CHALIMBANA UNIVERSITY

SCHOOL OF HUMANITIES AND SOCIAL SCIENCES

DEPARTMENT OF LITERATURE AND LANGUAGES

SECONDARY DEGREE

LITERATURE

COURSE: LIT: 2200

CLASSICAL, ROMANTIC AND MODERN CRITICISM

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Rational

Welcome to *Classical, Romantic and Modern Criticism* course. Its focus is on Classical, Romantic, and Modern Criticism. This course will equip you with the basic skills of literary theories that will help to analyse any literary work with a critical mind. Largely, this course attempts less to indoctrinate you in methods of literary study than to help attain versatility in critical thought and writing. Each of the sections closes with a group of problems designed to serve as topics of further study and to suggest useful approaches. This course will help to open your mind not only to literature but to many other disciplines which you would encounter especially where criticism is concerned.

Assessment

Assessment	Comments	Percentage
Assignment 1	Written	20%
Assignment 2 (seminar)	Team work	10%
Test		20%
Final exam		50%
Total		**100%**

Aim

The aim of this course is to present to you the systematic study of the concept of literary criticism with special emphasis on historically important trends in the field of literary criticism. It further introduces you to contemporary literary criticisms which have been practiced after the Romantic period to date.

Learning Outcomes

At the end of this course, you are expected to:

1. **demonstrate** adequate knowledge of what literary criticism is about;
2. **identify** and show adequate knowledge of main tenets of Classical and Romantic Literature and criticism; and
3. **state** the specificity of a variety of authors within Classical and Romantic criticism.
4. **state** the specificity of a variety of modern literary critics;
5. **state** the specificity of a variety of African authors as literary critics; and
6. **demonstrate** the features of modern criticism as opposed to Classical and Romantic criticism.

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UNIT 1
GENERAL OVERVIEW OF CLASSICAL CRITICISM

1.1 Introduction

Welcome to unit one. This unit brings to you the general overview of classical criticism to romantic period. Among the critical issues it will explore are an overview of classical criticism on what it is all about, identifying some classical critics, and mention what they advocated for.

1.2 Objectives

By the end of this unit, you are expected to achieve the following:-

1. Define classical criticism
2. Indentify some classical critics
3. Identify the period in which classical criticism dominated
4. State at least ten salient features of classical criticism
5. Point out both classical critics what their works are known for.

1.3 Classical Criticism

Classical criticism is difficult to pin down. Let's begin by explaining each terminology independently and use the meanings derived from the two terms to give us an outright answer.

Macmillan dictionary (2009) defines the term classical as "traditional standard of language, literature, and culture of Ancient Greece and Rome: classical mythology and a classical scholar". Following the above definition, it is clear that classical is mainly concerned with think tanks of ancient civilisation with special attention focused on the Greece and Rome's interpretation of their literary works. Macmillan dictionary's definition provides a framework for understanding how a wide variety of literature interpretations have developed in Greece and Rome. You will note in this unit that, think tanks of Ancient Greece and Rome were highly organised scholar with their own language and way of interpreting literary issues.

Herbert et al (1992) defines the word classical as a word that refers to ancient Greek and Roman writing. This being the case, it is clear from the above quotations that the term

"classical" refers to the ways and means the Greek and Romans interpreted and appreciated literature during 300-450BC. Having looked at the word classical, it is important to also attempt the word criticism. Before you proceed, the reflection below will help you to have loose ideas about the meaning of the term criticism.

Reflection

When you first approached your partner, what was going through your mind? What really influenced your decision? Are there any measuring qualities you had in mind? Did she or he meet the qualities you were looking for? Or did you have to undergo the process of disapproving, censuring, condemning, blaming, castigating, and denouncing him or her before arriving at your decision? Honestly, the process you went through may be called criticism. The process of disapproving someone lays a foundation of understanding the term criticism.

Having been provoked by the reflection above, let's begin by considering various definitions from the different sources. The Oxford dictionary (1998) defines the term criticism as "a critical assessment of a literary or artistic work". The implication of Oxford dictionary's definition is that, there must be a process of applying academic disciplined thought to any literary work. You would agree with me that the process of applying disciplined thought requires expression of disapproving, censuring, condemning, blaming, castigating some thematic issues based on perceived faults. Before you agree with my perception, have a look at the food for thought below.

Food for thought!!!

Ask yourself if there is any need to criticise literary work? Try to come up with answers before you proceed to the next paragraph. If you are done, compare your thoughts with the views given below...

I believe your answer to the reflection above is ***'YES'***. It is yes in the sense that there is need to criticise works we read for us to appreciate them. This view is in line with Lee (1969) who states that "literature at its best, unlike other form of discourse, is designed to satisfy the whole man-to satisfy man sensing, man feeling, and man thinking". Lee's definition is at its best inviting us to literary criticism that is designed to satisfy man's thinking and, in particular, man's thinking about literature. The above view is to a large extent conceding us

that criticism is very important because it simplifies the work of literature, although it is also true that not all simplification will proceed along the same line without complications.

Meaning of classical criticism?

Classical criticism denotes both the ancient civilizations of Greece and Rome. However, this work goes further by defining Classical criticism as an interpretation of literature that examines its role and relevance to society and crafting of the products such as drama, poetry, and prose that are related to it. Classical criticism therefore focuses on what makes literature be what it is and why it should be appreciated where necessary.

1.4 **Features of Classical Criticism**

Remember that nearly everything in life has got features associate to it. This applies to classical criticism. The main literary features of classical literature are

a. Ethical value of art and emotional arousal
b. New created things were expected to be the continuation of tradition and established norms;
c. Poetry and drama was to be pleasing and health as well as providing an emotional outlet from daily state of tension;
d. Created a room of innovation but not for experimentation of doubtful worth;
e. Poets were to paint the world with imitative things created by gods and ensure that whatever they painted was good and useful;
f. Believed that poet, playwright, dramatist or musician was not supposed to make his or her work by novelty or individual style that departed from tradition in a big way;
g. The development of a clear and logical prose style needed for the expression of a multitude of practical interests arising from the new social and political conditions;
h. The prevalence of prose over verse with the consequent discovery or rediscovery of new literary forms (the essay, the novel etc);
i. The search for intellectual rather than emotional satisfaction;
j. The tendency to find the subject matter of literature in common social experience and to emphasize its social usefulness; and
k. The prevalence of satire, often applied to politics.

1.5 **Classical Critic**

There are several classical literary critics though this module restricts its discussion to Plato and Aristotle. It is important to note that, in ancient Greece, the schools of Philosophy and Rhetoric were theoretical training grounds for the think tanks like Plato and Aristotle. Their interest is not specialised, they applied their knowledge of philosophy and rhetoric to every kind of subject matter. Rhetoric was more widely studied than literary theory. Moreover it was the rhetoricians who studied rhythm, diction and figurative language, all with a view to create educated young men well trained in the powers of oration. Let us look at Plato and Aristotle's literary contributions.

1.5.1 Plato - (397-429 B.C.)

Plato lived between 397- 429 B.C. He was an Athens and ripened to maturity at the age of forty through interacting with the variety of many peoples and wisdom of many lands. At the age of twenty-eight Plato lost his teacher Socrates. The death of Socrates left its mark on every phase of Plato's thought. The fact that Socrates' death was a result of democracy, Plato's life got filled with a scorn of the vice that lead to his master's death. He lived with such a hatred of the mob and advocated for the destruction of democracy and be replaced with by the rule of the wisest and the best. The quest to destroy democracy became the absorbing problem of his life to find a method whereby the wisest and the best might be discovered, and be persuaded to rule. His aggressive campaign to destroy democracy made Athens unsafe place for Plato. To protect his life Plato set out for Egypt where he was shocked to learn from the priestly class and learned caste theocratically ruling a static agricultural people.

The thought of learned caste theocratically ruling a static agricultural people remained alive in Plato's thought, and played its part in writing his Utopia. Plato did not remain in Egypt for the rest of his life as he sailed to Sicily and Italy where he joined the school which the great Pythagoras had founded. At this school his mind questioned how a small group of men set aside for scholarship and rule, living a plain life despite the possession of power. Durant (1961:15) states that for twelve years Plato had wondered, imbedding wisdom from every source, and sitting at every shrine, tasting every creed. So many speculations emerged as to where Plato had gone as others would have it that he went to Judea where he was moulded for while by the tradition of the almost socialistic prophets. The critical point to note is that Plato returned to Athens in 387 B.C and he was forty years old.

It is leant that at forty Plato had gained a perspective of thought in which every extreme was seen as a half-truth, and the many aspects of every problem blended into a distributive justice to every facet of the truth. It is noted that at forty Plato had gained admirable knowledge, and art; which resulted to a philosopher and the poet living in one soul. He created for himself a medium of expression in which both beauty and truth found a room and play [dialogue] in him. During this time, Plato's translation style ever shined and sparkled over. Barker (1918:5) quotes one of Plato's followers Shelly, as having stated that he (Plato) "exhibited the rare union of close and subtle logic with the Pythian enthusiasm of poetry, melted by the splendour and harmony of his periods into one irresistible stream of musical impression which hurry the persuasions onward as in a breathless career" Barker's quotation gives a clear picture that Plato was at forty a refined poet and philosopher the world had ever produced.

His literary contributions were mainly as follows:-

a. He believed and advocated for the use of poetry. Plato poetry was the vehicle that possessed beauty and truth. His daily life was filled with figurative speech that confused many people as they failed to tell in which character of dialogue Plato was speaking. People struggled to know in which form he was speaking, whether he was speaking in literal sense or metaphor.

b. Plato's love of jest, irony and myth left many baffled. In his Protagoras (320) he wittingly showed the gradual development and frequent repetition of every important argument which were to be adapted to the understanding of the man who must taste poetry and philosophy as an occasional luxury.

c. It is important to note that Plato's Protagoras was written in dialogue. This means that he set the stage on how dialogue is written. Scholars are expected to find in these dialogues much that is playful and metaphorical; much that is unintelligible except to scholars learned in the social and literary minutiae of Plato's time.

d. Dialogue is to a larger extent seen to be Plato's brain and remains one of the priceless treasures of the world. The best dialogue written by Plato is *The Republic* which is a complete treatise in itself. In his work of *The Republic*, Plato addresses various issues that range from

1. metaphysics,
2. theology,
3. ethics,
4. psychology,
5. pedagogy,
6. politics, and
7. theory of art

I urge you to read Plato's republic and see how he uses the dialogue when addressing the subject matter mentioned above.

e. Harland (1999:6) states that Plato called literary theory or criticism as an imitation mimesis because he believed drama to be a reproduction of something that is not really present, and is therefore a dramatisation of the reproduction.

f. He theorised not about lyric poetry, but about tragedy, comedy, and drama

g. According to Harland (1999.7) he states that Plato distinguished between mimesis and digenesis. He called "Mimesis" as a speech of a character directly reproduced, whereas "digenesis" as a narration of doings and sayings where the poet speaks in his own person and does not try to turn our attention in another direction by pretending that someone else is speaking,.

h. Plato however disapproved imitation and dramatised dialogue. This means that he disapproved mimesis because he was a firm believer of the true form. He only believed in the most real reality. He objected dramatised dialogue on the grounds that such dramatisation encouraged people to live lives other than their own.

i. With regards to drama, Plato warned people against the danger of aping roles blindly, as he feared that the influence of mimesis limitation could be so great that it could take over the minds and lives of young impressionable people completely and become of primary importance.

j. Plato's basic argument against mimesis was the fact that both drama and epic imitate the world of perceptual appearances. For him, the only reality was that of abstractions.

k. The poet in Plato's eyes imitated an appearance of the abstraction and a play an epic was hence a derivative of the derivative hence thrice removed from reality. They are images, not realities.

l. Plato was the first serious thinker to question society along theoretical lines, all this is clearly to be seen when one reads his Republic.

1.5.2 Critical Criticism of Plato's Literary Contribution

Plato's most important contribution to literary theory lies in the form of his objection to ***imitation theory***. When you read his great works on the Republics especially Book 10 you will encounter the theory of imitation. He argues that the tragic poet is merely an imitator who shows what someone else has made. This means that, the imitation concept is likened to a mirror that shows various images that do not portray the exact picture from the intended original one. Essentially Plato's republic teaches a lot of philosophical ideas that are linked to the literary world. For example, in book three of the republic, Plato makes a stunning comparison of children and poetry. He argues that in the same manner children should be allowed to listen to those stories that would help them become responsible members of society, poetry should also be used to better the society we live in.

In Book 10 Plato takes a swipe on the poets that they need to be guided because they are a danger to any society. He comes out to reject poetry claiming that if poets are allowed to operate freely, they are capable of producing a host of inappropriate models that include

i. Slaves
ii. Women
iii. Cowards and
iv. Drunks whom many may be tempted to imitate.

It is clear from the above that Plato presents his argument brilliantly with reference to a painter. Plato's behaviour in Book 10 portrays him to have believed in true reality, in the ideal, and in abstractions. For him, objects were nothing more than an imitation of the reality or the ideal. He felt that an individual imitating an imitation would produce an

imitative form that was thrice removed from the ideal. Similarly, poetry for Plato did the same thing; it was inferior because it was the imitation of an imitation. His pupil Aristotle was to later examine the nature and differentiating qualities of *imitation* and to prove that *imitation* was true, serious and helpful, whereas Plato had maintained that it was false, trivial and harmful, and that the poet should be kept out of his republic.

1.5.3 Aristotle - (384—322 B.C.)

Aristotle lived between 384-322 B.C and was Plato's student. Aristotle was a member of the great medical fraternity of Asclepiads. Aristotle's background entails that he had every opportunity and encouragement to develop a scientific bent of mind. Like every child who grows with scandals Aristotle was not an exceptional. Durant (1961:41) picks Aristotle's joining a riotous living, joining army to avoid starvation, returning to his home town Stagira to practice medicine, and going to Athens at the age of thirty to study philosophy under Plato. Under Plato, Aristotle studied philosophy for eight to twenty years mastering his incomparable teacher's prowess. Aristotle was quite ambitious and his ambition is seen towards the end of Plato's life when he picked more authentic quarrel against his spiritual father. Aristotle's behaviour may be said to have developed into an "Oedipal complex" against his spiritual father for the favours and affection of philosophy, and began to hint that wisdom would not die with Plato. In response to Aristotle, Benn (1882:283) states that Plato spoke of his pupil as a fool that kicks his mother after draining her dry.

His contributions differed from his master Plato in that he was interested in describing and classifying things as they were. His contributions are outlined below:

a. Though he followed Plato in defining poetry as mimesis he did not condemn it like Plato did instead he regarded mimesis as a natural healthy impulse. In Aristotle's views he differed from Plato because, for the former, the world was dominated by the model of the biological organism.

b. He believed that each living being strove to realise the ideal, the true within himself/herself/itself. For Aristotle, *art initiated nature*. This means that the arts, like nature work towards the unfolding of inherent potential. Aristotle did not consider mimesis to be mere copying.

c. Whereas Plato believed poetry to be cut off from the universal, it being removed from the true, Aristotle devised a higher truth for poetry - that of understanding the underlying generalities of the species.

d. He believed poetry to be something more philosophical and more worthy of serious attention than history; for while poetry is concerned with universal truths, history traits of particular facts.

e. Aristotle's theories are related to biological organisms. In likening his theorise to the species of plant it is said that, each species of plant has its own distinctive principles of growth and fulfilment, so does each genre, thereby suggesting that an epic does not need to live up to the tragedy, or tragedy to comedy. Each genre evolves in itself as do species of plants. What Aristotle does by classifying poetry in this manner, is that he avoids the judging of all works by the same standards and avoids attributing uniquely individual qualities to individual works, but he himself ends up considering tragedy to be superior to epics and the like.

f. He stated that tragedy is superior to the epic. His views were largely guided by Sophocles' Oedipus Tyrannous, and he made distinctions even within the genre of tragedy. It was Aristotle's belief that both tragedy and the epic should have unity of action whereby the various incidents must be so arranged that if any one of them is differently placed or taken way the effect of wholeness will be seriously disrupted.

g. He also viewed that a work of art should be such that it takes into accounts the capacities and limitations of the spectators the audience. In other words what Aristotle proposed for the tragedy was unity of action, place and time, which was to become famous later as the three unities.

h. Harland (1999:13) brings another contribution of Aristotle called the notion of catharsis or a distinctive emotional response to be aroused in the audience. He indicated that what was to be aroused is a pity that arises out of fear, and that too fear with pity as opposed to self-centred fear. He believed that such an evocation of pity-charged fear would imply a sense of awe and of something terrible about to befall the hero.

i. Aristotle also directly opposed Plato who rejected both the poet and their poetry from his republic, as he felt their presence and their capability in arousing such powerful emotions would render the citizens of the Greek city states emotional basket-cases. Aristotle on the other hand believed the evocation of pity and fear to be therapeutic to the audience, to serve as purgation or cleansing and therefore healthy.

j. Aristotle classified the various genres of poetry, discussed their nature, the goals to be followed, and the appropriate effect of tragedy and then goes on to talk about the, type of tragic hero who could produce this effect. The description of the tragic hero is to be found discussed at length in his Poetics. The appropriate type of hero is a man remarkable for neither virtue nor vice, for neither justice nor depravity, but a man whose fall is due to some error or weakness, some hamartia.

