He would not perpetually deceive Descartes; therefore the objects which Descartes saw when awake must really exist. And in this way Descartes went on throwing all intellectual caution to the winds. Everything that followed from this kind of reasoning was loose and slipshod and hasty. His method of reasoning thus showed the distorting influence of his own desire.

The Absurdities of the Reasoning of Some Other Well-known Philosophers: -

After showing us the absurdity of the conclusions which Descartes reached by his way of reasoning, Russell goes on to expose the absurdity of the reasoning and the conclusions arrived at by certain other philosophers. The other philosophers whom Russell considers here are Leibniz, Bishop Berkeley, Kant, Hegel, and finally Marx.

(5) "The Superior Virtue of the Oppressed"**The Tendency to Discover Some Superior Virtue in the Oppressed Sections of Society: -**

In this essay Russell illustrates his view that there is a tendency on the part of writers, especially moralists, to attribute some superior virtue to those classes of people who are oppressed. Russell gives us five examples of the classes of people who have been, or who are, oppressed and who therefore are thought to possess some superior virtue.

The Various Examples Offered by Russell to Prove his Thesis: - The first example to illustrate the central idea of this essay is that of the poor people. The poor people were long regarded as morally better than the rich. The next example is that of nations which have been under foreign domination. Subject nations were believed to have possessed certain superior gifts and some special charm. However, as soon as the subject nations became independent, the belief in their superior gifts also disappeared. Then there is the case of the female sex. Women were believed to have a certain spiritual quality as long as they were dominated by men; but as soon as they achieved equality with men, their angelic qualities also vanished. Next is the example of children. Children were thought to be innocent and pure as long as parents could tyrannize over

them; subsequently these superior qualities disappeared, and a new belief arose, namely that there was great wickedness in children in their unconscious minds. Lastly, a superior virtue has been found in the proletariat or the working-class, because this class has been oppressed for a long time. As soon as the proletariat attains its full rights, the superior virtue attributed to this class of people will also disappear. Stated in a nutshell, the thesis of this essay is that there is a tendency to glorify the oppressed class of people, the object behind such glorification being to continue the exploitation of that oppressed class,

(6) "On Being Modern-Minded"

Opinions Dominated By Fashion: - It has become a general tendency nowadays, says Russell, to adopt opinions which are current, and to show a contempt for the past. When fashion alone dominates opinion, it becomes unnecessary for people to think for themselves. The result is that a man deliberately suppresses what is individual in himself in order to acquire the opinions which are popular. A mentally solitary life for an individual has become pointless nowadays, according to the modern standards.

The Value of Detachment and Objectivity: - After criticizing the present-day trend towards adopting ready-made current opinions, Russell concludes the essay by pointing out the value of detachment and objectivity. A certain degree of isolation both in space and in time is necessary for the most important intellectual work. We must not sacrifice the independence of our minds merely to win the admiration of the crowd by holding opinions which have become current.

(7) "An Outline of Intellectual Rubbish"

Irrational Beliefs Propagated By Priests: - This is an essay directed against irrationality. The ages of faith, says Russell, were ages of superstition, and so there was little evidence of rationality in the outlook of people. Priests have always propagated irrational beliefs. The whole conception of sin in the past was merely a manifestation of the superstitious bent of mind. Similarly, the views relating to the resurrection of the body, the sacredness of human corpses, divorce, etc., were purely superstitious.

False Ideas of National and Racial Superiority: - As soon as we abandon our own reason, says Russell, and are content to rely upon authority, there is no end to our troubles. Human beliefs have various causes. There is, for instance, the belief which human beings have about their own excellence. The Englishman, the Frenchman, the Russian— each thinks of the superiority of his own nation and his own superiority as a member of that nation. There is also the belief that man is the supreme creation of God, and that centuries of evolution have been guided by one great divine purpose, namely, the appearance of man. But when we realize that life on this planet is temporary, this belief in the importance of man loses its validity. A scientific view of the future of the solar system lends no support to the view that man is all-important. Then there is the belief in the racial superiority of the white man over the coloured people, while the

scientific fact is that there is no difference between the blood of a Negro and the blood of a white man.

A False Belief Regarding Human Nature and the Inevitability of Wars: -

There is another wide-spread belief having no rational basis. It is that human nature cannot be changed, and that, for this reason, there will always be wars. The actual fact is that a powerful government, by following certain psychological methods, can produce a population of sane and reasonable people who will discard war. Unfortunately most governments do not wish to achieve such a result, because sane and reasonable people would fail to admire the politicians who are at the head of these governments. Most governments now instill their own particular brands of political ideologies among their respective populations. This kind of thing leads to a bitter hostility among nations which have been fed upon conflicting ideologies.

Some Other Irrational Beliefs: - Irrational beliefs hold a sway upon the minds of people with regard to birth control and with regard to the nature and disposition of the female sex. There are also irrational generalizations about national characteristics.

Some Simple Rules of Conduct: - Russell is of the opinion that by observing a few simple rules mankind can avoid the deplorable consequences which afflict human life because of irrational beliefs. One such rule is to base one's beliefs on actual observation. People must not be dogmatic; they must keep their minds open, and they must discuss their opinions with those whose views and opinions are different from their own. The feeling of self-esteem should also not be allowed to play any part in the holding of beliefs. Another desirable course is for human beings to conquer fear, because fear is the main source of superstition, and one of the main sources of cruelty.

A Note of Frivolity: - Russell closes this essay on a frivolous note, saying that superstitions are not always dark and cruel but that often they add to the gaiety of life.

(8) "The Functions of a Teacher"

The Need of Freedom for the Teacher: - In this essay we see Russell as an educationist. Russell is opposed to the rigid manner in which the State nowadays enforces its own ideology through the education that is imparted to pupils. In countries like Russia, the system of education is such as to produce fanatical bigots who are ignorant of the world outside their own country and who are unaccustomed to free discussion. As a result of the kind of education that is imparted to pupils in different countries, the spirit of cultural internationalism has received a severe setback. Russell pleads for the emancipation of the teacher from the intellectual bondage imposed upon him by the government of his country. Education should never be dogmatic, and that is possible only if the teachers are free to teach what they please and in the manner they think to be the best.

Teachers, the Guardians of Civilization: - Teachers are—more than any other class of people—the guardians of civilization. Civilization is a matter partly of knowledge

and partly of emotion, and it is the duty of the teacher to impart the right kind of knowledge in an objective spirit, and similarly develop in the pupils the right kind of emotions. If democracy is to survive, the teacher should try to produce in his pupils the spirit of tolerance which will enable them to understand people who are different from themselves. An attitude of intolerance, which results from ignorance, is the very opposite of a civilized outlook; and the teacher should not allow the spirit of intolerance to take roots in the minds of his pupils. If the teacher is to succeed in his purpose, he must be free: he should feel himself to be an individual directed by an inner creative impulse, and not an individual dominated and controlled by an outside authority.

(9) "Ideas That Have Helped Mankind"

The Advances Made in Pre-historic Times: - In pre-historic times, mankind benefited greatly by the evolution, of language, the discovery of fire, the art of taming animals, the invention of agriculture, and the art of writing.

The Progress in Mathematics and Astronomy: - In historic times, the earliest important steps were taken in the spheres of mathematics and astronomy by the Babylonians and later by the Greeks. In the seventeenth century, Galileo, Descartes, Newton, and Leibniz made great advances in the human understanding of Nature. Galileo unified the principles governing the earth and the heavens by his law of inertia.

Darwin's Theory of Evolution: - From the seventeenth century onwards, it has become increasingly clear that, in order to understand natural laws, we must get rid of every kind of ethical and aesthetic bias. It was geology and Darwin's theory of evolution that first upset the irrational religious beliefs of scientists.

The Idea of the Brotherhood of Man: - Scientific progress without a corresponding moral and political progress may only increase the magnitude of the disaster that the misuse of scientific skill and technique may bring about. Among moral ideas, the brotherhood of man is an ideal which owed its first force to political developments. Subsequently, this ideal received a great support from Buddhism and Christianity.

The Ideas of Liberty and Democracy: -The ideas of liberty, equality, and fraternity have religious origins. The concept of individual liberty within the State first entered practical politics in the form of religious toleration. Other ideas which have helped mankind in the sphere of politics are law and government. Democracy is a system of government which aims at reconciling government with liberty.

The Need for an International Government: - Orderly social life depends upon a balance of certain ideas and institutions which are: government, law, individual liberty, and democracy. But modern techniques have created a new crisis for mankind. In order to face this crisis, people must recognize the need of an international government. If an international government of some kind is not established, the next world war will destroy all civilization.

(10) "Ideas That Have Harmed Mankind"

The Harm Done by Evil Passions: - The misfortunes of human beings have their main source in evil passions rather than in ideas or beliefs. People in the past enjoyed the spectacles of cruelty such as the burning of heretics, and many people even today find the brutalities of war to be enjoyable. Men's cruel impulses can do tremendous harm to them.

The Harm Done by Christian Asceticism and by Political Asceticism: - As for ideas and beliefs, much harm has been done by religious superstitions. Even Christian saints, who practiced asceticism, found pleasure in the thought that sinners would be subjected to great tortures in the next life. Nowadays Christian asceticism has given way to political asceticism. Communism, for instance, teaches its followers to sacrifice all pleasures and to live a life of hard work and toil because those who do not do so have to be either liquidated or put in concentration camps.

Cruelty Resulting from the Belief in Witchcraft: - The feeling that much of our suffering is due to the ill-will of other people led to the belief in witchcraft, and this belief was responsible for much cruelty towards those who were accused of being witches.

Envy and War: - Envy is one of the most powerful sources of false belief. In the international sphere, envy has led to the philosophy of economic nationalism. And this false belief becomes a cause of war.

The Suffering Caused by Pride: - Another passion which gives rise to false beliefs that are politically harmful is pride—pride of nationality, pride of race, pride of sex, pride of class, and pride of creed. All these kinds of pride lead to tremendous injustice and suffering.

A Delusion: - Yet another harmful belief results from the delusion which men and nations sometimes have that they are the special instruments of the divine will.

The Need of Tolerance and of an International Government: - Russell closes this essay with some very useful advice. Both in public and in private life, says he, the important thing is tolerance and kindness. Besides, the establishment of an international government has become very necessary for the survival of civilization and for the prevention of war. What the world needs today is (1) political, economic, and educational organization; and (2) certain moral qualities, especially charity and tolerance instead of some fanatical faith represented by an "ism".

(11) "Eminent Men I Have Known"

Eminent Men in Different Fields: - This essay is a brief record of the impressions that Russell formed of certain eminent personalities with whom he came into contact. These eminent personalities included poets, philosophers, scientists, and politicians.

