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DR. ROBERT HACKE: SECTION III: "Affix Features"
Affix Features

Since affixes may be either derivational affixes or inflectional
affixes, they have either the feature [+Derivational] or the
feature [+Inflectional] as well as the feature [+Affix]. A
derivational affix has a feature which designates the kind of
word it forms: [+Nominalizing] for -ment, -ity, -(t)ion;
[+Verb-forming] for -ate, -fy; [+Adjective-forming] for -(l)y,
-ful, -like, etc.. Of more concern for grammar are the inflect-
ional suffixes, and consequently an affix which has no designation
is assumed to be [+Inflectional].

Inflectional affixes are appended to the end of the word in
English, and some of the features are copied from or dependent
upon the word to which the affix is appended. A noun, for
instance, is followed by an affix which, in the surface structure,
indicates whether the noun is singular or plural. The affix
has the features [+Af], [+Inflectional], [+/[+N]——], and
[+Singular]. The feature [+/[+N]——] indicates that the affix
in question is a noun affix.

Figure 4 shows the branching tree diagram for the noun phrase
all the boys, with the features appropriate to the choice of
determiners and affix. Ordinarily, since the branching tree
diagram shows that the affix Pl is generated from the noun
phrase, the features [+Inflectional] and [+/[+N]——] are not
shown in the diagram. All determiners preceding a given noun
must have the same features as the noun with respect to definite-
ness and singularity. That is, the features [+Definite],
[-Definite], [+Singular] and [-Singular] are copied onto the
determiners from the noun. Similarly, the features [+Singular]
and [-Singular] must be the same for the noun and the noun affix.

Some features must be copied from a noun or pronoun onto the verb,
when the noun is the surface subject of the sentence. The
features [+Singular] and [-Singular] must always be copied, even
though only verbs in the present tense (and be in the past tense)
have inflectional affixes that show number. When the verb is
be, either as a main verb or as an auxiliary verb, the features
[+I], [+II] and [+III], showing first, second, and third person,
must also be copied from the subject noun or pronoun, but
customarily [+III] is assumed unless [+I] or [+II] is specified.

Verb affixes all have the features [+Af] and [+/[+V]——]. The affix -ing, since it shows the progressive aspect when it is used with be, has the feature [+Progressive]. The affix -en may be either [+Perfect] when it is used with have to show the passive. The affix -ed has the feature [-Present], or past tense, and either [+Singular] or [-Singular], although the number is usually not specified. The affix Ø, when it is a verb affix, has the features [+Present] and [-Singular]; -s has the features [+Present] and [+Singular]. Since be distinguishes number (was and were) in the past tense, Ø and -s can have the feature [-Present] when they are affixed to be. In the phrase structure rules in most transformational grammars, however, the problem of agreement in number is taken care of in another way, easier if theoretically less sound than through feature analysis.

Figure 5 contains a branching tree diagram of the surface structure of the sentence the boy has been sleeping. The feature [+Singular] has been copied from the noun in the subject phrase (the surface subject) onto the verb. From that it has been copied onto the first affix in the Preverb, which in this case is -s. In most grammars a transformational rule for assuring agreement is followed, but it is based on the same principle. The features [+Perfect] and [+Progressive] are added to the main verb, sleep, and to the auxiliary verbs and affixes to which they are appropriate.

A comparison of Figure 5 with the use of the usual formula for the preverb, Tn (Modal) (have + -en) (be + -ing), shows two ways of deriving the forms for the progressive and perfect aspects. Jacobs and Rosenbaum (pp. 108-119) derive the perfect and progressive auxiliaries and their affixes from the main verb through transformations based on feature analysis. Their derivation begins with a verb that has one or both of the features [+Perfect] and [+Progressive]. The occurrence of the feature on the verb generates the auxiliary, the perfect auxiliary have being generated first if both are present. Then the auxiliary (first be, then have) generates the appropriate affix to the right of whatever element is to its right, so that the affix is generated in the correct position. In most transformational grammars, the auxiliary and the affix are generated from the preverb, and the affix must be moved to its position after the verb through a transformation. The reader is invited to try both systems and decide which is best. Either system is linguistically acceptable on the basis of present linguistic knowledge.

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DR. ROBERT HACKE: " Concluding Remarks 'Perfect Features' and
                     Phonetic and Sentence Features"

Since derivation of the perfect and progressive aspects through
feature analysis is not familiar to many who will read these
articles, an example of it is given here. In the deep structure,
the sentence contains the subject phrase the boy with the
feature [+Singular], the preverb with the tense [+Present],and
the intransitive verb sleep with the features [+Perfect] and
[+Progressive], resulting in the following string.

        the + boy + Pres + sleep

Then the auxiliary verb have is generated to the left of sleep
from the feature [+Perfect].

        the + boy + Pres + have + sleep

Next the auxiliary verb be is generated to the left of sleep
from the feature [+Progressive].

        the + boy + Pres + have + be + sleep

Next the progressive affix -ing is generated from the progressive
auxiliary be, but since the rule instructs that it be generated
to the right of whatever element is to the right of the generating
element, it is placed after sleep.

        the +boy + Pres + have + be + sleep + -ing

Similarly, the perfect affix -en is generated from the perfect
auxiliary have to the right of the following element.

        the + boy + Pres + have + be + -en + sleep + -ing

In order to have the correct form of have, the features [+Present]
and [+Singular] must be copied onto the perfect auxiliary and
the affix following it, as has been done in Figure 5.

Because the verb be can be either the main verb, a part of the
progressive auxiliary, or a part of the passive auxiliary, it
is a source of error in analyzing the structure of a sentence.
Careful attention to and notation of its features can help
avoid the error. If be is [+VC], it is [-Auxiliary]. If it is
[+Auxiliary], it is either [+Progressive], in which case the

following verb form has the affix -ing, or [+Passive], in which
case the following verb form has the affix -en.

The sky is cloudy.   [+VC], [-Auxiliary]
The rain is falling.   [+Auxiliary], [+Progressive]
The drought is broken.   [+Auxiliary], [+Passive]

Phonetic Features

In The Sound Pattern of English, Noam Chomsky and Morris Halle
use feature analysis for the description of phonetic represent-
ations. Each phonetic segment is a matrix in which the possible
phonetic features occur or do not occur. The segment [b], for
instance, is [+Consonantal], but the segment [o] is [-Consonantal]..
Some features, such as [+Strident], might require in a complete
description an additional designation of the degree to which
the feature is present. Each phonetic symbol is an abbreviation
for a number of phonetic features, or the matrix in which the
features occur (p. 5), just as a word or an affix in a grammar
is a matrix in which certain grammatical features occur. The
segment [u], for instance has the features [+Vocalic],
[-Consonantal], [+High], [+Back], [-Low], [-Anterior], [-Cornal],
[+Round, and [-Tense] (p. 176). Through the use of feature
analysis, Chomsky and Halle develop a structural description of
the phonetic characteristics of the language and the phonological
laws it follows.

Sentence Features

Most transformational grammars indicate singulary transformations
such as the passive and the negative through the use of present-
ence elements that are technically part of the first phrase-
structure rule.

     S ⟶ (Pass)(Neg) NP + VP

Usually, no presentence element is listed in the phrase structure
component of the grammar; the presentence element is added to the
rule in the section discussing the singulary transformation.

Feature designation can be used to describe sentences as a whole.
A declarative sentence is [+Declarative], [-Interrogative], and
[-Imperative]. Other features are indicated in the following rule..

     S ⟶ [+S], [±Declarative], [±Interrogative], [±Negative],
     [±Emphatic], [±Passive]

Since several kinds of questions can be generated from one kernel
sentence, the feature [+Interrogative] needs further refinement,
allowing for yes/no questions, echo questions, positive and
negative tag questions, and negative questions (expecting a
positive answer). Emphatic sentences, also, vary both in the
degree of emphasis and in the way in which emphasis is expressed.

Feature analysis grammar, or the use of feature analysis in a
transformational-generative grammar, has two principal attractions.
First, because it utilizes a binary system of classification, it
facilitates the use of computers in linguistic analysis. Second,
and more important, it provides a means of limiting or preventing
the formation of meaningless sentences that otherwise would
apparently be grammatically well-formed; and it does so, not by
introducing meaning into grammatical or structural contexts, but
by providing a structural method of blocking the formation of
meaningless sentences. Each word or morpheme in the lexicon is a
matrix with certain structural features. Among those features,
and within the rules governing the choice of elements from the
lexicon, are limitations upon the kinds of combinations that words
with certain features can enter into. The potential system of
rules in a feature analysis grammar is far more extensive than
that of any previously proposed transformational grammar, but the
result is a much more satisfactory description of the language.

CHARACTERIZATION" AN ORDERLY APPROACH

One of the most thorny problems for a student on any grade level
relates to "characterization." First, we must set the record
straight in that we must know that "characterization" represents
what the person is, and "reputation "is a matter of what he appears
to be. In fiction, then, characterization must often include
reputation. Further, we need to develop two or three terms.

Let us consider that we can have no characterization without
"attitudes." And we must have a cluster of attitudes before we can
have character. In order to have one attitude, we must show a
consistent cluster of emotions and beliefs-- along the lines
represented in Plutchik's Emotive Theory- with referance to
primary, secondary, and tertiary dyadic crosses. We need not be
concerned, technically, at this point, with the subleties of the
dyadic crosses.   Let us take an example. There is no
question that the only way to obtain "pride" is through the cross
between the emotions such "anger," "rage," and "irritation" on the
one hand, and such emotions as "ecstasy," "joy," "happiness,"
"calmness," "pleasure," and "serenity, on the other hand.   The
fusion with any member of the first group with any of the members
of the second group will produce "pride." The degree of pride will
depend upon the intensity of the emotions fusing together in a single
experience. If "rage" and "ecstasy" fuse, the "pride" will be
frightening ,grand, and terrible in its intensity. If "irritation"
and "calmness" cross, there will be but a mild degree of pride.

Now, in a short story, or in a novel, or in a play, one incident
of such a cross would not be sufficient to provide an attitude.
There would have to be a consistent series of crosses leading to
"pride" before we would consider that" he "should or could be
characterized as having "pride" or "arrogance" as an attitude.

Further, we cannot develop character from one attitude. We would
need a clsuter of different attitudes to develop character. We can
do much to measure the incidence of emotions and attitudes in
real life, but even more readily in and through fiction. There, the
words remain for us to examine. An elementary school teacher who
has the major number of her students for the major part of the
day would be able to gather a good attitudinal index as well as
a good character index.

Teachers working with students on the levels of Grade 5 and above--
through college and university, should, we believe, attack this
matter of character through an approach having some similarities
to the one mentioned here.   There is a more concrete standard.
As well, the student will become more familiar with the real nature
of the emotive world. At this point, we do stress the point
that attitudes, resulting from fusion of emotions, must also
come from belief, faith, and opinion.

In short, then, we need a cluster of experiences involving
emotions and beliefs, or faith, or opinion. These experiences
should afford a set of attitudes. Given sufficient attitudes,
we   can develop character. Again, we stress that we cannot
obtain attitudes from emotions only. These are products of or
causes of certain kinds of knowledge we have discussed. There
is no 'emotive language ' as such. When our beliefs, or our faith,
or 'our opinions are attacked or questioned, we respond emotionally.
Characteristic responses indicate characteristic attitudes.
The attitudes can be related to basic drives-with their many
desires and needs. We make these repetitions to emphasize the need
for giving the student as much as possible by way of the concrete,
by the way of that which can be measured. (For the various emotions
in the various states and for the results when there are dyadic
crosses, see pp.56-57 of this syllabus- re Plutchik's
"Emotive Model.)

Our main interest in this presentation is not so much talking
about the content of attitudes and characterization, as in ..
indicating ways and means of characterizing . If we are aware
of the structures for characterization, then functions and
meaning make themselves readily accessible.

We consider characterization the art of revealing to reader or
listener or observer the personality of the characters in terms
of their comic, epic, or tragic qualities. The literary art
of characterization works through revealing the basic responses
of individuals within any given situation, in terms of adventure,
security, power, and affection.   The most effective kind of
characterization is that which uses more than one force ot idea,
or person to reveal the true nature of a central figure. We are
in the area of "distributive"meaning here. By"distributive ,"
we refer to the kinds of meaning or revelation which come about
through seeing the same individual in different circumstances, or
in different psychological fields over a like or same situation.
If we distribute the same individual through different experiences
we give him the opportunity of revealing his basic views of
man and his surroundings, of man and his emotions, and of man
and his ideas. Thus, if we have a main charatter "A," we learn
more about him when we view him through the eyes of characters,
ideas, or forces "B", "C", "E," and others. Then too, if we view them
through his eyes and actions, we learn as much about him as we do
about the lesser characters. Further, if we view the interactions
of all characters other than "A when they are concerned about "A",
we learn much about "A"

There are several methods by which characterization. is obtained:
some of these are the following:
a. by what the author states about the character-omniscience
b. by what the character does to others.
c. by what is done to the character
d. by what he does to himself
e. by what others say to each concerning the main character

g. by what the characters say to the main character.
h. by what the main character says to the other characters
   about themselves, or about someone other than himself
i. by what the main character reveals about himself when
   speaking to others about himself, or about others.

j. by the uses of physical nature in the work
k. by the use of certain literary symbols in the work

Although traditional literature not only tolerated but also
expected the author to tell the readers about the nature
of his characters, such a practice is not approved in
today's literature. "Omniscience" is frowned upon, where
"omniscience" is the theory that since the author knows
all he should tell all, directly.

By the same token, the highest art is not that which
reveals character simply through what the character does
by way of action. The higher forms of characterization are
believed to be those which come from kinesics + paralinguistics
+ dialogue.

Of course, the danger in "telling all" is that the reader or
listener is denied the right to use an independent judgment.
He should be able to decide from action and dialogue, and
use of symbols, inductively. Then, insofar as action is
concerned, the reader or audience is supposed to derive
the nature od the moral or immoral aspects of the acts and
thoughts of the characters by noting what the character
does. There is some merit in this approach in that we often
judge what people are by what they do. However, the danger
is that we may conclude from the action that the action is a
direct result of some good or negative impulses, quite
obvious in the situation or in the character.

To conclude that merely because a man is throwing a rock or
stone through a store window he is robbing the store ot
planning to rob the store is sometimes a dangerous or
false conclusion. He may have seen a fire and may have
desired to enter the window and help extinguish the blaze. He
may have an intense dislike for the own, city, or kind
of store. The context may give a better indication, but
action alone is often stressed to the exclusion of more
subtler forms of characterization.

Dialogue speaks quite well for itself. However, the language
in the dialogue must always be "credible." Do we have the
idiom or syntax that a person for this time and condition
would use under conditions alleged to exist? Are the
characters speaking to themselves, speaking to or
about others, and speaking for some idea or ideal? In good
characterization, the characters should move themselves;we
should not be conscious of the author speaking through them.

Now, we often use physical nature for characerization.
We must go to the words themselves to find out what is being
said. How is physical nature used? How many virtues and vices
does man have for comparison and contrast? We are certain, at
least, that language, literary, or otherwise, can be employed to
reflect physical nature and /or man

- as beautiful in the aesthetic sense
- as useful or utilitarian
- as good, morally,
- as evil, morally
- as good and evil, morally
- as friendly to man
- as hostile to man
- as indifferent to man
- as revealing free will to and through man
- as revealing determinism, or fatalism
- as revealing God outside of this world
- as revealing God or a supernatural force inside this world
- as revealing multiple gods or supernatural forces , each responsible for . some segment(s) of human and/or supernatural values or meaning(s)
- as revealing a God both immanent (inside) and transcendent (outside) the worls- as Christ in the world, and God outside, or as Allah outside, and Mohammed inside.
- as revealing that physical nature is the highway to God
- as revealing values more oriented toward the heart
- as revealing values oriented more toward the mind- rationalism
- as revealing nature in terms of thinking with feeling in the right proportion for that time and place- classicism
- as revealing nature as merely a variant form of basic physical and chemical stuffs, with man only a special but not superior form-naturalism
- as revealing nature as a source of concrete objects to use for attracting man through his sensorial and perceptual faculties- naturalism
- as revealing a nature controlled by or representing moods of man
- as revealing a nature which controls man's moods
- as revealing a nature which complements man
- as revealing a a nature which destroys man
- as revealing a nature the source of physical laws

As students go through their formal education from the
kindergarten through graduate school, each should acquire more
and more proficiency in being able to find and relate the
words and sentences to these characteristics.

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There are many ways of getting at written composition. There are
drawbacks to all methods and techniques since no one method
or no one technique can fashion answers to all problems.

Let us assume, as we can with justice and logic, that nearly all
of our students have enough experience to discuss. Let us assume,
further, that they have sufficient linguistic capacity to
verbalize their experiences. Now, let us review long enough to
keep in mind the fact that we have defined experience as- "human
reaction to thinking, feeling, and sensing encounters with
things, ideas, events, institutions, and people." We have two
problems: first, have they something to say? Then we have the
second problem: do the students know how to go about writing?
We should be able to answer the first with an affirmative. We have
no such abilities with the second.

Before we commence our approach to the 3-8 ,which, through its
very formalizatioh appears to be more critical than creative, let
us say that all language is "creation." All communications,
expressions, and communions involve the necessity of creating.
We define, for the purposes of this course, at least, "creative
writing" as being that degree of writing which, being literary in
nature, " thinks with feeling about all forms of experience." The
literary style(s) , leaving out critical statements, rely on
a deep sensitivity to words used in concrete and sensorial-evoking
senses. Now, there are a few people-and we say "few" because
in proportion to humanity in the aggregate, they are in small
proportion-- who have intuition and prior creative gifts for
writing prose and poetry. They write because they must and because
they have some gifts of intuition, sensitivity , and sequential
order. They write because they are, from the beginning,writers.
We leave this very small cluster out. However, we say that there
are those who could be recognized as belonging to this small group
were they able to have the opportunity to improve their techniques
and methods.

There are thousands, if not hundreds of thousands, who would be
able to write,but they do not write. There are large numbers who
that could write better than they are currently doing were they
to have ʳ some experience with better techniques and better
methods. There are no students who would lose "their creativity"
were they able to use any system that would enable them to write
more effectively on both non-literary and literary levels. We shudder
at those who believe that understanding a piece of writing leads
to lack of appreciation and to a decrease in aesthetic enjoyment.
To accept their viewpoint would be to accept the fact that the more
we know and understand the less we can enjoy on aesthetic and
cultural levels. Many of these individuals who do speak rather
vaguely of "creative writing" verbalize their positions to the point
where they point to Rousseau's thesis": "I never thought; I only
felt." Effectitve writing must approach a rhetorical slant since
rhetoric is that process and science which indicates an oral or
written composition most effective for the communication, expression,
or communion in mind at that time and place.

Considerable research has been done in ascertaining answers
to the following questions 'relating to the paragraph length for
oral and written composition:

1. How many points or illustrations or proofs or
   examples should be given in developing a topic of
   paragraph length?

2. How many sentences should be effective or most
   effective in writing such a composition?

3. How many sentences should there be per point or
   example, or proof, or illustration?

Over a ten year period in experimentation and research involving
England, Canada, Australia, New Zealand, and some part of the
United States, the following answers were given:

Question I: one point or proof   .5%
                two points or proofs   4.5%
                three points or proofs   88.7%
                four points or proofs   3.9%
                more than four points   2.4%

Question II: four sentences?   .4%
                five sentences?   2.1%
                six sentences?   1.5%
                seven sentences?   3.5%
                eight sentences?   83.0%
                nine sentences?   8.5%
                ten sentences?   1.0%

Question III: one sentence?   8.6%
                two sentences?   .   89.7%
                three sentences?   1.6%
                more than three?   .1%

The same questions were asked a large number of listeners and
readers. The figures were within 2% in response. The
writer and speaker and the reader and listener desire, for
their own parts, by close to 85%,a composition of three
points, or illustrations, or examples, or proofs. The composition
should be eight . sentences in length, and there should be
two sentences for each point. Those holding differing views
are not substantial,at least in number. (We should observe
that this information came from responses from individuals
ranging from eight to sixty in age and from virtually all
classes of individuals as to education and calling.)

Further research has elucidated the fact that over ninety percent
prefer having the points in the opening sentence. Those preferring
the points in the closing sentence ``are substantially·those
engaged in inductive reasoning, as in physical science, biological
science, and other inductive sciences--where, in experimentation,
at least, the key statements came at the end,as would be expected.

