#### Mark Schorer

## **TECHNIQUE AS DISCOVERY**

by

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#### What is beauty and Truth?

Beauty substituted by form

Truth substituted by content

## What is technique?

A convention-T.S. Eliot

- Generally known as a means to organising given materials
- Sometimes means the language and point of view.

#### According to Schorer

 "The difference between the content, or experience and achieved content, or art is technique."

- Some techniques are sharper than others.
- Good or adequate technique will serve the purpose.

 Bad or inadequate technique will disserve the purpose.

#### Moll Flanders

"The Fortunes and Misfortunes of the Famous Moll Flanders, Etc. Who was born in Newgate, and during a life of continu'd Variety for Threescore Years, besides her Childhood, was Twelve Year a Whore, five times a Wife (whereof once to her own brother), Twelve Year a Thief, Eight Year a Transported Felon in Virginia, at last grew Rich, liv'd Honest and died a Penitent. Written from her own Memorandums."

- **1758** Nelly is born.
- ~1761 Heathcliff and Catherine are born.
- ~1767 Mr. Earnshaw brings Heathcliff to live at Wuthering Heights.
- 1774 Mr. Earnshaw sends Hindley away to college.
- 1777 Mr. Earnshaw dies; Hindley and Frances take possession of Wuthering Heights; Catherine first visits Thrushcross Grange around Christmastime.
- 1778 Hareton is born in June; Frances dies; Hindley begins his slide into alcoholism.

#### 1780 - Catherine becomes engaged to Edgar Linton; Heathcliff leaves Wuthering Heights.

- **1783** Catherine and Edgar are married; Heathcliff arrives at Thrushcross Grange in September.
- 1784 Heathcliff and Isabella elope in the early part of the year; Catherine becomes ill with brain fever; young Catherine is born late in the year; Catherine dies.
- 1785 Early in the year, Isabella flees Wuthering Heights and settles in London; Linton is born.
- ~1785 Hindley dies; Heathcliff inherits Wuthering Heights.
- ~1797 Young Catherine meets Hareton and visits Wuthering Heights for the first time; Linton comes from London after Isabella dies (in late 1797 or early 1798).

- **1800** Young Catherine stages her romance with Linton in the winter.
- 1801 Early in the year, young Catherine is imprisoned by Heathcliff and forced to marry Linton; Edgar Linton dies; Linton dies; Heathcliff assumes control of Thrushcross Grange. Late in the year, Lockwood rents the Grange from Heathcliff and begins his tenancy. In a winter storm, Lockwood takes ill and begins conversing with Nelly Dean.
- **1801–1802** During the winter, Nelly narrates her story for Lockwood.
- 1802 In spring, Lockwood returns to London; Catherine and Hareton fall in love; Heathcliff dies; Lockwood returns in September and hears the end of the story from Nelly.
- 1803 On New Year's Day, young Catherine and Hareton plan to be married.

 Tono-Bungay is narrated by George Ponderevo, who is persuaded to help develop the business of selling Tono-Bungay, a patent medicine created by his ambitious uncle Edward. George devotes seven years to organising the production and manufacture of a product which he believes to be "a damned swindle". [3] He then quits day-to-day involvement with the enterprise in favour of aeronautics. But he remains associated with his uncle Edward, who becomes a financier of the first order and is on the verge of achieving social as well as economic dominance when his business empire collapses.

 George tries to rescue his uncle's failing finances by stealing quantities of a radioactive compound called "quap" from an island off the coast of West Africa, but the expedition is unsuccessful. His nephew engineers his uncle's escape from England in an experimental aircraft he has built, but the ruined entrepreneur turned financier catches pneumonia on the flight and dies in a French village near **Bordeaux**, despite George's efforts to save him. The novel ends with George finding a new occupation: designing destroyers for the highest bidder.

#### Sons and Lovers

Gertrude Morel has an unhappy marriage to coal-miner Walter Morel in the English town of Bestwood. She is most devoted to her eldest son, William. Her second, sensitive son, Paul, grows up and works in a factory while painting on the side. William dies of a skin disease, and Mrs. Morel plunges into grief. Rededicating her life to Paul revives her, and the two become inseparable.

 Paul, now a young man, spends a great deal of time with <u>Miriam Leiver</u>, a chaste, religious girl who lives on a nearby farm. Their Platonic relationship is intense and romantic, but they never approach physical intimacy. Mrs. Morel bitterly dislikes Miriam, feeling she is trying to take her son away from her.  Paul grows attracted to <u>Clara Dawes</u>, an older, sensual woman separated from her husband. Finally, Paul and Miriam have sex, but he soon loses interest in her, unwilling to be bound to her in marriage or love.  Paul and Clara have sex and a romance blossoms, but her estranged husband, <u>Baxter</u> <u>Dawes</u>, savagely beats Paul one night. Mrs. Morel develops a tumor and, after a long struggle, dies. Paul arranges the reunion of Clara and Dawes, whom he has befriended since their fight.  Paul and Morel move out of the house to separate locations. Paul feels lost, unable to paint any more. Miriam makes a last appeal to him for romance, but he rejects her. He feels suicidal one night, but changes his mind and resolves not to "give into the darkness."