Poets: - Among the poets whom Russell met, he mentions Browning, Tennyson, and Rupert Brooke. Russell found Browning to be a pleasant and kindly gentleman, very much at home at tea-parties, but without the divine fire that is generally expected of a

poet. For Tennyson, Russell developed an attitude of scorn. Rupert Brooke struck Russell as "beautiful and vital", but the total impression was marred by a touch of Byronic insincerity in the man.

Philosophers and Scientists: - As for philosophers, the most impressive in Russell's opinion was William James whom he found to be completely free from all consciousness of being a great man. Russell found Henry Sidgwick to be impressive through his quality of intellectual honesty. Among the scientists, Einstein impressed Russell as combining a powerful intellect with a childlike simplicity.

Politicians: Lenin and Gladstone: - As for politicians, Russell knew seven Prime Ministers of whom the most unforgettable was Mr. Gladstone. The only other man in public life as impressive as Mr. Gladstone was Lenin. Gladstone was an embodiment of Victorianism, and Lenin was an embodiment of Marxian formulas. Lenin was cruel while Gladstone was not. Lenin had no respect for tradition, while Gladstone had a great deal. Lenin considered all means legitimate for securing the victory of his party, whereas for Gladstone politics was a game with certain rules that must be observed. Both men derived their personal force from a firm conviction of their own Tightness.

A Simple and Good Man, though not Eminent: - At the end of this essay, Russell mentions a man who impressed him a good deal but who was not eminent in any sense. This man was a gardener who could neither read nor write, but who was a perfect type of simple goodness. Russell says that he could never forget this man because of his purity of mind. Worldly success seldom comes to such men, but they inspire love and admiration in those who know them.

(12) "Obituary" (1937)

An Obituary about Himself: - Here Russell shows his sense of humour by writing his own obituary. An obituary is the announcement of a death made by the relatives or friends of a deceased person, Here Russell imagines that he would die on June 1, 1962 and writes his own obituary in anticipation of his death.

Mathematical and Philosophical Works: - As an obituary is also expected to contain some of the important events of the life of a deceased person, Russell here mentions what he regards as some of the foremost incidents of his life. He tells us that in his youth he did work of importance in mathematical logic. He informs us that he did not enjoy the advantages of a public school education but that he was taught at home by tutors until the age of eighteen when he entered Trinity College, Cambridge, becoming seventh Wrangler in 1893 and a Fellow in 1895.

Among the books that he produced, Russell mentions The Foundations of Geometry, The Philosophy of Leibniz, The Principles of Mathematics, and Principia Mathematica (in collaboration with Dr. A.N. Whitehead).

His Pacifist Ideas: - Russell also refers here to his pacifist ideas and his staunch opposition to war. His opposition to war was regarded by some people as eccentric. As a

result of his campaign against war during the Great War of 1914-18, he lost his job as a Lecturer at Trinity College, and had to spend a few months in prison.

Other Ideas: - Then Russell talks of his visits to Russia and to China in 1920, and goes on to mention his advocacy of socialism, educational reform, and a less rigid code of morals as regards marriage. In World War II, Russell took no public part, having escaped to a neutral country just before its outbreak.

Russell as a Humanist: his Pacifism and his Championship of Democracy; His Moral Fervour

All these essays show Russell not only as a philosopher but also as a man of strong humanitarian views. He is opposed to war; and he is a great liberal and an ardent supporter of individual freedom and democracy. These essays also show his moral fervour which appears in his advocacy of such qualities as tolerance, kindness, mutual helpfulness, and sympathy. Russell had a broad mind and an all-embracing outlook: as an internationalist he urges the establishment of a world-government because he finds that the continuance of sovereign states with their narrow, nationalistic outlook can no longer serve the common interest of mankind but are a divisive force. In short, Russell appears in these essays as a most progressive and enlightened thinker who has the good of mankind at heart.

The Style of these Essays: - Russell is one of the great prose-stylists of the twentieth century. Although a philosopher, he does not write in a distorted or obscure manner even when writing about philosophy as we see in the very first essay called *Philosophy and Politics*, and in another essay called *Philosophy's Ulterior Motives*. His style is characterized by intellectual brilliance, clarity and lucidity, and a catholicity of temper. In addition to these qualities his style also shows his use of irony and a gay wit. His writing exactly reflects his crystalline, scintillating mind. All these essays are illumined by the clarity and grace of expression which are the most striking virtues of his style. Russell also gives evidence here of his capacity for making condensed statements and generalizations having a ready appeal. Russell did not evolve a style according to any premeditated theory or doctrine. His style came to him naturally. In his case, as in the case of other great writers, it can be said with certitude that the style is the man. His is a style which makes use of all the resources of the English language, excluding nothing and attaching no undue importance to any particular ingredient. Parallelisms, antitheses, contrast, simile, metaphor, quotation, anecdote, simple words and difficult words, short sentences and long sentences—all these are utilized by him to express himself effectively. But there is nothing gaudy or ostentatious about this style. It uses no ornamental devices. It is a plain, unembellished style. It does not even employ rhetoric. In fact, we cannot use a simple formula for this style as we can, for instance, for Bacon's style (concise and epigrammatic), for Carlyle's style (erudite, cumbersome, eccentric), or for Ruskin's style (musical prose). This is a style in which a perfect synthesis has been achieved between a multitude of different ingredients. In its own way it is a unique style.

Bertrand Russell as a pacifist and a socialist

Introduction

Bertrand Arthur William Russell (1872-1970) was a British philosopher, mathematician, and Nobel laureate, whose emphasis on logical analysis influenced the course of 20th-century philosophy.

Born in Trelleck, Wales, on May 18, 1872, Russell was educated at Trinity College, University of Cambridge. After graduation in 1894, he traveled in France, Germany, and the United States and was then made a fellow of Trinity College. From an early age he developed a strong sense of social consciousness; at the same time, he involved himself in the study of logical and mathematical questions, which he had made his special fields and on which he was called to lecture at many institutions throughout the world. He achieved prominence with his first major work, *The Principles of Mathematics* (1902), in which he attempted to remove mathematics from the realm of abstract philosophical notions and to give it a precise scientific framework.

Russell then collaborated for eight years with the British philosopher and mathematician Alfred North Whitehead to produce the monumental work *Principia Mathematica* (3 volumes, 1910-1913). This work showed that mathematics can be stated in terms of the concepts of general logic, such as class and membership in a class. It became a masterpiece of rational thought. Russell and Whitehead proved that numbers can be defined as classes of a certain type, and in the process they developed logic concepts and a logic notation that established symbolic logic as an important specialization within the field of philosophy. In his next major work, *The Problems of Philosophy* (1912), Russell borrowed from the fields of sociology, psychology, physics, and mathematics to refute the tenets of idealism, the dominant philosophical school of the period, which held that all objects and experiences are the product of the intellect. Russell, a realist, believed that objects perceived by the senses have an inherent reality independent of the mind.

Pacifist and Socialist

Russell condemned both sides in World War I (1914-1918), and for his uncompromising stand he was fined, imprisoned, and deprived of his teaching post at Cambridge. In prison he wrote *Introduction to Mathematical Philosophy* (1919), combining the two areas of knowledge he regarded as inseparable. After the war he visited the Russian Soviet Federated Socialist Republic, and in his book *Practice and Theory of Bolshevism* (1920) he expressed his disappointment with the form of socialism practiced there. He felt that the methods used to achieve a Communist system were intolerable and that the results obtained were not worth the price paid.

Russell taught at Beijing University in China during 1921 and 1922. From 1928 to 1932, after he returned to England, he conducted the private, highly progressive Beacon Hill School for young children. From 1938 to 1944 he taught at various educational

institutions in the United States. He was barred, however, from teaching at the College of the City of New York (now City College of the City University of New York) by the state supreme court because of his attacks on religion in such works as *What I Believe* (1925) and his advocacy of sexual freedom, expressed in *Manners and Morals* (1929).

Russell returned to England in 1944 and was reinstated as a fellow of Trinity College. Although he abandoned pacifism to support the Allied cause in World War II (1939-1945), he became an ardent and active opponent of nuclear weapons. In 1949 he was awarded the Order of Merit by King George VI. Russell received the 1950 Nobel Prize for Literature and was cited as "the champion of humanity and freedom of thought." He led a movement in the late 1950s advocating unilateral nuclear disarmament by Britain, and at the age of 89 he was imprisoned after an antinuclear demonstration. He died on February 2, 1970.

Philosopher and Author

In addition to his earlier work, Russell also made a major contribution to the development of logical positivism, a strong philosophical movement of the 1930s and 1940s. The major Austrian philosopher Ludwig Wittgenstein, at one time Russell's student at Cambridge, was strongly influenced by his original concept of logical atomism. In his search for the nature and limits of knowledge, Russell was a leader in the revival of the philosophy of empiricism in the larger field of epistemology. In *Our Knowledge of the External World* (1926) and *Inquiry into Meaning and Truth* (1962), he attempted to explain all factual knowledge as constructed out of immediate experiences. Among his other books are *The ABC of Relativity* (1925), *Education and the Social Order* (1932), *A History of Western Philosophy* (1945), *The Impact of Science upon Society* (1952), *My Philosophical Development* (1959), *War Crimes in Vietnam* (1967), and *The Autobiography of Bertrand Russell* (3 volumes, 1967-1969).

Different Aspects of Russell's Personality

Bertrand Russell, whose name shines like a star in the world of philosophy and literature, was a great British philosopher of the 20th century. He was a multi-dimensional personality and his repute had many aspects. He was a scientist, philosopher, mathematician and a humanist. His thoughts and works have left indelible imprints on the intellectual history of the modern world. With his keen and sensitive vision, he observed every aspect and every color of life and practically took part in the affairs of life to know human problems and their solution. He was a lover of humanity. He tried to make man ponder over his status and station, and budge from victimizing and perishing his own species.

Russell was an outstanding mathematician and his contribution in mathematics is a milestone in this field. His *Principia Mathematica* written in collaboration with White-head, printed in 1913, in three volumes is a landmark in the history of mathematics. This glorious work by him has granted him a noble status among the scientists and mathematicians of world. His deep interest and proficiency in science and mathematics

developed a philosophic approach in his mind and he made a high-ranking philosopher of his time. He always insisted to solve all the enigmas and problems of life with the tool of logic. He relied on logic and believed that the light of logic could guide a person on all the paths of life.

Russell was a person who did not confine his feeling and endeavors to a certain field. He did not devote his life to the intricacies of science and complexities of mathematics. Rather he eyed the beauties of life and noticed the threats to this beauty. His mind studied the enigmas of science but his heart throbbed for the humans all around. It was his special inclination towards humanity that he came out of his scientific world to observe and feel the human problems. That is why he not only produced scientific work but also wrote on social, political, human, economic and moral issues of the modern world.