The logic of the results is consistent, for we have three points or proofs, or illustrations with two sentences per point, making a total of six sentences. Then, with the opening sentence and the 'closing sentence, we have eight sentences- the 3-8. Of course, there is no reason why a paragraph cannot contain more sentences and more points. However, from the points of views of writer and reader and speaker and listener have come some substantial evidence for the desirability of the 3-8. Whether that is the kind of paragraph that one should have is one matter. That such a paragraph has such a strong degree of appeal is another. We know that most of us were brought up on and nourished on a five-sentence paragraph. Even our freshman composition instructors on the college level, waiting to strike down the freshman for his multiple and varying abuses and abusage of the language , have retained some of the aura and sanctity of the five-sentence paragraph. However, we can see from the figures that a five sentence paragraph allows but three sentences for proof.

We are aware, of course, that the major emphasis has been on longer-than-paragraph composition where the proof and support extend over a paragraph—and, thus, the number of sentences per point within the paragraph is not critical. Much experimentation on all grade levels from Grade 3 through graduate school has shown that such an approach has been highly fruitful.

Do we claim that there cannot be four points in a paragraph? No! We do know, however, that writer and speaker do better with three, and we know that reader and listener also do better with three. The point is that the HUMAN MIND has difficulty in keeping track of data involving more than three points, or elements, or considerations at a time. Further, the individual prefers more than two instances, or illustrations, or proofs of a statement or experience.

With two sentence for each point, the writer or speaker has time to give concrete (sensorial) support for his points. He can give names, dates ,places, and details. If there are more than eight sentences per paragraph, then there is too much detail for assimilation. The next question raised is whether or not there should be rigid adherence to the two sentences per point.

There is one certainty: we cannot have two sentences for one point and one sentence for another. * To do so or to permit a 2:1 ratio would be a gross violation of parallelism. If one example is twice as important as another, we need to start over to ensure having points or evidences or events more equal in value.   However, when we come to the question as to whether we can have more than three sentences per point, that is another matter. We cannot have more than three. Why not? A 4:2 ratio is as bad as a 2:1 ratio. However, we can have a 3:2 ratio, and such is often most desirable. We need to refer to Euclid's theorem that with respect to plane surfaces that are two-dimensional that is most pleasing and attractive which is in the proportion a slightly more than one half the length of the original side. We ar e then dealing with a ratio close to 3:2, or 2:3. We have such dimensions a 3 x 5; 14 x 21, 21 x 28, and so forth.

Thus, such a variation is pleasant, effective, and logical.
Now, are there some complaints directed at this approach? Yes!
A few have been directed at the approach by those who have not
attempted or assayed the approach. The principal complaint is
that such a system rules out creativity.

The answer should be from the results of the   experiments which
teachers do in trying out the system. Whether the plan or
trial works for the teacher and her class is the critical matter.
The point is that the creativity does not come or does not not
come from the 3-8 as such. The system , as such, has nothing to do
with the ·sensitivity of expression . That quality of writing,
creative or critical, comes from thought as such. However, from
the points of style as evolving through methods and techniques, the
excellence comes through the nature of the sentences used.

The creativity ·· which characterizes fine writing or speaking must
come through the phonology, morphology, and syntax of the words,
as well as through the richness of the meaning carried by the
words in the patent and latent contexts-primary add secondary
levels of meaning.

The 3-8 ensures substantially unity and coherence. The emphasis
then can be developed through the internal structures or through
the micro-composition of the oral or written statements. The
use and usage of sensorial-evoking words and word clusters and
their unique arrangements develop that creativity.

Let us .· review the technical structuring for the paragraph as
such. We shall then provide the format for the essays. For the
3-8 paragraph, we have

           S#1 * **The topic sentence   carrying the
                     three points

           S's 2,3 Sentences developing Point # 1
           S's 4,5 Sentences developing Point # 2
           S's 6,7 Sentences developing Point # 3

           S#8   The summary sentence

* We keep in mind that we can have three sentences for any one or ·.
  more of the points, should we so desire. Some individuals will
  sense this more intuitively than others. However, for most
  stddents, should they desire three sentences for one point,
  perhaps that sentence should be the last , or the most dramatic
  point. We are assuming that although the points or events are
  nearly equal, one may have more appeal than the others, and might,
  thereby, have a little more attention. Of course, if the three
  events, or proofs, or illustrations, or examples are in time
  sequence, then, any of the three may have the added attention.

**We advocate an "X" sentence after the first sentence when there
  may be a term or word used which needs explanation to and for
  the reader or listener. We sometimes call this "X" sentence as
  "defining" or "cluing" statement. We would then have nine sentences.

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Essay Structure(s)

In the point system .for the essay, the same principles apply.
The three points for the essay are even more significant than for
the paragraph. Whether· explicit or implicit in form, a large
number of addresses and many written statements of essay length
use three points for development. There is not sufficient time
or space at this point to indicate the significance of "threes,"
but, apparently, the human mind does a better job in coping with
two or·three points than with more than this number,   · One might
suppose that the heavy incidence of threes in our conscious
experiences has much to do with the preference for this number.
From the beginning, we have the extremes and central position
which must total "three." We have our "legislative, executive,
and judicial" contexts for appreciating experience. We have the
triangle of personality with its thinking, feeling, and sensing.
We have our three basic and required positions in a sentence-
that of the Noun Phrase, The Main Verb, and The Verb Completer.
That is not to say that we do not find ourselves barred from
considering four events, or propositions, or proposals. But the
mind does have tremendous difficulty in coping with more than two
or three-- as we have observed . In ·very few matters can the
mind cope with   four dimensions. We have little difficulty in
appreciating three dimensions, but the fourth is difficult indeed.
Thus, in the sentence, rather than consider the subject, the
verb, and the verb completer, together with the optional fourth
·positioned-adverb, we break our sentence into the noun phrase,
the verb phrase, and the optional adverb, going to the "threes."

At any rate, we have found from considerable research, that if
the point system is used. systematically, or below the level of
consciousness, the "three points" do   have the best response.
Now, we are speaking, of course, of what is considered the most
effective communication between speaker and listener and between
writer and reader. We know that statements without illustration,
examples, and analogies are not often understood. If we give too
much detail then the detail covers up the one central thesis at
the heart of each composition of any length. Of course, we consider
that any composition, to be effective, must talk about the one
main idea or attitude, with the points or events, or propositions
or details supporting the title-which represents that one aspect
of experience (as thing, idea, events, institution, and person(s))
·being discussed,

The three most effective ordinary compositions are the "3-5," "3-8,"
and "3-11.· In these essays we would not suggest that the opening
paragraph contain eight sentences, although such is possible:
A five-sentence paragraph is adequate for the essay's opening
development. In this paragraph we would expect the first sentence
to indicate the three points. Then the second, third, and fourth
sentences would indicate the development or treatment for each
point. The fifth sentence would introduce the second paragraph.
This paragraph, in the five paragraph essay , would treat of the
first point.

In the first paragraph we can exceed five sentences if we
add an "X" and "Y" statement to define any term not understood
by the reader. Such "definition" sentences are useful for more
effective communication. Now, a short excursion into elementary
counting will inform us that in the "3-5" composition , where
the first paragraph is introductory and where the last paragraph
is concluding or summarizing in nature, we have one paragraph
to develop each point.

The summary sentence is difficult in a single paragraph composition.
The concluding paragraph in an essay seems to offer difficulties.
We wish to restate our main :position, but we do not desire-or
should not desire- to repeat ourselves. Then, this final statement
should indicate not only that discussed as summarized but also
that meaning or significance to writer or reader, or speaker or
listener. One suggestion is that of taking the main ideas or
impressions from each of the developing paragraphs (2,3,and 4)
and use a three-sentence or four-sentence concluding paragraph.
Our most successful results with the "3-5" come from the
following format: (we use a title and points for concrete
illustration)

<div align="center">

Three Exciting Adventures from My Summer Camping
at Beaver Creek

</div>

points =   (a) nearly drowning in "Chillum Lake"
           (b) winning a tennis match from crooked Willie McGurk
           (c) struggling over seventeen miles of "Lose-em Swamp"

<div align="center">

Paragraph I

</div>

1. Opening Sentence- lists points (a),(b), and (c).
2. Defining or explaining statement as to being at camp.
3. A statement about Point (a).
4. A statement about Point (b).
5. A statement about Point (c).
6. Transitional or summary sentence indicating Point One (a).

<div align="center">

Paragraph II

</div>

Sentences 7-11   explaining or detailing Point One (a).
Sentence 12   summarizing Point One and pointing to Point Two

<div align="center">

Paragraph III

</div>

Sentences 13-16 explaining or detailing Point Two (b).
Sentence 17   summarizing Point Two and pointing to Point Three.

<div align="center">

Paragraph IV

</div>

Sentences 18-21 explaining or detailing Point Three (c).
Sentence 22   summarizing Point Three (c).

<div align="center">

Paragraph V

</div>

Sentence 23   Restating main idea in Paragraph Two (a).
Sentence 24   Restating main point in Paragraph Three (b).
Sentence 25   Restating main point or idea in Paragraph Four(c).
Sentence 26   Indicate significance to writer or speaker
                 and to reader or listener.

The "3-8" and "3-'11" paragraph essays are more effective than
the "3-5." In the "3-8" variety we have two paragraphs to
devote to each experience or point. In the "3-11" we have
three paragraphs to devote for each point. Of the three (3-5,
3-8, and 3-11), the "3-8" seems to be the most widely-used and
the most successful.

Format for the "3-8" Essay

Paragraph I   5-6 sentences, as for the "3-5"

Paragraphs II   Point One- five sentences each
and III

Paragraphs IV   Point Two- five sentences each
and V

Paragraphs VI   Point Three- five sentences each
and VII

Paragraph VIII Summary- 3-4 sentences

Format for the "3-11" Essay

Paragraph I   5-6 sentences

Paragraphs II,   Point One- five sentences each
III & IV

Paragraphs IV,   Point Two- five sentences each
V, and VI

Paragraphs VII, Point Three- five sentences each
VIII, and IX

Paragraph XI   Summary- three to four sentences.

Of course there can be more than one point. If there are four
points, we would suggest that it would be better to have two
paragraphs for each of the points, rather than one or three.
Of course, there can be a variation, but we would suggest that
the 3:2 ratio be kept in mind. We can have a "3-8" with three
paragraphs devoted to one of the points, rather than two.

In a "3-11" essay, using four paragraphs or five paragraphs
for one of the points would be acceptable. Can we have a two-
point essay effective where the two points or events would not be
effective in a single paragraph? There have been a few good
essays, but not on the "2-6" level. The two-point essay is
most effective on a "2-8" basis or a "2- 10" basis. The two

point composition would be more effective where comparison and
contrast is used as a technique.

91A20-44-1

Research Paper and the Point System

We have worked out a good format for a research paper, based
on the 3-20 length. Here, we developed the paper along the follow-
ing lines:

Paragraph I   8 sentences- indicating three points, plus one or two
defining or explaining sentences. When the
defining or explaining sentences are used, as "X"
and "Y," the best position for them is after the
first   sentence.

Paragraphs
II,III,IV,   detailing the first point
V,VI,and VII

Paragraphs
VIII,IX,X,XI,XII,
and XIII
                detailing the second point

Paragraphs
XIV,XV,XVI,
XVII,XVIII,and detailing the third point
XIX

Paragraph   summarizing paragraph
XX

Notes on 3-20, and on other compositions with respect to quotations

We need to remember that we should not commence a paragraph or
an essay with a quotation in the first sentence or in the first
paragraph. If we do so, we are explaining the quotation. The
quotation should support the writer or speaker's position. The
only occasion when this order is reversed is that when the speaker
or writer devotes his efforts to explaining a statement or
quotation. Such is not our usual position in composition. By the
same token, a paragraph or an essay should not end with a
quotation. If so, we must commence all over. The last statement
in the paragraph or essay should be of a summarizing nature. Let
us see where we are.
  1. In a paragraph, we should not have a quotation in the first
     sentence, nor in the last one.
  2. In an essay, we should not have a quotation in the first
     paragraph, nor in the last one.

  3. Our quotations , then, must be after the first sentence and
     before the last in a paragraph, and after the first paragraph
     and before the last in an essay.

  4. In the interior paragraphs in an essay, there must, of course,
     be no quotations opening the paragraph and none ending the
     paragraph.

A quotation should be in the middle of a relevant paragraph, like a piece of meat, or cheese, or other fillers, between two pieces of bread. A quotation is there to support an assertion, or to offer proof. We believe that the use of quoted material is most important. From a technical point of view, we recommend that a quotation should not be used until two or three sentences have been employed in the paragraph. Under such conditions, the real need can be ascertained. Then we should use two sentences to comment upon the proof afforded by the use of the quotation. In review, then, we suggest the following format for the use of a quotation. (Remember, we will not use quotations in the opening and closing paragraph. Nor will he begin or end a paragraph with a quotation.)

In an essay length composition:

1. Three sentences introducing the need for the quoted material

2. Insertion of the quotation

3. Then two sentences commenting upon the material in (1.) and the proof or support given by (2.) or "Q."

In the 3-20, we would have quotations in the following positions: We have two plans "A" and "B." Either would be acceptable.

Plan A	Plan B
Paragraph I- none	Paragraph I-none
Paragraph II- one	Paragraph II-none
Paragraph III-one	Paragraph III-one
Paragraph IV -one	Paragraph IV-one
Paragraph V -one	Paragraph V-one
Paragraph VI -one	Paragraph VI-one
Paragraph VII-one	Paragraph VII-none
Paragraph VIII-one	Paragraph VIII-none
Paragraph IX-one	Paragraph IX-one
Paragraph X-one	Paragraph X-one
Paragraph XI-one	Paragrah XI-one
Paragraph XII-one	Paragrah XII-one
Paragraph XIII-one	Paragraph XIII-none
Paragraph XIV-one	Paragraph XIV-none
Paragraph XV-one	Paragraph XV-one
Paragraph XVI-one	Paragraph XVI-one
Paragraph XVII-one	Paragraph XVII-one
Paragraph XVIII-one	Paragraph XVIII-one
Paragraph XIX-one	Paragraph XIX-none
Paragraph XX-none	Paragraph XX-none

(Keep in mind that Paragraphs II-VII handle the first point; Paragraphs VIII-XIII handle the second point; and, then, Paragraphs XIV-XIX handle the third point.)

In Plan "A" we consider that the first point has set up the situation where we can commence using quotations from Paragraph II. In Plan "B" we would use no quotations where the paragraphs opened and closed each paragraph. Thus, in "B" we would have no questions in Paragraphs I, II, VII, VIII, XIII, XIV, and XIX, and XX.

Quotations in a "3-8" paragraph composition.

In order to encourage effective reading, as to structure, function,
and meaning, we frequently give, commencing with Grade V, an
assigned article, short story, or poem. The student is to read
the work carefully. Then he is to write down the three ideas or
impressions carried by the <u>words</u> of the particular piece. After
giving the opening sentence with the three points,we open the first
point by writing ˋ ، Sentence II. Then we have a quotation taken
from the article, or short story , or poem, to prove the point.
T hen Sentence ˙III˜ comments on Sentence II and the quotation.
Sentence IV introduces the second point. Then we insert the second
quotation, supporting the second point، Then Sentence V˙.offers
comments on Sentence IV and the quotation. Sentence VI introduces
the third point. Then we include our third quotation. Sentence ،VII
comments on Sentence VI and on the last quotation. Then we have
Sentence VIII, or the concluding sentence. We have the following
format:

                    SENTENCE I

                    SENTENCE II -opens on Point I
                    Quotation 1 - supports Point I
                    SENTENCE III- comments on SENTENCE II AND Q 1.

                    SENTENCE IV -opens on Point II
                    Quotation 2- supports Point II
                    SENTENCE V - comments on SENTENCE IV and Q.2.

                    SENTENCE VI- opens on Point III
                    Quotation 3- supports Point III
                    SENTENCE VII- comments on SENTENCE VI and Q3

                    SENTENCE VIII-summarizing sentence

We consider this composition most important   for both oral
and written composition. The student must read the words carefully.
H e must realize that certain meanings are carried by words. He
then realizes that each assertion has been given proof through
the writer's or speaker's clues- or detail. He supports the points
he has chosen by his observations, then by written statements from
the work itself. Then he passes his own judgment as to the
meanings carried. Of course, he would not pretend that the three
points or details he has chosen are the most important, or that they
are the only ones. However, he has made a decision,and he has
had to support his decision, and he has had to go to the work
and words themselves.

<u>Age Levels or Grade Levels</u>

We would expect that children from Grade III ˏcan write the"3-8 "
paragraph، Then, commencing with Grade VI, we would expect them to
furnish proof. On the essay level, we would commence with Grade
VI. Commencing with Grade VIII, we would expect a student to
write a "3-8" or "3-8" essay. ،Grade IX students should be able
to offer proof in an essay   of less than research length.

My Year-Old Pencil

Every Monday, Wednesday and Friday, during this fall semester,
I sit,and I daybream in Dr. Stunem's geology class--and
awaken once and a while to notice the shape, the feel, and the
color of my year-old lead pencil. With the eraser end worn
down to an eighth of an inch and with a seven-eighths of an inch
tin band below the rubber, the eight-sided wooden shaft runs for
six and a quarter inches before tapering off and showing a bit
of a carbon tip. Between the octagonal sides and the quarter
of an inch piece of lead, the ridges of the sides stop being
visible as the pencil tapers over a curved and sloping
distance of six-sevenths of an inch to where the point
commences. Having looked, I decided to do some feeling with my
tongue and fingers. The eraser feels slick and greasy ,against
the tip of my tongue which then runs into resistance on being
slowed and braked down by the many rough ridges of the tin band:
then, when my fingers take over, I feel the sharp pressure as
each of the eight sides presses against my fingers which roll
the pencil over and over. Having felt enough to wake myself
up a bit, I go through the ritual of looking at the pink eraser,
the dime-like shine of the tin band, and the brick-red sheen
of the sides--until I come to the tapered end which shades
from a dirty beige to a midnight black tip. To those who may
wonder why the pencil is always the same length, my answer is
that although I wear the eraser down through chewing and
licking, I seldom write because that activity would take energy.

My Can of Fresca

Sitting at my two-year old IBM Selectric Typewriter on this
crisp October morning, and brooding and sulking because
Detroit lost to St. Louis (4-0), I find myself facing a
twelve-ounce can of Fresca which, in order, I inspect; I feel;
and, I taste. I see a can, two and a half inches in diameter
and five inches high, with the green letters FRESCA and smaller
letters of yellow and green, indicating that the drink is
citrus-like in taste and almost sugar free. A ` yellow and
green design near one sector of the bottom indicates that
FRESCA is a product of the Coca Cola Company, and a four-inch
vertical strip of writing indicates the chemical makeup of this
diet drink. I twist the container around and get the feeling
of a slickness that is slightly greasy, and then, setting the
can down, I feel the hard circumference of the top of the
silvery-looking metal. Inserting my right index finger into the
small circular opening of the detachable tap, I feel a cutting
and biting pressure on my finger as the flexible tab comes
loose, leaving a nearly rectangular opening at the top. On
commencing to drink the contents, I taste the bitter-sourness
of the tinny edges of the opening, and then taste the liquid
whose coldness drives away the first slightly lemony tang.
The taste never comes off as the promise of lemon is cheated by
the sharp shock of a fizzy blow, leaving, at the end, a slightly
metallic sourness, completely disappointing my taste buds.

If one must cope with FRESCA, then seeing the can is better than either the pressures of the can or the taste of its tin alloy: any of these is more enjoyable than drinking the liquid contents.