1.5.4 Critical Criticism of Aristotle's Literary Contribution

Having looked at literary contribution of Aristotle, it is clear that Aristotle's theory of beauty and art he writes more originally and to the point and creates the study of aesthetics. In his contribution, Aristotle seems to points out that artistic creation springs from the formative impulses and the craving for emotional expression. This view is accepted in this work because the form of art is an imitation of reality the position Aristotle holds on. In his argumentation found in the poetics, Aristotle argues that an "*imitation of reality it holds the mirror up to nature*". This means that, there is in man a pleasure of imitation which apparently may be missing animals. Aristotle's views are critical if attention is paid in the direction of ascertaining the aim of art which represent not the outward appearance of things, but their inward significance.

In light of the above, Aristotle according to Durant (1961:59) argues that noblest art appeals to the intellect as well as to the feelings. He calls the intellectual pleasure to be the highest form of joy to which a man can rise. He furthers his arguments by stating that a work of art should aim at form, and above all unity which he says is the backbone of structure and the focus of form. He gives an example of a drama that should consist of the following unities

i. Unity of action
ii. Sub-plots
iii. Catharsis

iv. Purification

v. Conflicts and

vi. Purgation of emotion

Clearly, Aristotle was an advocate of the drama that mirrors Oedipus Rex. Because of the above arguments, Aristotle remains the authority of tragedy, that whoever talks about it does so with reliance on his view point. I would like to point out that unlike Plato who speaks against poetry, Aristotle sees poetry as positive. Habib (2005:50) rightly points it out that Aristotle sees theory of imitation in poetry as a basic human instinct and allows it as an avenue towards truth and knowledge. His ideas on tragedy are clearly on drama that is seen to mention imitation and action. He definition of drama states that "***an imitation of an action that is serious complete and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotion***". This definition clearly brings out the elements earlier discussed in this work about tragedy. I therefore encouraged all of you to read the next unit with caution and see how the tragedy elements manifest on *"Oedipus the King*" play.

1.6 **Activity 1**

1. Compare and contrast Plato's theory of imitation to that of Aristotle?
2. In your own view, to what extent would you agree that the literary views of the two ancient think tanks have influenced literature today?
3. What are the two major types of imitation according to Plato?

1.7 Summary

This unit has looked at Classical criticism. It has linked classical criticism to ancient Greek and Roman philosophy and art, particularly literature. The unit has also identified the Greek critics Plato and Aristotle as some that have made a significant contribution to classical criticism through their works. Aristotle's theory indicates that the status of the character must fit in with the actions that are attributed to him, so as to produce the desired emotion effect. Aristotle's discourse is all about the establishing of set goals, and once that has been achieved; he imparts instructions on how to achieve them. The two, think tanks or school of thoughts differ largely in their perceptions and understanding of the notion of imitation. This being the case, Classical Criticism is fairly objective; it is an attempt at expressing infinite ideas and feelings in a finite form. Having discussed the classical criticism, the next unit discusses romantic criticism.

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Unit 2

Oedipus the King

2.1 Introduction

Welcome to unit two that discusses the text of Oedipus the King with a view to understanding it better. In this unit, we shall further look at study and essay questions aimed at enabling you to assess the level of your understanding of the text and the information on the Greek tragedy as advocated by Aristotle.

Before you proceed, it is important to understand that there is a history on the Play of Oedipus the King. The play is based on the legend of Oedipus which existed long before Sophocles was born. Thus, Sophocles did not originate the legend, but he is credited for presenting it in his own unique way. As an artist, he presented the legend in a way that made it captivating. According to the legend, it was prophesied by an oracle of the god Apollo that Laius and Jocasta, king and queen of Thebes respectively, would give birth to a son who would grow up to murder his father and marry his mother. In other words, the son would commit patricide and incest, both terrible sins before the gods.

The prophecy came as a curse or punishment for an abomination committed by Laius: he abducted Chrysippus, son of Pelops and the nymph Axioche, whom he had instructed in driving a chariot (www.mythindex.com/greek-mythology/C/Chrysippus.html). According to the myth, Laius was so taken by the boy's beauty that he raped him. Overwhelmed by shame, Chrysippus committed suicide (www.mythologydictionary.com/chrysippus-mythology.html). Afraid of the oracle, Laius and his wife Jocasta, upon bearing a son, nailed his feet together – hence the name Oedipus, which means 'swollen foot.' They leave him to die on a lonely mountainside outside Thebes. However, a wandering shepherd from the nearby city of Corinth finds the child and hands him over to Polybus king of Corinth. Being childless, King Polybus and his wife, Queen Merope, decide to adopt Oedipus. They raise him as a prince in their palace and never tell him they are not his real parents.

When he grows into a young adult, Oedipus learns of the prophecy and, assuming that it applies to Polybus and Merope, whom he believes to be his biological parents, flees from Corinth. As he wanders around Greece, he meets a group of travellers at a crossroads and

quarrels with them. He kills an old man and all the others except one man, who manages to escape. Unknown to him, however, the old man is Laius, his biological father, King of Thebes. Neither did Laius know that the young man he encountered at the crossroads was in fact his own son Oedipus, long believed dead. Oedipus continues with his wandering, entering the city of Thebes at a time when the city is under the spell of the Sphinx, a monster whose riddle must be solved if the city is to be saved. The city dwellers, now without a king due to the murder of King Laius, are unable to solve the riddle. They declare that anyone who would solve the riddle would be made king to take the place of Laius.

As fate would have it, Oedipus is the only one who manages to solve the riddle, upon which the spell is broken and the Sphinx dies. Consequently, he is enthroned king and, as a bonus, given the hand of the recently widowed Jocasta. Neither Oedipus nor Jocasta knows the real truth of their relationship; they go on to produce four children – Antigone and Ismene (daughters) and Eteocles and Polyneices (sons). Thus is fulfilled the first part of the oracle: Oedipus, as prophesied, kills his father and marries his mother, siring children with her. The play, *Oedipus the King*, is about the second part of the oracle – that is, the punishment of Oedipus himself.

When the play opens Oedipus has been successfully ruling Thebes for some fifteen years (Watling 24) but now the curse has taken its toll; things have gone wrong in the kingdom, and the citizens of Thebes assemble in front of the king's palace to seek a solution. Thebes' existence is threatened by pestilence and famine. It is Oedipus' quest for a solution that is the main preoccupation of *Oedipus the King*. You can now turn to the text and have an in-depth understanding.

2.2 Objectives

By the end of this unit you should be able to:

1. Explain the contents of the text of Oedipus the King.
2. Relate the contents of the unit to the contents of module 1 on the elements and structure of the Greek tragedy.
3. Discuss the questions and essay topics with a degree of competence.

2.3 Elements and Question of Greek Tragedy

The elements of the Greek tragic play follow Aristotle's authority from his book on "***The poetics"***. Aristotle recommended that a play should have the following elements that include: plots, characters, tragic hero, harmatia, peripeteia, anagnoris, and catharsis among many others. These elements mark the basis of the modern play, it is important that you get a deeper understanding of what constitutes tragedy.

I want to believe that this far, you understand that tragedy is defined by its structure, the kind of action it portrays, the emotions it produces, or the themes it embodies. This being the case, you must understand that the underlying feature of definition of tragedy is the awareness that tragedy is concerned with human suffering, and that the best tragedy is a serious inquiry into the causes of human suffering. As you embark on reading the tragedy play on Oedipus the King, I want you to ask yourself a question as to "why does man suffer?" At this point, I want to quickly point out that tragedy does not give a clear and simple answer to the question "why does man suffer?" Some of the answers people may attempt to give are that man suffers because he:-

a. has a single flaw in his character.
b. accidentally contracts a disease
c. tries to do good and harm inadvertently result
d. others make him suffer
e. makes an error in judgment

In as much as the answers given above seem to be correct, I want you to know that there is no neat answer to the question of why man suffers. If you expect tragedy to give a neat answer would be to expect tragedy deliberately lie about life. What you expect to learn when reading tragedy is that it will give you materials you need for wondering at the universe in which we suffer. There are three categories of explanation that account for man's suffering:

a. man himself is evil or imperfect
b. man is at mercy of inhuman forces outside himself [the gods, fate, nature].
c. man is a victim of his society

Having explained the question of the tragedy, you will discover that the play on Oedipus the King will answer the question by depending largely upon the honesty of the representation of the suffering of the tragic hero. As you embark on analysing the play in question you will discover that Oedipus Rex seems to answer the question on why man suffer through the following causes

a. the gods are powerful
b. Oedipus himself is evil, and
c. the plague must be removed from Thebes

In order to understand why Oedipus suffers it is important that do not pick one cause but it may be wise for you to name a single abstract factor that involves all of the above, and then to analyse. After doing this, you will discover that the overriding factor in Oedipus' suffering is that he lives in a tragic universe, a universe in which the man who would be a hero is constantly called upon to make decisions in which the choice is not between alternate goods, nor even between a good and an evil, but between two evils. Without pre emptying the whole discussion let's start looking at elements of tragedy individually.

2.3.1 Tragic Hero

According to Aristotle, a tragedy is centred on a tragic hero whose character is "complex, not single-minded" (Kitto, 1950:156). In a tragedy, the tragic hero must fall, is doomed to fall. He is marked for destruction, but his downfall is due mainly to a tragic flaw in his character. Usually, the tragic hero is of high social status such as a king, as in the tragedies of Sophocles.

Interactive Question
Having explained the qualities of a tragic hero, give reasons why Oedipus qualifies to be classified as a tragic hero.

2.3.2 Harmatia

Harmatia can be translated variously as 'missing the target,' or 'vice,' 'weaknesses or 'flaw'. In most Greek tragedies the tragic hero's harmatia is 'hubris,' which translates to 'excessive pride'. According to Kitto (1950:567), the hero 'forgets that he is fallible, acts as though he has the power and wisdom of the gods, and is later humbled for his arrogance'.

In Sophocles' *Oedipus Rex*, for instance, Oedipus is the tragic hero and he exhibits hubris, which in part is evident in his arrogant attitude to Teiresias, the blind prophet who is in essence a representative and mouthpiece of the gods. When the tragic hero falls, he experiences a complete reversal of fortunes, a phenomenon which Aristotle refers to as 'peripeteia'.

Interactive Questions
What do you think is Oedipus' main weakness or character flaw? Is he guilty of hubris? Give specific examples of situations where Oedipus' character flaw is manifested in terms of both his actions and words.

2.3.3 Peripeteia

The tragic hero's reversal of fortunes marks his downfall from an exalted position to a lowly one. The downfall, according to Aristotle, must be of such magnitude that it causes us to have pity on the fallen hero. The downfall of Oedipus, for example, is so great and drastic that we feel pity for him.

At the beginning of *Oedipus Rex* Oedipus is a man at peace with himself and his word; he is the King of Thebes, loved by his subjects. By the end of the play, however, he is fallen, shamed, stripped of his honour, pride, power and wealth. The man who lived in the palace now has to wander in the wilderness, a vagabond.

Interactive Questions
In which episode do you think the peripeteia occurs? Is there a specific occurrence which you think constitutes the peripeteia?

2.3.4 Anagnoris

The tragic hero's downfall and peripeteia leads to what Aristotle refers to as 'anagnorisis,' which means realisation or recognition of one's error. In other words, the hero recognises and acknowledges his error.

Interactive Questions

In which episode, and at what specific point, does Oedipus undergo an anagnorisis? What words does he utter which confirm his realisation of being wrong?

2.3.5 Catharsis

Catharsis according to Aristotle means the 'purgation' of our emotions as an audience. In other words, as we watch or read the tragic play, we develop pity and fear because of the terrible punishment that the tragic hero undergoes. By the end of the play, the emotions of the audience are purged.

Interactive Questions

After reading the entire play, does it leave you with a feeling of catharsis? Do you feel as if justice has been done?

2.4 Structure of Greek Tragedy and Oedipus the King

The structure of Greek tragedy refers to the various parts, or sections, of the tragedy genre. According to Aristotle the Greek philosopher who studied Greek tragedy, the structure of the tragic play consists of the prologos, parados, episode, stasimon, and exodus.

2.4.1 Prologos

This structure is sometimes referred to as the prologue – the English word derived from the original *prologos*. This was the first or opening action of the play which provided the exposition, or foundational information upon which the rest of the play hinged. In other words, the exposition is that part of a play which informs the audience of whatever they need to know about the past (Barnet 2004: 969). Sometimes the prologos was given by a single actor speaking as either a mortal or a god.

In '*Oedipus the King*' the play exhibits the prologos (or prologue) when it constitutes the section from the beginning of the play. Here you witness the suppliants when they come to seek an audience with Oedipus – to the time when they exit with the Priest, just before the first stasimon or choral ode by the Chorus.

Interactive Question

What role does this prologos play in laying the foundation for the action in the rest of the play?

2.4.2 Parados

This is the second section of the tragedy and is characterised by the entry of the Chorus through the front part of the orchestra known as the *parados* – which explains the name of the section. The section also provides further exposition or background information. Once the Chorus enters, they stay on until the end of the play. In Oedipus the king the parados is the first stasimon – that is, the words of the Chorus upon entry.

Interactive Question

i. What is the tone of the parados and how does it affects your perception of the play and your expectations in terms of what will follow?

2.4.3 Episode

This is the main action unit of the drama, and each tragedy has four episodes in which the actors presents both action and speech, including swift one-line interchanges known as *stichomythy*.

Interactive Questions

i. Identify the episodes of the play. How many are they?
ii. What is their significance in the development of the story?
iii. What is the relationship between the Chorus and the episode?

2.4.4 Stasimon

Once the first episode is ended, the actors withdraw. The section which follows is the *stasimon* – plural, *stasima*. This is performed by the Chorus, who would never leave the

orchestra until the end of the play. The stasima, then, provides an interlude between the episodes. In all, there are generally four episodes and four stasimons.

Interactive Questions

i. Which parts of the play qualify to be classified as stasimon?
ii. How many are they?
iii. What is the significance of their role in the general structure of the play?
iv. What is the difference between in the role of the stasimon compared to the episode?
v. What is the relationship between the stasimon and the Chorus in the play?

2.4.5. Exodus

This is the concluding section of the play, coming immediately after the last stasimon. It contains the resolution of the drama, the exit of the actors, and the last pronouncements, dance movements, and exit of the Chorus.

In the Oedipus the king the exodus starts from the point of the Second Messenger's entry to narrate the terrible events that have occurred within the palace – including Jocasta's suicide. It ends with the last stasimon by the Chorus.

2.4.6 Exposition

The exposition is not part of the structure of the Greek tragic play, but you need to see what role it plays, in Oedipus the king, in consolidating the background information provided by the prologos. The exposition is a critical aspect of the modern plot. Cuddon (1991: 318) explains the exposition thus:

> At the beginning of his play the dramatist is often committed to giving a certain amount of essential information about the plot and the events which are to come. He may also have to give information about what has 'already happened'. All this comes under the heading of exposition. A skilful dramatist is able to introduce this material without holding up the action of the play and without recourse to the obvious devices of narrative.

In *Oedipus the King*, the exposition is the first episode. It provides more information regarding the antecedents to the present events. It enables us to know what led to the unfortunate events that now burden the city-state of Thebes.

2.5. Characters

The play Oedipus the King has many characters that helps the readers know whether the characters are confident, conceited, shy, domineering, outspoken, short tempered, violet and passive. Readers have opportunity to see into the characters' hearts and examine their motivation.

2.5.1. Oedipus

Oedipus is the protagonist of the play. He becomes king before the action of *Oedipus the King* begins. He is well known for his intelligence, wisdom and ability to solve riddles. Oedipus is also respected, powerful, self-confident, full of determination and compassionate toward the citizens of Thebes. However, he is also rash, self-opinionated, stubborn, arrogant and easily angered.

Interactive Questions

i. To what extent does Oedipus' past affect his present circumstances?
ii. To what extent, and in what ways, do Oedipus' stubbornness, self-opinion, rashness and arrogance contribute to his eventual downfall?
iii. Do you think Oedipus could have avoided his fate?