Russell as a Humanist

Russell was born with a scientific brain and human heart. He felt all the sentiments of life. According to him life was the unique phenomenon in the cosmos. He believed that universe was a collection of phenomena and among them life was most charming phenomenon. This most beautiful picture of the album of universe is vandalized and spoiled by the man himself. It is man who unnecessarily takes on his fellows. He commits blunders, makes excesses and slaughters his own fellow beings. His unwanted greed and lust leads to horrible wars, which swallow the human blood and engulf human flesh. So Russell appeals to the good nature of man to teach him not to harm others. They should not be enemy of each other. He wants to see this world a cradle of peace and love, in which man's bosom is filled with love and affection, not hatred and venom for others.

Russell was strictly opposed to monarchy. He strongly flays on the monarchy system that binds humans in the chains of slavery. It is monarchy that humiliates and snatches the rights of humanity. At the same time, Russell also condemns the rule of church as it backs monarchy.

Being a philosopher, Russell does not believe in religion. In the history of Europe, the term humanism was introduced and propagated after Renaissance. He believed that humanism considered in the light of religion was limited and restricted. He defines humanism in a wider sense, without religious restrictions. According to him man is responsible for his good or bad deeds. There is no spiritual power to govern the human deeds. Russell strongly believes in reason and does not believe in some divine system to control human life.

Modern age is the age of democracy. Many countries of the world are running democratic system successfully. But, there is a presentiment that hostile nations may kick off war at any time. Russell believes that world is divided into groups based on race and creed. This difference has generated an antagonism among humans. In his book "New Hopes for a Changing World" he writes:

"One of the most obstinate and difficult of the problems to be resolved if a stable world government is to become possible is the hostility which is apt to arise between different races. When I speak of the races I mean genuine biological varieties of the human species, not the attitude of the Americans of English descent to the Red Indians was different from that of the English to the French, as is shown in the saying "The only good Red Indian is the Indian. (New Hopes)

Again he writes about slave trades:

"There has been one of the most shameful chapters in the history of the nominally Christian nations. The horrors of the slave trade are familiar. The life of a slave might or might not be one of hardships. As a rule household slaves were fairly well treated, but plantation slaves were cruelly exploited. The slave trade was stopped at the beginning of nineteenth century and slavery was ended by the civil war. But the color population remained and remains subject to intolerable hardships, injustices and cruelties."

At that time, the treatment meted out to Jews at the hands of Nazis was also outrageous. They were exterminated brutally, which was inhuman and condemnable.

Creeds and Ideologies

According to Russell creed and ideology are two words with the same meaning. Ideology is the system of ideas characterizing a party, while creed is a system of beliefs. Russell finds no difference in ideology and creed. Mankind is divided into different groups and sections due to difference of ideologies. The different ideologies or beliefs have created an unwanted antagonism among human beings. The poison of disparate beliefs is lethal to humanity. When this poison enters the blood of humans, it deprives them of their good nature and drives them on the paths of bigotry and violence. The big wars and bloody clashes between different nations have been due to difference of creeds or ideologies. A big example is the war of Crusade between the Muslims and the Christians fought for a long time. In the 20th century, two great wars were fought due communism and capitalism, extermination humanity in a dreadful way. Russell felt deeply this large-scale destruction of humanity and condemned it strongly. He was a propagator of peace, he was preacher of fraternity, so he deplored the annihilation and emphasized tolerance, forbearance and harmony. In this way Russell proved himself as the apostle of peace and lover of humanity.

As a Pacifist

Russell always detested wars. He criticizes and denounces the hostile nations who find solace in taking up arms and going to battlefields to solve their problems. Violence breeds violence. A war gives way to other wars. We cannot find the solutions to problems in human assassination. Russell wanted to see peace and harmony prevailing all over the world. He detested wars and bloody clashes engulfing the humans savagely. He vehemently protested against British government when it joined war against Germany in the First World War. He came on front as pacifist but was caught and

imprisoned by the government. But this imprisonment could not shake his resolve and commitment to humanity. He remained firm and did not succumb to any pressure or high handedness. He stuck to his ideas and maintained his point of view in the Second World War. To eliminate wars in the world forever he stressed on the presence of one super power in world. There must be a super state with no adversary. And it is possible if America overcomes Russia, or Russia topples the America to become supreme power in the world. However he prefers America on Russia because America is better state in every respect and has ability to rule the world. Russian domination shall drive the world into hell. He says:

"There are even more important reasons for preferring a victory of America. I am not contending that capitalism is better than communism. My reason for siding with America is that in that country there is more respect than in Russia for the things that I value in a civilized way of life. The things have in mind are such as freedom of thought, freedom of inquiry, freedom of discussion and human feeling. What a victory of Russia would mean is easily to be seen in Poland. There were flourishing Universities in Poland, containing men of great intellectual eminence. Some of these men, fortunately, escaped. The rest disappeared. Education is now reduced to learning the formula of Stalinist Orthodoxy."

(New Hopes for a Changing World. P. 94)

The above-described thoughts give an ample proof of Russell to be a strong believer of intellectual freedom. At the same time he is so firm in his favor of America that he holds right to use force against Russia by the Alliance powers of the free world.

In the Second World War, the mass destruction caused by atomic bombs was evident to the whole world. The unprecedented devastation caused by atomic devices shocked the whole human race. Russell strictly condemned this act, for which he had to suffer imprisonment. Again, in 1962, when nuclear war was to kick off between two super powers because of Cuba crisis, he played a memorable role as the world pioneer of peace. Through his convincing letter, written to the heads of both super powers, he succeeded to dissuade them from carrying out a horrible folly. He was able to convince them that nuclear war would annihilate mankind on a large scale on the planet and all the achievement attained by man would be wiped out. This glorious act of Russell grants him an unmatched glory of character. He appeared as prophet of peace and saved humanity from most horrible devastation. He appeared to be not only a prophet of peace but as benefactor of mankind too.

He showed the man a way to solve their problem without waging war. He proved that pen is more effective than a gun. He always diffused tension with his speech and fought against two worst enemies of humanity---- bigotry and narrow mindedness.

Russell's intellectual vision was fairly wide. He was convinced of the nobility of man. He said that man was the noblest creation and he was the real beauty of the universe. But this cosmos is infinite and our earth is just a speck in this huge system. The life appeared on the earth due to favorable environment. Earth was situated at a great

distance from the sun. The small heat reaching to earth from sun is conducive to life. The sun is source of energy to earth. If we cross O zone or go deep into the earth, life again becomes impossible. Earth is dependant on sun the gets energy and heat from it. If sun goes cold, life on earth will freeze. So life is subject to suitable environment and circumstances like other things, which cannot survive in non-favorable conditions. Russell negates the old traditional dogma that man is the center of Universe. Planets in the universe are countless like the specks of sand in a desert. Our earth is such a speck.

Russell wants man to crash out his self-styled shell of self and ego. He wants him to abandon self-glorification and cast a rational look on life and its wants. The idol of ego and self-centeredness has parted man from man. To bring men closer to men it calls for to leave obnoxious ethnic, racial and geographical prejudice.

Russell has praised the fortitude and stoicism of Boethius who wrote his great book "The Consolation of Philosophy" in the days of his imprisonment. In his writing he adopted a style, which had a majestic grandeur mingled with sweet reasonableness. He wrote the anthology with such nonchalance and content, as he was still a powerful prime minister. He described the pleasure of contemplation; the delight of world beauty and hopes of mankind, which did not, left him. Boethius had been in public administration but won a disfavor due to which he was sentenced to death. He was sure to be executed yet he did not loose courage. He completed his great book in jail, which according to Russell is more useful in the present age.

His War against Dogmatism and Superstition

Russell did not believe in religion. He was strictly against dogmatism. His deep scientific knowledge and high philosophic approach had given him a mindset to dispel traditional dogmas, which had been adopted by superstitious and narrow-minded people. In his "Unpopular Essays" under "An Outline of Intellectual Rubbish," he expresses his repulsion for the follies of man. He is not ready to admit the fact that man is a rational animal. Rather, in the light of his own experiences, he says:

"Through a long life I have looked diligently for evidence in favor of this statement, but so far I have not had the good fortune to come across it."

On the other side he says that he has seen great nation and formerly leaders of civilized nations, who were led astray by nonsensical declamatory speeches. Further, he says that he has sensed the bitterness and pain of cruelty, persecution and the follies superstition. All these ills are growing rapidly which is deplorable.

Russell regards the Age of Faith as the age of ignorance as the illogical and absurd teachings. They burnt many thousand hags alive for their deeds repugnant to Christianity. It was surprising for Russell to see men punished for their sins through calamities and famines. The narrow minded Clergy and their followers rejected every new discovery and invention as it was contrary to their faith. The Greek research that the earth is round was rejected due to the presence of antipodes. It was sacrilegious to

believe that there were men at the antipodes. Again, when Benjamin Franklin invented the lightening rod, the Clergy both in England and America condemned it as a wicked attempt to defeat the will of God. Clergy believed that lightening is the tool of God to punish the sinners, however, the whip of lightening is not for the pious. There for Benjamin Franklin was not justified to be against the will of God. For a long time people has been sacrificing their children to avoid the anger of Maloch, the god of sacrifice, which was strictly against the canons of humanity.

All these foolish and cruel acts, which were fruits of superstition and dogmatism, have tortured and damaged human civilization greatly. Russell vehemently condemns such dogmas, some of which are still prevalent. If man sticks to such superstitious beliefs and does not discards such irrational practices, he can never attain the absolute happiness and contentment.

Russell tells us that the best way of getting rid of the folly of dogmatism is to be well aware of the opinions rampant in social circles, different from your own and try to know their logical truth. Travel can bring you closer to the people and help diminish the intensity of prejudice. If traveling is not possible than make a liaison with the people with whom you disagree or read the newspaper belonging to the party you dislike. Using this way you can broaden you outlook. For the people who are psychologically imaginative, it is good to make an imaginary argument with a person having a different point of view. The great Hindu leader of India, Mahatma Gandhi was opposed to railways, steamboats and machinery. If you fell into an imaginary discussion with Gandhi, you can easily judge his viewpoint. Again to judge the conviction of your own arguments you can imagine what Gandhi might have said to negate you views.

The orthodox object to cremation as it burns the spiritless human body, which is to be reborn on the judgment day. This objection indicates an insufficient faith in the omnipotence of God. It was thought to be difficult for God to recreate a burnt body on the judgment day in its real shape. This thought touches the boundaries of blasphemy. Russell regards this objection as ridiculous and baseless. He contends if God created a human body with most complicated systems, He can rebuilt the burnt body and infuse psyche into it on the judgment day without a pinch of difficulty. To doubt the powers of God is nothing but a blasphemy.

The church was against the dissection of corpse to view the intricate body systems as it was for the study of medicine. Vesalims, the court physician was the pioneer of dissection. He was an accomplished physician and his medical skill protected the emperor against bodily ailments. But after the emperor's death, he was sentenced to pilgrimage to the Holy Land, by the church.