Three Impressions Gathered From Henry Allen's "Elements of School Spirit"

Henry Allen's essay, "Elements of School Spirit," published in The Instructor, indicates that on the high school level school spirit is highest when the school has a long tradition, when the school is located in a large town or small city, and when the institution has a good athletic program . Other reasons are given, but this writer's impressions indicate that these three conditions are most important in obtaining good school spirit. A long tradition shows that such a school has been in one location for some time and that its students have had considerable affection for the school and for each other. Of one hundred and sixty high schools surveyed in New Jersey (1963), the most intense support for all activities was found strongest in eighty-six high schools which had been in existence for over fifty years. Schools located in large towns, or in small cities, some distance from other towns and cities,were found to have much better school spirit than was true of the consolidated schools, or schools located in large industrial cities. In a New York survey (1967), the most fervent and enthusiastic "rah-rahs" came from places having from twelve thousand to twenty-five thousand inhabitants. In addition to the matters of tradition and the size of the town or city, good athletic programs seem to foster good school spirit which, in turn, encourages good school commitment. Apparently, to the researchers, football and basketball, plus a decent intramural program, encourage school dedication in general. A Pennsylvania survey (1968) of three hundred high schools shows that strong competition in both boys' and girls' sports made a three hundred percent difference in student pride and love for the school. Thus, school spirit depends-on the high school level- on the age of the schools, on the size of the place in which students live and go to school, and on the intensity of athletic programs for both sexes.

Here we have had three examples of the use of the "3-8" paragraph. "My Year-Old Pencil" and "My Can of Fresca" were written by students in Grade Eleven. "Three Impressions Gathered From Henry Allen's 'School Spirit'" was written by a Grade Twelve Student. Next follows the use of quotations in support of the points as applied to the last paragraph -the one on Henry Allen "School Spirit."

More examples of the "3-8" paragraph, written by students on different grade levels, are found on following pages. The teachers should encourage their students to write "3-8's.". The better ones should be saved and reproduced for continuing instruction and comparisons and contrasts.

Henry Allen's essay,"Elements of School Spirit," published in
The Instructor, indicates that on the high school level school
spirit is highest when the school has a long tradition, when the
school is located in a large town or in a small city, and when
the institution has a good athletic program. Other reasons are
given, but this writer's impressions indicate that those three
conditions are the most important in obtaining good school spirit.
A long tradition shows that the school has been in one place
for some time and that its students have had considerable
affection for the school and for each other:

> Murray High School, Rednick Academy, and St. John's
> of Passaic have been open for over fifty years. The
> school spirit is remarkable and sustained in these
> high schools.[1]

This data came from a New Jersey (1967) survey of one hundred
and sixty-two schools, and the survey indicated that the most
intense school commitment came from the eighty-six high
schools which had been in existence for over half a century.
Next, schools located in large towns, or in small cities, small
distance from other towns and cities, were found to have much
better school spirit or feeling than was true of the consolidated
schools, or schools located in larhe industrial cities:

> Nedick (1968) in his New York survey found that Glenn
> F alls, Mammoth Lake, Saratoga West, Lockton, and
> Penny Falls are small cities, or large towns-if you will. -
> The clubs and cheer leaders typify the vocal and
> heart-felt support of these high schools. Everyone knows
> and-surprisingly enough--likes everyone else.[2]

The New York survey, made of three hundred and seventy high
schools, further indicated that the most fervent and enthusiastic
"rah-rahs" came from places having from twelve thousand to
twenty-five thousand people. In addition to the matters of
tradition and the size of the town or city, good athletic programs
seem to foster good school spirit which, in turn , encourages
good school commitment. Apparently, football and basketball, plus
a decent intramural program, encourage school dedication in
general:

> Jewett's 1968 Pennsylvania survey of three hundred
> high schools revealed clearly enough that the sixty-
> seven top schools insofar as school spirit is
> conwerned, have excellent programs for girls in two
> sports and for the boys in three or four sports. All
> of these schools have been outstanding in their "verve."[3]

[1]
    Henry Allen, "Elements in School Spirit," article in
The Instructor, Volume 3, No. 8, issue of November 7, 1969, p.16.
    [2] Ibid, p. 17.
    [3] Ibid, p. 18.

Allen went on to report there was as much as three hundred
percent difference in school ·'prideobetween the schools
having the fine athletic programs and those having programs
less adequate. It would appear ; from Allen's findings,
that school spirit depends upon -on this high school level-
the age of the schools, the size of the places in which the
students live and go to school, and on the intensity of
athletic programs for both-sexes.

Narration

The Execution of Jack Jones, Highwayman

Jack, like all other souls who went to their death by ;hanging
in that execution-conscious eighteenth century England, had to
endure the reading of the sentence in foul and stinking Newgate
Prison, had to spin out the suffering of the 'mile-long ride
over bumpy cobblestones through jeering crowds to the gallows
at Tyburn, and then had to die in the noosing, jerky,
strangling execution that finally sent him off somewhere else.
Poor Jack, just turned eighteen, following a last night's
drunken revel, was hauled from his cell at 5.a.m. on Friday
the thirteenth, of September, 1807, to hear the shivering,
miserable, paunchy, and pimpled bailiff read the death warrant.
Jack, semiconscious and almost semi-sober, was informed that
because of his having stolen a mug to the value of what would
be thirty-seven cents today, he would have the pleasure of
being hanged for this offense against the Crown, and his dead
body would be delivered to the College of Surgeons for dissection
With his arms tied behind with rough hemp, Jack, unwilling to
go--and cursing steadily--was tossed into the two-wheeled cart,
along with three other contributions to the common hangman.
By the first quarter of a mile, Jack was conscious of the
cold biting at his threadbare clothes and only too bare
bones, and he was rapidly becoming aware of curses and coarse
yells and screams; by the halfway mark, the young rogue was
thoroughly frightened, as he pleaded through moans and screams
for a rescue; by the three-quarter mark, Jack was splattered
with rotten cabbages, rotten tomatoes, and buckets of human
waste and excrement; and, finally, by the time he reached the
gallows-- at 6:42 a.m.--he had been knocked down by a good-
sized rock whose sharp edges opened a jagged gash over his right
eye. Fighting, growling, cursing, and unrepentant, our handsome
eighteen-year old would-be-robber was jerked to the platform;
a rough noose was whipped up under his right ear by the profane
Jack Ketch who was furious because he would get no loot from
this poverty-striken victim. Without giving Jack a chance to
orate and the right to speak his piece--a hallowed custom--
he dropped Jack only two feet: our Jack twisted, writhed,
protested, and jerked until after twenty minutes the doctors
considered him dead enough for dissection. The vicious, blood-
thirsty, and cruel mob, numbering ten thousand or more,
were angered because Jack had not been given his customary
chat or sermon to the mob; they vented their wrath on the
soldiers on guard and on the despised hangman by hurling
refuse, rocks, and abuse.

Old "199"   (Grade Six)

A couple of weeks ago, as I walked down the old railroad
tracks near the rusty-brown train station in Roulade, I
saw that old red and black steam engine, just brought out of
retirement for the country fair exhibit; I heard the steam whistle
and the clanging of the polished golden bell, and : touched
and felt the interior and exterior of its long, black clumsy
body. When I saw the old engine, she was sitting on a small set
of side tracks with its tinder box. The ebony body of the
engine reflected the sunshine, so much that at first sight I
was almost blinded by the glare , and then, on the sides of
the engineer's cab were printed in large white numerals
"No. 199." Then I suddenly noticed the short, stumpy fat man,
with a large, red banadana tied around his neck. As soon as I
asked,he blew the whistle and rang the golden bell. The whistle
made a sharp, shrill noise that cut through the air like a
knife cuts through butter, and the bell made a loud and sort
of clumsy deep noise that could be easily heard at the sawmill
nearly two miles away.That kind old man permitted me to walk
around the engine and to touch its very black body. The
body was smooth,but hard and cold, as hard and cold as a
stone after snow and ice have been on it for a while. For
many days following,I walked to that old abandoned station,
just to see old "199," to hear the ancient, whistle and the
deep grumbling of the bell, and then to touch and push against
that gentle back monster, my friend.

The Times of a School Day (Grade Five)

There are three times in a school day, and they are morning,
lunch time , and afternoon. In the morning I often have to drag
myself out of my warm bed onto a very cold and damp floor.
I make my way to the bathroom, half asleep, look into the
mirror I cannot see clearly, brush my teeth without knowing what
I am doing, and struggle into my clothes. After the worst
part of the morning is over when we have mathematics, we have
to put on our coats and walk down King Street which is always
muddy or dusty. The lunches are"O.K." , but there is so much
noise and so much of a rush that a slow eater like myself
doesn't have much of a chance to eat or enjoy herself. In the
afternoon I have three classes I do not like: drawing, social
studies, and health. I am so tired that I have a hard time
keeping my eyes open and answering a few of the many questions
Mrs. McArthur asks us. Finally, the bell rings, and I have a
long trip of twelve miles home, and then I have to start all
over again the next day .

Winter   (Grade Four)

I think that winter is wonderful,lovely , and sometimes snowy.
Winter is wonderful because the children like me can have so
much fun at Thanksgiving and Christmas, my favorite holidays.
This is the season when Christ, the Lord, was born in a manger
and the time when our Pilgrim fathers gave thanks to God for
keeping them alive in the new America. It is lovely because

Grade Four: continued-

I can play with my brothers who do not have to work in the
fields and around the house as much as they have to the rest
of the year. It is also lovely because my father is home more,
and he and my mother talk to me more and sometimes play with
us. I love the snow that comes most times because we can
sometimes make snow men and throw snowballs. Some people
hate the snow because it makes us have accidents, but I love
the snow because it is.is clean , and so bright. Every year
I want the feel-good time of the year, wintertime.

What I Like Best (Grade Three)

I like just about everything all the time, but most of all I like
hillclimbing because of the leaves, rocks, and briars. When
I go up into the hills in Dwarf, I like to go in October
when there are leaves on the ground, but I have to watch out
for snakes. I always take a long stick and knock all of the red
and green, and orange leaves up into a big pile to jump on.
Then as I climb higher I come to the big rocks, and, by the
time I get to the top of them I am tired and want to eat my
lunch. When I climb the gray and black and brown rocks
I have to be careful about the snakes because they may be
partly sleeping under the rocks. After I rest after I eat,
I rush up to get to the top of the big hills, but I
very often get caught in those briars. The briars stick in
my clothes and scratch my arms, and make me so mad, but I
always want to climb the hills again. If you want to climb
the hills, like me, enjoy the leaves and rock, but watch out for
the briars and the snakes.

My Cat, Bumpy   (Grade Two)
My cat Bumpy is three years old, and he is fluffy, big, and
friendly. I can put my fingers into his gray fluffy fur and
not see them. When Bumpy runs in the grass and weeds,he gets
his fur all caught up and snarly. He is so big that it takes
both my arms to hold him, and he is always trying to jump away.
Melissa, my sister, says that he is so big that he is longer
than my baby sister Janice. Bumpy is always friendly to every-
one, and my father says that he sticks his nose into everyone's
business. But he is specially friendly to me because he sleeps
in my bed every night and always comes to meet me when I come
home from school. I call him "Bumpy" because he is always
getting into things and knocking things off my table, and
chest, and everything else I have.

The student who masters this point system will accomplish much
by way of ordering his writing and his thinking. As well, he will
have the proper set for reading or listening in terms of
trying to grasp the important points. He will be able to grasp
key points, and then fill them in with details.

In his reading, he should be looking for points, or clues as to
what the story, chapters, pages, paragraphs, sentences, and
words have to offer him through carrying different kinds of
meaning. When he has encoded, in orderly form, his thoughts,
feelings, and sensorial-evoking experiences, he is then better
prepared to do a more orderly piece of work in decoding.

We should follow certain !procedures. First, we need to get down
three points, of proofs, or bits of evidence, or incidents
about one main experience, and we should set this out rather
clearly in the initial sentence. T hen we need to develop to
sentences , or more, as details about each point in order. Then
we need to summarize without exact repetition of the three
points.

Then, we come to the more sensitive or creative aspect of the
paragraph.We need to ask ourselves what kind of an appeal we
are trying for in each sentence. We then work on the sentences.
If we want time, degree, manner and frequency as the most
significant items,then,we shift our adverbs to the left. If
we desire explanations and reasoning, we slow the pace of the
sentence. If we desire to cover up the thing by its quality
we put the adjective before the noun. If we wish to focus on the
subject or object, we place adjectives in a post-nominal position.
If we desire feminine effects, we use the proper sound sequences
more attuned to feminine perceptions, and so forth. We obtain the
aesthetic features after we have the large pattern outlined and
filled in. We check our punctaation to ensure that the punctuation
is in tune with the feelings and tones we have about our
compositions. Then, we look to each word to see whether we have
the most effective word for the purpose. Next comes our
punctuation, which should be done orally to ensure that we have
heard the sounds of thinking, feeling, and sensing we desire. Then,
at last, we check--and necessarily so--our punctuation.

We should ensure that our students avoid, as much as possible,
contractions in formal writing. We should make each student
"justify" the use of such vague terms as "great," "lot," "just,"
"everybody," "it," and other vague uses and usages. The question
that should always be asked is " Can we say that we have
described what has been done so accurately we can touch, taste,
smell,hear , and see it?" Finally, do not permit the writer or
speaker to address the reader by using "you."

DR. LLOYD L. FRANKS: SOME OBSERVATIONS ON GRAMMATICALITY

C.E.Brazell, Director of the School of Oriental and African
Studies--London, is concerned with what he considers three
misconceptions of grammaticality. The first misconception is to
the effect that syntactic deviations are not linguistic
deviations. The second error is that many linguists believe that
grammar is tailor-made for the semanticist. The third error is
that linguists are confused between the terms "non-grammatical"
and "grammatical."

In the first misconception, there is the assertion that there
is a difference between a real world and a grammatical world.
In the second misconception, linguists, according to Brazell,
have each "morpheme-class " as a category of values and have
each morpheme with a fundamental meaning.   In the third mis-
conception, linguists, particularly American linguists, need
to distinguish between the "corrigible"--the ungrammatical , and
the "incorrigible," or the non-grammatical.

Brazell considers the mere suggestion that syntactic deviations
are different from linguistic deviations an absurdity. Perhaps,
he is correct. However, one problem is that it is hard to
tell whether he is correct or not because he has not defined
his understanding of the terms "linguistic" and "syntactical."
His approach , in objection, should have been that before we
can assess the statement that "linguistic deviations" and
"syntactic deviations" are different, we would need to know how
the errant linguists are using the terms from the beginning.

For example, when the term "linguistics" is used, there is some
wide area of agreement that one refers to the order or science
of language. The language of any communal-speaking peoples has
its grammar. Now, its grammar is composed, as has been widely
assumed, of syntax, morphology, and phonology. In other words,
it has been appreciably understood that the grammar of any
language is that interaction of word-ordering, word-changing, and
intonation-ordering--all interdependent.

Before one could assert that syntactic deviations refer to the
"real" world and "linguistic deviations" to the world of grammar,
we would have to have some re-definitions, or some examination
of existing definitions, or, on the other hand, some initial definition

In developing his objections to the misconception that grammar
is tailor-made for the semanticist, Brazell believes that the supporters
of the misconception are cunning. They deliberately avoid the error
of stating that grammatical categories are arrived at by the use
of meaning-criteria. He claims that when we break down grammatical
categories to morphemes of fundamental meaning for each , we have
maneuvered the matter so that the ones chosen for stiff syntactic
description turn out to be those considered appropriate for
semantic description. Brazell believes that linguists make such
a maneuver in order to bring "semantics" into the "linguistic fold."

Then Brazell goes on to assert that with regard to the semanticist,
any morpheme has to be a neutral unfit. Brazell is striking at a
maneuver which results in what is known as the "semantic tie-up."
He does not believe that there is no such thing as a "semantic tie-up."
He agrees, for example, that in English there is a semantic tie-up
between the use of the singular and plural verb forms in English
and the potential semantic distinction between singular and plural
nouns. But he does not believe that in either case we have a matter
of "semantics."   He goes on to assert, then, that a semantic tie-up
is INCOMPATIBLE WITH MEANING. The only choice a speaker has, states
Brazell, " is that of speaking his own language or not."

He goes on to suggest that meaning implies choosing. If a morpheme has
meaning, its meaning can and must be what it contributes to the
sentence. However, we "mean" not by stating, but by comparing and
contrasting. Therefore, the meaning of any single morpheme can be
arrived at only by comparing or contrasting otherwise similar sentences
which lack the particular morpheme, or which have another morpheme
instead. However, the other side of the coin does not fix us to
a reverse way of looking at the situation. That is, although meaning
implies choice, choosing does not imply meaning. Brazell tries to
illustrate this assertion by stating that one can select between
"he has" and "he has got" without any meaningful distinction.
Now, some of us, including myself, may not agree with him as to the
statement that "choice does not imply meaning."   In the opening phase,
however, Brazell's objection should be clear enough--not that I say
his objection is correct. A semantic tie-up is not itself the meaning
of any kind of a formation. Then Brazell approaches what he considers
the third misconception.

Brazell desires to assert two terms: the ungrammatical and the non-
grammatical. He considers that an ungrammatical sentence is one that
is "corrigible" since it can be replaced. "He seems running" would be
considered "ungrammatical" or "corrigible" since it can be replaced
by "He seems to be running." That is, there is a grammatical
"equivalency." Colorless pink thoughts snore soundly" is non-grammatical
or "incorrigible" since it cannot be replaced by any grammatical
equivalent/s/ency.

Brazell goes on to develop his views about two terms he approves-and
coins:"grammatical constraint"and grammatical restraint." He would
consider that the refusal to tolerate "When he will come" as a sentence
is a matter of "constraint." He would consider "He is seeming good"

as a matter of grammatical restraint. Brazell believes that Bolinger
continually confuses "constraint" and "restraint." Bolinger should
not consider "He is seeming good" a matter of constraint, or that which
is incorrigible. Now Chomsky believes that Bolinger is in error, not
because of his decision that Bolinger was misleading, but on the
grounds that Bolinger asserts that "seeming" is not a part of the
semantic distribution of "seem."

Brazell believes that Chomsky is right in assigning error to Bolinger,
but that Chomsky errs in the reasons, rather than in the decision.
I suggest that each errs through not understanding that a person
speaks his language, or he does not speak his language, and that such
is a grammatical and not a semantic matter.   Insofar as the
"grammaticality" is concerned, there are ungrammatical and grammatical
statements. The ungrammatical is subject to substitution on the
grounds of grammatical equivalency. The non-grammatical sentence is
not subject to any grammatical equivalency through substitution
because constraint and incorrigibility are involved. Brazell closes
 with the flat assertion that grammatical matters should not intrude
on semantics.

He then goes on to state that there are relations between grammar and
semantics, but then he asserts that morphemic analysis has no
necessary implications for semantics.   Then, to the question
"If a morpheme is not a unit of meaning, what is it?" Brazell replies,
in essence, that a morpheme is that which cannot be left out in
syntactic formulation. Brazell has problems, and his main problem
is that of not defining clearly the terms "grammar," "syntax,"
"morphology," "grammaticality," "semantics," and "meaning." I can
sympathize with him over his reluctance to admit close relationships
between "semantics" and "grammar," where his form or component of
grammar is "syntax."   If Brazell opens up the door to saying, in
effect, that there is sometimes a close relationship between word-
ordering and semantics, he is in the position of agreeing that there
are two kinds of syntax. One kind is something like semantics, but
not semantics. There is a tendency, Brazell agrees, for some lin-
guists to see a semantic-tie-up as a part of semantics.But such is
not the case.

Now, Brazell has a case, if not two or three. He is correct in
asserting that we cannot get away with trying to have a syntactic
deviation on the grounds of a real world and a linguistic deviation
on the grounds of grammar. His distinction between that which is un-
grammatical and that which is non-grammatical is fuzzy, tenuous, and
hard to support.But some distinction needs to be made. Then , his
assertion that a morpheme as meaning and a semantic unit as
meaning can fuse or be in the position of having necessary inter-
relationships creates problems can be supported.

But Brazell's arguments lose force since he is not criticizing needed
areas within any clearly defined area. For example, since grammar
can be shown to represent what "can be said in that language as that
language" and can be shown to consist of syntax, morphology, and
phonology, it is difficult to understand why he should not have
cleared up contradictions in terminolgy before proceeding. Further,
either his understanding of "meaning" as applied to morphemes is fuzzy
or confused, or he does not consider its definition essential.It
is certain that confusion stems from the incredible habit the linguists
have of not defining terms.

The Epic is one of the forms or types of literature. We
pause to redefine literature. We have said that "Literature
is that composition or view which involves thinking with. feeling.
about things, ideas, events, institutions, and people." We have
distinguished literature from "educative materials." The
latter stresses thinking without feeling. Then we have further
distinguished 'propaganda' to be that which involves feeling
without thinking, or with an emphasis on the distortion of
thought.