2.5.2 Jocasta

Jocaste is Oedipus' mother and wife, and Creon's sister. She is also wife of the deceased King Laius, father of Oedipus, with whom she schemed to thwart the oracle by killing Oedipus when he was a baby. Unlike her husband, however, she lives to see the fulfillment of the prophecy she and Laius believed had been thwarted. She initially scoffs at Teiresias' prophecies and tries to reassure Oedipus of the falsity of the prophecies. However, as the truth slowly flows, she realises Oedipus' true identity before he does, and commits suicide.

Interactive Questions

i. Jocasta only gets involved in the action towards the end of the play. How do you think this affects the development of the story?
ii. Do you think there is any significance in the fact that, unlike her husband who dies without realising that the prophecy about Oedipus was fulfilled, Jocasta realises the truth before she dies?

2.5.3 Creaon

Creaon is Oedipus's uncle and brother-in-law the fact that his on the other side a brother to Jocasta the wife to Oedipus. He is calm and rational and, unlike Oedipus, does not make hasty decisions.

Interactive Questions

i. What factors contribute to the conflict between Oedipus and Creon?
ii. From the evidence in the text, would you say Creon is power-hungry?

2.5.4 Teiresis

Teiresis is a blind prophet of Apollo. As a divine messenger, despite his blindness, he 'sees' the truth of Oedipus' identity before anyone else does, and advises him not to pursue the issue of the curse plaguing Thebes. He eventually tells Oedipus that he is the cause of the curse.

Interactive Questions

i. What is ironic about the fact that, despite being blind, Teiresias knows more than people with eyesight?
ii. In what ways, and to what extent, does Teiresias influence events in the play?
iii. What are the factors behind the conflict between Teiresias and Oedipus?

2.5.5 Chorus

The Chorus is not an individual but a group of men who speak collectively like an individual. Characterised generally as 'Elders of Thebes,' the Chorus act as a bridge between the spectator and the stage and also provide commentaries on the action, hence filling in missing information. However, they also participate in the action, meaning they play the triple role of actor, observer and commentator.

Interactive Questions

i. What is the impact of the role of the Chorus as commentator on the unfolding of events in the play?
ii. Do you think the comments of the Chorus in the last stasimon (exodus) are 'fair'?

2.5.6 Polybus

Polybus is the King of Corinth and Oedipus' adoptive father. He is given the baby Oedipus by one of his subjects who finds him abandoned on the mountainside. Determined to keep Oedipus as his own son, he ensures that the young man never knows the truth of the circumstances that brought him to Corinth.

Interactive Question

i. Would you say the relationship between Polybus and Oedipus is characterised by selfishness or selflessness?

2.5.7 Merope

Merope is the wife to Polybus and Queen of Corinth. She fully participates in the scheme of hiding the truth from Oedipus.

Interactive Question

i. What do you think would have happened if Merope had told Oedipus the truth about his parenthood?

2.6 Themes

Themes refer to a central idea behind a story. In Oedipus the king,good narrative prose, the plot, the characters, the setting and the symbolism are all supposed to lead to one central theme of the story. In other ways, all the parts of the narrative should help to reveal the central theme which the work is trying to put across to the reader.

2.6.1 Appearance Vs Reality

The theme of appearance versus reality is a predominant one in this play. There is a gap between appearance and reality, leading to high levels of irony. For instance, Oedipus is misled by appearance of his mother and at last he gets consumed by the reality. Jocasta is fooled by appearances and destroyed by the revelation of truth. As a blind person, Teiresias appears to be ignorant, yet is more knowledgeable than any other character.

Interactive Questions

i. How does the tension between appearance and reality affect events in the play?
ii. How would the story be affected if the reality, rather than the appearance, was known from the start?

2.6.2 Determination Vs Free Will

Philosophers pinned a doctrine that all events and actions are ultimately determined by the causes regarded as external to the will. In this connection, Oedipus' mystery about his birth and attempts by his parents to clear him can best be said to have been determined. Consider of his upbringing in a home of foster parents and exile for fear of killing his father later to marry the mother. Surely all the events in the play have many of puzzles than answers. In line to this philosophical doctrine of determinism, ask yourself these questions after you have read the whole play.

Was Oedipus' fate predetermined by the gods or a result of his own free will or freedom to choose what to do and where to go? If his life was predetermined, can he then be blamed – or punished – for killing his father and marrying his mother? If what transpires in the play is completely a result of free will, how does one explain the fact that even with his best efforts and innocent intentions, Oedipus still ends up committing patricide and incest? On the other hand, is Oedipus' intention to flee Corinth, or his decision to fight and kill the old man at the crossroads, not evidence of free will and personal choice? Was it not possible for him to act otherwise?

Interactive Questions

i. Do you think what happens in the life of Oedipus is driven by Determinism or free will?
ii. Can Oedipus be blamed for committing murder and incest?

2.6.3 Willingness to ignore the truth

This theme is witnessed when Jocasta realises the truth, she initially tries to ignore it, even tries to 'protect' Oedipus by discouraging him from pursuing the truth. Similarly, Oedipus sees all the signs that Teiresias could be right, yet ignores the warnings in the hope that, at the end of his quest, he would be vindicated.

Interactive Questions

i. Why do you think Jocasta initially chooses to ignore the truth?
ii. Do you think it is within human nature to ignore the truth when it is unpleasant?

2.6.4 Sight Vs Blindness

The discoveries of the truth, and the question of who has true knowledge, are at the centre of the plot of *Oedipus the King*. Can Teiresias' words be trusted when he is blind? Does the mere fact that Oedipus is sighted and Teiresias blind mean the former is more knowledgeable than the latter, or that the latter is ignorant?

Interactive Questions

i. Relate the theme of sight versus blindness to the concept of light and darkness and revealed in the text. In other words, what is the relationship between light and sight, and darkness and blindness?
ii. Would you say the concepts of knowledge and ignorance are relative?

2.6.5 Suffering as an Agent of Transformation

It is very common in human discourse to perceive suffering as an agent of positive change; that people who suffer turn out to be better people at the end of their ordeal. Indeed, Oedipus not only sees the truth by the end of the play, but is also changed into a better person; he is humbler at the end than at the beginning.

Interactive Questions

i. Do you think Oedipus would have changed if he had not undergone suffering?
ii. Do you think the change in Oedipus' attitude is minor or major?

2.6.6 The Nature of Divine Justice

The punishment suffered by Oedipus raises questions of the meaning of divine justice. Why should Oedipus suffer because of the sins of his father Laius? Or human justice only a perpetrator of a crime should suffer for it, yet it would appear that, from the perspective of the gods, it is justified for Oedipus to suffer due to the curse of the oracle.

Interactive Questions

i. Do you think that, according to textual evidence, the gods administer justice fairly or unfairly?
ii. If you were a judge and Oedipus stood accused before you, how would you deal with his case?

2.7 Symbols

A literary symbol is something that means more than what it is. This includes object, a person, a situation, an action, or some other item that has a literal meaning in the story but suggests or represents other meaning as well.

2.7.1 Blindness

It is a symbol of defencelessness and to some extent helplessness. Yet, in the play, the blind prophet is not only powerful and influential but also full of inner insight.

2.7.2 Sacred feet

According to Campbell (2000: 575), Oedipus' scarred feet symbolise his 'inner wounds and torment'. Although Oedipus was not crippled, his feet were scarred from being bound together when he was a baby. Thus, the clue to his true identity is in his feet, especially because his name means 'swollen foot'.

2.7.3 Crossroad

The crossroads, being a place where roads meet, is associated, generally, with decision making. In the play, Oedipus encounters his father at a place where three roads meet. This shows the tough nature of the decisions he has to make.

2.8 Critical Criticism of Oedipus the King

The tragedy story of "Oedipus the King" should in other ways be understood by using historical approach to realise that it was written as part of annual spring festival for Dionysus, the god of wine and the good harvest, whose priest was present at the play and whose statue overlooked the drama. Although the relationship between the worship of Dionysus and the development of tragedy is too complicated to discuss here, the physical make-up of the stage certainly reminded the audience that the drama was more than a simple afternoon's entertainment. The plots of the play can to a larger extent be said to have furthered the religious feelings. When reading "Oedipus the King" one would easily realise that the Greek tragedy's constant theme is man's relation to the gods, although the terms of that relationship change from play to play.

Oedipus Rex is typical in the respect of the above. The inciting force of the drama is a plague sent by gods in punishment for the Thebe's failure to avenge the murder of the King Laios. Surprisingly, the king's murder is in turn happens to be the son according to the working out of the prophecy of Delph. As the drama develops, Oedipus and Jocasta, wife and mother of Oedipus, express growing defiance of the oracles through which the gods speak to man, and the chorus constantly reminds the audience that no man may safely defy the gods. In a very real sense, then, the tragedy is a depiction of man's dependence upon the gods

Involved in this ceremony is the notion of the scapegoat, the creature who can take upon himself the sins of those around him and whose death or punishment can expiate those sins. Since the expiation had to be perfect, it meant in earliest times that the sacrifice had to be a god or god's incarnation; later the king would do, and then any physically perfect human being, and finally, as mankind began to find human sacrifice repugnant, a physically perfect animal. Remember about the biblical atonement in the Old Testament where Aaron the high Priest was yearly atoning people's sins in the Holy Sanctuary. Similarly, Oedipus, as a king of the Thebans, was a perfect figure to draw on himself the sins of the city and to expiate them.

The questions about the background of Oedipus the King are of special interest. In the proceeding analysis, for example we have just barely touched upon the problem of survivals of primitive ritual in Greek tragedy. Precisely what were the rites of Dionysus out of which tragedy grew? To what extent is classical tragedy as we have it a reflection of its origins,

and precisely how do those origins affect it as drama? The ritual of Dionysus, for example, involved the purgation of the demons of winter and sacrifice of a victim; to what extent does that ritual shape the content of Oedipus Rex and to broaden the inquiry-the general development of classical tragedy?

It also became instructive when this unit considered Oedipus the King in relation to Aristotle's *poetics*. It came out clearly that no work of literary theory had so much influence as *The Poetics*, and the single play that seemed to Aristotle to embody the tragic materials and form most fully and properly is "*Oedipus the King*". In considering Oedipus as a tragic hero we have seen small facet of Aristotle's theory of tragedy. Attempts to illustrate Aristotle's definition of "action" by an analysis of the play, or the interrelationship of action and character, attempts to analyse the structure of the play according to the pattern set by Aristotle was the cornerstone of this unit in showing how the parts of drama fit together.

As a student you can also learn something of the way drama is put together by examining the way Sophocles handles the expository passages in "*Oedipus the King*" particularly those passages that refers to actions that take place before the main action of the play. Why, in particular, does Sophocles introduce each piece of information in just that particular place in the drama? Or why is the same expository material repeated several times during the play-in particular, why does the chorus in its final ode repeat information that has already been given several times? For the study of dramatic pacing, the first scene is a masterpiece in its presentation first of the complete majesty of Oedipus as he vows to discover the murderer, then the lull, almost an interlude, in the bit when Oedipus speaks to the Choragos.

Some of the consideration taken up in the earlier sections might well be discussed with a different emphasis. We saw, for example, that the tragic world of Oedipus is a world in which the hero does not have an opportunity to make the right choice. On the contrary, the tragic hero constantly makes what seems the best choice given the information he has, and its turn out badly. There is a way, then in which the universe of the tragic hero is ironic. What appears to be the better is usually the worse. A look at the details of Oedipus the King will show that the world of Oedipus is pervaded with ironies, perhaps the most striking of which involves the reversal of roles between Oedipus and Tieresias. Oedipus derides Tieresias for his physical blindness and become physically blind himself; in becoming physically blind, he acquires some of the insight of the prophet.

The play on blindness may be treated in relation to the other ironies in the play; it may be treated as part of theme of the distinction among kinds of wisdom, a distinction that runs throughout the play. Oedipus is "wisest in the ways of men" but obviously not wisest in the ways of the gods. Precisely what is the difference between the two kinds of wisdom as Sophocles draws them? Does Jocasta attempt to make a false distinction between the wisdom of the prophets and priest, and the gods, and so fall into blasphemy? Such an analysis might also carry further than we did earlier the distinction between the wisdom of the Choragos, representing the average citizen of Thebes, and the heroic wisdom of Oedipus.

2.9 Summary

In this unit you have been accorded the opportunity to interact with the text of the famous Greek tragic play, *Oedipus the King*. You have also been able to relate the contents of the play to the contents Greek tragedy propounded by Aristotle. You have been able to learn about the themes, characters and symbols of the play. In addition, you have been able to analyse the contents of the play by means of study questions and points to ponder. You are now expected to have a deeper and better understanding of the nature of the Greek tragic play, particularly *Oedipus the King*.

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Unit 3

Romantic Criticism

3.1 Introduction

Welcome to unit two that discusses romantic criticism. Romantic criticism is important to the study of literature because it exposes you to various salient features that are crucial to the present literature. Further this unit exposes you to the critical thoughts of Romantic Critics that are beneficial in literary sense. In this unit you will discover that the Romantic Movement disintegrated the classical ideals like reason was replaced by imagination, realism by a weird sense of mystery, wit by humour and pathos. During this period literature became distinctly marked by a widespread desire to escape from the rigid code of artistic conventions of classical age, and consequently by a revival of interest in early forms of poetry and in primitive life.

3.2 Objectives

By the end of this unit you should be able to

1. Define what romantic criticism is in your own terms
2. Indentify the period in which Romantic Criticism dominated
3. State some salient features of Romantic Criticism
4. Identify some of Romantic critics in continent of Europe and America
5. Point out Romantic critics what their works are known for

3.3 Reflection

Why do you think some people have strong umbilical connections to what I would call a primitive rural life? Is there anything special about village life? Why do you feel so relaxed when in the village? What happens to your mind when you find yourself seated reflecting on your childhood life? What memories touch you most about the primitive village life? Do you ever think of pastoral life you lead while in the village? What of cultivating or tilling of land? Think of hunting expedition you once experienced while growing? Do all these experiences ring bell about nature?

Romantic Criticism is actually a modern way of appreciating poetry away from Greek and Roman tradition way of writing poetry, Michael (1966). The romantics felt that poetry was supposed to be understood and enjoyed a common man, which it should be about common man. The emergence of Romantic Criticism period can be traced back to mid-eighteenth century, when the English empirical philosophy was at the avant-garde of European thought. During that time many Romantic theories derive from the English and German aestheticians of the previous century were magnified, unified in a system and have had metaphysical overtones added. Among the main English critics who gave direction to the current literary criticism were Coleridge, William Wordsworth, William Blake, Percy Shelly, and Keats among many others.

3.4 Salient Features of Romantic criticism

The salient features of romantic criticism are basically a reaction to the classical literature that includes:-

1. Romantic criticism ignores rules whether of Aristotle or Horace or of the French and emphasises that works of literature are to be judged on the basis of the impression they produce, and not with reference to any rules. It is impressionistic and individualistic, and freedom of inquiry which is its keynote.

2. It is concerned with the fundamentals, such as the nature of poetry, and its functions, and not merely with the problems of style, diction or literary genres. It is neither legislative nor judicial. It is concerned mainly with the theory of poetry, and the process of poetic creation.

3. New definitions of poetry are attempted. This means that poetry is no longer considered as mere imitation or invention but becomes the expression of emotion and imagination. Inspiration and intuition rather than adherence to rules are regarded as the true bases of creation.

4. Pleasure than instruction becomes the end or function of poetry. If poetry instructs, it does so only through pleasure. Poetry should transport and make people noble and better through such transport. Its appeal should be to the heart and not to the head.

5. Imagination is emphasised both as the basis of creation and of judgement. It is imagination which leads to the production of great works of art. Shakespeare is great because his works are the production of imagination. The critic also must primarily be gifted with imagination; only then can be appreciate the beauty of work of art.

6. Romantic criticism is creative. It is as much the result of imagination as works of literature. This means that critics express their views after entering imaginatively into the thoughts and feelings of the writers whose works they may be examining.

7. Views of Poetic diction and versification undergo a radical change. Simplicity is emphasised both in theme and treatment.