Till the 18th century, the cause of insanity was attributed to devil. The only way to get rid of this ill was to beat the devil so that to beat the patient. So the persecuted the devil, (the patient) was beaten savagely. But sometimes, this treatment did not work and the patient had to suffer without any rhyme and reason. This treatment was given to King George III, who was insane, but was not cured at all. In that age, the fallacies and

discrimination of race and blood were common. The Nazis had adopted them as their creed. But all these were self-created myths. According to Russell there was no pure race in the world. In America, the colored races are considered inferior to the others in respect of intelligence. But those who measure intelligence are unable to know the reality of distinction.

Russell also discovered the causes of superstition. It is actually the influence of great fear, which makes the men superstitious. The sailors, who threw Jonah overboard, took his presence on boat as the cause of storm. When Maloch demanded the children of aristocrats to sacrifice to him, the Carthaginians deceived him by offering the children of lower strata for the sacrifice. This annoyed Maloch and he inflicted defeat on them. However they did not change their way and never offered their own children for the sacrifice. As a result they again met defeat at the hands of Romans.

When fear prevails over masses, they become nervous and disturbed and do anything to get rid of this fear. Fear generates the impulse of cruelty and they justify every nonsensical and fierce thing to discard this fear. This is actually superstition. During the French revolution people went desperate and it gave way to absurd cruelties in the beginning. Had this revolution met less hostility from outside, it would have been less fierce. So we can sum up that the human history has been full of intellectual rubbish. Russell, throughout his life, struggled to eliminate such follies from human mind. So he indicated the hidden causes of dogmas analyzed them on psychological basis with absolute ability.

Russell as a Prose Writer

Bertrand Russell is by all respects, a productive prose writer, who wrote abundantly. He is the prominent writer of present century who wrote on a variety of subjects of human interest, with great zeal and zest. He expressed his acumen and writing power in a forceful and logical style. He wrote almost on everything and there was hardly a human problem, which remained untouched by him.

Basically he was a mathematician and his grand, epoch-making contribution to his subject was published in three volumes. Principia Mathematica in collaboration with professor Whitehead, which is verily a landmark in the history of mathematics. His scientific and mathematical skill together endowed him with approach to speak and write with perfect proficiency.

The fineness and beauty of his style depends mainly on clarity of his thoughts. There is no confusion or complexity. A rich coffer of knowledge made him upright and honest in his opinions.

Whenever Russell takes to writing on a subject, he adopts a systematic way for a successful production. About his own method of writing, he says:

"If I were to write upon some rather difficult topic, the best plan is to think about it with very great interest----- the great intensity of which I am capable----- for a few hours or days, and at the end of that time give orders, so to speak, that the work is to proceed under ground. After some months, I return consciously to the topic and find that the work has been done. Before I had discovered this technique, I used to spend the intervening months worrying because I was making no progress, I arrived at the solution none the sooner for this worry and the intervening months were wasted, whereas now I can devote to other pursuits.

(The Conquest of Happiness, page 50).

The above-mentioned reference indicates that Russell was convinced of clarity of thought and fluency of expression. His thoughts were always clear and his style always chaste, transparent and lucid. The clarity of thought and neatness of expression were the two things, out of which, he developed a charming style, which left indelible imprints on the reader's mind.

Unity of Thoughts

The second salient feature of Russell's style is the unity of thought. The discipline of logic and mathematics taught him the principle of unity of thought. Like a mathematical premise, his arguments start from a well-affirmed basic assumption and then he proceeds step by step to the logical conclusion of his arguments. A fine coherence exists in his arguments. Each argument is related to the preceding one like the anxious of Euclid. So the conclusion drawn is the logical outcome of his arguments.

The Exact Use of Words

Russell's ideal scientific inclination enables him to make an exact and perfect use of words. He uses words, which are rich, pure, clear and transparent. There is no ambiguity or obscurity. If some ambiguity occurs somewhere he clarifies it in the following sentences. He avoids excessive use of words. His words are small in number but rich in meaning. He avoids empty rhetoric, and produces a charm of writing with modest use of words.

Long Sentences

Russell usually uses lengthy and elaborate sentences to maintain his unity of thought. He is fully aware of this aspect of his style and therefore does not let the length of sentence harm the fluency of writing. From beginning to the end, his thoughts go steadily, and with pleasant rhythm and coherence. His style poses a medium though which his thoughts flow smoothly. There is not dullness, but sweetness in his writing, relished by the readers.

Simplicity of Language

Setting aside bombastic and pompous language, he insists on simplicity and effect of expression. He hardly uses excessive synonymous words to make the sentence tedious and tasteless. That is why his writing is not monotonous and dull, rather sweet and pleasant, relished interestingly by the readers. He adopts convincing and simple style which touch the core of reader's heart directly. He rarely uses excessive synonyms to make the sentence monotonous and boring. However his sentences are long and dilated. He unfurls his thoughts through the long sentences to preserve the unity of thought. Russell could not help it because he wrote on solemn and grave subjects, which demanded an interlinked unity of thoughts and arguments. It is not an easy job to dwell upon sober and grave subjects and maintaining the simplicity of description and clarity of thoughts. But Russell manipulated it with proficiency. He diminished the gravity of subject with simplicity and lucidity of words and produced a style, which was unique but familiar, scholarly and easy.

Seriousness

Almost all his writings retain the seriousness of the subject, but as we have pointed out earlier, his writing does not bear his personal emotional effect. He was among the greatest humanists of 20th century who deeply felt the pain and problems of humanity. He set forth a practical philosophy of human life and all his life preached for it. But again he was a not a traditional preacher like an old type dogmatic clergy. It was his intellectual vision, broadmindedness and impersonal attitude towards human problems, which made him a sober, prolific and high profile writer. The deepness of his outlook actually made his style heart-felt and effective. He was much concerned for the humanity surrounded by horrible problems. There was a possible danger of nuclear war after the invention of nuclear weapons, world population was growing at an alarming rate, natural resources were running out fast and the likelihood of calamities and famines was hanging like Damocles sword on the head of humanity.

Furthermore the endless ideological clash between the two great super powers of the world and its formidable effects on mankind, particularly on the developing countries did not let him attain a peace of mind. He sensed the danger of all these problems on and clamored for it through his writing. He also deplored the follies of man done in the past and showed his deep concern for the imminent calamities. His heart was teeming with sympathy and love for humanity. He contemplated on the human follies, problems and hardships and always thought of their solutions.

His Humor and Satire

A serious discussion, how much important it may be, makes a write-up dull and boring. In spite of high seriousness, Russell's style is tinged with cheerfulness and humor. His writing bears a highly intellectual and scholarly style, with a humorous touch. But his humor does not go outrageous or overboard. His writing never becomes disgusting rather is remains optimistic and lively with a ray of hope. This humor has a reformative aspect, which not only pinpoints human blunders, but also suggests a solution, with a hope for improvement in future. For example, when describing the opposition of the

clergy against the scientific inventions towards the end of nineteenth century, when Franklin invented the lightning rod, he writes:

"When Benjamin Franklin invented the lightning rod, the Clergy both in England and America, with enthusiastic support of God to punish impiety or some other grave sin---- the virtuous are never struck by lightning. Therefore if God wants to strike anyone, Benjamin Franklin ought not to defeat His design, indeed to do so is to help criminals to escape. But was equal to the occasion. If we are believe the eminent Dr. Price, one of the leading divines of Boston. Lightning having been rendered ineffectual by the iron points invented by the sagacious Dr. Franklin, Massachusetts was shaken by earthquakes, which Dr. Price perceived to be due to God's wrath at the Iron Point.' In a sermon on the subject he said, "In Boston are more erected than elsewhere in New England, and Boston seems to be of God Apparently, however, Providence gave up all hopes of curing Boston of its wickedness, for though lightning rods became more and more common, earthquakes in Massachusetts have remained rare. Nevertheless, Dr. Price's point of view, or something very like it, was still held by one of the most influential men of recent times. When there were several bad earthquakes in India, Mahatma Gandhi solemnly warned his compatriots that these disasters had been sent as punishment for their sins." (Unpopular Essay page 85-86) The above detailed account shows sharpness of his humor and satire using which, how beautifully he exposes the follies of dogmatism.

Ornate Style

Though Russell's style is generally marked with clarity and brevity, yet he a capable of writing florid and embellished language, to prove his artistic command on writing. His only celebrated essay "The Free Man "Worship" published in his book *Mysticism and Logic* is a nice expression of his flowery and ornate style, which is an ample proof of his nice taste and command on English language.

Most of his writings are thoughtful and argumentative in nature, but it does not mar his clarity and fluency. The unity of thoughts pours out of his pen with a symmetry and harmony to make his description weighty and chaste. The excellent example of Russell's descriptive style is seen in his own autobiography. It describes his life history narrated in an attractive, simple and appealing way, which is read by the readers with great interest.

In short: Russell can be regarded as one of the greatest prose-writers of 20th century, who wrote on a variety of subjects relating to human life with a great writing skill. Clarity, simplicity, fluency and harmony are the salient features of his style. He skillfully expresses unity of thought along with his unity of style.

Russell's use of irony in his Unpopular Essays.

The Meaning of Irony

Irony always arises from a contrast. It generally implies a contrast between the obvious or surface meaning of a statement and the real or the intended meaning of it. It may also imply a contrast between the incomplete, limited, or inaccurate knowledge of people and the writer's fuller, wider, and more exact knowledge of the facts. Irony is one of the principal sources of humour.

It is one of the most effective weapons of satire. Satire generally aims at ridiculing persons or institutions or customs or modes of thought, and it often employs irony as its tool. The great satirists have always been masters in the use of irony. Such were Chaucer, Samuel Butler, (the author of *Hudibras*), Dryden, Alexander Pope, and Swift. In modern times, Aldous Huxley and Bertrand Russell are among the great writers to make use of irony as a weapon of attack.

Russell's Use of Irony and Its Purpose

The Unpopular Essays show Russell's use of irony to a striking degree. Russell too employs irony to expose the absurdity or stupidity of certain ideas, beliefs, customs, and institutions. His irony is free from malice, spite and spleen. His irony is not prompted by ill-will or cynicism. Nor does he become furious or indignant in his unmasking of the follies and absurdities in people's thinking. His purpose is improvement and reform; he aims at correcting wrong modes of thought, and teaching people to become rational in their thinking and in taking decisions in the course of their political and social life.