An epic is a form of composition, parallel to a form through
which the individual handles his experience. The epic is
not only the _experience and language of the child but also the
language and viewpoint of the adult. If there were no epic way
of viewing the world, there would be no literature   as a
composition or as oral composition of the epic. In short, only
because man does view his worlds of experience in epic ways does
he provide the form of literature we know as the epic.

We shall approach the epic through its basic qualities or
attributes. These basic qualities or attributes determine the lan-
guage used. The use of the epic tale,oral or written, is most
suitable to the earliest kind of material to be presented to
the student. While we do not have many epics written today
in the traditional sense, we have the epic sense as most
intensely as we have used it in the past. The greatest epic of
all time, if we consider numbers dedicated to it, and if we
consider our emotional reactions as criteria, is that of
modern professional football. The majority of our epics in the
written form concern the American sports scene.

We can approach the epic through an examination of its qualities.
Then we can determine the relevance to the student, and then we
can consider the nature of the language of the epic. 'The very
qualities will determine the intonations of the sentences and
composition required to carry its meanings.

The first quality of the epic is that of its 'episodic' nature.
The hero and anti-hero each are involved in situations where
each demonstrates the same qualities but with different
people or foes. The epic hero, as an individual, appears
in these different episodes over time, and applies his qualities
to the confrontations and solutions of each episode. We can
keep in mind that Ulysses, Achilles, Hector, Aneas, Roland,
The Red Cross Knight, El Cid, and other traditional epic heroes
met different foes in each episode. The modern football player
meets different foes or opponents over time. Such is also
true of the baseball, football, hockey, and basketball epic
hero. Through encounters they face one episode after another.
The fact that they go through several scores of episodes must
indicate that each does rather well as an epic hero. We find that
our traditional heroes, our space heroes, and our sports
heroes go through a series of episodes or experiences.

Let us go through the qualities of the Epic. First,
The epic hero is a figure of great stature, of national or
international importance, a great historical figure, or a
legendary figure. Whatever he does or thinks, or says, in some
one category, he must do much better than any other figure of
his time does. Or he must belong to a group of figures who
perform much better than any other groups or individuals can
perform. What he does must matter to a great many people of his
time and place. Thus, the epic hero can be a warrior, a dancer,
a pole vaulter, a general, a president, some great scientific
figure, an astronaut, or a group of astronauts, or a football
team , or a research team, or some "movie queen." On the
negative side, the epic hero can be a great gangster, a Hitlerian
figure, a super snob, or some figure so important in negative
or criminal circles to be given heroic stature. Heroes are not
necessarily moral figures. What makes an indivisual a hero
does not necessarily make him a saint.

Second, the epic hero operates in a setting vast in scope,
covering nations, even the entire world. Great deeds, whether
good or evil, need space. If the figure is great, then the
setting or the scope must be unlimited. Since the epic is always
of man or of qualities admired by man, then the entire universe
must be his. Alexander, conqueror of his known world,needed a
vast landscape to equate his great spirit. For the astronaut,
the entire stellar space cannot be too great..The physical
environment should be as great as man's spirit, as powerful as
man's physical power, and as unlimited or unbounded, as man's
dreams and aspirations. Professional baseball and football,
and basketball cover the entire nation, as is true of hockey.
Such is true of the television star, the radio star, and other
heroes of mass media. To have a universe bounded and cramped
would be entirely alien to the epic concept of unlimited
adventure and power.

We can perceive , as we come to pur third concept, that the epic
hero must have tremendous force, many, many qualities of notable
nature, and that he must attract the attention of the major
number of people of his time. In fact , the very qualities which
are admited by a certain people at a certain time demand a
flesh and blood reality. This reality is found in the epic
heroes of any time and of all time-and of each specific time. If
the quality admired is that of courage, then we will have an
epic hero who represents courage, If we worship violence,
our sports and our very activities will demand the epic hero who
uses force more effectively than is true of other individuals.
The major numbers of individuals have qualities they admire,but
they, themselves cannot realize these qualities within themselves.
Therefore, they look to and even demand individuals performing
certain roles which demand qualities they would like to have.

We are better able to understand why Chicagoans, for example,
are fiercely devoted to their hockey team, although no individual
on the team is American, and no individual is from Chicago.

We have many kinds of epic heroes because all of the people
at anyone time do not always admire the same qualities. We
can have a Hector, Achilles, and Ulysses each as an epic hero
but the qualities each possesses are not the same. We have
a vast following today for the western hero, but we also have
a sort of a reverse epic hero in the "hippie" and "skippy."
Athletics have many epic heroes. We can see that today we
admire speed and power, since these are at the heart of most
of the sports.

We have a huge number of beauty contests. The winners can be
stereotyped to a certain extent. A study of the winners will
indicate a cluster of qualities which reflect the masculine
standard for beauty as of this particular time. Unless they have
these qualities, they do not reach the more demanding contests.
Today's epic heroine of the beauty contest can seldom win
without having some talent or some artistic skill or technique
at her disposal. We insist that the beauty queens not only "look"
but also "perform." Whenever we are conscious of having our
heroes and heroines on the large and grand scale, a careful survey
will indicate that the qualities essential to make the hero or
heroine "epic" are those which we not only admire but also insist
upon. The supernatural force which we insist that our qualities
have demands the next epic quality.

The fourth epic quality is that there are always supernatural
forces, gods, angels, devils, and God--they interest themselves
in the action and frequently step into the picture. When the
struggle is great, we call on our gods and God to support our
side , and we often call on the more negative forces to defeat
or condemn the other side. Each side prays for victory with an
almost certainty that a just God must incline himself to this
side rather than to that side. We often see the victors
praying for victory and praying when victory has been obtained.
We consign the opponents to the devil, or to regions dark and
dreary in inferno. When our side inclines to the advantage,
the name of our God-or gods-is mentioned with enthusiasm or with
reverence. We actually insist that every content in which our
epic hero is engaged must be of interest to the entire universe
above or below us. Such a state is not as surprising or as
negative as one might believe. Were we not to believe that
heaven itself or hell itself were interested and had taken
sides, our very actions, in our own eyes, would not seem as great.
The epic qualities and the epic 'heroes are great to the extent
that they interest themselves in the action. If the student will
direct himself or be directed to the language of an epic
content, he will note the power and super force of many of the
tones and references. Even fate steps in, or is brought in.
When something we would ordinarily call "good luck" or
"bad luck" steps in, we make the good-or bad-luck or .
coincidence a matter of divine or infernal intervention or
harrassment.

We are ready for the fourth quality which relates to the fact
that the entire epic action is a series of episodes demanding great
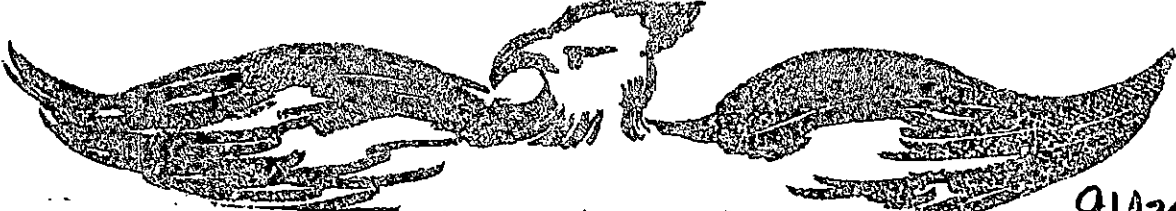deeds and courage well above the human level.

The first facet to be noted is that of the series of episodes.
The hero is central to each. However since he fights and wins, he
does not always fight the same individual. He uses the same
qualities,for the same qualities are admired. Yet he fights a
different opponent on different days. When he does fight the same
opponents- as in athletics-- the conditions are not the same, and
the individuals have gained more experience since last they met .
This "episodic" nature distinguishes a tragedy from the epic.
A tragedy is not episodic because the tragic hero is not allowed
to win, again and again. The epic is episodic because the epic hero
endures and wins for some considerable period. Alexander
went on to encounter different foes, but he carried with him his
basic personality with the epic qualities basic to it. El Cid,
Beowulf, Roland, Billy the Kid, Satan, in <u>Paradise Lost</u> , and all
of our sports heroes and beauty queens go from the one
episode to another. In "Gunsmoke" one of the greatest, if not the
greatest, TV epic, the marshall goes on from one episode to
another, with mainly the same figures on his side, but new opponents.

Now, this matter can be a bit subtle. The fact that he goes on
from one experience to another indicates that he is a "winner."
However, the fact that there is always some new enemy to meet, or
some force which has not been conquered is one of the less
attractive and grim features. Obviously, the deeds must be
great, or we would abandon our hero. We cannot be satisfied
with little or ordinary accomplishment . If we were to be satisfied
with the ordinary, we would have no real epic. We would be insulting
ourselves to permit our hero and representative .to fight and win
the ordinary engagements. Since he represents us, and since we
find ourselves or identify ourselves in him,to have him win over
trivia would be to identify ourselves as less than heroic, and that
is precisely what we do not desire to do. The greater the deed, the
greater we project ourselves, for we commission him our
representative. To make him perform above the human level is to
raise ourselves to the supernatural level. Whatever we demand
from our epic hero by way of greatness and obtain makes us
great. We demand that new standards be set, new scoring records
broken, longer home runs hit, more planets -farther and farther
away visited, and more individuals shot down by the hero's
two guns. Even the fatality statistics from highway collisions
and accidents are more gripping when higher. We are not satisfied
with an ordinary fire; we concern ourselves only when the fire
runs into the millions of dollars. "Mass" and "magnitude" are
the central demands we place upon our epic heroes, and they must
measure up to them, and even surpass them.

We come closer to the language aspects. We should look for, and find, the long similes and comparisons, each using powerful tones. The students should consider the language used in discussing or describing the epic hero. Studying the epic is entirely rewarding from the point of view of language. The ordinary deed would need no comparison or contrast, merely restatement of the so-called "positive" category. There would be no need for the "cpmparative" or for the "superlative." Not to be "Better than" or the "best" would be entirely obnoxious to those who make the epic hero and who demand that he stay "epic." We are never kind to our heroes who have too many bad days. Thus, we expect that the language which describes the epic hero or the epic event must always involve the " as great as..." and the "greater than..." and "the greatest......" statements. If the language is ordinary and pedestrian, then we have no epic hero. Most of us are ordinary and pedestrian, and most of us would not want to use too grand a linguistic clustering in describing ourselves. However, we do have our hero, and we make certain that he is the "greatest..."; or we obtain another hero in a hurry.

We are not surprised, then, at the fifth quality of the epic: the epic roll call, the names of past or present "greats." From the earliest records of epic heroes of truth or fiction, there are those who exist for the sake of comparison or contrast . Whether in The Bible, The Koran , in Homer, in Virgil, in Dante, in The Song of Roland, in The Faeric Queen , in Paradise Lost , in Gone With the Wind, or in any of our many western and sports epics, there are always those who have been great and who have been recognized as great. We find that the epic hero in each work is always discussed with regard to his' abilities and those of others who have existed (diachronic comparisons) and those who exist (synchronic.) We find much discussion as to how Bullfighter "X" compares to or contrast with Bullfighter "Y" who is alive, or with Bullfighter "Z" who is dead. In some passages they are discussed as to similarities, in others as to differences. However, if we really love our epic hero, we expect to find that the roll call of the greats is present and that our hero is at least holding his own.

Were we to find our hero deficient in all aspects, then we would be finding ourselves deficient, for the hero exists because of us, not despite us. Sometimes when the quality we worship is not that currently worshipped we decry the present generation of epic heroes, and praise the "old-timer." If the past greats were men of courage, and if the present men are men of courage, then the negative reaction might come in if we worship the grace of the past hero in contrast with the more rugged physical force of the current hero. However the greater the number of epic heroes, the greater we are, particularly when our current hero holds up well in comparison and contrast.

When we read our newspapers or hear the television reports and
reporting,we should be aware of the situations in which we
use names of other great individuals against whom we can evaluate
our current epic hero- the good, the bad, or the ugly. Our next
quality is also a vital one, and one often confused.

This eighth quality states as we have heard many times, that the
epic roll call commences in "medias res," in the midst of things.
Let us consider carefully. If the action begins in the midst of things,
and such always seems to be true of the epic, what do we really
have in mind by such an assertion and by the actual fact that
all epics open in the middle of a venture? Now, by arbitrary
statement or definition, such would or could be possible. We
could simply say that whether in the novel, the poem, or in life
experience, of the episodic nature, we shall have the ventures
commence in the middle. However, we are better than this. By
"better than this," we suggest that more often than not we are aware
of experience to a sufficient degree. that we know that there is
some purpose or plan operating.
Who has ever seen a young epic hero, in the sense of the adolescent?
In the epic he must always be "mature" if young chronologically,
in the area of his accomplishments and greatness. Alexander was
mature. All of our sports figures who are epic heroes are mature.
T he gunslingers are mature. They are in the middle of things.
After living for some time, all of a sudden they have some insight
into what they are doing, enough insight, at least, to ask
"what in the world am I doing here?" They have been doing that
act for some considerable time. They have become proficient, even
epic in their performance. They have actually been caught up
and pushed along.

The politician, general, track and field star, and the racer,for
examples, realize that they are in a certain position, and
begin to wonder how they ever arrived there. The great epic
figures today are the professional sports figures. They begin
to play in elementary school, junior high school, and then college.
All of a sudden, they are in the public limelight.

There is that question of maturation, of the age of insight.
Caught up in the thousands of details of the early and confused
life of the youngster, he has little time to reflect upon the
philosophical problems of life. He is busy feeding himself, playing,
learning, dreaming, aspiring, and just growing up. When he begins
to wonder what this world is all about, he is in the midst of
things. He is actually doing that which he is wondering about.
Sometimes he finds himself cast in the role of the epic figure
at a very early age. However, we are aware of the "second -year"
doldrums" or "flash-in-the-pan" hero. For the most part, before he
really knows what has happened , or what is happening, he has "been
there." Time is irreversible, and the clock-time seconds have been
speeding by so rapidly that the individual simply is not aware
of his direction or his predicament. The law of the land takes
this into consideration in setting, rather arbitrarily, different
ages for different kinds of legal and moral responsibility.

The question now turns on why there is " no beginning and no
end." First, there is no beginning in two senses. No individual
is conscious of the beginning of the affair. He simply finds
himself in the midst of things. He cannot look back to the time
when he started on a course and . recapture his initial
feelings, drives, purposes, or frames of reference. From another
and more universal viewpoint all this started a long time ago,
with the first man. We are not conscious of the beginnings of
conflicts,crises , and drives. Because we are of the race of
man,they exist, and they have existed from a beginning we can
never know. Not until we are in the middle of experience can we
look back to consider a beginning we can never know. Then, too, in
a universal sense, there is no end. As soon as a king dies, we
cry "Long Live the King." Each individual is replaced by another
individual who is driven to follow the same general pattern. One
cowboy is succeeded by another. One astronaut is succeeded by another.
Forger, robber, murderer, saint, priest, minister, teacher, or
soldier, each individual is followed by a successor in the same
field. Every generation demands its Robin Hood. Every generation
demands its beauty queen. Every generation demands its scientific
heroes and exploits. We have the same drives going on, just a
different individual. The qualities persist,and we find someone to
carry on with them. Thus, there is no ending.

Each year we have spring, then, summer, then fall, and then
winter. With winter there is the death of the individual thing, but
there is no end to the epic cycle. "If winter comes, can spring
be far behind?" The answer must be 'no." The individual died but
the epic panorama of life has its:.basic drives: adventure, power,
security, and personal affection. Each demands its epic individuals.

There is no end to each man's desire to see the flesh and blood
epitome of his dreams or aspirations. Thus the epic scene never
ends. There is no beginning and no end. At each cross-section of
time we take a look, and we find the same drives, just new faces
and new dress, and new methods, but still the same remorseless
turns and cycles. We are virtually forced to the ninth epic
quality, that of the epic being long as life is long.

We look at "long" from two points of view. First , we consider
the length of an individual's life and then the life of man, as
"man." Each is long. The epic hero is in the midst of things,
and to be a hero he must have been going on for some time. He has
had the opportunity to reflect and to carry into concrete
experience the events and acts whose qualities ' have made him
both necessary and possible. In tragedy, life is short because the
individual faces, rejects, and flaunts all society. Society cannot
and will not tolerate long a revolt against the principles
admired and adhered to by the major numbers) of its people.   The
epic must be long because the epic hero has at least 50% of the
people on his side. He has his own "home" following. Those who
attend the event are supporters of this epic hero. They must be,
because he represents the qualities admired and demanded. Thus, in
the epic, the hero has much going for him by way of having a
"long" life. He is a winner.He persists' ·because of his' ˉ nature · · ˍ
'and· because of his society.

Many times the epic hero would like to rest or retire. In the epic, as in real life--which, of course, is the big epic-- the individual has long moments of calm,and a few of intense struggle. Often, society would demand that he engage himself more often and more intensely. He is caught in the middle, as we have seen. He has to fight. At the critical moment when he would reject rather than go on with what he is doing,he tends to listen to his society . Ulysses was far from enthusiastic about going off to the Trojan Wars. He was found disguised as a woman. However, at the critical point of choosing, he elected to go with his society rather than against it. Society will keep its epic heroes functioning as long as society believes that its individuals can fight and win. When the hero is no longer adequate, he, as an individual, dies, but his successor comes on. Thus, society, itself, makes the epic individual's life long. When we first see the epic hero, he has survived many encounters, of one kind or another. He has sufficient skill to persevere for some considerable time.

Then, in the universal sense, life is forever. Individuals die, but the race goes on. We are not aware of the rise of man,and we cannot know his fall or obliteration. But looking back and looking forward, we can be assured that there is and will be some appreciable length to the life of the race of man himself.

Every season promises that life is long. Many times the individual epic hero dies or retires through old age, but, life, as life, goes on. Man is himself a great "odyssey." Man, in the collective sense and some men in the individual epic senses make the great odyssey, or trip, or journey . However, all individuals make the trip. We have the epic trip when the qualities we most admire are seen in individuals as they go through their odyssey. Before we are aware of what is going on, we have taken some many steps along this road. Not until we have travelled a long way do we, if we are of epic stature, ask questions as to why? what? and how? But the trip is a long one, for we know of no end to life or man. Every man is a minor epic, at least. He has his cycles of war and peace, of the major number of moments of a peace, as uneasy as that peace may be. Some people's trips and epics are not great enough to disturb the universe--as, for example, the doubtful hero in T.S.Eliot's "The Love Song of J. Alfred Prufrock." But, in the major epic, there are great deeds and the incessant call to great deeds.

There is always the epic invocation, the call to gigantic forces, to God, gods, or great leaders. We are always doing something in the name of "something" or "someone," We call our troops to victory in the name of our alma mater, in the tradition of our great presidents, or generals or scientists, or athletic figures, or, in the name of the Deity or deities. How many times have we heard a contest prefaced by "In THY name , we invoke THY blessing or ....."? Since the epic roll and surge of life itself is measured through individuals and their qualities, we should be able to undestand why we have names of individuals and events that stand as guides and goals for the renewed epic charge.

We find that there is little or no humor in the epic. Although
there are moments of relaxation, and although there are comic
moments in the nature of the epic hero, the events are too
serious and the issues too weighty to admit of much humor. Many
times the humor is of the grim and sombre types. Many times
the epic hero seems to be a humorous and happy-go-lucky type, but
we find that such is often a front, and his supporter, or society
is likely to call him a "clown." Comedy and its humor are often
very close to tears, and there is always great melancholy in
the nature of comedy. Humor, as such, is limited. The tensions are
generally too great for the relief which comes through the criticism
in and of laughter. However, some humor is possible in the epic,
but none, save of the grimmest and most ironic type in tragedy.

There is not too much humor that can be tolerated or encouraged in
the epic because there is a limit to the amount of criticism that
society will allow itself to accept. If the humor in the epic or
epic hero is permitted any appreciable bounds, then the very
desire of society in having its epic heroes is thwarted, and thus
man would be working, on a grand scale, against his own views.

When we have humor, as in the "mock epic," we are dealing with
satire, sarcasm, and irony. We deliberately make believe that we
have all the grand qualities of the epic and epic hero. But we
have individuals whose desires are far out of proportion to their
apparent serious engagement. Fools, fops, hypocrites, and social
climbers are deliberately shown in and through the grand language
and style of the epic. The low and unworthy natures of the
characters in the mock epic are treated with grand language.
Nothing is more incongruous and ridiculous than clothing a pig in
satin. The mock-epic works in that fashion. Small minds and small
hearts are in the mock epic in the form of people whose language
would indicate the true hero and the grand and noble spirit. This
mock epic is used for critical purposes and is not to be confused
with the genuine article. Pope's "Rape of the Lock" is an
example of the mock-epic, and so is "Casey at the Bat."