3.5 Historicism of Romantic Criticism

The Romantic Movement was essentially a reaction to classicism and enlightenment's thrust of scientism. Abrah (1986) states that during the period of classicism and enlightenment the human beings are believed to have set themselves apart from nature and this mentality was dangerous as it had potential of exploiting the world about us. To oppose this mentality, Romantic Movement was born with a purpose to stress a point that human beings are part of nature thus no need to destroy nature around us. The need to preserve nature brought about many philosophical thoughts that advocated the use of mind in preserving nature. For example, the German romantics had their philosophical views as follows:-

A. Herder

a. The first thinker whom we can clearly call as a romantic is Herder's (1767) *Causes of the Decline of Taste in Different nations*. In this paper he related poetry to race, geography and history;

b. Herder was interested in creativity and the role of symbolism in literature and language, as well as in the study of comparative literature;

c. Herder's historicism had some influence around but latter on become obscured during the age of French influence. Shakespeare had always been appreciated in England and

his popularity extended to France and Germany in the late eighteenth century. And there had already been some moves towards a revaluation of medieval literature in England

B. Friedrich

a. Friedrich is another Romantic critic who added his views by calling poetry the most specifically human energy, and the central document of any culture;

b. Friedrich's ideas become quickly diffused. Much of the discourse of nationalism derives from Romantic conceptions whose ideas of the collective spirit of a people, or a nation, the notion that civilizations are organic beings with a development, youth, maturity and old age;

c. Friedrich's *Prolegomena in Homerum* (1795) had put forward the thesis that the Homeric epics were put together from a number of pre-existing, smaller oral poems. We recognise here the Romantic notion of the epic as the collective creation of a nation. This theory was applied to epic in general during the nineteenth century, in which the interest in literary history is the predominant kind of literary study. Among the best known historians of Romantic critics of literature William Wordsworth.

C. Goethe

a. Advocated for art to be view of nature
b. He stated that man had lost the unity with the world that he had in classical time and stated that the personality of modern man is fragmented, that thought and reflection have somehow broken the harmony between man and the world.
c. He further said that the nostalgia for the lost unity is projected to nature, which become then the companion and confident of the poet's soul, feeling his emotion

Historicism become direct opposition to neoclassicism and the romanticism period took its full course in interpretation of literary work.

3.6 English Romantic Critics

There are several English romantic critics but this work restricts itself to few and their romantic poetry that had the following characteristics. Though these critics have differences in their approach and opinion over poetry they still have common features that reacted against classical tradition. Their poetry characterised the following features:-

a. ***Back from set rules*** – since the classical poetry was governed by set rules and regulations where poems were well-prepared with lines of poetic composition, this movement objected these set rules. This movement criticized teachers of poetic thought rebuked any deviation from the rules. This means that Romantic Movement broke the slavery of rules and regulations. Poets were free to poems in freestyle without following any rules and regulations.

b. ***Interest in rural life***- the poetry of Romantic revival placed much of its emphasis to rural life away from the classical ones that were full of decorated and drawing rooms. This entails that the rural poetry was full of natural beauty and loveliness of nature.

c. ***Presentation of Common life***- Romantics started taking interest in the lives of common people that involved shepherds and the cottages. This is the reason poets Romantic Movement wrote poetry that emphasised on humanitarianism.

d. ***Love of liberty and freedom***- begin to write on the poetry that emphasised on the liberty and freedom of individual. Romantic poets become rebels against tyranny and brutality exercised by tyrant and despots over humans crushed by poverty and smashed by inhuman laws

e. ***The predominance of Imaginations and Emotion***- the poets of Romantic Movement replaced *reason* and *intellect* by *imagination*, *emotions* and *passion*. This is the reason you will find heightened emotional sensibilities and imaginative flights of genius bordering on heavenly heights in the romantic poems.

f. ***Supernaturalism***- this element become outstanding especially in Coleridge's poems as it gives a sense of wonder and mystery to poetry. Clearly, it was supernaturalism that gave the atmosphere of wonder to this poetry.

g. ***Subjectivity***- Subjectivity began to have its full play in the poetry of this age. The poets of this period were in favour of giving a subjective interpretation to the objective realities of life.

h. ***Lyricism***- they championed the introduction of lyricism that bordered on the heroic couplet of neoclassicism.

i. ***Simplicity***- most of the romantic poetry stressed on simplicity. The poet depended on natural diction and spontaneous way of expressing thoughts.

3.6.1 William Blake (1757-1827)

William Blake was born and educated in Landon and fell very early in his life under the influence of the Swedish mystic and seer Emanuel Swedenborg (1688-1772), a philosopher, scientist, and mystic who claimed to have visions and devoted his life to the interpretation of the scriptures. Blake's "spiritual life" was as varied, free, and dramatic as his "corporeal life" was simple, limited, and unadventurous. Since his father was a London haberdasher his formal education was in art as at the age of ten he entered a drawing school. At fourteen he entered an apprenticeship for seven years to a well known engraver, James Bashire and began reading widely in his free time and trying his hand at poetry.

Blake's contributions are as follows:-

i. Blake was a poet in the tradition of Spenser and Milton such that in 1793 he became prominent in his literary writings.
ii. Blake made his own myth and the fact that his mentors (Spenser and Milton) were Christian so was him though was not a theist in any orthodox sense.
iii. He was a believer in the divine reality hence his poetry having that direction
iv. The divine reality of Blake was not the divine of any orthodox theology, but for Blake he wished to take away from vision of divinity everything that would make God a wholly other and this can be seen from his words:

Thou art a Man. God is no more;

Thine own Humanity learn to adore

This means that Blake's God possesses no powers that differ in kind from the highest human gifts, for Blake's God is "the real man, that imagination, which liveth for ever."

v. The anthropocentric view of Blake in number four, was his basis for apocalyptic humanism, a stance that rejects classicism

vi. In his sixties Blake gave up poetry to devote himself to pictorial art. In the course of his life he produced hundreds of paintings and engravings, many of them illustration for the other poets

   a) Chaucer's Canterbury pilgrims
   b) A superb set of design for the Book of Job
   c) Series of illustrations of Dante

3.6.1.1 Critical Criticism of William Blake's Contribution to Poetry

Following William Blake's contribution to poetry it is evident that he is famous as an allegorical artist as well as a poet who is generally classed among the pre-romantics. His popularity is owed to his mystical vein, his radical views on the right of imagination, and his conception of the artist as a prophet.

Blake's later works are highly symbolic and include *Milton, Jerusalem* and a number of beautiful lyrics such as "*The morning* and *The land of Dreams*." His works attracted some degree of praise and attention in the days of the Pre-Raphaelites the group that adopted nearly everything Blake stood for. This was a group of young artist that felt that there was too much conventionalism in art and literature, and advocated

a. a return to nature,
b. to simple-hearted realism and to primitive form of art
c. denounced the academic tradition based on the imitation
d. they even reverted to primitive techniques of medieval painters and adopted a good deal of their peculiar symbolism

This unit has clearly demonstrated that Blake's contribution to poetry has great influence in the virtues of intelligence, and it has achieved those virtues in a degree that make English poetry unique especially where Romantic Movement is concerned.

Exercise

Find attached three poems of Blake on the appendix. Read them carefully

i. The sick rose
ii. The Chimney Sweeper
iii. The Tiger

3.6.2 William Wordsworth (1770-1850)

William Wordsworth was the first and best poet who expressed the basic feelings of Romanticism. He was born at Cocker mouth in Cumberland and spent his early youth in the Lake District, where he developed a deep and almost mystical love of nature. Wordsworth's contributions to Romantic reign were as follows:

i. He wrote Lyrical Ballads a volume of verse written in defiance of traditional canons of poetry;

ii. He dedicated his writing by giving the charm of novelty to things of every day;

iii. Wordsworth's writings championed spirituality underlying all its manifestations which he interpreted in intellectual and transcendent terms;

iv. Michelle (1957.138) states that, Wordsworth was called a prophet of nature who endeavoured to bring to the world a philosophical message derived from the contemplation of her peaceful and soothing aspect;

v. In his opinion he stated that nature has a sanctifying influence on those who blend with her, and to stray from her means to stray from the blissful state of innocence and goodness with which Man was endowed by God;

vi. Wordsworth attempted to contribute to romantic writing by treating incidences from common life and relating them in a selection of the language really used by men in humble and rustic life with addition of a certain colouring of imagination;

vii. In continuation of number 6, Wordsworth did not mean that he was introducing into literature expression and idioms of the popular language as others had already done but rather that he was trying to interpret the language of the humble and the rustic in simple and common words, deliberately avoiding every form of poetic diction.

3.6.2.1 Critical Criticism of William Wordsworth's Contribution to Poetry

Wordsworth argues that mind becomes thought of active. He makes fascinating arguments that new attitude towards nature in his poem 'Prelude' as a subtitled "The growth of poets' mind," The subtitle presents the first attempt by the poet to examine the human mind from viewpoint. What William tries to describe in this poem, as his subtitle is the working of subconscious mind. He tries to show the way that certain events, although unrecognised at times, connect and link themselves together and gradually build themselves up into a man's inner self.

Exercise

Find attached excerpts of Wordsworth's poem on the Lyrical Ballads and point out some of nature as the agent of imagination.

3.6.3 Samuel Taylor Coleridge (1772- 1834)

Coleridge's contribution are outlined below

i. In 1798 Coleridge had made the acquaintance with Wordsworth and both published the Lyrical Ballads which heralded Romantic Period;

ii. Though Coleridge shares Wordsworth's ideas on poetry, he somehow represents a different aspect of romantic imagination and often makes use of a different technique. While Wordsworth 's poetry derives its charm from the plain, ordinary character of its subject matter and language, Coleridge's masterpiece wins and fascinates the reader by its fantastic plot, it's weird, supper-natural atmosphere, and the occasional use of archaic terms rich in remote association, states Michael (1957:140);

iii. In his poem called "Ancient Mariner" Coleridge founded his prosody on a new principle, that of counting the stresses rather than the syllable in each line. The metre he adopted was the iambic diameter or four-stress line, and the effect was surprising;

3.6.3.1 Critical Criticism of Coleridge's Contribution to Poetry

Coleridge's poetry contains supernatural elements as they depict the following

a. darker,
b. hidden, and
c. Unconscious region of human and soul. This means that Coleridge completely escaped from reality. His contributions are critical and interesting when addressing about the functions of fancy and imagination.

Coleridge as a poet and philosopher pined two terms that include *fancy* and *Imagination*. He articulated the distinction between the two. He explained that fancy and imagination is a way of making a point in life to appreciate nature. He states that fancy is little more that a spectator in the theatre of mind, whereas the imagination is said to be a living power that

creates new forms of nature. In summing his arguments he states that imagination is vital as it has power often associated with things that were alive to initiate change. Creative power (imagination) is central to human mind. It is the prime agent of all human perception and thus he understands the mind as essentially creative. This view is in contrast to the picture of mind found in Newtonian Science.

Exercise

Read Coleridge's poem on the Ancient Mariner and see how he advances the function of imaginations.

3.6.4 Percy Bysshe Shelly (1792-1822)

Shelly was born in 1792 four years after Byron and in the same social class. Graham (1953:124) states that Shelly had a difficult upbringing. His childhood was filled with games of enchantment, the composition of terrifying romances and magical-scientific experiments that were all revealing a mind to which the realest objects were the denizen of its own unconscious. Haunted by imagery from within and harassed by the outer world, Shelly early felt the need for an intellectual order strong enough to withstand both pressures. In his pursuant intellectual order, he found it in the revolutionary philosophy. There he seemed to have little connection between the venerable eleutherarchs, death-demons and vampires of Shelly's boyish imagination world. His early reading was mostly in the classics English poetry and a miscellaneous assortment of fantastic and imaginative literature. At Oxford Shelly began to study philosophy and the moral sciences, and was drawn into international stream of rationalist revolutionary thought. The critical fate of Shelly's poetry is largely linked to allegories of Plato and his in-law and mentor Godwin.

Shelly's background is in line with Harold (1961:275) who describes him as a prophetic and religious poet whose passionate convictions are agnostic, and a lyrical poet whose style is a deliberate gamble with the limits of poetry. Shelly description is characterised in his poems that express his love of liberty and his hatred of sorts of all sort of tyrannies as evidenced in *Prometheus bound*, a lyrical drama in four acts (1818-19). In the poem *Prometheus bound*, Shelly teaches the world of the champion of mankind striving for freedom, as chained to a rock by Jupiter the evil and hate. He never yields to the threats of the powerful god, till Demorgon, the Primal Power of the world, drives Jupiter from his throne and he is released. Then follows the reign of love, and thrones, altars, judgement-seats and prisons' becomes the thing of the past. Prometheus Bound opens up some of Shelly's contributions to romantic era. His contributions are further seen as follows:-

i. Harold (1961:275) states that Shelly's contribution to romanticism was essentially ethical. Unlike other poets, Shelly was interested in reviving the past, but was mindful of the present and hopeful for the future;

ii. Though he saw tyranny and oppression around himself, he believed in the perfectibility of the human race and in the power of love as a factor of progress and a substitute for force and violence;

iii. His love for mental and moral freedom, he felt the appeal of Greek thought and civilisation much more than that of medieval ideals, but he lacked the order and serenity peculiar to Hellenic culture. This means that Shelly rejected positive religions and pantheistically believed that human soul was at once the universe itself and a part of it. This pantheistic conception is often mingled with dualistic tendencies, as he also believed in the existence of good and evil forces at work to shape the destiny of mankind and the world;

iv. Shelly's poetry struck the reader by its high musicality and elfin nature of its images.

3.6.4.1 Critical Criticism of Shelly's Contribution to Poetry

This unit has demonstrated that Shelly's poetry was unique from those of his counterparts. This work has further shown that Shelly was a solitary intellectual, and his ideas come from his own mental processes. Like every solitary man Shelly loved nature but presented it as a destructive and authoritative force. His poetry is free from norms of cultures. He doesn't

follow the bonds and boundaries of society. This attribute is seen in one of his great work "*Ode to the West Wind*" that contains all these features.

Further, the unit has attempted to show that Shelly's works need to be approached in a different ways from those of other poets. This is so because Shelly as a poet was not so much a "man speaking to men," as an oracle speaking to mankind. In "*A Defence of Poetry"* Shelly says that 'poetry redeems from decay the visitations of the divinity in man'. The *Ode to the West Wind* has the exalted tone of the prophet: Shelly himself calls it 'prayer' on line 52 and 'incantation' on line 65. Without pre emptying the analysis of the poem it is clear in those two lines that they give us the description of Shelly.

Unlike Blake whose use of irony in his poetry is usually bitter, Shelly's irony is gentler and relies on incongruities that can suddenly startle us in the midst of the sublime without dropping us into the bathetic. Shelly's urbanity is unique in literature in that it can manifest itself on the level of sublime. The spirit of urbanity is so prevalent in Shelly's poetry that his morality insists on the right of private judgement in every possible human matter.

Exercise

Read Percy Bysshe Shelly's poems on the

i. Ode to the West Wind and the
ii. Prometheus Unbound, and establish how his poems free themselves from norms of cultures

3.7 **Activity 1**

1. Critically, compare and contrast classical criticism features to those of Romantic criticism?
2. In your own way write what you know about Romantic critics?
3. Write an essay on any of other three Romantic critics that you are aware of?

3.8 Summary

This unit has looked at Romantic criticism. It has linked Romantic criticism to early English philosophy and art, particularly poetry. The unit has further identified the Romantic critics such as Header, William Blake, William Wordsworth, Coleridge, and Percy Shelly as some of the romantic critics that have made a significant contribution to Romantic criticism. Indeed any critical romantics would admire the philosophical poetry of the romantic critics discussed in this unit. It is worthy stating that "the great instrument of moral good is imagination," but one would also scarcely believe that "a man, to be greatly good, must imagine intensely and comprehensively." The unit has demonstrated through the works of great romantic critics that what separates us from them is our loss of their faithless faith, which few among them could sustain even in their own lives and poems.

For example, it became evident in this unit that Blake's work on Milton comes to wash off the "not human," to take the rags of decayed conceptions from man, "and clothe him with Imagination." Wordsworth, also comes with his own function as poet that he desires to "arouse the sensual from their sleep of death," and makes it clear that he would do this "by words which speak of nothing more than what we are." There is no doubt to conclude that the world of actuality faced first by Blake, Coleridge, Wordsworth, and Shelly among many others after them, afforded no existing conceptions fully acceptable to imagination, and presented a provocation for a heightening of consciousness so intense that a true awareness of reality inevitably sought for itself the identifying sanction of imagination.