The Use of Irony in "Philosophy and Politics"

Russell is a serious writer; he has always something important and weighty to say. The use of irony, apart from serving as a weapon of attack in his hands, serves also to lighten the gravity of the tone of his writing. For instance, in the essay *Philosophy and Politics* we feel greatly amused when Russell ironically points out the absurdity of Hegel's philosophy by reducing Hegel's definition of the Absolute Idea to the statement that it is "pure thought thinking about pure thought". Russell mocks at this philosophy by further pointing out what the general reaction of people to it would be. People, says Russell, would not think it worth their while to go through all the verbiage of Hegel and, after reading it, they would "say good-bye to philosophy and live happy ever after". In the same essay, Russell ironically says that people who oppose the philosopher are condemned as unphilosophic, and those who agree with him feel assured of victory, since the universe is on their side. And Russell here ironically adds: "At the same time the winning side, for reasons which remain somewhat obscure is represented as the side of virtue". In the course of the same essay, Russell quotes an ancient Greek writer who said that every beast was driven to the pasture with blows, and then makes the following ironical comment: "Let us, in any case, make sure of the blows; whether they lead to a pasture is a matter of minor importance—except, of course, to the beasts". Russell's criticism of Plato's *Republic* is also characterized by a use of irony. This recurrent use of irony makes the essay quite entertaining, serious though it is as regards its ideas. Indeed, Russell shows an exceptional capacity to ridicule what is false, fanciful or ill-founded.

An Extensive Use of Irony to Expose Certain Absurdities in "The Superior Virtue of the Oppressed"

Irony is all-pervasive in the essay, *The Superior Virtue of the Oppressed*. Here we have irony in the very title of the essay, because the superior virtue attributed to the oppressed sections of the population is purely imaginary; this superior virtue does not really exist: it is simply attributed to the oppressed class of people as a compensation for the exploitation to which they are subjected. Russell gives us various examples to illustrate his thesis, and a vein of irony runs through his analysis of the various cases with which he deals. For instance, he ironically observes that in the eighteenth century virtue was not to be found in courts but that court ladies could almost secure it by disguising themselves as shepherdesses because virtue was to be found among the poor. Russell quotes a couple of lines from a poem by Alexander Pope to show that Pope expressed a belief in the blessings of poverty; but then Russell ironically adds: "Nevertheless, for himself Pope preferred London and his villa at Twickenham". What Russell means is that Pope himself tasted the joys of a fashionable life in the city or near the city, while recommending a poor life to people living in the countryside. Russell also makes an ironical reference to the British domination of Ireland. In this context, Russell says that the Irish were regarded by the English as possessed of a special charm and mystical insight until 1921, when it was found that the expense of continuing to oppress them would be too heavy. Then Russell goes on to tell us in the same ironical vein that old English ladies still sentimentalize about the wisdom of the east, and American intellectuals about the "earth-consciousness" of the Negro. In dealing with men's attitude towards the female sex, Russell again makes use of irony. A combination of the Madonna and the lady of chivalry, says Russell, was created in the nineteenth century as the ideal of the ordinary married woman. For a long time, women were regarded as a spiritual force and as the angelic part of humanity, but as soon as women began to demand and acquire equal rights with men, the belief in their superiority over men on spiritual grounds vanished. Thus the belief in women's superiority was part and parcel of men's determination to keep women inferior economically and politically. Russell also mocks at the Freudian theory of the unconscious in so far as it encourages the belief that children are little devils because all kinds of sinful thoughts fill their unconscious minds. In this connection Russell ironically asks whether this theory states the objective truth at last or it is merely an adult imaginative compensation for being no longer allowed to victimize children. And Russell ironically adds: "Let the Freudians answer, such for the others". Thus Russell pokes fun at the Freudians. Again, there is much irony in the way Russell ridicules the communists who tend to discover a superior virtue in the proletariat. The communist intellectuals find the proletariat more amiable than other people. In other words, the tendency of the communist intellectuals is to idealize the proletariat, just as Wordsworth idealized children. It would be more rational, Russell wants to say, for intellectuals to advocate an improvement in the conditions of life of the proletariat to enable them to enjoy all the advantages of a good life; there is no point in building up fanciful theories such as the view that the proletariat is more amiable than other classes of people. Thus Russell gives evidence of his fertile and ready wit. In attacking what seems false or absurd to him, Russell never loses his temper and never becomes

abusive; he makes use of his ironical wit and his talent for satire to expose the falseness and the absurdity

The Use of Irony to Ridicule “Modernity”

In the essay, *On Being Modern-Minded*, the very opening passage contains examples of Russell’s use of irony. Russell makes fun of the modern man who thinks that he stands at the apex of human intelligence and that the customs and beliefs of his ancestor have lost all their validity and value. And then, in the same ironical vein, Russell says that, if *Hamlet* is to be made interesting for a really modern reader, it must first be translated into the language of Marx or of Freud or, better still, into a jargon inconsistently combining both. Russell then refers to a review according to which what had been written about *Hamlet* in the past had lost its critical value, and makes fun of the author of that review by pointing out that the review itself would, by the reviewer’s own standards, soon become out of date. And then Russell ironically adds that the reviewer concerned would be quite happy to find his review becoming obsolete because the reviewer himself would soon have adopted the new fashion in critical opinions. Russell concludes this part of the argument by the following ironical remark: “Any other ideal for a writer could seem absurd and old-fashioned to the modern-minded man”. In the same essay Russell goes on to tell us ironically how fashion dominates opinion in modern times. Fashion makes thinking unnecessary and puts the highest intelligence within the reach of every one. It is not difficult to learn the correct use of such words as “complex”, “Oedipus”, “bourgeoise” and “deviation”; and nothing more is needed to make a brilliant writer or talker. Thus Russell exposes the shallowness of the modern-minded man who pretends to be a brilliant writer or talker by having learnt the use of certain words introduced into the language by modern thinkers. A man has merely to parade his knowledge of these words in order to be thought modern and up-to-date.

An Example of Irony from “The Future of Mankind”

An amusing example of irony occurs in the essay, *The Future of Mankind*, when Russell pokes fun at Stalin who then alive. In this connection Russell makes the following ironical remark: “Stalin at all times knows the truth about metaphysics, but you must not suppose that the truth this year is the same as it was last year”.

The Use of Irony to Expose the Absurdity of Certain Religious Beliefs

There are several examples of the use of irony in the essay, *An Outline of Intellectual Rubbish*. There is ironical humour in the statement that, if pious men are to be believed, God’s mercies are curiously selective. Russell here refers to the case of a priest who moved from one residence to another and who thanked God for his mercy when the house he had vacated caught fire and was burnt down. The implication here is that, if God was merciful to this particular priest, He must have been merciless towards the next priest who had occupied the house vacated by the first. A similar absurdity is pointed out in the case of George Borrow. Borrow thanked God for God’s mercy when he escaped being attacked by bandits who attacked and murdered some other travellers crossing a

particular mountain after Borrow had crossed it. There is also ironical humour in Russell's statement that religious persons conceive of God as a peeping Tom, whose omnipotence enables him to see through bath-room walls but who is foiled by bath-robcs. Russell makes this statement in the context of the practice of nuns who never take a bath without wearing a bath-robe even when they are inside a bath-room where no man can see them. The plea of the nuns is that they wear bath-robcs not against the eyes of men but against the eyes of God. When Russell says that the whole conception of sin is puzzling to him, he ironically adds: "doubtless, owing to my sinful nature". In the same context, he says that, if God is capable of wanton cruelty, he should certainly not think Him worthy of worship, and then adds ironically: "But that only proves how sunk I am in moral depravity". In connection with the initial opposition to the dissection of corpses, Russell ironically tells us that a French surgeon's demand for dead bodies for purposes of dissection was received with horror by the Chinese, but that the surgeon was offered an unlimited supply of living criminals whom he could dissect. Again, Russell writes in an ironical vein: "One would suppose that God sees everything, but apparently this is a mistake. He does not see Reno, for you cannot be divorced in the sight of God". (Reno is an American city where divorce is easy to obtain. The implication is that either God is not present at Reno or that God does not see Reno.) Speaking of Mr. Homo, Russell ironically says: "If he is a Yugoslav, he boasts of his nation's pigs; if a native of Monaco, he boasts of leading the world in the matter of gambling". Next, Russell refers ironically to the Biblical doctrine that God made man in His own image and that everything was created for man's convenience. Here Russell ironically adds: "Even the white tails of rabbits, according to some theologians, have a purpose, namely to make it easier for sportsmen to shoot them". Commenting on Adam's eating the apple, Russell ironically says that originally all animals were vegetarians, and the season was always spring. And, in the same ironical tone, Russell goes on to say: If only Adam had been content with peaches, nectarines, grapes, pears,, and pineapples, mankind would not have lost some of the original blessings. It is noteworthy that all these ironical remarks have been made by Russell in order to expose the absurdities of certain religious beliefs which have for centuries been dominating the minds of human, beings.

The Use of Irony in the Essay "Ideas That Have Helped Mankind"

In the essay, Ideas That Have Helped Mankind, we have an example of what is known as devastating irony. Speaking of international disputes and the possibility of the next world war completely destroying the human race, Russell points out that narrow nationalistic ideas often blind the politicians to the disastrous consequences which can result from their squabbles. Russell in this context refers to the disputes about Persian oil, the disagreement as to Chinese trade, the quarrels between the Jews and the Muslims for the control of Palestine; and he then makes the following ironical and sarcastic remark: "Any patriotic person can see that these issues are of such importance as to make the extermination of mankind preferable to cowardly conciliation". Another example of irony in this essay occurs when, after mentioning the brutalities committed by the Germans and the Russians, he writes: "And how about our noble selves? We would not do such deeds. Oh no! But we enjoy our juicy steaks and our hot rolls while German children die

of hunger.” This ironical remark is intended to bring out the cruel impulses lurking at the bottom of the apparently generous mind of the British and the American people.

The Use of Irony in the Essay, “Ideas That Have Harmed Mankind”

In the essay, Ideas That Have Harmed Mankind, Russell gives us an ironical picture of the minds of the Christian saints. These saints abstained from all the pleasures of the senses. Well and good. But these saints were not so kind and humane as we might think. Even they sought the gratification of their cruel impulses. They experienced the pleasure of contemplating the eternal tortures to which the pagans and heretics would be subjected to in the next life. Again, the two parables or fables offered by Russell in this essay are ironical in tone and intention. One of the parables pertains to a cow grazing in a field, and the other relates to the sense of rivalry among butchers and bakers. By means of these fables, Russell makes us laugh at the absurdity of human beings who create certain myths to explain their misfortunes and the absurdity also of those who indulge in competitive practices with the object of making larger profits. There is irony too in the manner in which Russell describes the feelings of national, racial, and religious pride.

Irony to Demolish Obsolete Ideas and Beliefs

In all these cases, it is clear, Russell uses irony in order to attack superstitions, false notions, ridiculous beliefs, and fanciful suppositions. The use of irony makes these essays interesting, and lends them a spicy flavour. The use of irony is an important ingredient of Russell’s prose-style. His style would have been so much less entertaining without the use of this weapon which is so effective in demolishing ideas that have become obsolete and creeds that have become outworn. The use of irony greatly contributes to making these essays an intellectual treat for the reader.