#### A Portrait of the Artist as a Young Man

The childhood of Stephen Dedalus is recounted using vocabulary that changes as he grows, in a voice not his own but sensitive to his feelings. The reader experiences Stephen's fears and bewilderment as he comes to terms with the world<sup>[16]</sup> in a series of disjointed episodes.<sup>[17]</sup> Stephen attends the Jesuitrun <u>Clongowes Wood College</u>, where the apprehensive, intellectually gifted boy suffers the ridicule of his classmates while he learns the schoolboy codes of behaviour. While he cannot grasp their significance, at a Christmas dinner he is witness to the social, political and religious tensions in Ireland involving <u>Charles Stewart Parnell</u>, which drive wedges between members of his family, leaving Stephen with doubts over which social institutions he can place his faith in.<sup>[18]</sup> Back at Clongowes, word spreads that a number of older boys have been caught "smugging"; discipline is tightened, and the Jesuits increase use of corporal punishment. Stephen is strapped when one of his instructors believes he has broken his glasses to avoid studying, but, prodded by his classmates, Stephen works up the courage to complain to the rector, Father Conmee, who assures him there will be no such recurrence, leaving Stephen with a sense of triumph.<sup>[19]</sup>

Stephen's father gets into debt and the family leaves its pleasant suburban home to live in Dublin. Stephen realises that he will not return to Clongowes. However, thanks to a scholarship obtained for him by Father Conmee, Stephen is able to attend **Belvedere College**, where he excels academically and becomes a class leader.<sup>[20]</sup> Stephen squanders a large cash prize from school, and begins to see prostitutes, as distance grows between him and his drunken father.<sup>[21]</sup>

- Stephen Dedalus has an aesthetic epiphany along <u>Dollymount Strand</u>.
- As Stephen abandons himself to sensual pleasures, his class is taken on a religious retreat, where the boys sit through sermons.<sup>[22]</sup> Stephen pays special attention to those on pride, guilt, punishment and the Four Last Things (death, judgement, Hell, and Heaven). He feels that the words of the sermon, describing horrific eternal punishment in hell, are directed at himself and, overwhelmed, comes to desire forgiveness. Overjoyed at his return to the Church, he devotes himself to acts of ascetic repentance, though they soon devolve to mere acts of routine, as his thoughts turn elsewhere. His devotion comes to the attention of the Jesuits, and they encourage him to consider entering the priesthood.<sup>[23]</sup> Stephen takes time to consider, but has a crisis of faith because of the conflict between his spiritual beliefs and his aesthetic ambitions. Along **Dollymount Strand** he spots a girl wading, and has an epiphany in which he is overcome with the desire to find a way to express her beauty in his writing.<sup>[24]</sup>

As a student at University College, Dublin, Stephen grows increasingly wary of the institutions around him: Church, school, politics and family. In the midst of the disintegration of his family's fortunes his father berates him and his mother urges him to return to the Church.<sup>[25]</sup> An increasingly dry, humourless Stephen explains his alienation from the Church and the aesthetic theory he has developed to his friends, who find that they cannot accept either of them.<sup>[26]</sup> Stephen concludes that Ireland is too restricted to allow him to express himself fully as an artist, so he decides that he will have to leave. He sets his mind on self-imposed exile, but not without declaring in his diary his ties to his homeland:<sup>[27]</sup>

 I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.

## Moll Flanders

- The narration indicates that virtue is neither necessary nor more enjoyable than vice
- Morality of any commercial culture that belief is that morality pays in worldly goods
- Morality of measurement
- Moll lived a life full of crime and at last emerging spotless in the by repenting
- The book has no moral

#### Everything is external

- This idea had already become absurd
- Everything can be weighed, measured handled, paid for in Gold or expiated by a prison term

## Defoe has followed a circumstantial realism

It is not a chronicle of a disreputable female but a true allegory of an impoverished soul Not an anatomy of the criminal class but of the middle class

 Defoe had no adequate resources of technique to separate himself from his material, thereby to discover and to define the meanings of his material, his contribution is not to fiction but to the history of fiction, and to social history

## Wuthering Heights

She has done superbly

- This world is of monstrous passion, of dark and gigantic emotional and nervous energy is a world of ideal value
- The book sets us to persuade us of the moral magnificence of such unmoral passion

