

Chapter I: Introduction

Melville as a Tragic Novelist

Herman Melville (1819-1891) is an American writer. Melville carries out one of the most impressive performances in the history of American literature. Among other novelists and transcendentalists- Walt Whitman, Nathaniel Hawthorne, Edgar Allan Poe, Emily Dickinson- he is also the one who represents the first great literary generation produced in the United States. Stephen Mathewson says, “Melville selections immediately follow the Hawthorne selection, and here we see the twentieth-century tendency to join Hawthorne with Melville as spiritual and intellectual contemporaries” (245). Instead of carefully defining realistic characters through a wealth of details as most English or continental novelists do, Melville shapes heroic figure larger than life, burning with mythic significance.

Melville’s texts are unified by themes and techniques that allow readers to trace the remarkable development of his literary skill. Lewisohn observes works that “Melville constitutes one of the important curiosities in literature” (qtd. in Mathewson 247). All Melville’s major themes spring from his lifelong concern with the question of authority. Individual liberty is one recurrent theme that derives from Melville’s interest in authority. Writing at a time when slavery is the most discussed political issue in the United States, Melville examines the struggle for personal liberty from a variety of viewpoints, acknowledging the necessity of liberty to human development while warning against its abuse. Melville’s young protagonists strain against the limitations imposed by authoritarian rule, usually represented by tyrannical ship Captains. They also dream of escaping the moralistic restrictions of societal codes. Ironically, their positions as common seamen make Melville’s protagonists both

rootless wanderers of the open seas and victims of the most repressive working conditions in nineteenth century America.

Melville turns his experiences as a sailor to account by producing two books—*Typee* in 1846, and *Omoo* in 1847. Both books prove an enormous success. Later on, Melville starts reading great authors like Rabelais, Burton, Coleridge, Sir Thomas Browne, and Shakespeare. In 1856, he publishes his book *Benito Cereno*. To keep money flowing into his pockets, he dashes off two more book based on his experience: *Redburn* (1849), and *White Jacket* based on his final journey in a man-of-war. Throughout 1850 and for several months in 1851, Melville is busy writing a book which, in his own words, was a romance of adventure founded upon certain wild legends in the Southern Sperm Whale Fisheries. Efforts to find a consular job for him abroad proved fruitless. In this predicament Melville turns to the popular magazines for ready income and begins to write short stories. In 1860, Melville goes on a sea voyage to San Francisco by the clipper Meteor under the command of his younger brother Tom. He tries again for a diplomatic post, but in vain. So he hurries home by steamer. Then the civil war breaks out in America. He tries vainly to get a commission in the navy. In 1863 he sells whatever is left of his estate in Pittsfield, and goes to New York. He has no desire to write any more fiction. So he takes to writing verses, and the stimulus to do so came from the American Civil War. From his earlier age, a kind of tragic sense of life implanted in his mind. Brook and Bettman portray the gloomy pictures of Melville's life in *Our Literary Heritage*:

The sings of growing introspection were hardly visible in the Melville of this period, a lively agreeable young man. Yet in his mind there loomed already a tragic sense of life, a gloomy view of man, no doubt implanted by certain experiences of his earlier years. As a young boy

he had set out from home, dressed in his brother's cast-off shooting jacket, and feelings, as he said, like an infant Ishmael stunted as he was in muscle and bone, with physical coverage to spare, he had never imagined a fore-castle and the horrors that occurred in that gloomy hole where sailors burrowed like rabbit in a warren. . . . (110)

Among the classic American writers of the nineteenth century who were his approximate contemporaries- Ralph Waldo Emerson, Edgar Allan Poe, Nathaniel Hawthorne, Henry David Thoreau, Harriet Beecher Stowe, Henry Wadsworth Longfellow, Walt Whitman, and Emily, it is Herman Melville who has emerged as a tragic visionary. Author of one of the great novels in the English language, *Moby-Dick* (1851), when Melville was only thirty-two, he strikes contemporary readers as uncannily prophetic in his dramatization of the blind, adversarial, self-doomed position of mankind in nature.

American novelist Melville evidently moves on from writing early sea novels to later tragic novels stylistically, artistically and thematically, especially in the aspect of depth and breadth. Research reveals that this shift largely resulted from Melville's second growth in mind, which contributes to his change from writing early sea novels to later tragic novels, that is, his life experience in Honolulu, his brief but intense friendship with Hawthorne and Carlyle. Melville himself involved in Sea-voyages and planned an outline to prepare this novel. His three years sea experience is traced in this novel. It is supposed that if he were not in sea-business, he would not be able to expose these ideas. Vanwyck Brook and Otto L. Bettman in *Our Literary Heritage* writes:

His three years and more at sea had awakened in Melville a feeling for the mysteries and marvels of the ocean that recalled the old maps of

the days of Columbus and their portents and monsters of the deed. No writer had ever more fully conveyed that sense of the awfulness of the sea which as Melville said, “aboriginally belongs to it”. While his account of a savage society that missionaries and traders had scarcely disturb had struck the American mind at the psychological moment. . . . (56)