To what extent and in what way do the Unpopular Essays show Bertrand Russell to be an opponent of dogmatism and an apostle of liberalism?

The Meaning of Dogmatism and of Liberalism

Dogmatism implies a stubborn holding of beliefs and opinions, and a refusal to subject them to the scrutiny of reason or verify them by evidence. Liberalism, on the contrary, means keeping an open mind, a mind receptive to the fresh evidence which may become available. Liberalism, in other words, implies a readiness to modify, alter, or discard the views which one holds if fresh evidence so dictates. Russell is a determined opponent of dogmatism of all kinds, dogmatism in the philosophical sphere, dogmatism in the religious sphere, dogmatism in the political and social spheres, and dogmatism in educational theories. He is truly an apostle of liberalism. The Unpopular-Essays provide ample evidence to show Russell as a relentless critic of all kinds of dogmatic beliefs, and an ardent upholder of the liberal attitude in all fields of thinking.

The Dogmatism of the Catholics, the Nazis, and the Communists

Russell's opposition to dogmatism in the philosophical and religious spheres, and in the political sphere, is evident in the very first essay, *Philosophy and Politics*. He here points out that the Catholic Church is connected to the philosophy of Aquinas, and that the Soviet government is connected to the philosophy of Karl Marx. The Nazis upheld German idealism, though the degree of allegiance which they offered to Kant, Fichte, or Hegel respectively was not clearly laid down. All these three classes of people: Catholics, Communists, and Nazis, are dogmatists, Russell rightly tells us. John Locke is mentioned by Russell as an example of the liberal thinker who showed himself to be a powerful opponent of Hegel and the Hegelian philosophy. Even Plato was a dogmatist, though his dogmatism was not realized until his disciples, Lenin and Hitler, had committed their worst excesses in the persecution of those who did not accept their political ideologies. The political consequences of Hegel's philosophy, like those of the philosophy of Plato, proved to be disastrous. It follows from Hegel's philosophy that true liberty consists in obedience to arbitrary authority, that free speech is an evil, that absolute monarchy is good, that war is desirable, and that there is no need at all for an international organization to bring about a peaceful settlement of disputes. Hegel's philosophy had a great influence on Karl Marx who took over some of Hegel's most fanciful tenets, more particularly the belief that history develops according to a logical plan and is concerned to find ways of avoiding self-contradiction. According to the philosophy of Hegel, and according to the disciples of Marx, any degree of coercion is justified if it leads to the goals stated by them. Both Hegel and Marx thus justify autocracy or despotism or tyranny on the basis of their dogmas.

Locke's Liberalism

Locke's philosophy of empiricism, on the contrary, lends support to an attitude of liberalism and to the democratic values. Locke's empiricism is intimately connected with his views on liberty and toleration, and with his opposition to absolute monarchy. Locke preached religious toleration, representative institutions, and the limitation of governmental power by the system of checks and balances.

The Need of Tentativeness and Tolerance

An examination of these two philosophies makes Russell come to the conclusion that "only through a revival of liberal tentativeness and tolerance can our world survive". Russell condemns dictatorships, concentration camps, and world wars, and mentions the brutal treatment of the Jews at Auschwitz as an example of persecution resulting from dogmatic beliefs. Russell advocates a rational outlook or a scientific attitude: "Science is empirical, tentative and undogmatic; all immutable dogma is unscientific".

The Advantages of Dogmatism Purely Illusory

Russell also rebuts the argument that in a war between liberals and dogmatists (or fanatics), the dogmatists are sure to win. Russell points out that dogmatists or fanatics

have failed over and over again because they were too unscientific to adopt the right means even when their aims were good. In every important war since 1700, the more democratic side has been victorious, and the dogmatists have been defeated. Nor does Russell accept the view that systems of dogma, such as Marxism and fascism are capable of producing a greater degree of social unity. During World War II, no nation showed greater social unity than England with its democratic system.

Empiricist Liberalism, the Need of the Times

Russell closes this essay with the statement that dogma demands authority rather than intelligent thought as the source of opinion, that dogma requires the persecution of those who disagree, and that empiricist liberalism is the only philosophy that can serve the purpose in the modern world.

Political Dogmatism in Soviet Russia

In the essay, *The Future of Mankind*, Russell condemns the political dogmatism which holds the field in Soviet Russia and in countries under Soviet control. In Poland, for instance, education has been reduced to learning the formulas of Stalinist orthodoxy. From such an educational system nothing of intellectual value can result, says Russell. Russell advocates the freedom of thought, the freedom of inquiry, the freedom of discussion, and humane feeling which are found in the U.S.A. A Russian victory in any future world war would be an appalling disaster. Russell gives several examples of the way in which the government in Soviet Russia tries to control the minds of the people with its dogmatic teaching. To take only one example, in America one may write a book debunking Lincoln if one feels so inclined; in Russia, if one writes a book debunking Lenin, the book would not be published, and the writer would be liquidated. Only democracy and free publicity, says Russell, can prevent the holders of power from establishing a servile State.

Religious Dogmatism

In the essay, *An Outline of Intellectual Rubbish*, Russell first of all condemns the dogmatism of priests. During the ages of faith, the priests taught that man's sins were punished by pestilence, by famine, by earthquakes, by floods etc.; and many thousands of witches were burnt at the stake. So dogmatic were the men of religion that they put up a stiff resistance against Darwin's theory of evolution; and so dogmatic are they still that they are now fighting in the same fanatical manner against scientific theories of psychology and education. Another example of religious dogmatism is that, although the Copernican astronomy is taught in schools and colleges, it has yet not produced any great influence on people's religious beliefs and their morals; in fact, this astronomy has not even succeeded in destroying the belief in astrology, so that people still believe in the influence of stars upon human life. Russell's liberalism also compels him to question the whole conception of sin. Russell feels puzzled by what the religious people consider sinful and by what they do not consider sinful. He exposes the absurdity of such dogmatic beliefs as that human beings will one day rise from their graves, that sexual

intercourse is sinful, that there is no need to show any sympathy for the lower animals, that mercy-killing is wicked. In this context, Russell ridicules the puritanical ideas of Tolstoy, Mahatma Gandhi, and the Manichaeans. One of the most amusing examples of the absurdity of such beliefs is a Catholic theologian's view that a priest may fondle a nun's breasts provided he does so without any evil intention.

Other Dogmas and their Consequences

Russell also dwells in the same essay upon the fallacious ideas which result from the dogmas about race and blood. A dogma which causes much mischief is the view that human nature cannot be changed. As a consequence of this belief is the dogmatic assertion that there will always be wars because human nature is so constituted that wars will always be needed. Opposition to birth control is the result of another dogmatic belief on the part of theologians. In short, dogmatic beliefs have done tremendous harm to mankind, and so Russell suggests certain simple rules by which human beings can rid themselves of at least certain kinds of dogmatism, the general rule in this connection being that one should freely discuss one's ideas and opinions with those who hold different views and opinions. Russell advocates complete freedom of discussion and exchange of views.

The Dangers of Dogmatic Education

The Functions of a Teacher is another essay in which Russell appears as a champion of liberalism and a foe of dogmatism. He here deplores the fact that institutions such as universities largely remained in the grip of the dogmatists for many centuries. Russell refers to the dangers of State education which seeks to control the minds of people by instilling certain dogmatic beliefs among them. The evils to be feared as a result of State education were seen in their full magnitude in Nazi Germany, and are still seen in Russia. State education in such countries produces fanatical bigots, who are ignorant of the world outside their own countries, and who are totally unaccustomed to free discussion. The modern dogmatists, says Russell, are preaching one creed in Germany, another in Italy, another in Russia, and yet another in Japan. This kind of thing does great damage to the concept of cultural internationalism which has rapidly been declining ever since the First World War. The inculcation of different dogmatic beliefs in different countries can only lead to another world war, because each set of dogmatists thinks itself to be in the right and all others to be in the wrong. Russell pleads for complete freedom to the teacher who should feel himself to be an individual directed by an inner creative impulse, not dominated and fettered by an outside authority. He strongly disapproves of the system of education by which nationalistic feeling is encouraged in every country and school-children are taught that the inhabitants of other countries are inferior to the inhabitants of their own country. In this way, Russell upholds the liberal ideal in the field of education.

Liberalism: Brotherhood of Man; Individual Liberty; Democracy

In the essay, *Ideas That Have Helped Mankind*, Russell lends a strong support to such liberal ideas as the brotherhood of man and the freedom of the individual. He traces the development of the concept of the brotherhood of man which was invented by the Stoics, and he dwells upon the meaning of individual liberty. The greatest of the theoretical advocates of liberty was John Locke whose philosophy Russell has discussed in the very first essay in our collection. In this context, Russell refers to the feeling of perplexity which Stalin experienced when, in compliance with the democratic traditions, Winston Churchill resigned as the British Prime Minister when his party was defeated in the general election. The dogmatist Stalin could not understand why Churchill should have given up his control of the government because of the result of a popular vote. In this context, Russell writes: "I am a firm believer in democratic representative government as the best form for those who have the tolerance and self-restraint that is required to make it workable." But Russell is opposed to dogmatism even in supporting democracy as a form of government. He is a believer in democracy, but not a fanatical believer in democracy. He thinks democracy to be an excellent form of government, but it is not a desirable form of government for every country, because some countries are not mentally and morally fit for this system.

Further Condemnation by Russell of Dogmatic Beliefs

Dogmatic beliefs are also condemned and ridiculed by Russell in the companion-essay called *Ideas That Have Harmed Mankind*. Russell mocks at the dogmatism of the Christian saints who, abstaining from the pleasures of senses, yet enjoyed thinking that pagans and heretics would suffer eternal tortures in hell. This is described by Russell as a fierce form of Christian dogma, an ascetic form of cruelty. The modern political scene shows somewhat similar beliefs. The German Nazis and the Russian communists have given a political twist to the Christian dogma; they have replaced hell with concentration camps and they teach that the best life is a life of hard work in the service of the government. Another dogma in modern times is the philosophy of economic nationalism which is based on the false belief that the economic interest of one nation is necessarily opposed to that of another. Still more examples of dogmatic beliefs are the beliefs in the superiority of the nation, or the race, or the sex, or the class, or the creed to which one belongs. All these dogmatic beliefs lead only to conflicts and persecution. And Russell's recipe is that "in public as in private life, the important thing is tolerance and kindliness". Once again Russell asserts that democracy is an excellent form of government, and once again he points out that the believers in democracy should not assume a fanatical tone, because democracy is not the best system of government always and everywhere.

One of the important liberal ideas of Russell is that only the establishment of an international government can now save the world.