The epic, a macrocosmic tale of man and of individual men, has
man's virtues and vices portrayed. There is always the hero and
the villain, as in the modern wrestling match. In the great
epics , such as The Iliad, The Odyssey, The Aneid, " The Divine Comedy,"
and today's modern epic spectacles, there are always the hero and
always the rogue on the other side. In tragedy, we have a sense
of completion: the enemy is destroyed. In the epic, we realize
that today's epic hero will win but must fight again, and again,
and again. The fact that he has epic qualities does not eliminate
strong qualities in other individuals, also more or less epic.
Thus, over the long length of the epic hero we see the smaller
vices and virtues that do not have time to develop in the tragedy.
On the small scale, the basic nature of individuals is revealed
in the ballad. On the grand scale, we have these spun out and
demonstrated in the epic. The epic hero is not epic in all things;
he is epic in a certain cluster of qualities which the people of his
time demand that he have, deomstrate, and win by and through.

We could and should mention the distinctions between the "folk epic" and the " classical, or imaginative epic." The folk epic is grounded on and in real events and experiences in the sense that they represent what real people have done, what they have thought and what real and concrete objects they worked with. The "classical," or "imitative," or " imaginary" epic is created through the imagination of a single individual. There is no exact truth required as to working with real events and real people. We have The Iliad, The Odyssey, Beowulf, sports events and figures, and Gone With the Wind as folk epics. Now, we do not mean that the identical people really lived, but we do mean that people did live as they lived and believed as they believed, and had concrete experiences with the same kinds of weapons, clothes, prayers, condemnations, aspects pf physical nature, and so on. For examples of the classical , or imitative, or imaginary epic, we have Virgil's Aneid , The Divine Comedy-to some extent, and Paradise Lost. Here, the whole matter is the creation of a single mind and all of the data does flow from within the single mind. Thus, in the classical, or imaginary, or imitative epic, language must do the work because there is no real body of concrete facts to fall back upon. Thus, we must not believe that the second kind of epic is less inferior to the first. They are simply different.

Now, the student should be taught to find these qualities and to identify the language patterns as to phrasing and words which carry these concepts and ideas. The language will be intense, but not as consistently intense as in the tragic work. To the epic there is no beginning and no end.

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The laymen's definition or view of tragedy is likely to be
entirely inadequate. When we "define", we need to exclude as many
different meanings as possible. Definition is quite different from
literature. In literature, we have ambiguity which gives us
different levels of meanings, and, thus, provides this "thinking
with feeling" that is so much a part of literature. The
thinking and feeling come about because of the secondary
meaning(s) that come after the primary level of statement or
assertion is made. That is, on the primary level, we have a state-
ment that can be taken as fact or assertion. Because of the
word arrangement, the word-form changes, and the phonology
of this kind of a statement, we get another reaction, a sort of
an aesthetic glow, on the secondary level. But, in definition,
we define or state what a thing is from what it is by structure,
from its functions, and from its effect(s) on individuals as
experience. Again, we define "meaning" as that response a human
being gives to experience- which, we have defined as that world
of things, ideas, institutions, events, and people.

In defining tragedy, we need to focus on the qualities or
attributes which make tragedy different from all other terms.
The layman's view of tragedy is associated with an untimely
death, a sudden material loss, a blow to one we have held in
some respect or concern, or some unfortunate event. When we read
of a child's being run over by a car, the general reaction is
to evoke the word "tragic." When a fire breaks out and destroys
property and/or lives, we use the term "tragedy." When a person
is cut down by disease , we use the word "tragedy." When there are
many innocent victims of war, we use the word "tragedy." When
there are floods, deaths of loved ones, defeats in athletic
events, breakdowns in experiments, or, in short, when any misfortune
comes about, there is a tendency to use the word "tragedy." In the
majority of instances, the use of the term is well understood.
Howdver, in the name of clear-thinking, literary criticism,
and useful distinctions, we need to define the term more
specifically.

We commence with the traditional concept of tragedy, one that has
come down through some three thousand years of literary expression.
This concept has been modified for the contemporary world some-
what, as we shall see. We shall take each concept or quality
defining traditional tragedy and indicate how we might modify
our general use(age) of the term. We further preface our remarks by
saying that what current laymen call "tragedy" is often more a
matter of "bad luck, "catastrophe," "calamity," "disaster,"
"affliction," " a frightening experience,"or"a sad stroke of fate,"
Since we are trying to read with discernment, comprehension, and
effectiveness, reading against clear definition is always entirely
useful to the student on any grade level. If he knows that there
are certain kinds of statements that exist in writing of any kind,
his decoding, for both literature and non-literature will be more
effective.

First, let us discuss the qualities of traditional tragedy in the
sense that each of the nine must be present to have a tragedy. We
need to distinguish between tragedy " as noun and " tragic" as
adjective or adjectival. When we have all of the qualities, each
one individually is tragic and together they must all be tragic,
but to be "tragedy" all nine must be present. Thus, we han have
a "tragic" experience without having tragedy. This can come about
because one-or more-of the"tragic" qualities is   missing. If we
have only one of these qualities missing, we cannot have
"tragedy" in the traditional sense.   Thus, in the epic or in
comedy, we can have ""tragic" qualities without having a "tragedy."
"Melodrama" is melodrama because although there are tragic qualities
present, not all of them are present. We can have a"tragicomedy ."
The term "tragicomedy" indicates that some but not all of the
qualities are present. Therefore, we have comedy and not tragedy.
Let us examine   each quality individually, and all qualities
together.

First, the individual must be sane. Now, certainly, "sanity"
carries some ambiguity. However, in the traditional sense, the
word was quite close to the legal definition of the time. The
subtle distinctions used in today's ". physico-psychologico "
diagnoses would bear little relationship to the broad and rather
simplified view of tragedy as used in any literary sense. If the
individual was free from gross illusions and delusions concerning
the physical world of experience, as most of us know that world, and
as most of our ancestors knew that world, the individual would be
concluded to be "sane."

This "sanity" was presumed to hold through the point where the
tragic hero made the critical decisions or where he had insight into
the consequences of his acts. In "tragedy" as defined one would
not expect the tragic hero to : actually confuse his own personality
with that of the human or physical worlds. We would expect that
he would know the difference between a thing, idea, or event,
or institution, or a person,That he would be roused to terrible
anger or to an overwhelming passion would not prove the individual
insane unless the passions or drive did actually divorce him from
the world of reality. The fact that an individual would determine
to overthrow the world of reality would not indicate that
insanity had taken over. To insist on taking the place of the
king, or society, or the God he worships, or the gods,would not
indicate that he was not sane. However, were he to actually believe
himself God, or a god, or the state, he would give real doubts
as to his sanity. The doctrine of an "irresistible impulse" would not
be relevant to traditional tragedy, although it might be to the
modern world, as indicated by the example in Anatomy of A Murder.

That a person wills to overcome or destroy the worlds in which
he lives is not to say that he is insane, traditionally. That he
would actually consider himself other than he really is might
suggest, strongly, insanity. In tragedy, the "hero" recognizes
his worlds, but he does not like them, and he would take them
over in part,or whole. But he does not make himself, in essence,
that which he destroys.

Second, the tragic hero must know the difference between "right" and "wrong." Now, this quality implies, at least, that he must be "sane." However, he must also have a consciousness of what meanings are carried by "right" and "wrong." While such concepts vary from person to person, traditional tragedy had as its bases the legal defintion as to "right" and "wrong." The legal code of the time carried the distinctions. If the legal code was obeyed, then the assumption and presumption of "right" prevailed. If the legal code was violated, then the assumption of "wrong-doing" prevailed. With the initial assumption that the individual was sane, there came the assumption that he would know right or wrong according to the legal code of the time.

This legal code could exist as a set of laws and regulations stemming from and having a life, as a code, in themselves. Here, the "right" would come in obeying them, and the wrong in opposing them. On the other hand, the conclusion could be--and often was-- that the right and wrong came not so much from disobeying the laws as in disobeying the divinity of the one making the laws. In this concept, the wrong-doing would consist in disobeying or opposing the law-making agency itself. We have different possibilities to consider. In the first case, the matter of "right" and "wrong" stems from knowing and obeying or disobeying rules laid down for conduct within a certain society. In the second case, the offense or merit comes from disobeying or obeying the agency making the laws. In many cases, among the Greeks, particularly, the offense against one was the offense against the other.

In some cases the religious rules and regulations and commandments were one and the same as the legal code of the state. A violation against the one would be a violation against the other. In some cases, the matter of religious "goods" or "evils" was distinct from the code as such. Quite often what the individual considered a matter of religion or ethics seemed to be opposed to the rules and laws of the state--as in, for example Antigone. However, for each time and generation, the individual was assumed to know quite clearly the immediacy of demand as to "right" and "wrong" in conduct. There was no question that the revolt against the laws of the state was a revolt against the state itself. "Break my laws, and you attempt to break me." If there is no conscious judgment as right and wrong , there can be no tragedy. Then we come to a quality which derives from what we have said.

The individual must be free to choose. The situation here focuses on "individual," "free," and "to choose." There must be some alternative he can take, or more than one alternative. He must be considered as being able to make his decision under no coercion other than his own. Were Jones to hold a pistol to Smith's head, and were Smith compelled to make a response, we would not consider this event one. where the individual would be considered to have a freedom of choice. He must be sane, of course, to be free to choose. "Choosing" requires an awareness of other alternatives. The term "individual" assures us that no group is making the decision or providing or taking away alternatives. A sane individual knowing right and wrong as of his time makes a decision from among possibilities apart from any coercion other than that which he supplies.

Our fourth qualification is that the tragic hero must prefer his
own choosing over that of any other person. No matter how
strong or how compelling other points of view, our hero will
cling to his, at all costs. No matter how powerful other
individuals or forces may be, the tragic hero prefers his own
views, individuality, and personality. Further, he, and he alone
will make the choice. When he does permit himself to be in the
position of having a choice made that will bind him, he , and he
alone,approves this choice. The choice is not only his, but
alone his as to merit. He believes that he must do the choosing,
and he considers his choosing superior to that of all other
individuals. This will to choose and this will to prefer his
choosing are central to the tragic theme and thesis. In the next
presentation we shall see that Macbeth is such an individual.

The preference of choosing establishes a hierarchy of values and
merit in the character of the tragic person. Traditionally,
the ability to choose was considered to be in direct proportion
to the stature of the tragic hero. Not all individuals were
considered capable of making significant choices, and not all were
considered willing , or driven, to make such choices. In fact,
except for religious matters where free will equated freedom
of choosing, no one considered that people of less than good
family , political power, of royalty, or deity capable of
making choices. The point we are making here is that the tragic
hero must be a very powerful individual, indeed. His ability to
choose indicates as much, and his insistence on the choosing
suggests a strong sense of divinity. Finally, we press the point of
view that the tragic hero is always aware that his will to choose
and his will to assert the superiority of his choosing must always
throw him into conflict. Our fifth quality or attribute certainly
derives from what has been indicated already.

The tragic hero must be of sufficient rank or stature to evoke
pity or terror. This evocation must come from different sources.
First, he must be of sufficient importance to evoke pity or terror
in the hearts and minds of the associates in real life or in
fiction, in novelistic or dramatic form. Second, he must be of
sufficient stature to evoke pity or terror from the audience(s)
or the reader(s). As close as we can come to the traditional
cnneepts of these attitudes, we i find that pity refers to the
overwhelming empathy that can be paraphrased verbally as "how
unfortunate that such a great and noble person has come to such a
pass or condition!"Now, only a strong sense of individuality or
sense of some divinity in the individuals expressing this
reaction to the hero's situation can account for this flow of
'pity." We cannot obtain pity from an individual unless he has
some insight into a great and powerful individual who suffers from
some one great flaw or weakness. The pity comes in that the great
individual with great virtues must, because of his greatness, also
have great vices, not smaller or minor ones. Quite often this
point is not sufficiently appreciated. The terror comes in the
empathy or identification of the characters or individuals working
and suffering through the experience, as fictive or real, within
the experience of the hero, and from the reader or listener.

The terror that comes is that rush of emotion that strikes to
one's very soul in the sudden insight that "I might be the one
who has to decide, and what a plight I must be in." where one's
empathy and identification with the situation are the most intimate,
there may well be the individual's actual belief, for that time and
place, that he is really in that predicament. In a much less
satisfactory way, there are those who live, with the "sob" sister
and the "soap opera" through the daily perils of the characters.
(There are many differences between the tragedy and the epic. One
of the qualities of the epic is that of its episodic nature, and
such is true of the "soap opera" which is, therefore epic.)

The pity and terror in the tragedy are so effective, powerful, and
overwhelming because they they deal with the single powerful
event, the one which destroys the tragic hero. The forces are concen-
trated in fury and intensity. The pity and terror that result must be
of the strongest attitudinal stuff.

The point is that there must be real stature or rank to evoke
pity and terror. We must be convinced that these people really count.
We must be convinced that these people represent that ultimate in
values and desires. We must be convinced that the matter at hand is
not that ordinary day by day immediacy that is so much a part of
the ordinary soap opera. Furthermore, we should find that rank
and/or stature which will convince us that we are dealing with
issues that must be settled right now. The pity and terror also
come about because we are dealing with events that are entirely out
of the ordinary. The intensity and stature is that of the
supernatural. We view our god or Gods as possessing qualities
unique to ours or as possessing our qualities in high and
concentrated degrees. What happens to the tragic hero that evokes
pity and terror requires an audience which is, in itself, conscious
of certain great stirrings within each of its members. To have
our most intense pity and terror awarded or evoked, there should
be the greatest force, real or imaginable. To have our deepest
feelings stirred by minor or ingnoble characters is to insult the
very stature of the reader, listener, or participant in the action
itself. Much of our popular forms of dramatic entertainment suffer
from evoking the deepest feelings for causes that are not worthy
of such emotion. Therefore, we conclude that only the features
of rank and/or stature are capable of having the great adventure
of tragedy, and that only the persons of great degree and their
sufferings are worthy of evoking the true distillate of pity and
terror. Traditionally, rank was equated with stature. As time went
on, more and more concessions were made to lessening the demands
of rank, but stature has always been central to the tragic hero.
While discussing what the tragic hero should be by way of having
sufficient rank or stature, we have actually taken care of the next
quality.

The sixth quality, or attributes is that of having the release
of emotion, primarily of the emotions of pity and terror, that
has been called "catharsis." We can take one of the meanings carried
as being that of "purification" or of "purging."
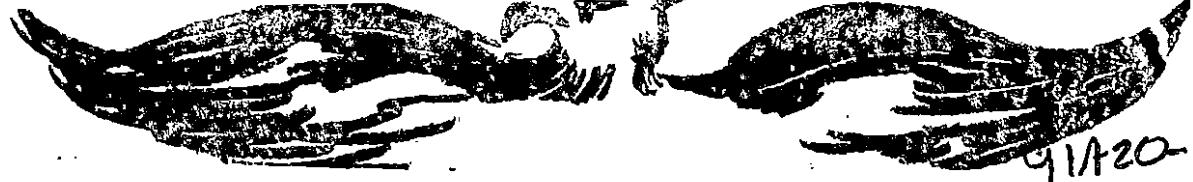
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The question of release of emotion for tragedy, in terms of pity
and terror- as catharsis- makes more sense when we consider that
there are physical, intellectual, and emotional "catharses,"
or "purgatives," or, more familiarly   "laxatives." Insofar
as fiction is concerned, there is the belief that we can have
vicarious experiences--experiences through other people's
experience. Thus, a theatre-goer, seeing Hamlet , for example,
can have a release of emotion as he goes through the entire
play, making some identification of himself with Hamlet. He can
experience the emotions of pity and terror without having to be
Hamlet himself. In tragedy, we have the emotions of pity and
terror as laxatives- the "emotive laxative" for emotional
constipation. We have comedy as a laxative, with its laughter as
the purgative itself. This kind of laxative-in comedy- is that
of an intellectual laxative--where the bubble of self-importance is
pricked and broken, giving relief to the malady as intellectual
over-sufficiency. Of course we are familiar with the nature of
physical laxatives. Thus, for emotional constipation, we go to the
area of tgragedy and melodrama; for physical constipation, we go
to the physical laxatives- as castor oil, among unpleasant others;
then, as we shall see in comedy, we relieve intellectual
constipation by the scource(s) of laughter and ridicule. The members
of the audience have their relief, as well as members of the cast,
acting out the scenes and experiences. We would suppose that the
same relief is afforded in real life. Much of this emotive catharsis
stems from the concept of "revolt."

In this seventh quality or attribute there must be a revolt against
society, conscience, God,, the gods, or any number of these.
If there is no revolt, there can be no tragedy. A sane person,
choosing freely, knowing the difference between right and wrong,
possessing stature and/or rank, and capable of evoking pity
and terror, and preferring his own will to that of others, revolts.
Again, if there is no actual revolt, then there can be no tragedy.
In our Christian and Jewish traditions, there can be a revolt
through intent , or contemplation, or temptation' one permits
himself, but in tragedy the revolt must be overt-active. He strikes
at a law or laws of society. Now, this revolt may be one of
deliberate omission, as well as one of deliberate commission. He
may refuse to act when he is bound to act, or ordered to act. For
example, there would be a tragic revolt if an individual refused
to join a cause, command an army, seek the directions of the
oracle, or present an oath of allegiance.

One's conscience was supposed, traditionally, to signal the nature
and presence of right and wrong to the conscience. A revolt against
the dictates of the conscience would be a matter for tragedy.
Even though the outside world might not be aware of the actual
revolt, the individual's commission of an act which he, as an
individual, knew to be wrong or evil would, eventually, ensure
the defeat of the tragic hero. The conscience is an important
ingredient in this matter of tragedy, for, essentially, there is that
matter of knowing one's self and one's innocence or guilt. This
element, of revolt   is clear to the tragic hero. He is under
no illusions as to his own nature and his own deed. He dares the
consequences, knowing himself in revolt.

This concept of revolt must imply that the tragic hero must be a
member of that society whose rules he breaks, or   he must under-
stand the standards ruling and dominating and controlling such a
society. While ignorance of the law is no excuse, ignorance of the
fact is. Therefore, the tragic hero must have knowledge of the
fact. Further, he is entirely aware of his own guilty mind. He
may not realize the exact specifics of the laws and its operations,
but he does know that he stands against the law or laws.

Different societies often have different views concerning the same
act. A society which postulates its continuance on the inheritance
of the crown must be in sharp contradistinction to one where its
ruler has his being and his reign through the power he can mads
and amass to carry on. The standard controlling the authoritarian
regime should be expected to be markedly different from the ones
controlling a democracy. Therefore, in tragedy, the hero
must understand where he is and what he is doing. If he is by
the act of war and the nature of war opposing a common enemy, he
can scarcely be considered a tragic hero.

We realize that one must be a bit confused by calling the individual
a "tragic hero" when he meets qualifications and has attributes
we seldom ascribe to the hero. We use "hero" in the sense of having
an individual central to the entire action. However, we use the   __
"hero" in a much more significant way than that of considering that
one who causes the action is central to the action, and one who
terminates, with his defeat, the action. The ⌐ central figure is
greater than any other member of the society apart from the force
which destroys him. For that reason, we consider the next
quality- that the tragic hero and the piece must be a fusion
of "optimism." Considering that we understand language phenomena---
and other phenomena of experience--through differences as well as
through similarities , we point out that comedy is a matter of
"pessimism." We discuss "optimism" and "pessimism" within the
context of the "high" and the"low!   Comedy deals with a world   ⌐
admittedly horizontal, one in which the individuals are not
expected to be really great and powerful, and one where, in the
final analysis, few "highs" and"greats" are seen. Man repeats his
past follies and minor vices. Given the opportunity to choose
between aspiration and pretence, he chooses the latter. Given the
opportunity to choose between being like the Son of God or the
Son of the Ape, he chooses the latter. He prefers illusion to
the fact! he prefers delusion to clarity of thought. He is happy
for man's misfortunes, not sad because of his magnificent failure.