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UNIT 4

A SURVEY OF THE ROMANTIC PROSE CHARACTERISTICS AND MAIN TRENDS OF MODERN LITERARY CRITICISM

4.1 Introduction

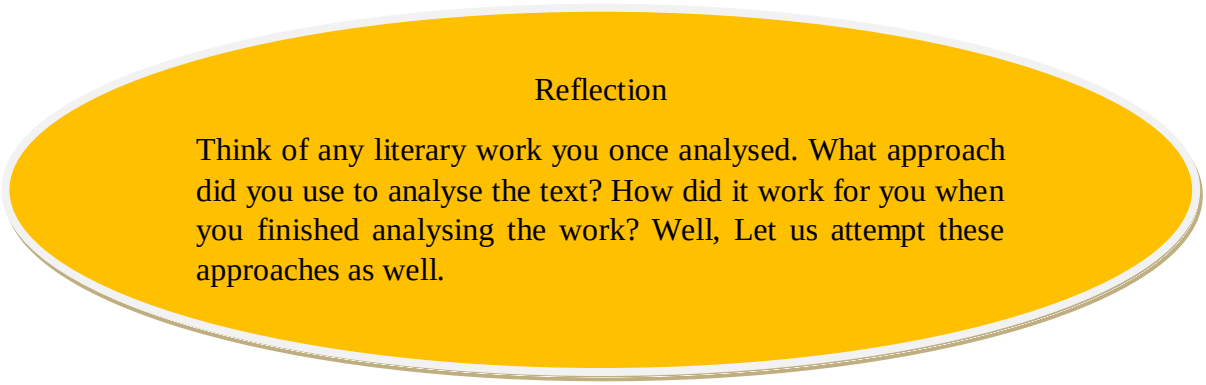
Welcome to unit three which will take you through on surveying the main trends of modern literary criticism. Modern literary criticism is based on critical approaches which are presented vary widely- simple paraphrasing, close reading, thematic analysis, archetypal analysis, use of biographical and historical data, considerations of genre, and so on. This unit will help you to discuss approaches and their uses, discuss their procedures, survey the sort of question they are best designed to answer, and consider the limitations. Since literature requires either specialised knowledge or an extensive literary background; this unit will teach you two things. The first one is to limit your critical questions (and thereby their critical essays) to manageable size, and to take account of the fact that about any really excellent work of literature, there is usually a great deal more to be said than can be dealt with in a single, brief writings. I only hope approaches to Literature will help you to think about the literature you read in independent way, providing you with techniques which will open your minds to a better understanding and appreciation of many facets which great works of literary possess.

4.2 **Objectives**

By the end of this unit you should be able to:-

1. Demonstrate awareness of the main trends of modern literary criticism
2. Show how each of them are applied to a literary work
3. Discuss the significance of each of the main trends to the modern criticism

4.3 Reflection



Since this unit attempts to teach you on how to handle any literary work with disciplined approach, I will briefly explain one or two important steps you must endeavour to take. To critically evaluate works of literature it requires disciplined attempt. This means that you must begin with personal response to any work at hand. The response one decides to take may be as general as a feeling of liking or dislike just as emotional habit of slamming the book shut, or as coolly pragmatic as a decision to outline the stages of a poems or novel's development. Whatever the response, it is merely a beginning.

4.4 Romantic Prose Characteristics

As a student, you might have heard and read something about Romantic Movement which is essentially the age of poetry and prose as its main component. Poetry and prose are critical discourse of literary development and are at times tend to be amplified. This means that critics or writers begin to write prose writing (novel) that have special aesthetic values among them that include:-

a. ***Departure from reason***:-

Romantic prose writing depended on

- Emotion,
- Imaginations, and
- Intuitions elements of humanity that can defy reason

Neo-classical prose writing depended on

- Logic
- Reason and
- Science in writing their novels.

b. ***Focus on nature*** :-

Romantics prose writings depended on

- Natural world.
- They tried to escape from trouble of world and quest for peace of mind in nature

Neo-classical Prose writings depended on

- Realism
- Morality and
- reason

c. ***Elements of Supernaturalism:-***

Romantic prose writing were based on

- Works were now containing elements that required the reader to suspend their disbelief so that they could accept what they are reading and go along with something that would defy logic and reason. Example of the novel with supernaturalism is Marry Shelly's *Frankenstein*

Neo-classical Prose writing depended on

- Logic
- reason

d. ***Transcendentalism:-***

Romantic Prose writing were based on

- Fundamental belief in the unity of world and God
- Soul was thought to be the world
- Thus individual soul was identified with God

Neo-classical writing were based on

- Logic
- Science
- reason

e. ***Focus on Individual:-***

Romantic Prose writing depended on

- Rights,
- Freedom of an individual
- Themes on rebellion in the face of oppression were intensified

Neo-classical writing depended on

- logic

f. ***Humanitarianism:-***

Romantic Prose writing depended on

- Interest of common man
- Feelings of humanitarian

Neo-classical writing depended on

- High class people

g. ***Interest in Past, Primitive and Medieval:-***

Romantic Prose writings depended on

- Primitive
- medieval

Neo-classical prose writing depended on

- Reason
- morality

h. ***Idea of Revolution***: - Romantics wrote prose writings that exhibited the idea of Revolution and change.

Exercise
Read and survey your novel and short stories and suggested to you and identify the thematic subject matter applied on it.

4.5 General features of Modern Literary Criticism Approaches

As a student, you should know that critical approaches are, in a sense, simply methodologies, techniques designed to give the reader an orderly and relatively thorough

entry into one aspect of a work of literature. You will note that critical approaches are difficult to classify because they are rarely used in complete isolation from each other. Further, different student of literature mean somewhat different things by criticism. This being the case, this work presents the general features of Modern literary criticism approaches one might need to use when approaching any literary work:-

a. Historical and Biographical approach;
b. Moral and philosophical approach;
c. The formalist approach;
d. The Psychological approach: Freudian analysis and Jung's theories of archetypes and the "collective unconscious";
e. Mythological and Archetypal approach;
f. Feminism and Gender studies; and
g. Cultural studies.

4.6 Historical and Biographical approach

This approach is mainly concerned with seeing any literary work as a reflection of its author's life and times of the characters in the work. It is believed that for you to understand any literary work you must try to inquire and know about the author's political, economical, sociological context of his time he lived in. The author's strata are important as help a reader to place the literary work in proper classical, political, or biblical background.

4.6.1 Features and Steps of using the Historical and biographical Approach

i. At the labour of analyzing the work using the approach in discussion you are required to search and mention the historical implication of any work analyzed;

ii. When you apply historical approach to any literary work, it is likely to be more meaningful when either its milieu or that of its author is understood. This means that when reading literary work one should pay attention to events constantly mentioned.

Those events must be married to any historical event the author has used to mould his characters;

iii. When reading a poem, you should always realise that poets concern themselves with social themes. It is believed that poets have from earliest times been the historian and interpreters of contemporary culture, and the prophet of their people. This means that they may decide to write a poem based on any immediate outcry of the people at present or any other subject matter that concern the masses;

iv. Always remember that T.S. Eliot whose words states that "there is no poet, no artist of any art, has his complete meaning alone" (from and the individual talent) and Richard also states that "almost every literary works is attended by a host of outside circumstances which, once we expose and explore them, suffice it with additional meaning"

Exercise

Critically read and apply the approach under discussion on the poem called "*To His coy Mistress*"

4.7 Activity 1

1. Choose any literary work and analyse it using "historical and biographical approach".
2. How is historical and biographical approach applied "To his Coy Mistress"?

4.8 Moral and Philosophical approach

Moral and philosophical approach is positioned mainly to teach morality and to probe philosophical issues in literary works. Unit 1 discussed classical criticism and touched on the Greek and Roman critics whose works were mainly philosophical. Plato for example emphasised on moralism and utilitarianism. Similarly, another philosopher this work has not discussed called Horace stresses that literature should be delightful and instructive. It is clear that the basic position of classical critics is that the large function of literature is to teach morality and to probe philosophical issues. In literature, it is believed that literary works should have morality as a corner stone to appreciating it.

4.8.1 Features and Steps of using Moral and Philosophical Approach

i. Interpret literature within a context of the philosophical thought of a period or group:

ii. Understand the meaning and the role of reason of a period in thought;

iii. Understanding the religious orientation of any literary work and its implication;

iv. Understand the importance of moral and philosophical teaching in any literary work;

v. You must note that Moral and Philosophical approach can be married with Historical and biographical approach in getting at the total meaning of a literary work when the work seem to call for them.

Exercise

Read the short story on "***Young Goodman Brown***" and apply the approach under discussion to bring out critical elements.

4.9 Activity 2

1. How is moral and philosophical approach used to determine "Young Goodman Brown's" morality?

4.10 The Formalist approach

Michelo (2016) defines formalist approach as that considers excessive adherence to prescribed forms or the concern with form than content in artistic creation. This means that formalism requires close reading to any literary work. Formalists believe that all information essential to the interpretation of a work must be found within the work itself. This further means that there is no need to bring in outside information about the author's life. Generally this approach is critical into analysing poems whereas irony, paradox, imagery, metaphor, setting, characters, symbols, and point of view are concerned.

My lecturer at The University of Zambia defined a poem as "hymn whose function is to surpass reality." I came to appreciate poems after his lectures because my understanding of poems as feat of style by which a complex meaning is handled all at once was advanced to a greater length by using formalist approach. The advantage of this approach is that you can research on some work without travelling since it involves the analysis based on the context.

4.10.1 Features and Steps of using Formalist Approach

i. The first step in understanding a poem is to make literal sense of the work; a step which is sometimes easy, sometimes even deceptively easy and sometimes obviously difficult. This step requires an act of faith in the poet, an assumption that the words he uses are meaningful and that the over-all work has some kind of meaningful organisation;

ii. The above assumption suggests the basic procedure for ascertaining the literal meaning of a poem. This means that there is need to understand the individual words, and understand the way they are organised into sentences, paragraphs or stanzas, and finally into larger units;

iii. Understanding of the individual words may come as easily and as naturally for some readers with some poems as the understanding of a letter from home. Or it may involve

anything from simple use of the dictionary to a greater deal of background reading in the political and social life of a period, primitive or classical mythology, sixteenth-century theology or late eighteenth-century psychology, the history of a literary genre, or what have you.

iv. Read a poem more than once. This procedure may be required because a good poem will no more yield its full meaning on a single reading. Two or three reading may be necessary simply to let you get your bearing. Please note that a poem is not like a newspaper, to be hastily read and cast into the wastebasket. It is to be hung on the wall of one's mind;

v. Read so as to hear the sounds of the words in your mind. Please note that poetry is written to be heard. Its meanings are conveyed through sound as well as through print. Every word is therefore important. The best way to read a poem is as already mentioned is just the opposite of the best way to read a newspaper. One reads a newspaper as rapidly as possible. When you cannot read a poem aloud, lip read it: form the words with your tongue and mouth even though you do not utter them.

vi. Please remember to always attempt to answer the very basic questions- who, what, where, when, and why if the need is to clarify much on the grey matters of a poem. In a sense, all of the questions that literary criticism asks are developments of these, for a full appreciation of work of literature requires that we know who is speaking and his relation to the author.

Exercise

Find attached a poem "*To His Coy Mistress*". Critically read and analyse it using the approach under discussion.

4.11 Activity 3

1. Examine the speaker's voice, point of view and organic form in the poem "*To His Coy Mistress*"
2. How is formalist approach applied to the poem to bring out the desired thematic issues?

4.12 The Psychological approach

Psychological approach is mainly concerned with solving many clues in literary work that are based on thematic and symbolic mysteries. It is observed that as early as the fourth century B.C Aristotle used it in setting forth his classic definition of tragedy as combining the emotions of pity and terror to reproduce catharsis. Guerin et al (2005:153) also reinforces the view psychological approach by stating that during the twentieth century, psychological criticism had come to be associated with a particular school of thought, the psychoanalytic theories of Sigmund Freud. It will be noted that the foundation of Freud's contribution to modern psychology is his emphasis on the unconscious aspect of human psyche. Guerin (2005) further states that most of our actions are motivated by psychological forces over which we have very limited control. Freud's demonstration of human mind likened it to the iceberg that is structured in its great weight and density that lie beneath the surface (below the level of consciousness).

4.12.1 Features and Steps of using Psychological Approach

i. In understanding Freud's meaning of the word "unconscious" he developed three premises to understand it better;

ii. The first one is that most of the individual's mental processes are unconscious;

iii. The second one is developed by his follower Carl Gustav Jung who states that all human behaviour is motivated ultimately by what he calls sexuality;

iv. Freud backed Jung's views by designating the prime psychic force as libido, or sexual energy;

v. The third one is that because of the powerful social taboos attached to certain sexual impulses; many of our desires and memories are repressed (that is actively excluded from conscious awareness). Freud's three conscious premises would therefore help you to examine several of his corollaries. Principal among them is his assignment of the mental processes to the three psychic zones that include: id, the ego, and the superego.

vi. The id is the reservoir of libido which is the source of all psychic energy. Its function may be seen to be fulfilling the primordial life principal which Freud considers to be the pleasure principal. The Id may be largely seen as a source of all our aggressions and desires. It is a lawless, social, and amoral. Its function is to gratify our instincts for pleasure without regard for social conventions, legal ethics, or moral restraint. Unchecked, it would lead us to any lengths of destruction and even self-destruction- to satisfy its impulses for pleasure.

vii. In view of Id's dangerous potentialities, it is argued that other psychic agencies protect the individual and society. The first of these regulating agencies protect the individual is ego. The ego is to a large extent seen to possess conscious mind which protects any individual from non destructive behavioural patterns.

viii. The third regulating agent that functions to protect the society is superego. Superego seemingly is a moral censoring agency, the repository of conscience and pride.

Exercise

I have deliberately chosen an African novel called the "The Concubine" to give you a closer View of African life that should be analysed using Psychoanalysis. Read and apply the approach in question

1. The concubine
2. Hamlet

4.13 Activity 4

1. To what extent is oedipal complex seen to have affected the life of Hamlet?
2. Compare and contrast the psychological effect of the two novel The Concubine and Hamlet?

4.14 Mythological and Archetypal approach

This approach emphasizes "the recurrent universal patterns underlying most literary works." Combining the insights from anthropology, psychology, and history, and comparative religion, mythological criticism "explores the artist's common humanity by tracing how the individual imagination uses myths and symbols common to different cultures and epochs." According to Jung, all individuals share a "'collective unconscious,' a set of primal memories common to the human race, existing below each person's conscious mind"—often deriving from primordial phenomena such as the sun, moon, fire, night, and blood, archetypes according to Jung "trigger the collective unconscious." Another critic, Northrop Frye, defined archetypes in a more limited way as "a symbol, usually an image, which recurs often enough in literature to be recognizable as an element of one's literary experience as a whole." Regardless of the definition of archetype they use, mythological critics tend to view literary works in the broader context of works sharing a similar pattern.

4.14.1 Features and Steps of using Mythological and Archetypal Approach

i. Archetypal criticism is concerned with the way cycles and reiterating patterns of tradition, culture, inborn images, and beliefs affect literary works.
ii. One key concept in mythological criticism is the *archetype*, "a symbol, character, situation, or image that evokes a deep universal response," which entered literary criticism from Swiss psychologist Carl Jung.

iii. It operates with the idea that certain symbols represent the same ideas no matter the time or place.

iv. Symbols should be to utilize in literary works in order to strike readers' unconscious.

v. Such symbols recur often enough in literature to be recognizable as an element of one's literary experience as a whole.

vi. It also deals with symbolism of nature and the cosmos. There is universality in literature, anthropology, psychology.

Exercise

Find attached both short stories on the appendix. Read and analyse

1. Every Day Use
2. Young Good Man Brown- Get a Copy of a Novel from Book world

4.15 Activity 5

Explain how archetypal theory is used in the two principal texts?

4.16 Feminism and Gender Studies

This approach "examines how sexual identity influences the creation and reception of literary works."

4.16.1 Features and Steps of using Feminism and Gender Approach

i. In the past women were regarded as property owned by men;

ii. In the recent decades this phenomenon has changed because of efforts of feminist critics as well as the efforts of social changes such as mass education, and civil rights movements that has been promoting women's right;

iii. This campaign has seen women whose potential of contributing to literary world subdued coming to life. For example, in the twenties century the world witnessed great writings of writers like Mary Shelly, George Elliot, Virginia Wolf and many others;

iv. The movement of women in literature resulted into Simone Beauvoir and other examining a female "self" as whether they are constructed in literature by male authors to embody various male fears and anxieties. Beauvoir asked what is woman, and how is she constructed differently from men? The answer was: She is constructed differently by men the reason they call a woman not being a human but man;

v. Feminism and gender approach promotes the growing diversity of female roles in literary writings. This means that, no longer are female presumed to have a single set of assumption they have always had but equal being to perform male duties of literary demands;

vi. The marginalization women suffered in a patriarchal culture is no longer the same as women are looked as equal. The patriarchal culture organized by men is no longer the issue;

Exercise

Find attached a poem on the appendix. Critically analyse it using the approach in question.