How will you account for Bertrand Russell's appeal to the modern reader? Illustrate your answer from the essays prescribed for you.

The Continuing Validity of Russell's Ideas

The ideas which Russell preached and which he tried to popularize have not lost their validity even today. The problems which he wanted to solve and the dangers against which he warned the readers of his own day continue almost unabated, and in some cases the dangers have actually increased. The value of the suggestions and remedies offered by Russell also continues undiminished. We can still greatly benefit by Russell's exhortations. The relevance of Russell's thought to our times is very great, indeed.

Russell's Opposition to Dogmatism, and his Advocacy of Liberalism

In the preface to the Unpopular Essays, Russell tells us of his purpose to combat the growth of dogmatism, whether of the Right or of the Left, which has hitherto characterized our tragic century. This purpose becomes perfectly clear as we go through these essays. In Philosophy and Politics, for instance, he tells us that dogma demands authority, rather than intelligent thought, as the source of opinion; dogma requires the persecution of those who disagree; dogma calls upon its followers to suppress their natural sympathy and kindness in favour of systematic hatreds. The conflicts that occur between rival dogmatists are bound to lead to war; and war, in our scientific age, means universal death. As against dogmatism, Russell advocates liberalism which means keeping an open mind and a readiness to change one's opinions when fresh evidence becomes available. The liberal creed is one of "live and let live", of toleration and freedom, of moderation and absence of fanaticism in political programmes. In the essay, The Future of Mankind, Russell points out that Russian control over Poland led to education in that country losing its liberal character; education was there reduced to learning the formulas of communist theory; and from such an educational system nothing of intellectual value can result. He also speaks of the absence of intellectual freedom in the Soviet Union itself where, if a man writes a book debunking Lenin, he would be liquidated. In the essay The Functions of a Teacher, Russell points out that the young in Nazi Germany became, and in Russia still become, fanatical bigots, ignorant of the world outside their own country. In An Outline of Intellectual Rubbish Russell suggests that a good way of ridding yourself of certain kinds of dogmatism is to become aware of opinions held in social circles different from your own.

The Value of Russell's Campaign Against Dogmatism

The value of Russell's campaign against political dogmatism is very great even today. If anything, this dogmatism has further hardened in communist countries like Russia and China. Countries like Poland, Hungary, and Czechoslovakia continue to be under the rigid control of Russian communist ideology. All these countries have a totalitarian system of government which is opposed to individual freedom in any form. A citizen in any one of these is a slave to the ideas and doctrines which the government there constantly instills among the people. The writings of a man like Russell would not, for instance, find their way into any of the communist countries for fear lest his ideas should sow rebellion or discontent in the minds of the people there. By going through Russell's ideas we realize

how fortunate we are in living in a country where the government does not indoctrinate its citizens and does not try to bring about a regimentation or uniformity of thought.

Russell's Emphasis on Rationalism

The essay called *An Outline of Intellectual Rubbish* places much emphasis on the need of a rational attitude towards life. Unfortunately, says Russell, cruelty, persecution and superstition have been increasing in this world by leaps and bounds, and rationality has been pushed into the background. Russell then points out the irrationality which characterizes the religious beliefs that have for centuries been held by priests and propagated by them. The belief in witchcraft, the belief that people's sins are punished by pestilence or earthquake or famine, the whole conception of sin, the view that all sexual intercourse is wicked—all these are examples of irrational beliefs. Then there are the irrational ideas about the superiority of particular races. Irrational also is the view that human nature cannot be changed and that there will always be wars. Science has always tried to fight against all such irrational beliefs, and today science is fighting one of its most difficult battles in the sphere of psychology. What is worse even than holding irrational beliefs is to become dogmatic in holding them, and that is the general tendency where religious beliefs are concerned.

The Value of Russell's Gospel of Rationalism Today

All this is applicable even to present-day conditions in which we find ourselves. Russell's gospel of rationalism is of the utmost importance for our own country if we want to accelerate the pace of our progress. Our people still remain extremely orthodox and conservative in holding certain beliefs in the spheres of religion and morals. Superstitions still reign supreme in our country. The worship of all kinds of deities goes on here with the greatest possible fervour. The exploitation of people by the priests of various religions in this country continues to be as great as ever it was, and the number of the so-called "god-men" is on the increase. People still believe that they can wash away their sins by visiting temples, shrines, and similar other places of pilgrimage. The same orthodox attitudes govern our notions of morality. In view of all this, if we were to follow the teaching of Russell, we could cleanse our society of many social ills.

The Value in Our Times of Russell's Emphasis on Liberty and Democracy

Russell is a great advocate, as has already been indicated above, of individual liberty and of democracy as a form of government. In the essay *The Future of Mankind*, he expresses his preference for the American way of life which shows more respect for civilization than we find in Soviet Russia. The Americans have a genuine respect for the freedom of thought, the freedom of inquiry, the freedom of discussion, and humane feeling. In America, one may hold any views on the subject of genetics; and there one may even write a book debunking such a great man as Abraham Lincoln. Only democracy and free publicity can prevent the holders of power from establishing a servile State. In the essay, *Ideas That Have Helped Mankind*, Russell points out that democracy was invented as a device for reconciling government with liberty. Democracy

makes men's tenure of power temporary and dependent upon popular approval. In doing so, democracy prevents the worst abuses of power. In a democracy a man cannot be punished except by due process of law. Furthermore, democracy means free speech, a free press, and the freedom of religion. The value of the emphasis that Russell puts upon democracy and individual liberty is again evident to us. When we look at the kind of dictatorship that now prevails in Afghanistan, Pakistan, and Iran, not to speak of the countries under communist influence, we realize again how fortunate we ourselves are. We have not forgotten how, during two years or so of the Emergency that was declared in this country, all kinds of excesses and injustices were perpetrated, and how freedom of all kinds was completely crushed. We can only hope that the democratic form of government with all its advantages and in spite of all its disadvantages, will continue in our country. These essays by Russell serve to strengthen our democratic beliefs and our love of freedom. And yet we must not forget that Russell does not approve of fanaticism or dogmatism in our holding democratic views. As he points out in the essay, *Ideas That Have Harmed Mankind*, democracy is not the best system always and everywhere: there are many nations which are not yet morally and politically well-equipped for the success of parliamentary institutions. In the essay *Philosophy and Politics* also, Russell says much the same thing. There he points out that a fanatical belief in democracy makes democratic institutions impossible, as appeared in England under Cromwell and in France during the French Revolution.

Russell's Suggestion About a World-government

Russell is a great believer in a single government for the whole world. In the essay *The Future of Mankind*, he insists that the world can be saved only through the establishment of a world-government. The hope of a world-government, he says, might be realized by the victory of the United States in the next world war, or by the victory of the Soviet Union, or by agreement among the leading nations. A world-government is essential if world wars are to be prevented and the total extinction of the human race is to be avoided. In the essay, *Ideas That Have Harmed Mankind*, he again advocates the establishment of an international government to prevent wars. In the essay, *Ideas That Have Helped Mankind*, he says that either man must revert to primitive conditions or we must learn to submit to an international government. An international government, whether good, or bad, or indifferent, will make the continuation of the human species possible. He also says that an international government is at least as important to mankind as national government.

The Relevance of this Suggestion to Our Times

Now, we do not doubt the value and importance of an international government which can prevent armed conflicts between nations and especially worldwide conflicts. However, we do doubt the feasibility of such an idea. The idea is great and noble, but it is, to use Russell's own phraseology, "Utopian and impossible". Every nation today has a sense of its own importance, and even small nations have learnt to assert themselves in international affairs. We cannot therefore imagine that the nations of the world, and especially the super-powers, will surrender their individual sovereignty in favour of a

world-government. Nor can a world-government be established by means of a war which Russell suggests in *The Future of Mankind*, because any world war now will destroy all civilization. World peace can now be preserved only through a universal recognition by all nations that the next world war will mean either the end of the world or the reversion of mankind to a state of barbarism. Still the ideal of a world-government should not be dismissed summarily; ideals have their own value even when they cannot be given a practical shape.

Russell's Ideas on Education and their Value Today

In the essay *The Functions of a Teacher*, Russell offers certain suggestions which appeal to us even today. Teachers are, says Russell, the custodians of civilization. But, in order to perform their functions well, teachers should be allowed the freedom to teach what they please and how they please. Russell strongly disapproves of bureaucratic control over education. Teachers should be protected from intellectual bondage. A teacher should feel himself to be an individual directed by an inner creative impulse, not dominated and fettered by an outside authority. Russell also points out that it is the duty of a teacher to produce in pupils the feeling of tolerance which is necessary for the survival of democracy. Furthermore, a good teacher, according to Russell, does not try to conceal the truth; nor does a good teacher allow himself to become a propagandist. All these ideas and suggestions show Russell to be a great educational reformer. His suggestions are still needed in the sphere of education not only in other countries but in our own. The teacher in our country is a man of mercenary motives without any missionary zeal; he is generally a shirker; he is also an intriguer. For the Indian teacher, therefore, this particular essay should be an eye-opener.

Russell's Appeal to Philosophic Readers

One of Russell's great achievements was to explain philosophical theories and doctrines for the benefit of laymen having some interest in philosophy. *Philosophy and Politics* is an essay in which we find a lucid exposition of the philosophical systems of Plato, Hegel, and Locke. This is a highly illuminating essay for the layman. It teaches us how political ideas and systems are derived from philosophical doctrines. For instance, Hegel's philosophical theory or dialectic led him to his belief in an obedience to an arbitrary authority and to the view that free speech was an evil and that war was good. Similarly from the philosophy of empiricism expounded by Locke, the liberal creed in politics was derived. In this essay, Russell comes to a most valuable conclusion which is valid for us even today. That conclusion is that empiricist liberalism is the only philosophy that can be adopted by rational human beings who want mankind to be happy.

The Appeal of Russell's Prose Style

Finally, the appeal of Russell to the modern reader is due, in no small measure, to the charm of his prose style. Russell writes in a style which is characterized by lucidity, clarity, elegance, and a grace of expression. It is a plain, unembellished style which the layman easily understands, and yet it is a style which abounds in all the literary graces.

"Russell's prose is characterized by clarity, intellectual brilliance, and a catholicity of temper." Discuss with reference to the Unpopular Essays.

Russell, a Great Prose-stylist

Russell is one of the great prose-stylists of the twentieth century. Although a philosopher, he does not write in a distorted or obscure manner as most philosophers do. His style is characterized by intellectual brilliance, clarity and lucidity, a certain frivolity and gaiety, and a catholicity of temper.