In tragedy the figure is great, or he would not aspire so powerfully.
He senses his physical, intellectual, or spiritual power and
strives to be like that which he is conscious of being like. He ⁄
makes the fatal error of trying, through pride, to be that which
he would be like. He tries, fatally, to substitute himself for the
highest values or being. In so doing, he must, like Satan , be
defeated. He makes the error of becoming the state, rather than
that of serving the state. In the epic, the hero always, despite
many temptations, admits the superiority of the state add submits.

In tragedy, the optimism comes because the tragic hero is "better", than any other individual save that of a God, or a superior foe. Even though he cannot become God, the state, or society, he is more powerful than any single individual on his own level. He is not defeated by any member of the state, but by the state itself. He is not defeated by a mortal when he challenges God or his gods, but by that superior force itself. We must assume optimism when any individual becomes greater and more divine than he was. That he is destroyed by a force greater than he does not take away from his powerful flight into daring and greatness. That he is destroyed does not make the lesser individuals greater, but only himself.

Further, when the tragic hero sees his ultimate defeat and when he faces his defeat, he is greater than ordinary mortals who could not reach his position and who would not or could not accept his defiance. No ordinary individual could make the ultimate admission of the tragic hero, and yet continue his revolt to the end itself. Further, the tragic hero is justified in his optimism because although he must be defeated, he can realize that he has insight into greatness and truth that must be denied the lesser man. When he faces his destruction,he has seen greater forces than any other individual could possibly see or experience. In a way, he can never lose. Having put his life in the "pot" from the beginning, his life is never taken from him without his having made a journey into greatness , one divorcing him from ordinary concerns and ordinary people, and even from extraordinary people. The fact of his death and the hour of his death, and the price of his death must bring him reward. He can never be destroyed until the destroyer has bared his ultimate power and his most guarded secrets.   Finally, the tragic hero cannot be destroyed until he has made his conqueror greater than he was before, or until he has reminded his conqueror of that conqueror's power itself. He can force the highest force to make a decision.

Great forces or powers remain unconscious of the complaints and whines of ordinary man. Only the great and intrepid spirit, coursing towards his own destruction, can force the conqueror to act. The conqueror can never do other than act. In that sense, he cannot not assert his superior power, and that he must do so moves him toward the conquered. In these senses, then, we say that the tragic hero is greater than any flesh-and-blood general,warrior, statesman, or politician. (Macduff was above flesh-and-blood status) Or, looked at in another useful and rewarding sense, since only the tragic hero's will to power can encompass his defeat, then he must be destroyed by himself, since his ordinary mortals, individually and by the single self, can never do so. The only hope for his ordinary adversaries is that he will destroy himself by making his will "lord of his reason," and, in so doing, bring into play a greater will or greater reason, one strong enough to destroy an Othello , or an Edipus Rex, or a Macbeth, or a Coriolanus. Believing that the reader understands this position, we move to the final basic quality or attribute.   We talk about "recognition" or "reversal."

Not to have the ultimate insight, the moment of recognition, and the inner dialogue as to the nature of his deed and as to the inevitable defeat, would be meaningless in the light of the other tragic qualities. It is not enough to sense his defeat. Such a recognition would be of little value within the context of the will to revolt , the will to power, and the will to accept all that is coming to him. He must know who is defeating him; he must know when his defeat is coming, and he must know why he is losing all.

Because of his overwhelming force of personality and because of his greatness , the hero rolls over the lesser forces as he hurls himself along the course in his relentless and ill-starred career. He perceives that much is going well for himself. His power-driven nature has him see that that perhaps he can, after all, win the great struggle. Certainly, the hero is one who insists on the ultimate victory , or he would not, initially, assay the frightening task of taking on the entire universe and its creator(s). Then, he suddenly sees that what he had known only too well might happen, impose, and impress itself upon him. He recognizes his enemy, his strength, and the inevitability of his own defeat. He has that moment of recognition. At that moment also comes "reversal." By "reversal" we refer to the fact that the hero understands that the very forces which appeared to be under control, or which were actually aiding him or giving him visions of a daring success were really just apparent. Their surface appearance made them seem to aid him, but that deep, remorseless, and inevitable undertow, one he had always feared and suspected, now reveals itself as pulling against him, and as pulling against him successfully. At that critical moment, the tragic hero, his defeat seen and accepted, does not turn back. He prepares himself for that last fatal battle, even daring, against his better judgment, to win the battle. Then, we have the range of qualities essential for traditional tragedy. Within the bounds of this traditional tragedy, we have more specific ways of presenting the tragic experience, called "tragedy" when all of the qualities are present. We look at traditional tragedy as "Greek" or Legal."

This tragedy must have all of the foregoing qualities. The tragedy is made specific because of its revolt against society or the state. "Legal" tragedy occurs when the revolt is against the laws made by the state. Here, the revolt is indicated by such crimes as larceny, rape, murder, extortion against any specific mandate laid down by those articulating the criminal code for any society. The tragedy is "Greek" if we define the term as being restricted to those who revolt against the state itself. An example of a revolt against the state is that of "treason." In nearly all of the forms or examples of Greek tragedy we would find "Legal" tragedy included since a revolt against the law or a breaking of the law would be construed as an attack upon the law-making body itself, upon the state. Although both murder and treason are punishable by death, the crime of treason is considered the most heinous or horrible. "Greek" and/or "Legal" tragedy are horizontal in that the punishment is inflicted in this world of men and man . The soul or the next world is not necessarily involved.

"Religious" tragedy, not as frequent a form of tragedy as that which is "Greek" or "Legal", must meet certain specifications. The other requirements, of course, are present. In religious tragedy there must be a society which prefers, recognizes, and insists upon a God or gods in a religious and next-world sense. The individual,in addition to preferring his desires over the state, or in lieu of preferring them over the state, must prefer his will to that of God, the gods, and the dogma of the religion. Of course, if he did not initially and originally believe in his religion, he cannot be a tragic figure in the religious sense. He may be guilty of "Greek" or "Legal" tragedy, but not of "Religious" tragedy.

He must have a belief that admits of the loss of his soul or of some other loss associated with punishment or deprivation of some sort-of a heaven, for deprivation, and some sort of a hell for punishment. Most critical is the fact that he must refuse to repent before he can lose his soul in this form of tragedy. If he repents, he cannot lose, in a religious sense. His repentence must be, of course, sincere. The point is that no matter how late the repentance the soul is not lost. That is the reason why condemned individuals may have their lives taken by the state in punishment, but not their souls. For that reason, rabbi, priest, or minister is made available to the condemned, right to the last second, so that the punishment of the body will not deprive the condemned of the opportunity for religious salvation. In some tragedies, the most classic example being that of Macbeth, there is religious as well as Greek or Legal tragedy. Then there is that form of tragedy we can call "Psychological."

Again, the individual must have met, originally, the basic qualifications of traditional tragedy. Here, he must have committed the same offense so often-without being caught- as to no longer know the difference between right and wrong, in the legal or religious sense. He has lost control of his moral brake-the conscience, or the conscience as a force has degenerated or deteriorated through lack of usage, or through misuse. The point we are stressing is that he has repeated the same kind offense. Now committing the same crime may lend itself to committing other crimes, but the focus is on the repetition of the same offense. Each time he commits the same kind of an offense, he lessens his feeling of guilt or recognition of guilt, until that feeling no longer accompanies the deed. If the individual originally believed in an organized religion, and if he still, on the surface, has such a belief, he is in a desperate condition, He cannot be saved because he cannot repent. To repent is to recognize and to know the guilt of one's act. The tragic hero in this kind of tragedy cannot repent, and he cannot be saved because he no longer knows the difference between right and wrong. Macbeth, at the end, finds himself in this position. At this point, we use a specific tragedy Macbeth , for two purposes : to give some concrete proof or support for the positions taken, and to give a concrete demonstration on the writing of a "3-11"essay on tragedy-one using footnotes.

Three Traditional Types of Tragedy in Macbeth

Macbeth   has many virtues to offer as a piece of dramatic art:
not the least of these is the portrayal of three types of
traditional tragedy. Tragedy, a revolt of a sane individual who
is free to choose, who understands the rules of his society, and
who knows the difference between right and wrong, among other
attributes, has three types of tragedy: "Greek," "Religious," and
"Psychological." Greek tragedy refers to the will of a strong
individual who opposes the government of family, state, or king.
"Religious Tragedy" is that tragedy of revolt which finds the
hero preferring his desires to the will of God or the will of the
gods, and which also finds the tragic hero refusing to repent for
his misdeeds. In "Psychological Tragedy", the central hero refuses
to abandon wrong-doing and commits the same offense so often that
he destroys his moral watchdog--his conscience. Macbeth   falls
under the Greek concept of tragedy in that its hero, Macbeth,
revolts against the sovereign power of the state, Duncan. His acts
include all that brings the tragedy under Religious or Christian
Tragedy in that Macbeth deliberately chooses the values of
this world in preference to and opposition with those of the next
world. By committing murder   often, he reaches the point where he
loses the braking power of his conscience. Consider, first,
Macbeth's revolt against the state.

Macbeth's acts offend the rigid rules and code of hospitality,
find their expression in the murder of his lawful king, and spend
themselves in pursuing the heirs to the throne, Malcolm and
Donalbain: The rules of Scotland asserted--although the rules were
not written down as code--that even an enemy should be safe when
accepted under an otherwise hostile roof. When Duncan honours
Macbeth by visiting the latter's castle, Macbeth has a double duty·
first, he has the duty of obeying : the rules of hospitality and
then of ensuring that Duncan can come to no harm during his royal
visit: second, Macbeth has the duty of being loyal to the king, and
of obeying his requests and decisions.

Macbeth meets another requirement for being a tragic figure in
that he is at this point capable of judging between right and wrong.
He admits to his own responsibilities and shows a realization of
the evil of his planned murder of Duncan:

>   This even handed justice
>   Commends th' ingredients of our poisoned chalice
>   To our own lips. He's here in double trust:
>   First, as I am his kinsman and his subject,
>   Strong against the deed; then as his host.
>   Who should against the murderer shut the door,
>   Not bear the knife myself.[1]

1
    Shakespeare, Macbeth, I, vii, (ll. 10-16).

Three Traditional Types of Tragedy in
Macbeth

Certainly, there can be no clearer admission of his knowledge that
he should not disregard or violate the laws of hospitality. To
make the offense against hospitality even more horrible, Duncan
believes in and trusts Macbeth's honour. Finally, the evil of the
proposed homicide is heightened to the level of tragedy
when we remember that Macbeth is a kinsman of Duncan and his
subject. Revolt against lawful authority is of the essence
of the tragic plays of the Greek dramatists Aeschylus, Sophocles,
and Euripedes: their traditions,,incorporated in the Aristotelian
theory of tragedy, have been carried down through the current era.
When the rebellion against regal power culminates in the murder
of the king, the tragic figure is certain to suffer retribution.
Macbeth deliberately plans the murder of Duncan: he does so in
furtherance of his ambition for a prize--the crown-- which he can
win only through illegal means. Macbeth has already shown that
he recognizes the evil of his premeditated murder of his rightful
monarch:

>   Stars, hide your fires;
> Let not light see my black and deep desires.
> The eve wink at the hand; yet let that be
> Which the eye fears, when it is done, to see.[2]

The drive for the throne of Scotland, a drive aided in by the
nagging of the ambitious Lady Macbeth, is pursued in Macbeth's
attempt to murder Malcolm and Donalbain, an attempt which is a
revolt against the state itself.

Duncan sets in motion Macbeth's future plans for Malcolm and
Donalbain, although unwittingly. In Act I, on the occasion of
promoting Macbeth to the position and title of Thane of Cawdor,
Duncan names his eldest son, Malcolm, Prince of Cumberland; Duncan
also names him the heir to the throne of Scotland. Macbeth, on
hearing the statement from the lips of the king, loses little
time in exclaiming:

>   The Prince of Cumberland--that is a step
> On which I must fall down or else o'erleap.[3]

Immediately after the murder of Duncan, Macbeth attempts to place
the blame on Duncan's servants. Malcolm and Donalbain, wisely
suspecting vile deed, but unwisely giving rise to grim rumors,
speed away for their own safety. For the time being, their own
flight casts suspicion upon themselves. Later, Macbeth uses every

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2

   Macbeth, op. cit., I,iv, (ll. 49-53).

3

   Ibid., I,iv, (ll. 58-59).

Three Types of Traditional Tragedy in
<u>Macbeth</u>

possible means to have the two sons of Duncan assassinated.
The vicious acts are not only in the tradition of Greek tragedy,
but also in the area of religious tragedy.

To be a tragic figure in the religious sense, the person involved
must have a religion: he must will to violate the dictates of
this religion, and he must refuse to repent. Before Macbeth can
be considered in this tragic sense, some statement must be found
which will indicate that he does have a religion whose dictates he
will violate! Such proof is clearly at hand. Macbeth realizes
that the murder of Duncan will account for little unless he can
assure himself that his own children will be heirs to the throne
of Scotland. Recalling that Banquo's heirs stand in the way to
an unimpeded succession, Macbeth decides to kill Banquo and his
son, Fleance. The statement that convicts Macbeth of
tragedy in the religious vein comes when he asserts·

> Put rancours in the vessel of my peace
> Only for them, and mine eternal jewel
> Given to the common enemy of man
> To make them kings.[4]

There is no question that "eternal jewel" refers to his soul and
that the "common enemy of man" refers to Satan, to the devil.
Macbeth's choice is deliberate: he is concerned over the matter
of God's vengeance in only a small degree; he is troubled, mainly,
over the question as to what will happen to him in this world of
mortal enemies.

The Ten Commandments --considered in the singular sense--
contains the code by which man must live in order to
achieve salvation and to please his God--in <u>The New Testament</u> sense.
"Thou Shalt Not Kill" is one of the most important of the
vital commandments. Violation of this law is punishable by
both man and God. Macbeth may have killed Duncan under much
pressure from his wife, Lady Macbeth. However, no murder could
be more deliberate in intent than that plotted by Macbeth and
carried out by his hired bullies against his associate Banquo.

Macbeth cannot escape the most rigorous condemnation for mur-
dering Banquo who had been his friend for many years and who had
fought side by side with the Thane of Glamis. Banquo is generous,
loyal, and entirely honorable, qualities which Macbeth well
recognizes, however little he may appreciate them:

4
    <u>Macbeth</u>, op. cit., III,i, (ll. 66-70).

To be thus is nothing, but to be safely thus--
                    Our fears in Banquo stick deep,
                    And in his royalty of nature reigns that
                    Which would be feared.[5]

The murder of Banquo and the attempted murder of Fleance were
each the result of a cold-blooded malice. Not the "least
shocking is his murderous vengeance on the absent Macduff.

Macduff, a loyal but hasty person who acts on first impulses,
makes the error of fleeing to England while leaving his wife
and children behind. Macbeth has resolved to strike at any foe
or relative of a foe--man, woman, child or infant. His vicious
rage, now almost an insane one, leads to the slaughter of
Lady Macduff and her two infants:

                    The castle of Macduff I will surprise,
                    Seize upon Gife, give to the edge of the sword
                    His wife, his babes, and all unfortunate souls
                    That trace him in that line.[6]

Certainly, the religious tragedy stems from the facts that he has
killed human beings unlawfully and that he has not repented.
In no part of the play does Macbeth repent to God, or to anyone
else, for his violation of the Commandments. Such regrets as
he does indicate are confined to his misfortunes in this world.
Finally, there comes the matter of psychological tragedy,
perhaps the most cruel and ironic type of retribution.

When a person truly repents of his misdeeds, salvation, in
the Christian sense, at least, is always possible and even
probable. However, in instances of psychological tragedy,
the individual no longer appreciates the differences among
right and wrong. Therefore, at the end of a long series of
violations of the same law he can no longer repent for his
crimes. There are not many literary examples of this third
type of tragedy, but Macbeth is an excellent example of the
vitiation of a conscience. The stages of deterioration are in
the following order: the will to continue evil, its continuance,
and the point at which discrimination is no longer possible. The
first real proof of the blunting of Macbeth's moral sense
comes in his resolutions to continue his bloody course:

        6
            Macbeth, op. citere, IV,i, (ll. 148-152).

Three Types of Traditional Tragedy in Macbeth

> Come, we'll to sleep. My strange and self-abuse
> Is the initiate fear that wants hard use.
> We are but young in deed. [7]

The "young in deed" is quite significant in yielding clues to
Macbeth's moral state. He considers that much of his plight,
comes from a need to get used to this kind of killing, quite
different from that of his gallant battlefield exploits. He is
not unwilling to continue his homicidal career, but he needs more
experience to calm his uneasiness.

As events wear on and rush by, Macbeth is concerned solely with
eliminating all possible, probable, and known opposition. Physical
fear is not a part of his equipment. His apprehensions are
directed in such a way as to ensure that his ill-gotten gains
cannot be taken from him. His conscience, by now reduced to
feeble flickerings, has been well stifled by the time he pre-
pares to face his enemies in the field. His state of mind and
his deterioation are indicated in his lines to Seyton:

> I have supped full with horrors,
> Direness, familiar to my slaughterous thoughts,
> Cannot once start me. [8]

His moral brakes have worn out, and, thus, he fails to realize
that he has undergone an almost complete moral collapse. Only
now and then does a flash of insight penetrate his soul, and
force him to give up some human feeling.

Close analysis of Macbeth' speech, which shows his views of
the futility of life, serves to indicate, clearly, the total
loss of his spiritual values. He postulates an existence
in which man's acts have no real meaning, an existence void of
conscience:

> Life's but a walking shadow, a poor player
> That struts and frets his hour upon the stage
> And then is heard no more. It is a tale
> Told by an idiot, full of sound and fury,
> Signifying nothing. [9]

Macbeth has reached the position where repentance and salvation,
in a religious sense, are impossible: he no longer knows the
values of right and wrong. In this play, Shakespeare delineated

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[8] Shakespeare, op. cit., III, iv (ll. 141-144).

[9] Ibid., V,v, (ll. 23-28).

the three types of tragedy which happen to man when he resists
temporal authority, when he prefers his individual desires to the
will of a God in whom he places his religious belief, and when he
commits himself to such a repetition of a wrongful act as to
destroy his moral reason.

The play <u>Macbeth</u> is a tragedy in the total senses of all three
types of tragedy, and the tragic hero, Macbeth, engages in all
three. His revolts are against society, again his conscience,
and against his God. They are classic examples of the need for
the individual's expression of pity and terror. The reader should
experience emotional catharsis in the Aristotelian sense. He is
impelled to stand aghast against that terror and to be filled
with pity in that such a great spirit as that of Macbeth should
have fallen, through his own will, to the bitter essence of evil.
Stark terror strikes the reader who realizes that Macbeth has
destroyed whatever chance he has for his own salvation by setting
in motion that stress that overcomes his conscience. In all,
the reader must sorrow at this spectacle of the ruin of greatness.

Modern tragedy has the same emphasis on the seriousness of the
situation. However, there are sharp differences between Modern
Tragedy and Traditional Tragedy.

One of the traditional ways of distinguishing tragedy is that of
giving the tragedy the name of an individual-- Hamlet, Macbeth,
Antigone , Medea , and, in some instances, the names of tragic
pairs· Romeo and Juliet and Antony and Cleopatra. Comedies ᵗ in the
traditional sense are given titles, as for illustration: Twelfth
Night, The Alchemist, The Clouds, and The Women . With the
turn of the twentieth century, some revolt set in.

With the decrease of kings, and lords, and dukes, and other nobles,
the emphasis on rank disappeared. The industrial revolution, the
emphasis on more democratic institutions, and an increasing concern
with all individuals , together with the advent of the group,
and the emphases on material acquisition--mainly that of money--
writers began to look with question on the criteria of traditional
tragedy. Ibsen called a tragedy The Enemy of the People and
Dreiser did not name his "hero" in An American Tragedy . Nor was
the name of the central figure of Arthur   Miller's The Crucible
given as the title of that play.

Arthur Miller articulated his opinion as to the differences
between traditional and modern tragedy after the furor over
the fine play Death of a Salesman. Let us see what differences
are said to exist between Modern and Traditional Tragedy.

In Modern tragedy the individual does not necessarily have to be
sane, in the modern sense. However, we must remember that what
we term "temporary"insanity would not be considered by the
earlier critics and writers as valid. Our interest in psychology
is such that we are inclined to consider that· any strong
neurosis or psychosis . can unbalance or unhinge the mind. In the
modern view, nearly any individual can have moments of "insanity."