Billy Budd, Sailor is considered to be among the small masterpieces of American fiction. It is unique in its narrative method, profound in theme, and explores such controversial theme as the isolated self and the failure of controversial worldly knowledge. This splendid short novel is now believed to be his finest that is based upon a historical situation. The action deals with a handsome sailor who has unjustly been accused, and, through a chain of circumstances, condemned to be executed. The Captain is aware of the innocence of the sailor (Billy Budd), but believes that, all things considered; the letter of the law must be implemented. Billy is hanged but his last words are blessings upon the Captain. In the light of the dawn, Billy’s soul is thought by some to have ascended to heaven. An echo of the event is preserved in the sailor’s songs, and the official account is oddly involuted in its expression. The system of power is inevitable which, is accepted by this universe. Ronald Duerkson writes in “The Deep Quandary in Billy Budd”:

Melville’s Billy Budd is neither a call to violence rebellion nor a declaration of preference for established law over individual choice. Instead, it essentially embodies a basic question about a power system that has almost universal acceptance despite its diametric opposition to society’s highest moral values. (51)

Billy Budd, Sailor is the last masterpiece of Melville. Many critics have expressed their feelings in various ways. *Billy Budd, Sailor* is based on Melville's service in sea-voyage and embodies tragic ideas. In this novel he rejects the classical tragic unity in the catastrophic defeat of Billy who has unpredictably got away to safe destination to face the cruel futility demise in the court. According to the critic Richard Harter Fogle, "*Billy Budd* was Herman Melville's nineteenth century version of classical tragedy, with old forms revived by new issues". (107). Herman Melville, through his novel *Billy Budd* conveyed the theme of appearance versus reality in the novel's three main characters. In the beginning of the novel, Melville portrays each character with distinct personality; Billy Budd is represented as the simple minded sailor, Claggart is viewed as the villain and Captain Vere is seen as the honorable superior of the ship. As the novel develops, the earlier image of these characters is contracted as previously unseen traits of each character are revealed. Throughout the novel, the characters' appearances differ from their inner selves.

John Claggart is kind and friendly to Billy in appearance but in reality a villain planning to destroy Billy. On the outside, he is clean-living, calm, and rational; "a man of high quality, social and moral. . ." (30). However, he only shows kindness toward Billy to make his unkind intentions. He applies all the powers of his intelligent mind to bring about his hateful purpose in secret. When Billy approaches, Claggart would "step aside a little to let hateful him pass, dwelling of a guise. But upon any abrupt unforeseen encounter a red light would [Flash] forth from his eyes like a spark from anvil in a dusk smithy" (51). Also, "When Claggart's unobserved glance happened to light an belted Billy . . . that glance would follow the cheerful sea-Hyperion with a settled meditative and melancholy expression, his eyes strangely suffused with incipient feverish tears" (51). The quotes contradict Claggart's actions

upon seeing Billy and his true evil-face behind Billy. Warner Berthoff writes in “The Example of Melville” that Billy Budd brings tragedy by himself since he is very straightforward who does not possess any sort of malice upon others:

Melville here returns to favorite early conceptions, of the Iago-figure malign individual (Blandid White-Jacket and Jackson in *Red burn*) who acts from a pure sense of evil, and is therefore not the orthodox villain of fiction. Claggart, the master-at-arms, who falsely accuses the poor young Billy Budd of inciting mutiny, is struk dead by Billy, and therefore Billy is paired with him in retributive death. . . . (192)

Likewise, Edward H. Rosenberry in “The Problem of Billy Budd” accepts it as the parable related to the story to Bible:

Billy Budd has been read as a parable of God the father sacrificing his son for a fallen world, and alternatively of Pontius Pilate selling out Jesus for present and personal convenience and finally its sober voice has been taken for a dry mock protesting God and the whole created scheme of things. The problem hinges largely on the question of tone, though there are crucial points of substances and reasoning to be considered as well. . . . (489)

The major body of *Billy Budd* criticism has been grouped into two camps: the “testament of acceptance” and the “testament of resistance.” In the former view, early commentators generally find that Melville condones Captain Vere's actions, recognizing the limitations of society, law, and religion. Today, Melville's novella remains highly lauded for its narrative craftsmanship, and its ethical complexity has been compared with classical tragedy and the later dramas of William Shakespeare. Critics concur that the work represents one of Melville's most significant fictions,

only to *Moby-Dick* (1851), and stands as a major accomplishment of nineteenth-century American literature. For E.L.G Waston, Billy seems so innocent that he could not understand the microcosm of the Indomitable. Lack of protest is the main cause of his falling. He writes in “Melville’s Testament of Acceptance”:

Billy represents a kind of divine innocence unmarked by doubt, a Christ not yet aware of his own divinity who is opposed by maniacal malice. But the theme encompasses more than this. The Indomitable is microcosm of the world, with threatened mutiny and war a recognized part of existence. However, rebellion is absent from this novel. Billy is too free a being to need to rebel or resist his fate. But his accepting nature arouses to action its evil opposition, and there arises battle between unuttered virtue and the perverted, bitter nature which must be destroy in order to find solace. (329)