1. To His Coy Mistress

4.17 Activity 6

1. To what extent would you agree that women are constructed by men?

4.18 Cultural Studies

Guerin (2005:276) refers Cultural studies as the study of set of practices. The implication of Guerin's definition is that, a cultural study is not a movement but a loosely coherent group of tendencies, issues, and questions about a given community. This means that cultural studies involve scrutinising the cultural phenomenon of any given text especially on the structural style, conclusion, and the changes of textual phenomenon over time.

4.18.1 Features and Steps of using Cultural Approach

Cultural studies has some set goals and these are as follows

i. It is important to realize that intellectual works are not limited by their borders as single texts, historical problems, or disciplines, and the critic's own personal connections to what is being analysed therefore all these strands need to be taken care when describing them for a comprehensive understanding of thematic issues at hand.

ii. Cultural studies transcend the confines of a particular discipline such as literary criticism or history.

iii. Cultural studies are politically engaged. This means that cultural critic see themselves as oppositional not only within their own disciplines but to many of the power structures of society at large (Guerin 2005).

iv. When using cultural study to analyse literary work, it is important to question inequalities within power structures of the text and seek to discover models for restructuring relationships among dominant characters and minority.

v. Cultural studies analyses not only the cultural work, but also the means of production. This means that cultural studies also concerns subjectivity by relating to individual's lives, a direct approach to attacking social ills.

vi. When analysing a text pay attention on the cultural and historical emphasis on power relationships that affect people's practical lives.

Exercise

Read the poem "To His Coy Mistress" and apply the cultural study to bring out the thematic issues lying therein.

4.19 Summary

This unit has discussed modern approaches that are critical in analysing literary works. These approaches are critical and it is my hope that they will help you to analyse any literary work.

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APPENDICES

Appendix 1: Ode to the West Wind

BY: PERCY BYSSHE SHELLEY

I

O Wild West Wind, thou breathe of autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed

The winged seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the spring shall blow

Her clarion o'er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odours plain and hill:

Wild Spirit, which art moving everywhere;
Destroyer and preserver; hear, oh hear!

II

Thou on whose stream, mid the steep sky's commotion,
Loose clouds like earth's decaying leaves are shed,
Shook from the tangled boughs of Heaven and Ocean,

Angels of rain and lightning: there are spread
On the blue surface of thine aëry surge,
Like the bright hair uplifted from the head

Of some fierce Maenad, even from the dim verge

Of the horizon to the zenith's height,
The locks of the approaching storm. Thou dirge

Of the dying year, to which this closing night
Will be the dome of a vast sepulchre,
Vaulted with all thy congregated might

Of vapours, from whose solid atmosphere
Black rain, and fire, and hail will burst: oh hear!

III

Thou who didst waken from his summer dreams
The blue Mediterranean, where he lay,
Lull'd by the coil of his crystalline streams,

Beside a pumice isle in Baiae's bay,
And saw in sleep old palaces and towers
Quivering within the wave's intenser day,

All overgrown with azure moss and flowers
So sweet, the sense faints picturing them! Thou
For whose path the Atlantic's level powers

Cleave themselves into chasms, while far below
The sea-blooms and the oozy woods which wear
The sapless foliage of the ocean, know

Thy voice, and suddenly grow gray with fear,
And tremble and despoil themselves: oh hear!

IV

If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power, and share

The impulse of thy strength, only less free
Than thou, O uncontrollable! If even
I were as in my boyhood, and could be

The comrade of thy wanderings over Heaven,
As then, when to outstrip thy skiey speed
Scarce seem'd a vision; I would ne'er have striven

As thus with thee in prayer in my sore need.
Oh, lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!

A heavy weight of hours has chain'd and bow'd
One too like thee: tameless, and swift, and proud.

V

Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe
Like wither'd leaves to quicken a new birth!
And, by the incantation of this verse,

Scatter, as from an unextinguish'd hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawaken'd earth
The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?

Appendix 2: Prometheus Unbound

BY: PERCY BYSSHE SHELLEY

(excerpt)

SCENE.—A Ravine of Icy Rocks in the Indian Caucasus. Prometheus is discovered bound to the Precipice. Panthea and Ione are seated at his feet. Time, night. During the Scene, morning slowly breaks.

Prometheus.

Monarch of Gods and Dæmons, and all Spirits

But One, who throng those bright and rolling worlds

Which Thou and I alone of living things

Behold with sleepless eyes! regard this Earth

Made multitudinous with thy slaves, whom thou

Requitest for knee-worship, prayer, and praise,

And toil, and hecatombs of broken hearts,

With fear and self-contempt and barren hope.

Whilst me, who am thy foe, eyeless in hate,

Hast thou made reign and triumph, to thy scorn,

O'er mine own misery and thy vain revenge.

Three thousand years of sleep-unsheltered hours,

And moments aye divided by keen pangs

Till they seemed years, torture and solitude,

Scorn and despair,—these are mine empire:—

More glorious far than that which thou surveyest

From thine unenvied throne, O Mighty God!

Almighty, had I deigned to share the shame

Of thine ill tyranny, and hung not here

Nailed to this wall of eagle-baffling Mountain,

Black, wintry, dead, unmeasured; without herb,

Insect, or beast, or shape or sound of life.

Ah me! Alas, pain, pain ever, forever!

No change, no pause, no hope! Yet I endure.

I ask the Earth, have not the mountains felt?

I ask yon Heaven, the all-beholding Sun,

Has it not seen? The Sea, in storm or calm,

Heaven's ever-changing Shadow spread below,

Have its deaf waves not heard my agony?

Ah me! alas, pain, pain ever, for ever!

The crawling glaciers pierce me with the spears

Of their moon-freezing crystals, the bright chains

Eat with their burning cold into my bones.

Heaven's wingèd hound, polluting from thy lips

His beak in poison not his own, tears up

My heart; and shapeless sights come wandering by,

The ghastly people of the realm of dream,

Mocking me: and the Earthquake-fiends are charged

To wrench the rivets from my quivering wounds

When the rocks split and close again behind:

While from their loud abysses howling throng

The genii of the storm, urging the rage

Of whirlwind, and afflict me with keen hail.

And yet to me welcome is day and night,

Whether one breaks the hoar frost of the morn,

Or starry, dim, and slow, the other climbs

The leaden-coloured east; for then they lead

The wingless, crawling hours, one among whom

—As some dark Priest hales the reluctant victim—

Shall drag thee, cruel King, to kiss the blood

From these pale feet, which then might trample thee

If they disdained not such a prostrate slave.

Disdain! Ah no! I pity thee. What ruin

Will hunt thee undefended through wide Heaven!

How will thy soul, cloven to its depth with terror,

Gape like a hell within! I speak in grief,

Not exultation, for I hate no more,

As then ere misery made me wise. The curse

Once breathed on thee I would recall. Ye Mountains,

Whose many-voiced Echoes, through the mist

Of cataracts, flung the thunder of that spell!

Ye icy Springs, stagnant with wrinkling frost,

Which vibrated to hear me, and then crept

Shuddering through India! Thou serenest Air,

Through which the Sun walks burning without beams!

And ye swift Whirlwinds, who on poised wings

Hung mute and moveless o'er yon hushed abyss,

As thunder, louder than your own, made rock

The orbed world! If then my words had power,

Though I am changed so that aught evil wish

Is dead within; although no memory be

Of what is hate, let them not lose it now!

What was that curse? for ye all heard me speak.

Appendix 3: To His Coy Mistress

BY: ANDREW MARVELL

Had we but world enough and time,

This coyness, lady, were no crime.

We would sit down, and think which way

To walk, and pass our long love's day.

Thou by the Indian Ganges' side

Shouldst rubies find; I by the tide

Of Humber would complain. I would

Love you ten years before the flood,

And you should, if you please, refuse

Till the conversion of the Jews.

My vegetable love should grow

Vaster than empires and more slow;

An hundred years should go to praise

Thine eyes, and on thy forehead gaze;

Two hundred to adore each breast,

But thirty thousand to the rest;

An age at least to every part,

And the last age should show your heart.

For, lady, you deserve this state,

Nor would I love at lower rate.

But at my back I always hear

Time's wingèd chariot hurrying near;

And yonder all before us lie

Deserts of vast eternity.

Thy beauty shall no more be found;

Nor, in thy marble vault, shall sound

My echoing song; then worms shall try

That long-preserved virginity,

And your quaint honour turn to dust,

And into ashes all my lust;

The grave's a fine and private place,

But none, I think, do there embrace.

Now therefore, while the youthful hue

Sits on thy skin like morning dew,

And while thy willing soul transpires

At every pore with instant fires,

Now let us sport us while we may,

And now, like amorous birds of prey,

Rather at once our time devour

Than languish in his slow-chapped power.

Let us roll all our strength and all

Our sweetness up into one ball,

And tear our pleasures with rough strife

Through the iron gates of life:

Thus, though we cannot make our sun

Stand still, yet we will make him run.

Appendix 4: EVERYDAY USE

BY: Alice Walker

I will wait for her in the yard that Maggie and I made so clean and wavy yesterday afternoon. A yard like this is more comfortable than most people know. It is not just a yard. It is like an extended living room. When the hard clay is swept clean as a floor and the fine sand around the edges lined with tiny, irregular grooves, anyone can come and sit and look up into the elm tree and wait for the breezes that never come inside the house.

Maggie will be nervous until after her sister goes: she will stand hopelessly in corners, homely and ashamed of the burn scars down her arms and legs, eying her sister with a mixture of envy and awe. She thinks her sister has held life always in the palm of one hand, that "no" is a word the world never learned to say to her.

You've no doubt seen those TV shows where the child who has "made it" is confronted, as a surprise, by her own mother and father, tottering in weakly from backstage. (A pleasant surprise, of course: What would they do if parent and child came on the show only to curse out and insult each other?) On TV mother and child embrace and smile into each other's faces. Sometimes the mother and father weep, the child wraps them in her arms and leans across the table to tell how she would not have made it without their help. I have seen these programs.

Sometimes I dream a dream in which Dee and I are suddenly brought together on a TV program of this sort. Out of a dark and soft-seated limousine I am ushered into a bright room filled with many people. There I meet a smiling, gray, sporty man like Johnny Carson who shakes my hand and tells me what a fine girl I have. Then we are on the stage and Dee is embracing me with tears in her eyes. She pins on my dress a large orchid, even though she has told me once that she thinks orchids are tacky flowers.

In real life I am a large, big-boned woman with rough, man-working hands. In the winter I wear flannel nightgowns to bed and overalls dur.ing the day. I can kill and clean a hog as mercilessly as a man. My fat keeps me hot in zero weather. I can work outside all day, breaking ice to get water for washing; I can eat pork liver cooked over the open fire minutes after it comes steaming from the hog. One winter I knocked a bull calf straight in the brain between the eyes with a sledge hammer and had the meat hung up to chill before nightfall. But of course all this does not show on television. I am the way my daughter would want me to be: a hundred pounds lighter, my skin like an uncooked barley pancake. My hair glistens in the hot bright lights. Johnny Carson has much to do to keep up with my quick and witty tongue.

But that is a mistake. I know even before I wake up. Who ever knew a Johnson with a quick tongue? Who can even imagine me looking a strange white man in the eye? It seems to me I have talked to them always with one foot raised in flight, with my head fumed in whichever way is farthest from them. Dee, though. She would always look anyone in the eye. Hesitation was no part of her nature.

"How do I look, Mama?" Maggie says, showing just enough of her thin body enveloped in pink skirt and red blouse for me to know she's there, almost hidden by the door.

"Come out into the yard," I say.

Have you ever seen a lame animal, perhaps a dog run over by some careless person rich enough to own a car, sidle up to someone who is ignorant enough to be kind to him? That is the way my Maggie walks. She has been like this, chin on chest, eyes on ground, feet in shuffle, ever since the fire that burned the other house to the ground.

Dee is lighter than Maggie, with nicer hair and a fuller figure. She's a woman now, though sometimes I forget. How long ago was it that the other house burned? Ten, twelve years? Sometimes I can still hear the flames and feel Maggie's arms sticking to me, her hair smoking and her dress falling off her in little black papery flakes. Her eyes seemed stretched open, blazed open by the flames reflected in them. And Dee. I see her standing off under the sweet gum tree she used to dig gum out of; a look of concentration on her face as she watched the last dingy gray board of the house fall in toward the red-hot brick chimney. Why don't you do a dance around the ashes? I'd wanted to ask her. She had hated the house that much.

I used to think she hated Maggie, too. But that was before we raised money, the church and me, to send her to Augusta to school. She used to read to us without pity; forcing words, lies, other folks' habits, whole lives upon us two, sitting trapped and ignorant underneath her voice. She washed us in a river of make-believe, burned us with a lot of knowledge we didn't necessarily need to know. Pressed us to her with the serious way she read, to shove us away at just the moment, like dimwits, we seemed about to understand.

Dee wanted nice things. A yellow organdy dress to wear to her graduation from high school; black pumps to match a green suit she'd made from an old suit somebody gave me. She was determined to stare down any disaster in her efforts. Her eyelids would not flicker for minutes at a time. Often I fought off the temptation to shake her. At sixteen she had a style of her own: and knew what style was.

I never had an education myself. After second grade the school was closed down. Don't ask me why: in 1927 colored asked fewer questions than they do now. Sometimes Maggie reads to me. She stumbles along good-naturedly but can't see well. She knows she is not bright. Like good looks and money, quickness passes her by. She will marry John Thomas (who has mossy teeth in an earnest face) and then I'll be free to sit here and I guess just sing church songs to myself. Although I never was a good singer. Never could carry a tune. I was always better at a man's job. I used to love to milk till I was hooked in the side in '49. Cows are soothing and slow and don't bother you, unless you try to milk them the wrong way.

I have deliberately turned my back on the house. It is three rooms, just like the one that

burned, except the roof is tin; they don't make shingle roofs any more. There are no real windows, just some holes cut in the sides, like the portholes in a ship, but not round and not square, with rawhide holding the shutters up on the outside. This house is in a pasture, too, like the other one. No doubt when Dee sees it she will want to tear it down. She wrote me once that no matter where we "choose" to live, she will manage to come see us. But she will never bring her friends. Maggie and I thought about this and Maggie asked me, "Mama, when did Dee ever have any friends?"

She had a few. Furtive boys in pink shirts hanging about on washday after school. Nervous girls who never laughed. Impressed with her they worshiped the well-turned phrase, the cute shape, the scalding humor that erupted like bubbles in Iye. She read to them.

When she was courting Jimmy T she didn't have much time to pay to us, but turned all her faultfinding power on him. He flew to marry a cheap city girl from a family of ignorant flashy people. She hardly had time to recompose herself.

When she comes I will meet—but there they are!

Maggie attempts to make a dash for the house, in her shuffling way, but I stay her with my hand. "Come back here, " I say. And she stops and tries to dig a well in the sand with her toe.

It is hard to see them clearly through the strong sun. But even the first glimpse of leg out of the car tells me it is Dee. Her feet were always neat looking, as if God himself had shaped them with a certain style. From the other side of the car comes a short, stocky man. Hair is all over his head a foot long and hanging from his chin like a kinky mule tail. I hear Maggie suck in her breath. "Uhnnnh," is what it sounds like. Like when you see the wriggling end of a snake just in front of your foot on the road. "Uhnnnh."

Dee next. A dress down to the ground, in this hot weather. A dress so loud it hurts my eyes. There are yellows and oranges enough to throw back the light of the sun. I feel my whole face warming from the heat waves it throws out. Earrings gold, too, and hanging down to her shoulders. Bracelets dangling and making noises when she moves her arm up to shake the folds of the dress out of her armpits. The dress is loose and flows, and as she walks

closer, I like it. I hear Maggie go "Uhnnnh" again. It is her sister's hair. It stands straight up like the wool on a sheep. It is black as night and around the edges are two long pigtails that rope about like small lizards disappearing behind her ears.

"Wa.su.zo.Tean.o!" she says, coming on in that gliding way the dress makes her move. The short stocky fellow with the hair to his navel is all grinning and he follows up with "Asalamalakim, my mother and sister!" He moves to hug Maggie but she falls back, right up against the back of my chair. I feel her trembling there and when I look up I see the perspiration falling off her chin.

"Don't get up," says Dee. Since I am stout it takes something of a push. You can see me trying to move a second or two before I make it. She turns, showing white heels through her sandals, and goes back to the car. Out she peeks next with a Polaroid. She stoops down quickly and lines up picture after picture of me sitting there in front of the house with Maggie cowering behind me. She never takes a shot without making sure the house is included. When a cow comes nibbling around the edge of the yard she snaps it and me and Maggie and the house. Then she puts the Polaroid in the back seat of the car, and comes up and kisses me on the forehead.