The modern tragic hero need not be free to choose. The fact that ·
he is not really free to choose raises him to the stature of
a tragic figure if his endurance and suffering are long enough
and intense enough. Where the traditional hero must revolt-as
one of the essential criteria as to the traditional form of
tragedy -our modern hero need not revolt. In fact , he is a
tragic hero because his being thrust from a society he would
like to belong to is at the heart of this experience.

Traditionally, the tragic hero, sensing his superiority to the
ordinary rules and regulations that control other individuals and
are accepted by other individuals, revolts against his society.
He does not desire to be a member of a group. Our modern version
finds the hero suffering and agonizing because of his rejection
from society or by a segment of that society. He endures and
suffers because his social group(s) may not desire him to have a
satisfactory image Of himself in the group mirror.

Traditional Tragedy

Another difference between this modern tragic experience and
the traditional form is that now the hero suffers because he
has been alienated from society; formerly, our tragic hero
alienated himself from social and group values. The greater the
suffering, agony, and despair over his separation from society,
the greater tragic merit the modern character claims. He finally
destroys himself to attract the attention of the group rejecting
him. He equates his stature and importance with the impression
that he finally can make on someone. When he chooses an area
of sacrifice to awaken the conscience of the rejecting group, that
specific cause of sacrifice is not usually of much importance.

Conrad's novels reveal individuals rejected, through their own
defects, from society . In each story or novel this individual
finally sacrifices himself in atonement, seeking to gain through
atonement the stature he could never formerly attain or obtain.
We can see a certain pattern that runs through Conrad's art and
stories and also through the more modern examples of this kind of
tragedy. To those holding this modern theory, the individual is
important because he is an individual. Rank and/or stature are
acceptable, but not probable. The stature is equated with the
amount of suffering the individual can and does endure. He is also
judged by his act, itself and not by the importance of that which
he is struggling against. The traditional tragic hero did not
act apart from challenging the very highest external values and
objects- from princes to God. The modern figure is not concerned
with the value or rank or stature of that which rejects him. He is
concerned only with his rejection. Any group or any rejection
would do just as well.

In the traditional role, the hero is willing to die, and death is only
a symbol of his being unable, to him, to complete and to enjoy what
he wills to enjoy and to complete. He does not view physical death
as horrible or terrible, or frightening, but only the obvious
removal that an outraged society of royalty or deity must
exercise on him, for he has challenged the very order of things.
The modern view of death is quite different. Miller has asserted
that every man's death is a horrible thing to him and to the one
dying. The modern figure considers that death is the final insult
to the individual. Removal from the group is a kind of death, some-
what parallel to physical removal by death. In his taking of his
own life, the modern tragic figure hopes to make the supreme
gesture of impressing on his society how horrible his own death
must be to the rejecting group. Now this sort of thing can be most
effective if the rejecting group is composed of individuals who
have the same view of death. There is also the difference as to
conflict and crisis.

While traditional tragedy is involved with concepts , there is always
a flesh and blood conflict, usually with the individuals confronting
each other in some individual sense. Because of the emphasis on
group dynamics today, the individual may not be engaged in a
physical conflict against flesh and blood individuals. He is more

likely to suffer an inner crisis because of his rejection, his
alienation, and his failure to communicate. The traditional
tragic hero suffers no such disabilities. He has no particular
desire to communicate if "communication" has with it the idea
of "agreement." The modern hero has internal crises because
he looks into a mirror which must always have other social
beings there in order to give himself the image he desires. He
does not find them; so he suffers through this internal crisis
in which the dialogue is between himself as he would be and the
other self that has been rejected. The war is entirely within
the hero. He gains little stature because he is not aware of any
greater force which he is trying to usurp or overcome. As to
the question of "right" and "wrong", the problem is not resolved
in the traditional sense.

The only right and wrong stems from his being accepted or rejected
by his group. He is not overly-concerned about the right and
wrong existing in the concrete statutes of his own society. Since
his tragedy consists in being rejected or alienated from that which
he would be with, the ethics of right and wrong on the horizontal
level are not matters of concern to him. He is not revolting
against the legal code; his agony stems from being isolated from
the code and the individuals who, in the group sense, cling to or
recognize the code.

Much of his difficulty is that he is aware of being rejected not
only by flesh and blood individuals in the group but also by
ideas. Modern tragedy is more overtly a matter of ideas and
concepts that each individual must face. In addition to being
alienated from a group, the modern figure is alienated from the
group and from one aspect of his own personality because he cannot
handle the idea tangibly, or materially.

In Death of a Salesman, Willy Loman faces, among his other problems,
the concept that when a man can no longer produce for his company,
he "has to go." He is not capable of measuring the self in
crisis against that remorseless law of economics. He finds that his
agony comes from not being able to hold a dialogue with a law
of business. Then, since all these crises are waged on fairly
low levels, not by kings, dukes princes, governors, and other
individuals of considerable fame, there is not the aura of
Pity , nor that of terror. The emotions evoked are those of horror
and despair, and disgust. The catharsis is irrelevant , or if
considered relevant, there is no recognition and reversal in
the traditional sense. From the very beginnings of the struggle,
the modern hero has recognized that everything flows against
him. The only question in his mind is that of the amount of
suffering, agony, and endurance that he will be heroic enough to
oppose to the inevitable rejection he must encounter.

There is no doubt that this premium on the individual, as a living
individual, must cause readers and listeners to feel deeply. The
claim that any one individual, in this world, is a very great
matter just because of his being human, is a daring but entirely
moving assertion. At this time in history, there is still the
belief that many of the qualities of traditional tragedy offer
a better way of viewing the nature of man than those of the modern
variety . However, these are matters for individual judgments.

In review we have discussed the criteria of traditional tragedy.
We have then presented a "3-11" essay, through using the play
Macbeth, concerning the three types of traditional ·tragedy. Then
we have gone over the differences between traditional and modern
tragedy.

We must not lose sight of the fact that we are concerned with the
language · which carries these qualities. We must realize that in
traditional tragedy the language is at high intensity. Thus, we
must have our students look for the words and groups of words which
carry the meanings reflecting these tragic qualities. Again, that
which differentiates the epic from tragedy is that intensity of
language tone that is sustained. In Traditional Tragedy we
will have more words and word groups reflecting rage, anger,
ecstasy, astonishment, terror, grief, and sorrow than will be true
of "Modern Tragedy."

In Modern Tragedy we will find more of annoyance, admission, panic,
fear, apprehension, dejection, gloominess, loathing disgust,
dislike, and tiresomeness. We should have our students- and ourselves-
equate the statements against these particular emotions. Then we
shall see and hear the differences. Most important is the fact
that we must realize that the phonology of the written or spoken
statement will be entirely significant. We must believe that when
the personality works through language, the language must carry
the attitudinal tones we have when we respond to experience.

Finally, we must have the students see and hear the difference
between the ordinary and vague use of the word "tragedy" and that
of the more literate and literary individual. In the majority
of instances where the term "trgaedy" is used, careful examination
will inform the student that the term may be being misused.

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Comedy is not the language of optimism or the expression of an
optimistic personality. Comedy is critical by nature. The Epic,
Tragedy, and Comedy should be the order in which these forms of
literature are presented. Comedy tends to take away too early
an essential idealism that needs to be fostered, particularly in
the initial stages of formal education.

Section I   Qualities of Comedy

1. Comedy is a Criticism of Life

   Comedy involves laughter,and   laughter is generally at someone
   or at something. We laugh because man is ridiculous. We criticize
   him for being so. We laugh because he falls short of meeting
   ordinary social , economic, and professional expectations. In
   fact, there is no sphere of human operations which is safe from
   the critical nature of comedy.

   Man's dress, his speech, his profession, his goals, his social
   relationships with his neighbors, his wife, his girl friend,
   and with his employers--or workers-- are all subject to the
   withering blasts of the comic assault.

2. Comedy Involves Illusions

   (We distinguish illusions from delusions, from the very start.
   We use the term "illusion" to indicate a physical variance. We
   see what is not there, visually. We taste a taste different
   from that of others. We hears sounds that others do not hear,
   or do not hear in the same way. Such is true of balance, touch,
   and smell. Mirages and differences in taste buds lend themselves
   to the comic comment. Thr irony here is that each individual
   poking fun or making vicious gibes at another is to some extent
   correct. We see beauty in different ways and forms. But the point
   to be kept in mind is that difference, in viewing all objects
   in sensorial ways is one of the ways through which the comic
   muse operates. However, illusion is not independent of delusion.
   Quite often because of delusion-next to be discussed- we actually
   see, touch, taste, smell, and hear what is not there or that which
   is different. If we determine, through delusion, that such an
   individual or thing is "bad" or "negative" we arrange, through
   psychological processes,   to see, hear, touch, smell, and
   taste in accordance with the view we have already taken toward the
   object or person. Thus, we should always keep in mind that under
   strong intellectual and emotive or attitudinal stresses, we
   use our senses-illusionary--to confirm our mental judgment and/or
   attitudinal views.

3.Comedy Involves Delusion

   Delusion is a mental matter. We actually are deceived cognitively
   as to the truth or falsity of a situation or person. This delusion
   is induced externally or internally. Individuals can be deluded,
   or they can--and often do--delude themselves. They operate on
an intellectual assumption that a condition exists when such a

condition does not exist..Because an individual is physically
attractive we see that he-or she- is intellectually excellent
or morally sound. Or, we can delude ourselves into thinking that
a "slow learner" retains what he learns longer than a rapid
learner. We can delude ourselves that having a colored television
is more important, in the total scheme of things, than a good
reputation. We can delude ourselves that depriving one's self or
others of needed dental work is justified if one can use the
money to join the country club, or to buy the latest model of an
automobile. One can delude himself into thinking that a person
with a college education is a "better" person in every way than one
who does not have one. Or one can equally delude himself into
thinking that ignorance can be equated with happiness.

Joe Jones can delude himself into thinking that his children have
more merits- simply by being his children-- than is true of the
merits of his neighbor's children. The executive can delude him-
self into believing that his decisions shake, irreparably,the
physical, intellectual, and moral destinies of the universe.

There are thousands of ways in and through which we can delude our-
selves or through which we can be deluded. While each individual
makes his own decisions, he is to some extent "bound" in that he
is born into a certain environment of values. Some of these values
are good, true, and essential. Some of them are false, poor, and
non-essential. Under many conditions, the individual is deluded,
from without, as to the nature of the ideas, goals, and values of
experience as things, ideas, events, institutions, and people.

If he is born into an environment in which non-athletes are
considered inferior, he will be deluded as to the total truth.
If he is born into an environment in which individuals of
different religion, color, and nationality are considered inferior,
he will be deluded. Equally as often, if not more so, he deludes
himself. He considers his wishes and desires, and then provides
rational support for them. If he dislikes wearing ties, he will
see that those who wear them are sissies, effete, or "squares."
If he falls in love with someone else rather than himself, he will
have no difficult in convincing himself that all other individuals
save his own self and that of the one he has blessed by his
attentions are inferior or unworthy of his attentions.

The extent to which and through which comedy operates as delusion
is so widespread in its patent and latent aspects as to cause real
gloom were one disposed to stop and view life on the horizontal
level in its total aspects. The greatest delusion, perhaps comes
through seeing that everyone else is ridiculous other than ourselves.
When we smile, giggle, or roar at some joke or at some individual,
we do not stop to realize that only the same defects in ourselves
could cause the recognition of the offense we see in others. Seldom
do we stop and say:"Why, that reminds me of myself, of what a fool
I really am." The laughter is directed outward so as to keep recog-
nition from striking inward. Our delusion or capacity for
delusion is as great as the number of jokes we have and the kind of
jokes we have.

The Five-O'Clock-Six O'Clock   Problem

One of the saddest parts of comedy is that realization, finally,
that good intentions do not seem to be enough for this world. Even
when we do our very best to do our best in moral and intellectual
senses , we are simply deceived by the nature of things and by the
course of events. There is no way we can tell that the marriage
planned earlier will be the same as that we dreamed about or
envisioned later.. (Of course, the words 'five o'clock--six o'clock'
are entirely symbolic. We could use other terms, even days or years.)
The point is that life is determined by one grim fact: time is
not reversible. We can reverse ourselves in space, not in time.
All of our plans must be made within the context of streams of
units of time flowing irrevocably to us and gobbling us up, bit by
bit.

We can say,of course , that we can look back through time. However,
even that is delusionary. The time we use to look back must be taken
out of an ever decreasing number of units of time we have left
available to us. The price of the irreversible flow of time is
that of being different people when we look back to time past
through time of the   fleeting present moments. WE can only
judge what we were then by what we are now, and we cannot know this
"nowness." We are truly different individuals. Therefore, when
we enter college and plan for a career to begin at the end of the
four years, we may well find ourselves at that moment of ɛgradu-
ation and find that what we have been visualizing is not really
operating and existing in that fashion. The need for computer
operators may have passed. The need for elementary school teachers
may have changed in degree and in quantity.

The most ineffective individual may come up with the finest
position. Or, somewhere along the time route from"five to six"
events may intervene to cause a change that will make the initial-
and desired- goal inaccessible-- lack of funds, a poor grade or two,
emotional problems, inability to concentrate, the draft, and a
host of other elements. However, we need not confine our remarks
to education. The same is true of bricklayer, housewife, comedian,
statesman, or lawyer among others. The sad part is that the
individual does not desire to delude himself. He is not seeing that
which is illusionary as of the moment of his dedication and
commitment. He simply does not see the future,and he cannot see all
of the world in which he exists at any moment. Life is simply
ironic. There is no guarantee that the soil which has rewarded
man's efforts and which, on the surface, promises the would-be-
corn-grower   future success will , even with fertilizing, reward
him. There may be too many corn-growers. There may be drought.
H e may have physical disabilities coming on. There may be a lessen-
ing demand for corn, or droughts or floods, or air bases.

Many of man's deepest longings, aspirations and achievements came
to little because at the very moment of fruition , we are no longer
at six o'clock but at some time after six. The situation has changed-
sometimes for the better, sometimes for the worse. Quite often
the hope for the better seems so much a matter of disparity in
terms of effort, dedicatio n, and sincerity expended before the
hour set for the completion of our endeavors.
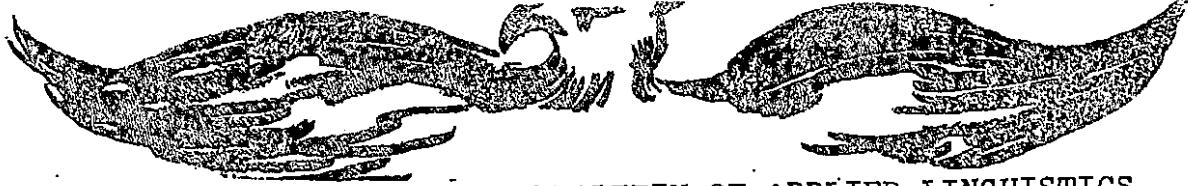
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Comedy is essentially this-world oriented. Man may lose everything,
but not his soul. One of the ironies of comedy or one of its
delusions is that man often equates his soul with the gaining
or loss of trivia. When he equates trivia with eternal values,
he is deluded, comic. Tragedy can develop from the comic mode when
the individual actually revolts against the greater values.
However, when we consider the nature of tragedy, the question
of stature intervenes. Very seldom indeed, can we stretch the
comic state to the tragic condition. The tragic hero simply
dedicates himself to far greater values than are subsumed in
comedy. Aspiration is at the heart of tragedy and pretence
at the heart of comedy. T ragedy is too great in its conception
to tolerate any kind of laughter save that of the ironic
laughter of forces greater than the individual- and for any
force to be greater than the individual in tragedy, that force
must be almost supernatural in nature or in operation.

The pursuit of the three M's may seem supernatural in operation, but
the comic pretence soon intervenes, and makes the lower pitch
of comedy obvious. We use the term "marriage" loosely and
somewhat vaguely to include all matters of sex, with courtship,
dating, engagement, disengagements, marriage, divorce, marital
arguments, and, in fact, all that goes with sexual attractions.
The comedy here comes in multiple ways and forms, and degrees.
Generally the comedy rests in the illusions or delusions of the
individuals concerning the nature and operation of the marriage
institution. One of the central foci is that where the
individuals assume that the physical basis of marriage is the
most important the most enduring. Another is the delusion that
physical attraction in marriage is not important. Another delusion
is that which takes into account the fact that while there is
more in marriage than physical attraction, youth is the time for
that attraction. One of the delusions in this first "M" is that
the individuals believe that their physical love for each other
is great enough to transcend the essentials of food, clothing,
education, and social accommodation to the rest of the world. Of
course, we could go on in this matter, but we can see, with a
little speculation, the multiple forms of comedy and the even
more imposing numerical possibilities as to individual
situations. We are aware of the those marriage partners, or
dating partners, or engaged partners where each is certain that
his concern with this "M" entitles him to make the other over
into his image or into that of his or her parents. The next "M"
is that of "Manners."

We also use "Manners" rather broadly" to take into account our
social customs, mores, fads, and fashions.How do we behave socially?
How do we behave unsocially? Whether we live on the right side
of the railroad tracks, whether we have mini dresses or mini minds,
whether we are slaves to fads, whether we use the funeral as
an effort to be more concerned in death over a friend or rela-
tive than we were in life, whether we insist of protocol for
ostentation's own sake--all of these are matters of "Manners."

We have "Money" as another "M." Now, whether we start out with "Money" as the first of the "M's", as the second, or as the third, is of no importance. Again , this term, as with the other two "M's" is used somewhat broadly or loosely. By "Money " we refer to anything of value. That is, we can consider the money itself, or we can consider "Money" as including that which can be bought with money or measured with and by money. Wills, purchases, exchanges, and, in fact, all possessions, as such, come under this embracive term. Now, let us review just a moment. Here, we say that comedy consists of the ingredients of "Money, Marriage, and Manners, or the three "M's."

If we will consider our comic strips, our own personal experiences, the experiences of other flesh and blood individuals, and the radio and television fare, together with the legitimate theatre, we will see the stuff of comedy in varied situations. On occasion, the entire theme may center about the "M" of "Money." The conflicts and crises will be over money or what money can or cannot buy. It is possible to have a comedy relating to money as such only, but the probabilities are not too great. We can have comedy which simply sets up conflict between uses and abuses of money. Once we get outside of money per se, as money, we realize that we have to buy or sell something with it or for it. Then we find ourselves in company with another "M", that of "Manners." But, we can agree that comedy can deal with all three, two of the three, or, more infrequently, with one of the three.

Quite often we have conflicts among the three "M's." T h e comic hero-always a bit of a fool, since in comedy all are deluded - may choose between manners and money. He may give up money for a certain way of life falling under the heading of "Manners." He may prefer his own ways of thinking, feeling, and acting to the point where he will give up an inheritance. He may prefer the girl so much that he will give up his position, his way of living, only to be with her. It is one of the mainstays of comedy to have an individual sacrifice all for love. Quite often , in the true comic spirit we find the individual believing that love is such that it requires living in a shack or on relief. However, the comic part comes in the aftermath where the girl is not too delighted to be living in a hut when she could live in suburbia. When the first flames of love die down somewhat, each may regret turning down an inheritance for their own love. The ironic jest that life so often interposes in our time theory is the proof that one really did not have to give up his way of living and his money or position for love of her, since he could have had all three! The central essence of comedy is its sad reminder that those who laugh at other individuals and that those who see their immediate environment as furnishing comic scenes through these three "M's" never realize that they, the observers and the amused are the fools, since they seldom see their own ridiculousness.

We have anticipated this quality. Man always takes the short view of life. When he could aspire to be like a god, he backs off and behaves like the son of an ape. He prefers pretence to aspiration. He is not unhappy with his fellowman's misfortunes; he seeks them out, and is happy when he finds them.

One cannot escape the gloomy feeling of the pessimistic view of man. He laughs at the same kinds of jokes he laughed at some thousands of years ago. He has the same follies, pettinesses, greed, hypocritical ways and ridiculousnesses which characterized his ancestors. Only the setting is different. Man never seems to be any better than he was. Each age merely has different names, places, and events, but man's comic nature still persists. He would rather laugh at his fellowman than with him. He has never learned that one gets better not by lowering another but by bettering himself. Man's small nature is shown in his refusal to make himself a better individual. He finds making his fellowman a lesser individual much better. Laughter, scorn, and ridicule make men smaller. They stoop closer to the earth. In tragedy they lift themselves up and look out and up. In comedy man seeks to revert to his primordial beginnings.