In this novel *Billy Budd, Sailor*, we mourn the death of Billy, but the tragedy in this novel falls equally upon Captain Vere who has the mind to comprehend it, as well as the heart to feel. This novel then has not one but two tragic heroes. When Billy is a humble sailor; Captain Vere is a man of an exalted rank. The higher status of Captain Vere certainly makes his tragedy a little more painful, even though Billy Budd too is descended from noble ancestors. The tragedy of Captain Vere lies in the fact that, although he is convinced of the innocence of Billy, he at the same time feels compelled to enforce the military law strictly against Billy on a charge of assaulted his superior officer and having about his death, though unintentionally. Many critics accept the name of Captain Vere as symbolic figure. Alice Chandler in the “Name Symbolism of Captain Vere” writes:

Melville chose the name Vere to suggest either truth (veritas) or manlikeness (Vir). However, the character of Captain Vere may lend itself to no such simplistic explanation, and the name Vere may have other connotations. Although Vere, as the family name of the Earls of Oxford, did suggest chivalry in the nineteenth century, the name was often used pejoratively. . . . (86)

Therefore, it is Melville's own version of tragedy, constructed after years of painful thought, and the chief enterprise of his maturity and old age. From the beginning of his life, we can see the tragic experiences that he has recorded in several of his books.

This thesis contains four chapters. The first chapter contains introduction of the research work. The second chapter presents methodological tool that is modern tragedy. The third chapter discusses and analyzes the text in order to prove "The Tragic Vision on Melville's *Billy Budd, Sailor*". The four chapter concludes the research work.

Chapter II: The Development of Tragedy

From Aristotle to the Present

All types of dramatic poetry known in Greece in fifth century B.C namely tragic, satiric and comic originated in the worship of Dionysus, the deity of wild vegetations fruits and especially the wine. In his honor at the offerings of spring season, dithyrambs and hymns were performed by the chorus. They used to dress like satyrs, the legendary followers of Dionysus. They also presented songs and copied dance, stories from the adventure life of the God.

The word tragedy is often used to describe any sort of disaster or misfortune, more precisely: it refers to a work of art, usually a play or a novel dealing with the fortune of heroic character. The subjects of Greek Tragedy were taken from Greek legends and legendary history. The tragedies were acted in the great theatre of Dionysus at Athens. Sophocles, Aeschylus and Euripides were the writers of Athenian tragedies of the time. In early tragedies, the role of the chorus was vital. There was only the choral dance in tragedy. It was Aeschylus who for the first time introduced a second actor and reduced the role of chorus and assigned the leading part of the dialogue (speech). To bring two opposite or sympathetic characters face to face to exhibit the clash of principles by means of the class of personalities was a changed put forward by him into a new world

It was Aristotle who for the first time defined tragedy, on the basis of tragic dramas of the days. He says:

Tragedy, then, is an imitation of an action that is serious, complete, and of certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the

play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. (qtd. in Draper 41)

Aristotle is also of the opinion that to be an ideal tragedy, there should be six formative elements. They are plot, character, diction, thought, melody and spectacle. Two of them arise from the means, one from the manner and rest three from the object imitated.

Aristotle gives more emphasis to plot than other components of tragedy. Plot is the arrangement of incidents and events. Plot is the soul and first principle of tragedy, as it is the representation of serious action that means only the important action or event or incident can be selected. These selected events are arranged in a tragedy in an order so that every part of the plot is well wrought and gives tragic emotions of pity and fear. To him, plot is complete and of certain magnitude having organic whole like the organs of living creature, which has beginning, middle and end. Different incidents and episodes, which are fragmental, are tied together in a concrete form with the combination of different units. Plot wields the chronological events in tragedy. There is orchestral symphony of the serious events in a tragedy. He talks about simple and complex plots. In simple plot the change of fortune of the tragic hero takes place without the reversal of the situation and without recognition. In complex plot, the change is accompanied by the reversal of the situation and without recognition that arouses pity and fear to the audience and gives exit to such emotions by purgating them.

Aristotle realizes tragedy as a means of arousing pity and fear through tragic flaw and it purges them. This Aristotelian concept remained influential in the field of tragedy. Purgation is aroused by dramatic form in a serious univocal plot and action.

Tragedy evolved through miracle and morality plays in the Medieval age and they consisted of the religious tone. The narrative patterns rather than the form were in vogue. There was little place for genuinely tragic action. The necessary relation between tragedies as an interpretation of experience as its embodiment in drama rather than in narrative can hardly be taken for granted. It is evident that in Chaucer's view a tragedy need not be written in dramatic form. In his "Prologue to the Monk's Tale", he says: "Tragedy is to say a certain stories, as old bookies makes us memories Of hymn, that stood in great prosperities, And is fallen out of height degree, Into myserie and endth wretchedly" (qtd. in Draper 69).