Meanwhile Asalamalakim is going through motions with Maggie's hand. Maggie's hand is as limp as a fish, and probably as cold, despite the sweat, and she keeps trying to pull it back. It looks like Asalamalakim wants to shake hands but wants to do it fancy. Or maybe he don't know how people shake hands. Anyhow, he soon gives up on Maggie.

"Well," I say. "Dee."

"No, Mama," she says. "Not 'Dee,' Wangero Leewanika Kemanjo!"
"What happened to 'Dee'?" I wanted to know.

"She's dead," Wangero said. "I couldn't bear it any longer, being named after the people who oppress me."

"You know as well as me you was named after your aunt Dicie," I said. Dicie is my sister. She named Dee. We called her "Big Dee" after Dee was born.

"But who was she named after?" asked Wangero.

"I guess after Grandma Dee," I said.

"And who was she named after?" asked Wangero.
"Her mother," I said, and saw Wangero was getting tired. "That's about as far back as I can trace it," I said. Though, in fact, I probably could have carried it back beyond the Civil War through the branches.
"Well," said Asalamalakim, "there you are."

"Uhnnnh," I heard Maggie say.

"There I was not," I said, "before 'Dicie' cropped up in our family, so why should I try to trace it that far back?"

He just stood there grinning, looking down on me like somebody inspecting a Model A car. Every once in a while he and Wangero sent eye signals over my head.

"How do you pronounce this name?" I asked.

"You don't have to call me by it if you don't want to," said Wangero.

"Why shouldn't 1?" I asked. "If that's what you want us to call you, we'll call you."

"I know it might sound awkward at first," said Wangero.

"I'll get used to it," I said. "Ream it out again."

Well, soon we got the name out of the way. Asalamalakim had a name twice as long and three times as hard. After I tripped over it two or three times he told me to just call him Hakim.a.barber. I wanted to ask him was he a barber, but I didn't really think he was, so I didn't ask.

"You must belong to those beef cattle peoples down the road," I said. They said "Asalamalakim" when they met you, too, but they didn't shake hands. Always too busy: feeding the cattle, fixing the fences, putting up salt lick shelters, throwing down hay. When the white folks poisoned some of the herd the men stayed up all night with rifles in their hands. I walked a mile and a half just to see the sight.

Hakim.a.barber said, "I accept some of their doctrines, but farming and raising cattle is not my style." (They didn't tell me, and I didn't ask, whether Wangero (Dee) had really gone and married him.)

We sat down to eat and right away he said he didn't eat collards and pork was unclean. Wangero, though, went on through the chitlins and com bread, the greens and everything else. She talked a blue streak over the sweet potatoes. Everything delighted her. Even the fact that we still used the benches her daddy made for the table when we couldn't effort to buy chairs.

"Oh, Mama!" she cried. Then turned to Hakim.a.barber. "I never knew how lovely these benches are. You can feel the rump prints," she said, running her hands underneath her and along the bench. Then she gave a sigh and her hand closed over Grandma Dee's butter dish. "That's it!" she said. "I knew there was something I wanted to ask you if I could have." She jumped up from the table and went over in the corner where the churn stood, the milk in it crabber by now. She looked at the churn and looked at it.

"This churn top is what I need," she said. "Didn't Uncle Buddy whittle it out of a tree you all used to have?"

"Yes," I said.

"Un huh," she said happily. "And I want the dasher, too."

"Uncle Buddy whittle that, too?" asked the barber.

Dee (Wangero) looked up at me.

"Aunt Dee's first husband whittled the dash," said Maggie so low you almost couldn't hear her. "His name was Henry, but they called him Stash."
"Maggie's brain is like an elephant's," Wangero said, laughing. "I can use the chute top as a centrepiece for the alcove table," she said, sliding a plate over the chute, "and I'll think of something artistic to do with the dasher."

When she finished wrapping the dasher the handle stuck out. I took it for a moment in my hands. You didn't even have to look close to see where hands pushing the dasher up and down to make butter had left a kind of sink in the wood. In fact, there were a lot of small sinks; you could see where thumbs and fingers had sunk into the wood. It was beautiful light yellow wood, from a tree that grew in the yard where Big Dee and Stash had lived.

After dinner Dee (Wangero) went to the trunk at the foot of my bed and started rifling through it. Maggie hung back in the kitchen over the dishpan. Out came Wangero with two quilts. They had been pieced by Grandma Dee and then Big Dee and me had hung them on the quilt frames on the front porch and quilted them. One was in the Lone Star pattern. The other was Walk around the Mountain. In both of them were scraps of dresses Grandma Dee had worn fifty and more years ago. Bits and pieces of Grandpa Jarrell's Paisley shirts. And one teeny faded blue piece, about the size of a penny matchbox, that was from Great Grandpa Ezra's uniform that he wore in the Civil War.

Appendix 5: The Canonization

BY: JOHN DONNE

For God's sake hold your tongue, and let me love,

Or chide my palsy, or my gout,

My five gray hairs, or ruined fortune flout,

With wealth your state, your mind with arts improve,

Take you a course, get you a place,

Observe his honor, or his grace,

Or the king's real, or his stampèd face

Contemplate; what you will, approve,

So you will let me love.

Alas, alas, who's injured by my love?

What merchant's ships have my sighs drowned?

Who says my tears have overflowed his ground?

When did my colds a forward spring remove?

When did the heats which my veins fill

Add one more to the plaguy bill?

Soldiers find wars, and lawyers find out still

Litigious men, which quarrels move,

Though she and I do love.

Call us what you will, we are made such by love;

Call her one, me another fly,

We're tapers too, and at our own cost die,

And we in us find the eagle and the dove.

The phœnix riddle hath more wit

By us; we two being one, are it.

So, to one neutral thing both sexes fit.

We die and rise the same, and prove

Mysterious by this love.

We can die by it, if not live by love,

And if unfit for tombs and hearse

Our legend be, it will be fit for verse;

And if no piece of chronicle we prove,

We'll build in sonnets pretty rooms;

As well a well-wrought urn becomes

The greatest ashes, as half-acre tombs,

And by these hymns, all shall approve

Us canonized for Love.

And thus invoke us: "You, whom reverend love

Made one another's hermitage;

You, to whom love was peace, that now is rage;

Who did the whole world's soul contract, and drove

Into the glasses of your eyes

(So made such mirrors, and such spies,

That they did all to you epitomize)

Countries, towns, courts: beg from above

A pattern of your love!"

Appendix 6: The Tyger

BY: William Blake

Tyger Tyger, burning bright,

In the forests of the night;

What immortal hand or eye,

Could frame thy fearful symmetry?

In what distant deeps or skies.

Burnt the fire of thine eyes?

On what wings dare he aspire?

What the hand, dare seize the fire?

And what shoulder, & what art,

Could twist the sinews of thy heart?

And when thy heart began to beat,

What dread hand? & what dread feet?

What the hammer? what the chain,

In what furnace was thy brain?

What the anvil? what dread grasp,

Dare its deadly terrors clasp!

When the stars threw down their spears

And water'd heaven with their tears:

Did he smile his work to see?

Did he who made the Lamb make thee?

TygerTyger burning bright,

In the forests of the night:

What immortal hand or eye,

Dare frame thy fearful symmetry?

Appendix 7: The Chimney Sweeper

BY: William Blake

When my mother died I was very young,

And my father sold me while yet my tongue

Could scarcely cry " 'weep! 'weep! 'weep! 'weep!"

So your chimneys I sweep & in soot I sleep.

There's little Tom Dacre, who cried when his head

That curled like a lamb's back, was shaved, so I said,

"Hush, Tom! never mind it, for when your head's bare,

You know that the soot cannot spoil your white hair."

And so he was quiet, & that very night,

As Tom was a-sleeping he had such a sight!

That thousands of sweepers, Dick, Joe, Ned, & Jack,

Were all of them locked up in coffins of black;

And by came an Angel who had a bright key,

And he opened the coffins & set them all free;

Then down a green plain, leaping, laughing they run,

And wash in a river and shine in the Sun.

Then naked & white, all their bags left behind,

They rise upon clouds, and sport in the wind.

And the Angel told Tom, if he'd be a good boy,

He'd have God for his father & never want joy.

And so Tom awoke; and we rose in the dark

And got with our bags & our brushes to work.

Though the morning was cold, Tom was happy & warm;

So if all do their duty, they need not fear harm.

Appendix 8: The Sick Rose

BY WILLIAM BLAKE

O Rose thou art sick.

The invisible worm,

That flies in the night

In the howling storm:

Has found out thy bed

Of crimson joy:

And his dark secret love

Does thy life destroy.

Appendix 9 : Young Goodman Brown

BY: Nathaniel Hawthorne

Young Goodman Brown came forth at sunset, into the street of Salem village, but put his head back, after crossing the threshold, to exchange a parting kiss with his young wife. And Faith, as the wife was aptly named, thrust her own pretty head into the street, letting the wind play with the pink ribbons of her cap, while she called to Goodman Brown.

“Dearest heart,” whispered she, softly and rather sadly, when her lips were close to his ear, “prithee, put off your journey until sunrise, and sleep in your own bed to-night. A lone woman is troubled with such dreams and such thoughts, that she's afeard of herself, sometimes. Pray, tarry with me this night, dear husband, of all nights in the year!”

“My love and my Faith,” replied young Goodman Brown, “of all nights in the year, this one night must I tarry away from thee. My journey, as thou callest it, forth and back again, must needs be done 'twixt now and sunrise. What, my sweet, pretty wife, dost thou doubt me already, and we but three months married!”

“Then God bless you!” said Faith, with the pink ribbons, “and may you find all well, when you come back.”

“Amen!” cried Goodman Brown. “Say thy prayers, dear Faith, and go to bed at dusk, and no harm will come to thee.”

So they parted; and the young man pursued his way, until, being about to turn the corner by the meeting-house, he looked back and saw the head of Faith still peeping after him, with a melancholy air, in spite of her pink ribbons.

“Poor little Faith!” thought he, for his heart smote him. “What a wretch am I, to leave her on such an errand! She talks of dreams, too. Methought, as she spoke, there was trouble in her face, as if a dream had warned her what work is to be done to-night. But, no, no! 't would kill her to think it. Well; she's a blessed angel on earth; and after this one night, I'll cling to her skirts and follow her to Heaven.”

With this excellent resolve for the future, Goodman Brown felt himself justified in making more haste on his present evil purpose. He had taken a dreary road, darkened by all the gloomiest trees of the forest, which barely stood aside to let the narrow path creep through, and closed immediately behind. It was all as lonely as could be; and there is this peculiarity in such a solitude, that the traveller knows not who may be concealed by the innumerable trunks and the thick boughs overheard; so that, with lonely footsteps, he may yet be passing through an unseen multitude.

“There may be a devilish Indian behind every tree,” said Goodman Brown to himself; and he glanced fearfully behind him, as he added, “What if the devil himself should be at my very elbow!”

His head being turned back, he passed a crook of the road, and looking forward again, beheld the figure of a man, in grave and decent attire, seated at the foot of an old tree. He arose, at Goodman Brown's approach, and walked onward, side by side with him.

"You are late, Goodman Brown," said he. "The clock of the Old South was striking, as I came through Boston; and that is full fifteen minutes agone."

"Faith kept me back awhile," replied the young man, with a tremor in his voice, caused by the sudden appearance of his companion, though not wholly unexpected.

It was now deep dusk in the forest, and deepest in that part of it where these two were journeying. As nearly as could be discerned, the second traveller was about fifty years old, apparently in the same rank of life as Goodman Brown, and bearing a considerable resemblance to him, though perhaps more in expression than features. Still, they might have been taken for father and son. And yet, though the elder person was as simply clad as the younger, and as simple in manner too, he had an indescribable air of one who knew the world, and would not have felt abashed at the governor's dinner-table, or in King William's court, were it possible that his affairs should call him thither. But the only thing about him, that could be fixed upon as remarkable, was his staff, which bore the likeness of a great black snake, so curiously wrought, that it might almost be seen to twist and wriggle itself like a living serpent. This, of course, must have been an ocular deception, assisted by the uncertain light.

"Come, Goodman Brown!" cried his fellow-traveller, "this is a dull pace for the beginning of a journey. Take my staff, if you are so soon weary."

"Friend," said the other, exchanging his slow pace for a full stop, "having kept covenant by meeting thee here, it is my purpose now to return whence I came. I have scruples, touching the matter thou wot'st of."

"Sayest thou so?" replied he of the serpent, smiling apart. "Let us walk on, nevertheless, reasoning as we go, and if I convince thee not, thou shalt turn back. We are but a little way in the forest, yet."

"Too far, too far!" exclaimed the goodman, unconsciously resuming his walk. "My father never went into the woods on such an errand, nor his father before him. We have been a race of honest men and good Christians, since the days of the martyrs. And shall I be the first of the name of Brown, that ever took this path and kept" —

“Such company, thou wouldst say,” observed the elder person, interrupting his pause. “Well said, Goodman Brown! I have been as well acquainted with your family as with ever a one among the Puritans; and that's no trifle to say. I helped your grandfather, the constable, when he lashed the Quaker woman so smartly through the streets of Salem. And it was I that brought your father a pitch-pine knot, kindled at my own hearth, to set fire to an Indian village, in king Philip's war. They were my good friends, both; and many a pleasant walk have we had along this path, and returned merrily after midnight. I would fain be friends with you, for their sake.”

“If it be as thou sayest,” replied Goodman Brown, “I marvel they never spoke of these matters. Or, verily, I marvel not, seeing that the least rumor of the sort would have driven them from New England. We are a people of prayer, and good works to boot, and abide no such wickedness.”

“Wickedness or not,” said the traveller with the twisted staff, “I have a very general acquaintance here in New England. The deacons of many a church have drunk the communion wine with me; the selectmen, of divers towns, make me their chairman; and a majority of the Great and General Court are firm supporters of my interest. The governor and I, too — but these are state-secrets.”

“Can this be so!” cried Goodman Brown, with a stare of amazement at his undisturbed companion. “Howbeit, I have nothing to do with the governor and council; they have their own ways, and are no rule for a simple husbandman like me. But, were I to go on with thee, how should I meet the eye of that good old man, our minister, at Salem village? Oh, his voice would make me tremble, both Sabbath-day and lecture-day!”

Thus far, the elder traveller had listened with due gravity, but now burst into a fit of irrepressible mirth, shaking himself so violently, that his snake-like staff actually seemed to wriggle in sympathy.

“Ha! ha! ha!” shouted he, again and again; then composing himself, “Well, go on, Goodman Brown, go on; but, prithee, don't kill me with laughing!”

“Well, then, to end the matter at once,” said Goodman Brown, considerably nettled, “there is my wife, Faith. It would break her dear little heart; and I'd rather break my own!”

“Nay, if that be the case,” answered the other, “e'engo thy ways, Goodman Brown. I would not, for twenty old women like the one hobbling before us, that Faith should come to any harm.”

As he spoke, he pointed his staff at a female figure on the path, in whom Goodman Brown recognized a very pious and exemplary dame, who had taught him his catechism in youth, and was still his moral and spiritual adviser, jointly with the minister and Deacon Gookin.

“A marvel, truly, that Goody Cloyse should be so far in the wilderness, at night-fall!” said he. “But, with your leave, friend, I shall take a cut through the woods, until we have left this Christian woman behind. Being a stranger to you, she might ask whom I was consorting with, and whither I was going.”

“Be it so,” said his fellow-traveller. “Betake you to the woods, and let me keep the path.”

Accordingly, the young man turned aside, but took care to watch his companion, who advanced softly along the road, until he had come within a staff's length of the old dame. She, meanwhile, was making the best of her way, with singular speed for so aged a woman, and mumbling some indistinct words, a prayer, doubtless, as she went. The traveller put forth his staff, and touched her withered neck with what seemed the serpent's tail.

“The devil!” screamed the pious old lady.

“Then Goody Cloyse knows her old friend?” observed the traveller, confronting her, and leaning on his writhing stick.

“Ah, forsooth, and is it your worship, indeed?” cried the good dame. “Yea, truly is it, and in the very image of my old gossip, Goodman Brown, the grandfather of the silly fellow that now is. But, would your worship believe it? my broomstick hath strangely disappeared, stolen, as I suspect, by that unhanged witch, Goody Cory, and that, too, when I was all anointed with the juice of smallage and cinque-foil and wolf's-bane” —

“Mingled with fine wheat and the fat of a new-born babe,” said the shape of old Goodman Brown.