When he meets an individual who appears to enjoy a status he does not enjoy, he seeks to find some weakness he can attack. If he is not as intellectually gifted, he looks for physical weaknesses and shortcomings to attack. When we laugh because a man slips on a banana peel, much of our laughter comes from a feeling of relief. At least we are not sliding and slipping around, a ridiculous sight. When we see lemon meringue pies thrown at other individuals and watch the goo run down their faces, we have a feeling of pleasure or at least one of relief. As silly as we may be, as inadequate as our environment and ourselves have made ourselves, we are not stupid enough to run around in such a mess. After a while, we soon learn how much easier it is to see others as fools. We are then safe from and saved from making ourselves great figures. Of course, there are many who reach the point where they see themselves as great through finding that their fellowman are almost entirely stupid.

The sadness in the whole picture is evident in the case of the "comedians." They are paid to have people laugh. There are as many different types of comedians as there are types of human weakness and folly. No one comic figure could be sufficiently competent enough to reveal or express all human comedy. The comedian realizes that the greater the number of laughs he can obtain from his fellowman and the greater number of fellowmen laughing at his sallies or action, the more ridiculous the human race must be. He reaches the point where he realizes that his own life must always be measured by his ability to see more and more human weakness. His life is one of measuring his financial income(s) through the roars of thousands of individuals who see others as fools, not themselves.

A history of comedy reveals that the Greeks had a poor view of the
art form initially. To put a comedy on where tragedy was performed
was virtually sacrilege. The comic mode was equated with man stripped
of his dignity, as after much consumption of the juice of the grape.
When he had harvested the crops, and when he had stripped away
a divine essence through becoming intoxicated, he was then ready
for the comic scene.

There is an advantage in being intoxicated enough to lose one's
senses. He can act the fool and be his really foolish self without
having to be soberly aware of his inadequacies. If he has to be a
fool, presumably, his being intoxicated will keep him from such
painful self awareness. Many actors from the numbers of professional
comedians are entirely unhappy. To realize that each cent, nickel,
dime, quarter, dollar, and so on is wrung from a cesspool of human
weakness is simply too much for the comedian as he works for laughs.
Compared with and contrasted to those truly acting in tragic roles,
the comedian comes out a poor second. Not for long can he content
himself with the excuse that he simply reveals and does not create
the human condition of comedy. After a while, he fails to see that
there is anything else.

Part of the Hebraic- Christian ethos is that man may be a fool. or
a villain, but he does not have to remain one. Like the character
"Markheim" in Stevenson's short story by the same name, those of
us who are doing what we ought not to do do not have to continue.
We may not become better than we were, but we can at least
stop being evil. One would suppose that a fool may not necessarily
become a wise man or may not even have much of a chance of becoming
wiser, but he can stop being a fool. However, comedy does not support
this thesis. The comedian sees that man is never other than a
fool and continually and progressively so. We have a strong case,
unhappily, for the pessimistic nature at the heart of comedy.

However, we have noted that the pessimistic nature of comedy is not
without its positive values. First, if we really realized that all
the smallness that is a part of the world and living was equally
centered in ourselves as individuals, there might well be a rush to
self-genocide. Sometimes, only by laughing at the outside world
and at other individuals can we find the alleviating realization
that where there are so many fools, we can endure our own worries.
With so many fools out there to laugh at, we do not have to go
through the terrible agony of a deadly silence whose only result
must be that of hearing ourselves revealing through tormenting
laughter our own contemptible selves to ourselves.

On some rare occasions, a perceptive person can use comedy as a
gentle intellectual laxative to remove his own bombast and psuedo-
importance from his rationalizing eyes of sense, sensation, and
sensibility. He can see that what he is laughing at is but a mirror
of some part of himself. He can laugh at himself, and, laughing thus,
purge himself of his over-concern with his self-importance, one
not real, but simply attested to by himself.

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After all negative comments have been made upon it, there must be
something to be said for the ego. We need to feel that our total
personality is not inferior to all experience. We can, for
example, go to the zoo to consider the monkey. We laugh when he
behaves like a human being. We enjoy seeing him scratch himself. Now,
we really have little attraction to or for the monkey as such. But
he does afford relief and pleasure to us. We are relieved and happy
because he has the sense to ape some of our human qualities, but he
can never really be human. Thus, we are at least superior to one
form of life. We have much the same feeling when we call someone
a "poor worm." We are superior to the worm, and we are not inferior,
at least, to the many we call "poor worms."

Then, too, comedy is otherwise a socializing influence. The tragic
hero is essentially alone. If he is a hero in the traditional sense,
he isolates himself from society. If he is the tragic hero in the
modern sense, he is isolated from society. The world of aspiration
and the world of thought are essentially removed from the day by
day world of intimate human conversation and discourse. But we seldom
laugh alone. We think alone. We strive alone. We dream alone.
We challenge alone. But we worship and laugh together.

Whether there is any moral merit in relieving ourselves together
and in sharing mutual euphoria together by confirming ourselves
to ourselves through laughter is one question or matter. The fact
that by doing so we can tolerate a few more days and ways in and
of this world of society is another matter. In the world of comedy
we take ourselves to this "other matter." Having look at these main
qualities-and grim qualities-of comedy, we consider the tools of
comedy.

Tools of Comedy

These tools have to operate primarily through language. We will
agree that when the tools of comedy work in oral situations, we
have some oral interpretation which makes the direction and scope
more explicit than when we decode the written forms and meanings
of the graphic forms of the tools. That is, in the oral situations
we can add both kinesics and paralinguistics to go along with the
verbal assertions or expressions. In the written form of the
short story, joke, novel, or play, we must go to the whole
context of the writing to see what meanings are carried in the
social situations described. There is more re-creation that needs
to be done. Although there is much that we can say concerning
distinctions between the written and oral forms of tools of comedy
as they operate, our main emphasis will be on the written forms.

In the short run and in the immediate situation, oral comedy is more
effective because the victim is not usually able to reorganize
himself for a verbal retort. In the long run, the written form
of comedy is more effective because the words remain there to be
examined and because the audiences are larger. However, with the
increasing use of television, the oral form through which these
tools operate is one that functions in an ever-increasing
audience. Unless large groups are watching the television at the
same time and in the same place, much of the social effect is lost
since these tools work best when there is an appreciable audience.

Satire, the first of the tools to be discussed, is the art of
arousing ridicule through laughter, with the hope or purpose that
the victim will re-form or reform himself. This ridicule is
directed at man's behavior in and toward his institutions, events,
people, things, and ideas. There are three genuine forms: that
which is light and gentle, that which is stinging, swift, and
sharp, and that which is sledgehammer-like in use and effect.
Satire, again, is the art of putting one's fellowman in a
position where he is laughed at because of folly, stupidity,
and smaller vices with the intent to make him stop doing what he
has been doing and change his ways.

Accepting the fact that men are often like mules in that neither-
sadly enough-always respond to kind treatment or to verbal exhorta-
tions, the satirist takes cognizance of the fact that man prefers
to be laughed with , rather than "at." Improper uses and usage of
satire are those which ridicule personal infirmities, color,
religion, or the family, or the institutions of the state and
law. A person cannot be "reformed" by changing his religion. More-
over, satire does not have for its province tragedy, for the saving
or losing of one's soul is not a matter for ridicule. One must
differentiate or distinguish between the improper satirizing of an
institution because of its being an institution and the proper
and just satirizing of people who distort or misrepresent
the nature of an institution. Marriage is not a proper subject or
object for satire, but the use to which it is put by human beings
is a just reason for the satirist's attention to the offending
individuals. That is, members of any institution can misuse or
distort the functions of any institution.

Thus, the Church, as an institution, is not a suitable object for
satire: the ministers who pervert the teachings of the church are
suitable candidates for the verbal lash of the satiric art. While
the three genuine forms of satire might profess reformation as
their aims--and while sarcasm, the misuse of satire, might
accidentally reform a person--the most effective form of satire is
the benign-the kindly, variety. Because nearly all individuals
suspect laughter and much prefer to be "laughed with," not "at,"
the kindly note of ridicule is more acceptable to the victim. To
reform him, attention must be obtained from him , and this
attention must center on his transgressions of a comic nature.
Chaucer made himself a pilgrim and entered into the spirit and
personages of his pilgrimage. Therefore, in satirizing the less
culpable of the wayfarers, he did so in a "we are all in this
together" manner. When a girl wears a "formal" which is too old
and out of place for her present tender years, a light note of
mockery is far more effective than the sharp blow of criticism which
will both hurt and antagonize her. If the satire is too sharp, she
will not see that the dress is not proper. She will see that the
satirist is an unpleasant person whose tongue is to be deplored and
whose presence is to be avoided. The young and the old respond more
to gentle criticism than to the sharper varieties: the young because
of a greater degree of sensitivity and immaturity, and the old
because of their greater need for kindliness and deference.

In giving further consideration to kindly satire, one should take note that the_ banter works quite well on and with small matters. In his "Prologue to the Canterbury Tales," Chaucer's language seems to prod the young squire who is, occasionally, consumed with more of dalliance than with war. He is likened to being so fancifully dressed as to resemble a meadow in full bloom. Since the object of the comparison is pleasant in itself, the note of the satiric thrust is "sunny," or "gentle." The teacher who desires to obtain a more pleasant response from a sulky and reluctant student demonstrates how both he and she would look with a smile turned on at low pressure is usually effective with such soft mockery, even in a classroom situation. One dancing instructor, anxious to obtain some degree of decorum at close range, pointed out that one of the main differences between wrestling and dancing is that some holds are barred in the former: this point made with light emphasis was quite successful. Quite likely the person who sent an English grammar book to the Department of Internal Revenue was possessed of a more vigorous type of satire. However, the rapier-like brand of satire is often needed.

The cutting and lash-like quality of the second type of satire is more suited to the areas of the quick mind, the field of politics, and the immmoral but sensitive individual in any walk of life. This variety gains its effects through a sharp torment and torrents of thrusts which render the victim unable to respond verbally. His intellectual processes are paralyzed. He can only respond through a belated emotive return, thus weakening his position, since the emotion evoked further inhibits his defense. He is left the helpless butt of the audience, one only too willing to see a fellow victim in his suffering. For some disastrous moments which seem to stretch out for eras, the victim is left speechless. He can make only a flat, angry, or entirely abortive reply. He can respond emotionally. He can wilt. He can become physically agrressive. Or he can fly the scene. When the satirist John Dryden thrust out with

> Shadwell of all my sons is he
> Who stands confirmed in full stupidity

there was little that Shadwell could do before the gales of sharp scorn ` destroyed him for the occasion. If a lady is told--in company--that she would be more "spic" if she had less "span," her ability to re-orient herself to the point of an effective retort would not come in time to restore her poise and to salvage her wounded pride. The intellectual summoning of forces on the part of the vicious satirist is effective since he can reduce the victims-who cannot summon their wits or reorganize them - to either screams or moans of anguish and anger. One disadvantage from the reformation side of the picture is that the victims see their tormentors as menaces, not as necessary agents of truth.

This cutting satire is effective on the economic, political, and social scenes where large audiences are involved over matters of immediate concern. The satire, significantly, succeeds

where the individual must be silenced or driven from the scene. In
such instances society is protected more than the individual who
is banished is reformed. Just as often he is banished, not reformed.
But society has some protection. One of Alexander Pope's happier
results was that his scathing remarks drove incompetent journalists
and hacks from the field. Winston Churchill's critical art was so
effective that few would rise to answer him or to challenge him unless
they were confident that what they had to say was worth saying. Since
political figures must maintain their positions and must keep them
for both financial and power-seeking motives. they must preserve some
dignity or perish in their public roles. More than any other form
of punishment, they fear the sharp thrust of the vicious satiric
statement.

Thus, when the individual is more persistent, more obdurate, more
middle-aged ,less reasonable, and more oriented in giving way to his
more predatory nature, the gentler satire must be waived aside for
the barbed-wire .arrow.   Alexander Pope, whose satire often became
sarcasm, because he delighted in hurting for the sake of hurting
all the sake of showing his wasp-like venonmous nature, had the
well-deserved reputation for the swift and momentarily paralzying
"shot." He summed up the social emphases of his day when he stated:

> Great Anna whom three realms obey,
> Does sometimes counsel take, sometimes tea.

In one of the most withering of political satires, Dryden literally
destroyed the character of Villiers, Duke of Buckingham--although
the latter's conduct made Dryden's task that much easier. Among the
poisonous lines are these:

> A man so various he seemed to be
> Not one, but all nature's epitome.
> Stiff in opinions, always in the wrong,
> Was everything by starts, and nothing long...

In the rough and ready battles of the political and economic \
worlds, skins are thick, and the barb that can pierce must be
potent indeed, for politicians are always ready to "shoot from the
lip." If this second type of satire is more formidable than the
gentler type, the third type, the axe-like variety, is more savage,
but less effective, than the other two.

The crushing variety of the satiric art is least effective because
the victim is too badly battered to analzye his situation. The
Roman Juvenal and the English essayist. Jonathan Swift were two
figures who literally blasted the opposition into unconsciousness.
Swift's work is the more significant because his Gulliver's Travels
has the more universal application. This type of criticism is close
to being outside the bounds of comedy which stresses, inherently,
the vices and follies of this temporal world, not the eternal
verities. Comedy, pessimistic in nature, by virtue of its revelation
that man prefers to act more like the son of the ape than like a son
of God, leaves very little hope that man can reform. But there is some
faint hope. However, Swift left none.

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Satire, comedy·s weapon for reform, works best through pointing out
specific faults. Swift and the late Heyward Broun, among others,
were so insistent that man is so bad, generally, that each
seems unable to distinguish between the temporal and the super-
natural essences of man. Juvenal, Swift, Broun, and others like
them, were so anxious to observe man's follies and to hurl
thunderbolts at man, temporally, that they lost sight of each mans
potentialities for .. using some of his divinity innate in his
creation. Even though some men show such little capacity or
desire for reform, some part of man's nature must be safe from
comedy-that which is divine because of a creation of a divine
power. There should be some part which can step in to redeem
the lesser and comic-tainted parts. At the close of Book II in
Gulliver's Travels comes the axe-like blows:

                              I cannot
    But conclude the Bulk of your Natives to be the most
    pernicious Race of little odious Vermin that Nature ·
    ever suffered to crawl upon · · Surface of the Earth.

Vermin simply do not redeem themselves. There is no reformation
possible when every part of man is totally condemned. The
weakness of this blunt and brutal third type is that no start
for a better life is possible. There is no part of the
individual left from which he can start. A significant example
of this rugged variety is found in Shakespeare's Henry IV, PartI,
Prince Hal turns off Falstaff.

Hal, himself, no small rounder, is irked by Falstaff who under-
stands full well that Hal's princely qualities are still more
latent than patent. Hal wheels on Falstaff and makes the savage,
blunt attack that ends with:

        Wherein cunning but in craft?
        Wherein craft but in villainy.
        Wherein villainous but in all things?
        Wherein worthy, but in nothing?

Even the thick-skinned Falstaff was paralyzed, though he did
make a remarkable recovery. The problem with this type of
satire, again, is that the reader and victim see no way to
respond since no specific fault is indicated . When all of man's
traits and actions are condemned, there are no contrasting
elements left- no virtues at hand through which to measure an
indicated fault. Finally, there is the point that even the
second degree of satire may be classified as the third type by
a young victim. The less intellectually discering persons
can seldom differentiate between type two and type three. They
see any attack, even if specific, general. They are not able to
distinguish criticism as to things done rather than as to persons.
They cannot distinguish between "John staying-out late" as
incorrect, rather than "John's staying-out late" as correct.

Then, whether we have the cutting type or the brutal anaesthetizing variety, the destruction or the banishment of the individual is negative insofar as a personal reform is considered. The cutting edge of satire can be more damaging than just as a banishing agent. When satire is improperly used--sarcasm--much harm can result, particularly to children. Consider again that satire is not reward-ing--except to society at times--but is prohibitive to the proper emotional development of the immature. The child who is satirized viciously or brutally before society will hate the satirist and will withdraw from situations where he or she should remain. The girl who wears a too-adult dress to a party ahd who is ridiculed for so doing may never attend another party, or may even make harmful substitutions for her frustrations. Satire, particularly the lashing and brutal varieties, can boomerang on the user. The art is effective and often useful, but carries in its nature and use and usage inherent destructiveness.

In review then, satire is the art of redeeming men from his worst follies and vices as reflected in events, ideas, institutions, people,and things. all with the understanding that the operating of the institution and not the institution itself is vulnerable and suitable to attack. The essence of satire is the art of presenting man and his actions or ideas in the light of the ridiculous, the incongruous, and the undignified. Sympathetic observation of misconduct, the sharp lash of cruel observations and comments, and the brutal all-inclusive attack on man's whole being are the three degrees, forms, or types of satire. The kindly prod or observation is the most effective, particularly when the areas of politics, economics, and mature individuals are not involved. The agonzing pain that comes from the verbal scalpel is the most effective type of satire in the short run; however, in the long run the results are more negative than positive. The all-out mace-like blow of a general condemnation is normally ineffective. because there is no standard for reformation and because the "propounder" has taken too much on himself through his blanket indictment of his fellowman, and, ironically, of himself. Let us look to sarcasm, briefly.

We have said that sarcasm is the false or incorrect use and usage of satire. Using satire for the sake of inflicting injury for the pleasure of the satirist and not for the reformation of the victim is one variety of sarcasm. Another brand of sarcasm is that type of satire misused in attacking institutions, races, religion, and physical deformities. We have little difficulty, in dealing with "sarcasm" as a misuse of satire when ideas, events, people, and institutions are attacked, rather_than the misuses of the phenomena of experience by individuals. We do not satirize a man because he is lame. We satirize a "fat" individual if his being overly-fat is the result of his own will . If his condition results from glandular defects, his being fat would not be a suitable subject or object for satiric comment. We satirize an individual when his state is the result of his own creation, acceptance,or will.

We have more of a problem when we attempt to distinguish " sarcasm" from "satire" as to intent. How do we know what the intent of the individual is when he attacks ? If his attacks are oral and entirely contemporary, we can do research and discover whether he has personal animus. In most instances, all we have to go by is the statement he has made in oral or written fashion. Again, what if the victim does not see that the satirist is really using his criticism for the sheer pleasure of hurting or wounding the victim?. Again, what if the satirist is not exercising personal animosity,but is objective, insofar as he is concerned, while, at the same time, the victim is certain that he, as victim, is the object of personal and vicious attack? Then,what do we say when the intentions of the satirist are simply the very worst--designed to make the day happy by seeing him make the victim squirm in acute discomfort - but the victim does not see the satire as other than fair criticism and decides to reform--and does reform?

We serve little or no purpose, perhaps, by defining satire used to hurt as "sarcasm" because we cannot prove the intent of the speaker or writer and because we cannot predict the responses of the victim at any time. Then, there is the possibility of another view of "sarcasm." We could say that sarcasm is that form of criticism which results when the satire is too harsh for the fault or defect seen and ridiculed. Here, again, we are in trouble. What one might view the proper medicine for the proper folly another would consider ~ too harsh, on the one hand, and too easy, on the other hand.

We might consider now that we should review our position on "sarcasm A person can reform only when he has the physical, intellectual, or spiritual faculties essential. To poke fun at an idiot is fruitless because he lacks the intellectual faculty of being able to change his condition. To scorn a person because he is a sincere follower of one religion rather than of another religion is equally fruitless because there is no basis why a true believer in Religion A should better his condition by adopting Religion B. To attack a person because of the color of his skin is vicious since his condition is one that he could not change even if he desired to change. To: attack people who are mentally incompetent, spiritually honest and committed, and the physically handicapped must be error because these matters are not matters we talk about in the sense of reforma-
tion. To criticize the basic ideals man has, or to attack such institutions as religion, the family, marriage, the law, or the state itself are false forms of criticism, and, thus, examples of sarcasm.

Then, we have seen problems in the other areas of asserted sarcasm, asserted because we claim that poor or vicious intent on the part of the speaker or writer produces sarcasm. We have seen that we cannot support this position because we cannot prove the intent of the speaker or the writer: we must go to the words themselves. Finally, we cannot identify sarcasm as the use of satire in such a way that the punishment is greater than the crime.