It was Christopher Marlowe who broke the ice of Renaissance tragedy and Shakespeare sailed on it. Shakespeare dealt with tragedy in a new form and substance. He violated the early norms of tragedy. AC. Bradely says; "Tragedy to Shakespeare is always concerned with persons high degree; often with kings or princes; if not, with leaders in the state like Coriolanus, Brutes, Antony at least, as in *Romeo and Juliet*, with members of great houses, whose quarrels are of public moment" (4).

Renaissance tragedy gives emphasis on the falls of famous man like Macbeth, Hamlet, Dr. Faustus etc., as a whole meaning. But with the collapse of the feudal world the practice of tragedy made new conventions. The legendry stories were changed and there came new subject matter of tragedy. Due to the advent of humanism, the individual became the center of tragedy not the God. Broadly speaking the idea of tragedy ceased to be metaphysical and became critical. The development of the common subject matters was not complete until the neo-classical critics of the seventeenth century. Robert N. Waston in *The Cambridge Companion to English Renaissance Drama* says:

English Renaissance tragedy repeatedly portrays the struggle of a remarkable individual against implacable, impersonal forces, a struggle, no less impressive for its failure. The protagonist can be heroes even when they are not triumphant or highly virtuous, because the defeat of their aspirations (however, tainted with blasphemy or selfishness) reflects a frustration common to the human psyche and high-tone by mixed message of Renaissance culture. (304)

Renaissance tragedies end in death. It may not mean that the playwrights mistook personal doom for the real meaning of tragedy. Death is brought between the tragic conflict generated by feelings individual and unfeeling larger orders. The consolation goes to the hero who reasserts his will or identity in front of death. There in Renaissance tragedy, decorum of language, five acts and poetic justice were used and the three unities i.e. time, place and action were not given high priority.

Literature is a part of a continuing tradition with its established genres, structures and styles. The tradition undergoes marked changes in the course of time. In the theatre for example the language of poetry gives way to that of prose. The change of diction, style and structures also help to change tragedy to tragic-comedy and the replacement in popular appeal of the drama by the novel are to be accounted for in large measures by radical changes along with the consciousness and sensibility of an age. Because of war, the worldview is suddenly disturbed and 'things fall apart and center cannot hold'. In such situation the modern writer is forced to experiment with new forms of expression. Glicksberg in *The Tragic Vision* says, "The old bottle cannot hold the new fermenting wine" (6). So there is radical transformation of the tragedy including other literary genres.

Modern tragedy seeks to study a complete elaborate social reality. It deals with the socio-economic setting where a character is broken into different-isms such as socialism, capitalism, communism and so and forth. Tragedy is a changing social genre. It therefore, deals with the changing social convention adopted by man. Neither the Greek nor the Elizabethan tragic forms can suit for modern man. The religious faith out of which they grew in the past is no longer shared today. The ancient as well as Elizabethan belief is no longer available to us. Yet, the modern tragic hero like the tragic hero of the past still lives at the mercy of alien and unpredictable forces. The condition of the modern hero is ambiguous; he has no final explanation for the mystery of existence. Having lost his belief in heaven and hell, in the meaning or purpose of the cosmos itself, he sees no law of equivalence between the punishment imposed on him and his supposed guilt. The twentieth century man ceased to believe in the reality of the supernatural power to which man can turn for aid. For him there is no life after death. Christianity has been ineffectual in averting the fate of annihilation that threatens to overwhelm the mankind. Modern hero has lost his faith. To him life itself has become the burden of torture. He is facing loneliness and blind fate, which is his fundamental isolation. To Raymond Williams these isolations and loneliness are equal to death in Beckett's *Waiting for Godot*.

On the one hand, man's condition in this earth is full of pangs and sufferings. He is frustrated, despaired, isolated from life itself. On the other, George Steiner declares the death of tragedy, to the ground that it has lost the mythical framework. Modern science has changed the myth into reality. George Steiner in *The Death of Tragedy* says, "Tragedy is that form of art which requires the intolerable burden of Agamemnon or Macbeth or Athalie" (353). After 17th century the audience ceased to be an organic community. This liberalization of the audience led to a lowering of

dramatic standards. Drama was regarded as a better means of entertainment in the 19th century than in the 18th century. The Romantic evasion of tragedy also played a vital role in the death of tragedy. Rousseau's legacy in romanticism is the cause of romantic evasion as the individual is not as responsible for his tragic fall as his early upbringing or the corrupt society is. To Romanticists nature moulds more. If the society is good there is no crime. But tragedy is the metaphysical concept not based on social origins of evils. Every individual is responsible for his sin in the tragedy whether he does it knowingly or unknowingly. It was Romantic playwright who made tragedy a lyric mode in the craze of self-heroism. The existing philosophical system is also the cause of the death of tragedy. Harry T. Moore, in the preface to *The Tragic Vision* points out that Glicksberg is sometimes in opposite to George Steiner:

The new form of tragedy is not only possible to our times. It has been produced by such men as Faulkner, Malraux, O' Neill, Sartre and Camus. There are writers who have accepted Nietzsche's premise that God is dead, but have nevertheless found ways to express the tragic vision, often in defiance of the meaningless to the absurd. (VI)

In the 20th century Arthur Miller's "The Tragedy of the Common Man" became important. First of all he discards the high rank of the tragic hero. The culture and the social structure of the modern time differ from the time of Sophocles and Aeschylus. Not only the Athenian concept but also the Elizabethan Standard became out of date. In the *Death of Salesman*, "Willy Loman is a man who from selling things has passed to selling himself and has become, in effect, a commodity which like other commodities will at a certain point be discarded by the laws of economy" (Miller 104).