“Ah, your worship knows the recipe,” cried the old lady, cackling aloud. “So, as I was saying, being all ready for the meeting, and no horse to ride on, I made up my mind to foot

it; for they tell me, there is a nice young man to be taken into communion to-night. But now your good worship will lend me your arm, and we shall be there in a twinkling."

"That can hardly be," answered her friend. "I may not spare you my arm, Goody Cloyse, but here is my staff, if you will."

So saying, he threw it down at her feet, where, perhaps, it assumed life, being one of the rods which its owner had formerly lent to the Egyptian Magi. Of this fact, however, Goodman Brown could not take cognizance. He had cast up his eyes in astonishment, and looking down again, beheld neither Goody Cloyse nor the serpentine staff, but his fellow-traveller alone, who waited for him as calmly as if nothing had happened.

"That old woman taught me my catechism!" said the young man; and there was a world of meaning in this simple comment.

They continued to walk onward, while the elder traveller exhorted his companion to make good speed and persevere in the path, discoursing so aptly, that his arguments seemed rather to spring up in the bosom of his auditor, than to be suggested by himself. As they went, he plucked a branch of maple, to serve for a walking-stick, and began to strip it of the twigs and little boughs, which were wet with evening dew. The moment his fingers touched them, they became strangely withered and dried up, as with a week's sunshine. Thus the pair proceeded, at a good free pace, until suddenly, in a gloomy hollow of the road, Goodman Brown sat himself down on the stump of a tree, and refused to go any farther.

"Friend," said he, stubbornly, "my mind is made up. Not another step will I budge on this errand. What if a wretched old woman do choose to go to the devil, when I thought she was going to Heaven! Is that any reason why I should quit my dear Faith, and go after her?"

"You will think better of this by-and-by," said his acquaintance, composedly. "Sit here and rest yourself awhile; and when you feel like moving again, there is my staff to help you along."

Without more words, he threw his companion the maple stick, and was as speedily out of sight as if he had vanished into the deepening gloom. The young man sat a few moments by the road-side, applauding himself greatly, and thinking with how clear a conscience he should meet the minister, in his morning-walk, nor shrink from the eye of good old Deacon Gookin. And what calm sleep would be his, that very night, which was to have been spent so wickedly, but purely and sweetly now, in the arms of Faith! Amidst these pleasant and

praiseworthy meditations, Goodman Brown heard the tramp of horses along the road, and deemed it advisable to conceal himself within the verge of the forest, conscious of the guilty purpose that had brought him thither, though now so happily turned from it.

On came the hoof-tramps and the voices of the riders, two grave old voices, conversing soberly as they drew near. These mingled sounds appeared to pass along the road, within a few yards of the young man's hiding-place; but owing, doubtless, to the depth of the gloom, at that particular spot, neither the travellers nor their steeds were visible. Though their figures brushed the small boughs by the way-side, it could not be seen that they intercepted, even for a moment, the faint gleam from the strip of bright sky, athwart which they must have passed. Goodman Brown alternately crouched and stood on tip-toe, pulling aside the branches, and thrusting forth his head as far as he durst, without discerning so much as a shadow. It vexed him the more, because he could have sworn, were such a thing possible, that he recognized the voices of the minister and Deacon Gookin, jogging along quietly, as they were wont to do, when bound to some ordination or ecclesiastical council. While yet within hearing, one of the riders stopped to pluck a switch.

"Of the two, reverend Sir," said the voice like the deacon's, "I had rather miss an ordination-dinner than to-night's meeting. They tell me that some of our community are to be here from Falmouth and beyond, and others from Connecticut and Rhode Island; besides several of the Indian powows, who, after their fashion, know almost as much deviltry as the best of us. Moreover, there is a goodly young woman to be taken into communion."

"Mighty well, Deacon Gookin!" replied the solemn old tones of the minister. "Spur up, or we shall be late. Nothing can be done, you know, until I get on the ground."

The hoofs clattered again, and the voices, talking so strangely in the empty air, passed on through the forest, where no church had ever been gathered, nor solitary Christian prayed.Whither, then, could these holy men be journeying, so deep into the heathen wilderness? Young Goodman Brown caught hold of a tree, for support, being ready to sink down on the ground, faint and over-burthened with the heavy sickness of his heart. He looked up to the sky, doubting whether there really was a Heaven above him. Yet, there was the blue arch, and the stars brightening in it.

"With Heaven above, and Faith below, I will yet stand firm against the devil!" cried Goodman Brown.

While he still gazed upward, into the deep arch of the firmament, and had lifted his hands to pray, a cloud, though no wind was stirring, hurried across the zenith, and hid the brightening stars. The blue sky was still visible, except directly overhead, where this black mass of cloud was sweeping swiftly northward. Aloft in the air, as if from the depths of the cloud, came a confused and doubtful sound of voices. Once, the listener fancied that he could distinguish the accents of town's-people of his own, men and women, both pious and ungodly, many of whom he had met at the communion-table, and had seen others rioting at the tavern. The next moment, so indistinct were the sounds, he doubted whether he had heard aught but the murmur of the old forest, whispering without a wind. Then came a stronger swell of those familiar tones, heard daily in the sunshine, at Salem village, but never, until now, from a cloud of night. There was one voice, of a young woman, uttering lamentations, yet with an uncertain sorrow, and entreating for some favor, which, perhaps, it would grieve her to obtain. And all the unseen multitude, both saints and sinners, seemed to encourage her onward.

"Faith!" shouted Goodman Brown, in a voice of agony and desperation; and the echoes of the forest mocked him, crying — "Faith! Faith!" as if bewildered wretches were seeking her, all through the wilderness.

The cry of grief, rage, and terror, was yet piercing the night, when the unhappy husband held his breath for a response. There was a scream, drowned immediately in a louder murmur of voices, fading into far-off laughter, as the dark cloud swept away, leaving the clear and silent sky above Goodman Brown. But something fluttered lightly down through the air, and caught on the branch of a tree. The young man seized it, and beheld a pink ribbon.

"My Faith is gone!" cried he, after one stupefied moment. "There is no good on earth; and sin is but a name. Come, devil! for to thee is this world given."

And maddened with despair, so that he laughed loud and long, did Goodman Brown grasp his staff and set forth again, at such a rate, that he seemed to fly along the forest-path, rather than to walk or run. The road grew wilder and drearier, and more faintly traced, and vanished at length, leaving him in the heart of the dark wilderness, still rushing onward, with the instinct that guides mortal man to evil. The whole forest was peopled with frightful sounds; the creaking of the trees, the howling of wild beasts, and the yell of Indians; while, sometimes the wind tolled like a distant church-bell, and sometimes gave a broad roar

around the traveller, as if all Nature were laughing him to scorn. But he was himself the chief horror of the scene, and shrank not from its other horrors.

"Ha! ha! ha!" roared Goodman Brown, when the wind laughed at him. "Let us hear which will laugh loudest! Think not to frighten me with your deviltry! Come witch, come wizard, come Indian powow, come devil himself! and here comes Goodman Brown. You may as well fear him as he fear you!"

In truth, all through the haunted forest, there could be nothing more frightful than the figure of Goodman Brown. On he flew, among the black pines, brandishing his staff with frenzied gestures, now giving vent to an inspiration of horrid blasphemy, and now shouting forth such laughter, as set all the echoes of the forest laughing like demons around him. The fiend in his own shape is less hideous, than when he rages in the breast of man. Thus sped the demoniac on his course, until, quivering among the trees, he saw a red light before him, as when the felled trunks and branches of a clearing have been set on fire, and throw up their lurid blaze against the sky, at the hour of midnight. He paused, in a lull of the tempest that had driven him onward, and heard the swell of what seemed a hymn, rolling solemnly from a distance, with the weight of many voices. He knew the tune; It was a familiar one in the choir of the village meeting-house. The verse died heavily away, and was lengthened by a chorus, not of human voices, but of all the sounds of the benighted wilderness, pealing in awful harmony together. Goodman Brown cried out; and his cry was lost to his own ear, by its unison with the cry of the desert.

In the interval of silence, he stole forward, until the light glared full upon his eyes. At one extremity of an open space, hemmed in by the dark wall of the forest, arose a rock, bearing some rude, natural resemblance either to an altar or a pulpit, and surrounded by four blazing pines, their tops a flame, their stems untouched, like candles at an evening meeting. The mass of foliage, that had overgrown the summit of the rock, was all on fire, blazing high into the night, and fitfully illuminating the whole field. Each pendant twig and leafy festoon was in a blaze. As the red light arose and fell, a numerous congregation alternately shone forth, then disappeared in shadow, and again grew, as it were, out of the darkness, peopling the heart of the solitary woods at once.

"A grave and dark-clad company!" quoth Goodman Brown.

In truth, they were such. Among them, quivering to-and-fro, between gloom and splendor, appeared faces that would be seen, next day, at the council-board of the province, and others

which, Sabbath after Sabbath, looked devoutly heavenward, and benignantly over the crowded pews, from the holiest pulpits in the land. Some affirm, that the lady of the governor was there. At least, there were high dames well known to her, and wives of honored husbands, and widows, a great multitude, and ancient maidens, all of excellent repute, and fair young girls, who trembled lest their mothers should espy them. Either the sudden gleams of light, flashing over the obscure field, bedazzled Goodman Brown, or he recognized a score of the church-members of Salem village, famous for their especial sanctity. Good old Deacon Gookin had arrived, and waited at the skirts of that venerable saint, his reverend pastor. But, irreverently consorting with these grave, reputable, and pious people, these elders of the church, these chaste dames and dewy virgins, there were men of dissolute lives and women of spotted fame, wretches given over to all mean and filthy vice, and suspected even of horrid crimes. It was strange to see, that the good shrank not from the wicked, nor were the sinners abashed by the saints. Scattered, also, among their pale-faced enemies, were the Indian priests, or powows, who had often scared their native forest with more hideous incantations than any known to English witchcraft.

"But, where is Faith?" thought Goodman Brown; and, as hope came into his heart, he trembled.

Another verse of the hymn arose, a slow and mournful strain, such as the pious love, but joined to words which expressed all that our nature can conceive of sin, and darkly hinted at far more. Unfathomable to mere mortals is the lore of fiends. Verse after verse was sung, and still the chorus of the desert swelled between, like the deepest tone of a mighty organ. And, with the final peal of that dreadful anthem, there came a sound, as if the roaring wind, the rushing streams, the howling beasts, and every other voice of the unconverted wilderness, were mingling and according with the voice of guilty man, in homage to the prince of all. The four blazing pines threw up a loftier flame, and obscurely discovered shapes and visages of horror on the smoke-wreaths, above the impious assembly. At the same moment, the fire on the rock shot redly forth, and formed a glowing arch above its base, where now appeared a figure. With reverence be it spoken, the apparition bore no slight similitude, both in garb and manner, to some grave divine of the New England churches.

"Bring forth the converts!" cried a voice, that echoed through the field and rolled into the forest.

At the word, Goodman Brown stepped forth from the shadow of the trees, and approached the congregation, with whom he felt a loathful brotherhood, by the sympathy of all that was wicked in his heart. He could have well nigh sworn, that the shape of his own dead father beckoned him to advance, looking downward from a smoke-wreath, while a woman, with dim features of despair, threw out her hand to warn him back. Was it his mother? But he had no power to retreat one step, nor to resist, even in thought, when the minister and good old Deacon Gookin seized his arms, and led him to the blazing rock. Thither came also the slender form of a veiled female, led between Goody Cloyse, that pious teacher of the catechism, and Martha Carrier, who had received the devil's promise to be queen of hell. A rampant hag was she! And there stood the proselytes, beneath the canopy of fire.

"Welcome, my children," said the dark figure, "to the communion of your race! Ye have found, thus young, your nature and your destiny. My children, look behind you!"

They turned; and flashing forth, as it were, in a sheet of flame, the fiend-worshippers were seen; the smile of welcome gleamed darkly on every visage.

"There," resumed the sable form, "are all whom ye have reverenced from youth. Ye deemed them holier than yourselves, and shrank from your own sin, contrasting it with their lives of righteousness, and prayerful aspirations heavenward. Yet, here are they all, in my worshipping assembly! This night it shall be granted you to know their secret deeds; how hoary-bearded elders of the church have whispered wanton words to the young maids of their households; how many a woman, eager for widow's weeds, has given her husband a drink at bed-time, and let him sleep his last sleep in her bosom; how beardless youths have made haste to inherit their father's wealth; and how fair damsels — blush not, sweet ones! — have dug little graves in the garden, and bidden me, the sole guest, to an infant's funeral. By the sympathy of your human hearts for sin, ye shall scent out all the places — whether in church, bed-chamber, street, field, or forest — where crime has been committed, and shall exult to behold the whole earth one stain of guilt, one mighty blood-spot. Far more than this! It shall be yours to penetrate, in every bosom, the deep mystery of sin, the fountain of all wicked arts, and which inexhaustibly supplies more evil impulses than human power — than my power, at its utmost! — can make manifest in deeds. And now, my children, look upon each other."

They did so; and, by the blaze of the hell-kindled torches, the wretched man beheld his Faith, and the wife her husband, trembling before that unhallowed altar.

“Lo! there ye stand, my children,” said the figure, in a deep and solemn tone, almost sad, with its despairing awfulness, as if his once angelic nature could yet mourn for our miserable race. “Depending upon one another's hearts, ye had still hoped that virtue were not all a dream! Now are ye undeceived! — Evil is the nature of mankind. Evil must be your only happiness. Welcome, again, my children, to the communion of your race!”

“Welcome!” repeated the fiend-worshippers, in one cry of despair and triumph.

And there they stood, the only pair, as it seemed, who were yet hesitating on the verge of wickedness, in this dark world. A basin was hollowed, naturally, in the rock. Did it contain water, reddened by the lurid light? or was it blood? or, perchance, a liquid flame? Herein did the Shape of Evil dip his hand, and prepare to lay the mark of baptism upon their foreheads, that they might be partakers of the mystery of sin, more conscious of the secret guilt of others, both in deed and thought, than they could now be of their own. The husband cast one look at his pale wife, and Faith at him. What polluted wretches would the next glance show them to each other, shuddering alike at what they disclosed and what they saw!

“Faith! Faith!” cried the husband. “Look up to Heaven, and resist the Wicked One!”

Whether Faith obeyed, he knew not. Hardly had he spoken, when he found himself amid calm night and solitude, listening to a roar of the wind, which died heavily away through the forest. He staggered against the rock, and felt it chill and damp, while a hanging twig, that had been all on fire, besprinkled his cheek with the coldest dew.

The next morning, young Goodman Brown came slowly into the street of Salem village, staring around him like a bewildered man. The good old minister was taking a walk along the graveyard, to get an appetite for breakfast and meditate his sermon, and bestowed a blessing, as he passed, on Goodman Brown. He shrank from the venerable saint, as if to avoid an anathema. Old Deacon Gookin was at domestic worship, and the holy words of his prayer were heard through the open window. “What God doth the wizard pray to?” quoth Goodman Brown. Goody Cloyse, that excellent old Christian, stood in the early sunshine, at her own lattice, catechising a little girl, who had brought her a pint of morning's milk. Goodman Brown snatched away the child, as from the grasp of the fiend himself. Turning the corner by the meeting-house, he spied the head of Faith, with the pink ribbons, gazing

anxiously forth, and bursting into such joy at sight of him, that she skipt along the street, and almost kissed her husband before the whole village. But Goodman Brown looked sternly and sadly into her face, and passed on without a greeting.

Had Goodman Brown fallen asleep in the forest, and only dreamed a wild dream of a witch-meeting?

Be it so, if you will. But, alas! it was a dream of evil omen for young Goodman Brown. A stern, a sad, a darkly meditative, a distrustful, if not a desperate man, did he become, from the night of that fearful dream. On the Sabbath-day, when the congregation were singing a holy psalm, he could not listen, because an anthem of sin rushed loudly upon his ear, and drowned all the blessed strain. When the minister spoke from the pulpit, with power and fervid eloquence, and with his hand on the open bible, of the sacred truths of our religion, and of saint-like lives and triumphant deaths, and of future bliss or misery unutterable, then did Goodman Brown turn pale, dreading lest the roof should thunder down upon the grey blasphemer and his hearers. Often, awaking suddenly at midnight, he shrank from the bosom of Faith, and at morning or eventide, when the family knelt down at prayer, he scowled, and muttered to himself, and gazed sternly at his wife, and turned away. And when he had lived long, and was borne to his grave, a hoary corpse, followed by Faith, an aged woman, and children and grand-children, a goodly procession, besides neighbors, not a few, they carved no hopeful verse upon his tombstone; for his dying hour was gloom.