- Two demonic characters: Heathcliff and Cathy
- Special creatures: set apart from cloddish world, set apart from the ordinary objects of human passion
- Transcendental
- Sexless relationship
- Identified with an uncompromising landscape and cosmic force
- This is also absurd

#### Emily is not mistaken but the characters

- The theme of the moral magnificence of unmoral passion is an impossible theme to sustain
- What interests us
  - Mechanical device
    - Need of her temperament to the contrary
    - Personal longing and reverie to the contrary
       These were not her materials

# Technique Objectifies

- Characters come into being, dominate and life follows
- Broad scope in time- crosses three generations
- She has chosen the correct narration and point of view to manage her crude concept and extensive material

- A traveler representing conventional emotion and wishes to listen to a story
- Teller is an old family retainer who knows everything and not of fashion but of humblest moralism

#### Two highlights

- 1. Conventional emotion and conventional morality
- 2. Operating these throughout a long period of time

This results in unmoral passion coming to. Not Moral Magnificence but human waste or ashes.

- The cloddish world is the triumphant and it survives
  - At the end, second Cathy says to Hareton "We shall never be again as we were!"

## Tono Bungay

- Technique alone objectifies the materials of art; hence technique alone evaluates those materials
- Art will not tolerate writers like H.G. Wells
- "I have never taken any great pains about writing. I am outside the hierarchy of conscious and deliberate writers altogether. I am the absolute antithesis of Mr. James Joyce. ... Long ago, ;living in close conversational proximity to Henry James, Joseph Conrad, and Mr. Ford Madox Hueffer, I escaped from under their immense artistic preoccupations by calling myself a journalist."

- "Literature,"Wells said, "is not jewelry, it has quite other aims than perfection
- The more one thinks of , 'how it is done' the less one gets it done.
- 'It', the subject, the thing or the thought, has long since disappeared in these amazing works; nothing remains but the way it has been 'manipulated'.

 "Seldom has a literary theorist been so totally wrong; for what we learn as James grows for us and Wells disappears, is that without what he calls "manipulation," there is no "it," no "subject" in art. There is again only social history.

 The final lesson of the modern novel is that technique is not the secondary thing that it seemed to Wells, some external machination, a mechanical affair, but a deep and primary operation

- Not only that technique contains intellectual and moral implications, but that it discovers
- Wells wished to give intellectual and moral history. The lesson here is order of intellect and moral do not exist in art.
- But they are organized in the order of art

- The significant failure is in that end, and in the way that it defeats not only the entire social analysis of the bulk of the novel, but Wells' own ends as thinker.
- Science, power and knowledge are summed up at last in a destroyer
- He gives us in the end not a novel but a hypothesis; not an individual destiny, but a theory of the future; and not his theory of the future, but a nihilist vision quite opposite from everything that he meant to represent.

## Sons and Lovers

- One sheds one's own sicknesses in books, repeats and presents again one's emotions to be master of them
- If the books need to be self-analysis, the technique alone can help.
- D.S. Savage's argument hints that D.H. Lawrence's Sons and Lovers is another example of meanings confused by an impatience with technical resources.

## Two themes of the novel

- The crippling effects of the mother's love on the emotional development of her son
- The 'split' between kinds of love, physical and spiritual, which the son develops, the kinds represented by two young women, Clara and Miriam.

## Here is a cofusion

- In the last few sentences of the novel Paul rejects his desire for extinction and turns towards 'the faintly humming, glowing town,' to life – as nothing in the previous history persuades us that he could unfalteringly do.
- But in a letter D.H. Lawrence says "Paul is left at the end with the 'drift towards the end."

## Contradiction

- Morel and Lawrence are the same, never separated.
- Confusion

Mother: Proud, honourable soul Father: small, mean head This contrast sustains This is half of Lawrence's feelings. For whom he sympathises (Two Attitudes)

- He loves his mother and hates her for compulsion of love
- He hates his father, a Freudian jealousy but also loves what he is in.

- The novel has been filled with repeated emotions and destructed by psychological tension.
- He does not let the artist be stronger than the man.
- The book condemns the mother, justifies too.
- Shows the failure of Paul but rationalises.
- The character Miriam has been handled very pathetic – mother's scapegoat.

Paul is unable to love Miriam wholly
Miriam can love the spirit of Paul
Contradictions occur within a paragraph

- The first theme is there in the novel from the beginning till the end. But, the second theme comes in the mid portion of the novel to destroy the artistic coherence of the work.
- The second theme (split) occurs in Paul which is superimposed instead of getting formed from the first theme.

- If Miriam is of spiritual love, the meaning and the power of the first theme will be reduced.
- Paul's weakness is disguised
- Lawrence is not objective
- He has not mastered emotions
- Thus, the novel is not perfected.
- If Lawrence had allowed techniques to discover the fullest meaning of his subject, this would have been a career changing novel