If we judge modern plays on the basis of what Aristotle has said about tragedy, none of them is tragedy. The classicist was of the opinion that tragedy is a highly serious play with a magnificent theme and highly ranked hero. Our age is the age of democracy. It is entirely different from the era of Aristotle. Ours is an era of common man whereas Aristotle's was of the king and queen. Miller says that Aristotle denied common man to be the hero of the tragedy on the ground that Aristotle lived in the society where slavery system prevailed. According to Miller the tragic hero must have choices open to him, so that he can choose his course of action and the choices should be serious enough to change the course of his life. There should be intensity in tragedy. The hero's tragic victory ends to be related to his consciousness. Society is a trap and whoever lives in society is automatically trapped- he becomes a victim. It is the environment that gives the way out to pity and fear in modern tragedy. If the issues put forward by a character in his course of action are serious enough to rise above their immediate context and encompass the condition of humanity at large, the character can be a valid tragic hero. Miller says that modern tragedy must be effective in creating self-generating values that would justify the victory on purely humanistic ground. In the past, death was meaningful. People used to believe in God. But in modern society there is no basic agreement between what is the right way to live or to die. "Both life and death have no meaning and these two must be heavily weighted with meaningless futility" (qtd. in Draper 166).

In the modern age, Ibsen, Miller, Strindberg, O'Neil, Tennessee Williams, Tolstoy, Laurence, Chekhov, Beckett, Ionesco, Eliot, Camus, and Sartre (tragic writers) lack the Aristotelian canons. They avoid the ancient plot and insist on the inner psyche of the hero. The trend of portraying the life of common man that has already begun is still retained and the tragic heroes do not have regal or majestic

personalities of Hamlet, King Lear and Oedipus. They are all from the ordinary base of life. Arthur Miller is the pleaded of the common tragic hero.

Actually, it is war that causes everything. The hero in the modern tragedy i.e. in drama or novel is neither controlled by his destiny nor by his own actions, but by his being. His very existence and his being have been tragic. Nothing is certain except the death. War has discarded all the traditional values. They could no longer be the saviours of human beings. Modern man is in search of his existence as the society is full of absurdities and tortures. According to Allian Robbe-Grillet, tragedy already exists in a society: "Tragedy may here be defined as an attempt to reclaim the distance that exists between man and things, and gives it a new kind of value, so that in effect it becomes an ordeal where victory consists in being vanquished" (qtd. in Draper 14).

Tragedy like other major art forms is an expression and reflection of man's nature and vision of universe and his role or position in it. The concept of tragedy has changed greatly since Greek-Roman to modern time. The tone, form and substance of tragedy here been modified, we now have the grief, misery and disaster of an ordinary man. We have the characters like tramp, peasant, housewife etc, not king, queen, prince, the state leader etc. The 19th and 20th century literary arena is covered by novel which is the product of low mimetic i.e. realistic, naturalistic. All attempts of human being in this world are like the attempts of Sisyphus of the ancient myth. That is why modern tragedy is beyond bloodshed, and high stature of the hero. The vision of the modern hero is tragic. He is broken and has no faith in God. Tragedy then, is the consequence of man's total compulsion to evaluate himself justify or the individual attempting to gain his rightful position in his society.

To sum up with tragedy and its theme in Athenian concept tragedy is closely related to religious view. In Renaissance period tragedy is confined to individual

quality of the hero. And in naturalistic drama like of Ibsen's, Shaw's and many others' social realities play an influential role in formulating tragic ideas. At present, the tragic idea comes from the gap what man thinks and what is the reality.

Billy Budd as a Modern Tragedy

In the novel *Billy Budd*, Billy is simple, innocent who possesses good quality. He is a normal man who is impressed in Bellipotent as a peacemaker. He is from a simple birth possessed a high rank like in Aristotelian tragic heroes. Billy is a personification of simplicity and goodness; Claggart was a personification of evil and cunning. Billy brings tragedy down on himself, not by opposing the life, but by enduring and living it. Here, Miller says:

It is now many centuries since Aristotle lived. There is no more reason for falling down in a faint before Euclid's Geometry has been amended numerous times by man with new inside... things do change, and even a genius is limited by his time and the nature of his society. (qtd. in Draper 164)