As a matter of fact, the phrase "intellectual brilliance" is itself very wide in its scope, and it includes most of the other qualities. After all clarity, wit, and catholicity of temper are different manifestations of intellectual brilliance. Russell is incapable of being dull in his writing just as he is incapable of being shallow. In the Unpopular Essays he deals with various subjects—philosophical, political, sociological, psychological, educational, historical, and so on—and his expositions of all the ideas are illumined by clarity and a grace of expression. His writing exactly reflects his crystalline, scintillating mind. These essays are, of course, far from being unpopular; in fact, they have a ready appeal for the average mind, and there can be no doubt at all about their popularity. One reason for the popularity of these essays is certainly the simplicity and charm of Russell's prose-style.

Clarity, Lucidity, Grace and Elegance

The most conspicuous characteristics of this style are clarity, lucidity, grace, and elegance. Even when Russell is dealing with ideas which are philosophical and technical, he succeeds in conveying them to the reader by the manner in which he expresses them. He takes great pains to make ideas clear to the reader, and yet his style is not at all forced or laborious. It is a sign of his intellectual brilliance that he writes effortlessly and spontaneously in a style that is singularly free from all kinds of obscurity and ambiguity. Such an effect is achieved by him by means of his method of logical reasoning and by his habit of offering homely examples to clarify ideas. Every thesis, every proposition, every theory, every suggestion that he offers in the course of his Unpopular Essays is well-argued, well-reasoned, and supported with appropriate examples, illustrations, and analogies, most of which are drawn from either well-known facts of history or everyday life,

Ideas, Intelligible and Coherently Presented

The essay, Philosophy and Politics, is not meant for everybody; but it is thoroughly intelligible to well-educated men who may not have made a special study of philosophy. This essay is an attack on the philosophy of Hegel with its destructive political implications, and a strong defence of Locke's philosophy of empiricism with its liberal political consequences. The argument in this essay proceeds in a most logical and

coherent manner. The ideas are so presented that we have no difficulty in grasping them. And the essay ends with a conclusion which is really a brief summing-up of what Russell has said in the course of the essay. His conclusion is that empiricist liberalism is the only philosophy which can yield the desired results in the world of today. In the essay, *The Superior Virtue of the Oppressed*, Russell's thesis is that writers, and especially moralists, have a tendency to admire certain sections of the population, which are oppressed, on the supposed ground that these sections of the population possess certain superior virtues. This thesis is also developed in a logical manner by means of several examples. In the essay, *On Being Modern-Minded*, the central idea is that the modern-minded man tends to fall under the sway of current opinions and shrinks from independent thinking; one of the consequences of this trend being that a mentally solitary life seems pointless according to modern standards. This essay, though slightly difficult as regards its ideas, is yet not perplexing or obscure in any way; all that it demands is a greater degree of concentration than such essays as *An Outline of Intellectual Rubbish*, *Ideas That Have Helped Mankind* and *The Functions of a Teacher*. The three last-named essays are extremely easy, as regards both the ideas and the expression. The same is true of *Ideas That Have Harmed Mankind*. In these essays we have a transparency of thought, and a perfect simplicity of expression. A noteworthy feature of the style in all these essays is a complete absence of digressions or any other form of superfluity. Russell is never prolix or diffuse, even when an essay is somewhat long as is *An Outline of Intellectual Rubbish*. Nor does he create an impression of copiousness or over-abundance in the matter of expression. Every essay is compact and well-knit, even when somewhat long.

An Unadorned but Effective Style

Russell's style is free from embellishments and ornamental effects. It is a plain, unadorned style. It is rarely charged even with emotion, being mainly addressed to the intelligence or the intellect as distinguished from the heart or the feelings. And yet it is not uninteresting, dull, tedious or monotonous in its effect. As has been indicated above, it is an elegant style with a charm of its own. Here, for instance, is a specimen of his writing, showing an excellent combination of lucidity, clarity, and the grace of expression:

Upon our collective wisdom during the next twenty years depends the question whether mankind shall be plunged into unparalleled disaster, or shall achieve a new level of happiness, security, well-being, and intelligence. I do know which mankind will choose. There is grave reason for fear, but there is enough possibility of a good solution to make hope not irrational. And it is on this hope that we must act. (*Ideas That Have Helped Mankind*)

In these lines an important idea has been expressed in utterly unembellished language which, however, does not fail to produce the desired effect upon us. Here is another example of this combination, which is very frequent in Russell's writing, of simplicity and elegance:

Education, which was at first made universal in order that all might be able to read and write, has been found capable of serving quite other purposes. By instilling nonsense it unifies populations and generates collective enthusiasm. If all governments taught the same nonsense, the harm would not be so great. Unfortunately each has its own brand, and the diversity serves to produce hostility between the devotees of different creeds. (An Outline of Intellectual Rubbish)

There are no rhetorical flourishes here, nothing theatrical. A weighty idea finds expression in the plainest words which do not, however, fail to produce an effect.

Suited to Exposition and Argument

Russell has a style of writing which is admirably suited to exposition and argument. While reading through these essays, we do not get entangled or enmeshed in the intricacies of thought. In the essay, *The Future of Mankind*, Russell visualises three possibilities which are in store for mankind. And, after discussing them, comes the following irresistible conclusion: "There are now only two fully independent States, America and Russia. The next step in this long historical process should reduce the two to one, and thus put an end to the period of organized wars, which began in Egypt some six thousand years ago." In the essay, *The Functions of a Teacher*, Russell makes the distinction between a true teacher and a propagandist in a masterly manner. In the same essay the way in which he explains the meaning of civilization is remarkable for its cogency and clarity.

Examples and Illustrations

Russell's intellectual brilliance is also seen in the abundance of examples and illustrations which he provides in the course of his essays, as also in the wealth of allusions that we find in them. In order to bring out the difference between the freedom that exists in America and the absence of it in Russia, he gives us as many as three examples in his essay, *The Future of Mankind*. In America one may hold whatever view of Mendelism one may like to hold on the basis of available evidence; one may write a book debunking Lincoln; one may hold or not hold that America is heading for an economic slump. In Russia one can hold only those views which are officially sponsored. In the essay, *An Outline of Intellectual Rubbish*, Russell gives us a host of examples to show how people's minds have been dominated for centuries by superstitious beliefs. In the essay, *Ideas That Have Helped Mankind*, he makes a statement that man is morally a mixture of good and evil, and then goes on to illustrate this statement with reference to the brutal treatment of the Jews by the German Nazis, the expulsions of the Germans ordered by the Russians, and the attitude of the British and the Americans towards German children, all these being concrete cases to show the evil in man. Russell is never content with abstract statements and ideas; everywhere we find concrete examples. Sometimes he offers parables or fables to illustrate his point: for instance, he gives us the fable of the butchers and the bakers, and the fable of a cow grazing in a field and running away in fright from a passing railway train, (in the essay *Ideas That Have Harmed Mankind*)

The Abundance of Condensed Statements and Generalisations

Russell's intellectual brilliance shows itself also in his capacity for making condensed statements and generalisations which in most cases produce a striking effect. The following examples, chosen at random, illustrate this point:

- (1) Change is scientific, progress is ethical; change is indubitable, whereas progress is a matter of controversy. (Philosophy and Politics)
- (2) Science is empirical, tentative, and undogmatic; all immutable dogma is unscientific. (Philosophy and Politics)
- (3) Children were idealized by Wordsworth and unidealized by Freud. Marx was the Wordsworth of the proletariat; its Freud is still to come. (The Superior Virtue of the Oppressed)
- (4) We are suffering not from the decay of theological beliefs but from the loss of solitude. (On Being Modern-Minded)
- (5) Fear is the main source of superstition, and one of the main sources of cruelty. To conquer fear is the beginning of wisdom, in the pursuit of truth as in the endeavour after a worthy manner of life. (An Outline of Intellectual Rubbish)
- (6) Fear generates impulses of cruelty, and therefore promotes such superstitious beliefs as seem to justify cruelty. (An Outline of Intellectual Rubbish)
- (7) To the propagandist his pupils are potential soldiers in an army. (The Functions of a Teacher)
- (8) Selfishness beyond a point, whether individual or national, is not wise. It may with luck succeed, but if it fails failure is terrible. (Ideas That Have Harmed Mankind)

Irony, Wit, and Gaiety

Although Russell has always something serious to say in his essays, yet he is not too grave or solemn a writer. His essays are interspersed with witty observations and comments. Irony and sarcasm are often employed by him as weapons of attack. However, his wit is generally dry, though occasionally also gay. (Wit is gay when an author really seems to enjoy his witty remark, but wit is dry when the author makes a witty remark somewhat scornfully or with a sense of great superiority.) We have a striking example of gay wit towards the close of An Outline of Intellectual Rubbish when he points that out superstitions are often interesting and enjoyable. Once, he says, he received a communication from the god Osiris, giving his telephone number. He frequently receives letters from men announcing themselves as the Messiah. During prohibition in America there was a sect which maintained that the communion service ought to be celebrated in whisky, not in wine because this belief gave them a legal right to drink some hard liquor. Then there was the prophetess who duped her followers into

believing that she could walk on water. Another example of gay wit in the same essay occurs when Russell says that Aristotle could have avoided the mistake of thinking that women had fewer teeth than men, by the simple device of asking Mrs. Aristotle to keep her mouth open while he counted. Examples of irony and sarcasm are many. In *Philosophy and Politics*, Russell mocks at Hegel by defining Hegel's "Absolute Idea" as "pure thought thinking about pure thought". In *The Future of Man*, Russell makes the following ironical observation about Stalin: "Stalin at all times knows the truth about metaphysics, but you must not suppose that the truth this year is the same as it was last year". In *The Superior Virtue of the Oppressed* viz have plenty of irony; for instance, Russell here pokes fun at the Freudian theory of the unconscious mind in relation to children.

Catholicity of Temper

Russell is a liberal philosopher. He suffers from no prejudices and no pet aversions. He has no crotchets or fads. A philosopher who is never tired of preaching a scientific temper of mind could never be narrow-minded in any sense of the word. His mind was large enough to take in its sweep all issues pertaining to human welfare. He has expressed his opinions in the *Unpopular Essays* on many subjects—politics, economics, psychology, ethics, education, morality, science, scepticism, communism, civilization, war, peace, world-government, and so on. And he has dealt with these matters in a style which reflects his catholic temper and his wide-ranging mind. He did not evolve a style according to any premeditated theory or doctrine. His style came to him naturally. In his case, as in the cases of other great writers, it can be said with confidence that the style is the man. His is a style which is rich in such devices as parallelisms, antitheses, contrasts, similes, metaphors, quotations, allusions, anecdotes, simple words and difficult words, short sentences and long ones. He attaches no undue importance to any particular ingredient of style, his only concern being clarity of expression. We cannot use a single formula for this style as we can, for instance, for Bacon's style (concise and epigrammatic), for Carlyle's style (erudite, cumbersome, and eccentric), or for Ruskin's style (mellifluous, musical prose). This is a style in which a perfect synthesis has been achieved between its various ingredients. In its own way, it is a unique style, even as the man himself was unique.