According to Miller the tragic heroes must have choices upon to him, so that he can choose his course of action and the choices should be serious enough to change the course of his life. Billy, though, was suggested by Dansker to be careful from the evil man Claggart; he does not pay any attention towards his speech. He himself is wrong when he comes in this decision nevertheless he would have escaped from this victims. In modern tragedy, the hero's tragic victory needs to be related to his consciousness. Society is a trap and whoever lives in society is automatically trapped- he becomes a victim. In the novel, Claggart began to feel antagonistic towards Billy from the very start, and without any reason. It is the environment that gives the way out to pity and fear in the novel. Billy does not even become aware of this antagonism

till Claggart brazenly made certain serious changes against him to Billy's face. As Miller says that this tragic victory is more effective in 'a society of faith' than in a secular society. He says that tragic victory must come out to the essential humanity of the character not out to the transcendental values which faith purposes. Billy does not feel the least inclination to believe that Claggart could harbor any feelings of ill will towards him. Billy could never imagine the existence in this world of a man, who without any provocation whatever turns hostile to a fellowman. Billy's simplicity and goodness could be compared to those of Adam before the fall. Being totally unsophisticated, Billy could never believe that any man could be achieved by nature. Being himself entirely good, Billy could never believe that anybody could by nature be evil-minded. Billy's total innocence, total simplicity, and total goodness made him an entirely exceptional kind of man.

Like many other modern tragic writers who avoided the ancient plot and insisted on the inner psyche of the hero, Melville, in *Billy Budd* follows the trend of portraying the life of common man that has already begun. The hero of the novel, Billy Budd does not possess the regal or majestic personalities of Hamlet, King Lear and Oedipus. Billy Budd is the ordinary base of life who is portrayed as a navy man in the novel. Melville is the pleaded to the common tragic hero.

Actually, it is war that is the cause of everything. Billy Budd, in the novel, is neither controlled by his destiny nor his own actions, but by his being. His very existence and his being have been tragic. Nothing is certain till the verdict comes from the court. When Captain Vere decides to hold a court-martial, the plot of the novel leads to suspense. The court-martial who has discarded all the traditional values, they could no longer be the serious of Billy. Modern man is in search of his existence as the society is full of absurdities and tortures. Since this novel based on

the two mutinies in the British navy in 1797, which were proved a disaster for Britain as well as the disaster of Billy. Here in the novel as Drabble says “Tragedy may here be defined as a an attempt to reclaim the distance that exists between man and things, and gives it a new kind of value, so that in effect it becomes an ordeal where victory consist in being vanquished” (515).

However, the glorification of Billy should not put Captain Vere entirely in the shade. Captain Vere also possesses exceptionally noble character even though he allows his nobility and his humanity to be swamped and rendered effectively by his excessive devotion to duty and his deal for discipline and social order. The victim of the war falls upon him and he is destined to be the scapegoat of modern humanity. In the last pathetic scene of Billy after hanging is portrayed through as a ballad, titled Billy in the Drabies:

Good of the chaplain to enter lone Bay
And down and his marrow-
bones here and pray
For the likes just o’ me, Billy Budd-
But look:
Through the port comes the moonshine astray!
It tips the guard’s
cutlass and silvers this hook;
A jewel-block they’ll make of me
tomorrow,
Pendant pearl from the yardarm-end
Like the eardrop I gave
to Bristol Molly-Oh, ’tis me, not the sentence they’ll suspend.

Aye, Aye, all is up; and I must up too
Early in the morning, a lot from
a low. On an empty stomach, now, never it would do.
They’ll give me
a nibble-bit o’ biscuit ere I go (87)

The sailor who has witnessed the execution wrote this poem both a tribute to Billy’s character and an elegy on his death. Thus, Billy is immortalized by a Sailor of him own rank. The glory and Sanctity of Billy is carefully portrayed through his line. War leads the innocent victim in which Billy is one who cannot escape the labyrinth

of court justice. Situation is responsible for his tragedy. Though situation leads him to the tragedy we know how beneficial he is on the board the Bellipotent. The sailors on board keeps track of the Spar from which Billy Budd is suspended and executed. The Sailors regards that Spar as something sacred. To them even a small bit of it is like a piece of Holy cross on which Christ has been crucified. The sailor who has been witnessed the execution, and the sailors who are recruited on mutiny and incapable of deliberate murder. They recall the fresh Youthful image of the Handsome Sailor, and his face, which is never deformed by a sneer or by any malicious feeling his heart. On the gundecks of the Bellipotent, the general estimate of Billy Budd's simplicity and innocent found expression in the above poem, which is written by another foretop man of the ship. The fate which Billy Budd has met is described in deeply moving in this poem. The world is full of chaos and disorders justice is rarely found. Melville writes in the letter to Nathaniel Hawthorne; "But truth is the silliest thing under the sun" (65).

Melville brings another factor of tragedy, which Billy never understands. When Claggart says the proverb "Handsome is as handsome does" to Billy's unintentionally spilling the soup. The psychological analysis and Billy is clearly noticed in this context. Melville tells us that what had really stirred Claggart's antagonism towards Billy was Billy's personal beauty. Having observed Billy's handsome appearance and simple nature, Claggart has begun to feel envious of Billy; and this envy has given rise to an antipathy in him towards the young sailor. Envy and antipathy can certainly co exist in a man's heart. Melville says: "Now envy and antipathy, passions irreconcilable in reason, nevertheless in fact may spring cojoined like chary and Eng in one birth" (38).

Furthermore, we know the psychology of Claggart. What his mental state in this moment is Melville further points out:

As to Claggart, the monomania in the man-if that indeed it were, as voluntary disclosed by starts in the manifestations detailed, Yet in general covered over by his self-contained and rational demeanor-this, like a subterranean fire was eating its way deeper and deeper in him. Something decisive must come to it. (50)

Claggart here appears to be an unscrupulous liar. His accusation against Billy is a pure fabrication. He tells Captain that he has begun to suspect that some sort of movement is being promoted by Billy Budd among the sailors but has not thought it proper to report the matter to the Captain till he has obtained some definite evidence to support his suspicion. Now he has thought it necessary to bring the matter to the Captain's notice because he has substantial evidence in his possession. Claggart has merely concocted this and is trying to incriminate Billy without any basis whatever. As for Captain Vere, he does not feel unduly disturbed by the report given to him by Claggart. Captain Vere, does not have a high opinion about the character of Claggart because on one previous occasion he has felt that Claggart is capable of telling lies. Captain Vere therefore wants to make sure if such a popular sailor as Billy Budd has really behaved in a manner that might expose him to the charge of disloyalty or treachery. "All that the Melville is trying to do here is to point out that even in the most evil-minded man there may be a touch of humanity, which, however, is swamped by the evil in him" (Miler 197).

One being accused of serious misconduct, Billy found himself unable to speak because Billy could only stammer and stutter when some emotional stress or pressure. Billy's vocal defect prevents him from putting up a defense of himself. Even though

Captain Vere tries to encourage Billy to speak and defend himself, all that Billy could do is to produce a gurgling sound and make a few gestures. In fact, Billy finds himself tongue-tied when Captain Vere makes another effort to get some explanation from Billy, Billy suddenly turns towards Claggart and deals a fatal blow to the master-at-arms even though Billy has absolutely no intention to kill the man. This, the impediment, for which Billy suffers so far as his faculty of speech is concerned, created a situation in which he feels complete to use violent against his accuser. Billy's action is by no means a pre-meditated one. He is taken completely by surprise when Claggart brings a serious charge against him; and in that state of mind he finds no alternative but to hit the master-at-arms. Captain Vere is, of course, shocked by Billy's impulsive action. His reaction to Billy's blow is to say, "Fated boy, what have you done!" (59).

Therefore, Billy brings tragedy down to himself not by opposing the life but by enduring and living in it. Billy goes to his death courageously with a cry of blessing for Captain Vere. The fate of Billy has thus elevating and uplifting effect upon us.

Chapter III: The Tragic Vision in *Billy Budd, Sailor*

Billy Budd as a Tragic Hero

The hero of the novel *Billy Budd* is Billy Budd. He is a young, handsome sailor who wins administration by his good looks, his utter simplicity of nature, and his absolute goodness. Melville himself refers to this sailor as the “hero” of the novel, though not a conventional hero. Billy has very good looks, simplicity and goodness that prove to be the cause of his undoing because these excellent qualities and attributes of his give rise to feelings of envy and despair in a man called Claggart who becomes antagonistic of him and tries to ruin him. But the hero Billy Budd also suffers from a certain vocal defect, which contributes his undoing. In the novel *Billy Budd*, Melville writes:

Though our Handsome sailor had as much of masculine beauty as one can expect anywhere to see, nevertheless, like the beautiful woman in one of Hawthorne’s minor tales, there was just one thing amiss in him. No visible blemish indeed, as with the lady; no, but an occasional liability to a vocal defect. Though in the hour of elemental uproar or peril he was everything that a sailor should be, yet under sudden provocation of strong heart-feeling his voice. . . . (17)

The above extract depicts the character of Billy Budd in which if he is under some sudden provocation or under the pressure of some emotional stress, Billy would find himself unable to express himself coherently in words. On such moments, then, this inability to speak properly would prove a serious drawback to him. This vocal defect is precisely the reason why Billy cannot defend himself when he is accused by Claggart of a serious charge to his very face and in the presence of Captain Vere.

Unable to defend himself in words, he hits Claggart, giving him a serious blow, which kills the man. Billy is then put a trial for having fatally assaulted his superior officer, and is sentenced to death. The execution of Billy fills us with deep pity. A promising career has been cut short by certain unexpected developments and circumstances such is the tragedy of Billy.

It is noteworthy that fate plays no role in the tragedy of Billy. In ancient classical tragedy, fate sometimes plays a decisive role in bringing out the tragedy of the hero. In Shakespearean drama fate also plays a substantial role though not a decisive role, but in the case hero himself is largely to blame for the disaster that overtakes him. In the novel, *Billy Budd, Sailor* we are made even conscious of power as fate. It is true that, after Billy has (unintentionally) killed Claggart, Captain Vere says to him: "Fated boy, what have you done!" (59). But this remark only shows that Captain Vere gets the feelings that Billy himself is not to blame for what has happened, and that it is the falsity of the charge brought against him by Claggart, which provokes Billy to such an extent, that he reacts by giving Claggart a blow under a sudden impulse. The real cause of the tragedy is Claggart. The author draws the character of this villain in some detail. Claggart is a wicked man by nature. He appears to be almost a personification of evil. Evil is in born in him. Evil becomes a mania with him, Billy has done no harm at all. In fact, it is Billy's very harmlessness an innocence which fills Claggart with envy anger; this gives rise to a feeling of antagonism within him towards Billy. Claggart is born with the "mania of evil nature" (38). Billy is an innocent who wins audiences admiration by his personality, his utter simplicity of nature and his absolute goodness. Billy, though, is suggested by Dansker to be careful from the evil man Claggart; he does not pay any attention towards his speech. Claggart now accuses Billy to his face of having fostered discontent among

the crew and having sown the seeds of mutiny among them in the presence of Captain Vere. Billy overwhelms by gravity and falsity of charge, and gives a severe blow to Claggart who fell down dead. Captain Vere thereupon decides to hold a court-martial for Billy's trial on the charge of having fatally assaulted his superior officer, and is sentenced to death. Melville chose the naïve hero for his novel *Billy Budd, Sailor*, who deserves to be a tragic hero. Francis Otto Matthiessen in *American Renaissance* writes:

Melville chose for his hero a young sailor, impressed into the king's service in the later years of the eighteenth century, shortly after the great mutiny at the Nore. By turning to such material Melville made clear that his thought was not bounded by a narrow nationalism. That the important thing was the inherent tragic quality no matter when or where, it was found. (261)

Melville himself attributes his vocal defect in Billy to the workings of Satan, "The arch interfere, and the envious marplot of Eden" (53). In short, the entire tragedy of Billy is man-made. If at all fate has any hand, it is to be seen in the vocal defect from which Billy suffers.

Captain Vere, another Tragic Hero

The audiences mourn the death of Billy, but the tragedy in this novel falls equally upon Captain Vere who has the mind to comprehend it, as well as the heart to feel. This novel then has not one but two tragic heroes. While Billy is a humble sailor; Captain Vere is a man of an exalted rank. "Captain Vere was an exceptional character" (25). The higher status of Captain Vere certainly makes his tragedy a little more painful; even though Billy Budd too is descend from noble ancestors. The tragedy of Captain Vere lies in the fact that, although he is convinced of the essential

innocence of Billy, he at the same time feels compelled to enforce the military law strictly against Billy on a charge of having assaulted his superior officer and having about his death, though unintentionally. Captain Vere's immediate reaction to Claggart's death is that "It is the divine judgement on Ananias" (60) and that Claggart has been "Struk dead by an angel of God" (60). However, in the same breath Captain Vere also says that the angel who has struck the villain dead must himself be hanged.

Thus, although Captain Vere perceives the hand of God in the death of Claggart, he yet feels it obligatory upon himself to see that Billy does not escape the punishment prescribed by the law for the offence, which he has committed. The court martial feels inclined to show some clemency in dealing with Billy; but Captain Vere is strongly opposed to any such consideration being shown to the accused. Any leniency shown to Billy might give the ship's crew the falling that the officers are afraid of enforcing the law. Any leniency might therefore cause damage to the discipline on the ship. Captain Vere goes so far as to tell the court-martial that Billy is innocent in the eyes of God and that, on the judgment day, Billy would be honorably acquitted of the charge of murder. And yet Captain Vere finds it necessary to have Billy convicted and sentenced to death. When the junior lieutenant asks, 'Can we not convict and yet mitigate the penalty?' (70). The Captain replies that showing leniency would send the wrong message to the impressed seamen. "What a shame to us such a conjecture on their part, and how deadly to discipline' (70). Captain Vere has here to choose between divine justice and secular morality, between moral justice and legal justice, between private morality and public morality, between the private conscience and the imperial conscience; and Captain Vere in each case choose the later. But the choice made by him robs him completely of his peace of mind afterwards.

Up to the point of Billy's conviction and the pronouncement of the sentence against him, Captain Vere shows no signs of any inner conflict or any mental reservations, or any uncertainty whatever. Once the sentence has been pronounced, however, Captain Vere feels overwhelmed by his feelings that, in absolute terms, a grave injustice has been done to Billy. He now holds a private interview with Billy and explains to him the reasons why Billy has to be convicted and sentenced to death. Captain Vere has allowed his private conscience and his moral principles to be pushed into the background by his official sense of duty and by his oath of allegiance to his king. Of course, he now tries to soothe Billy's feelings and his own feelings by dwelling upon the rationale behind the arguments, which he has advanced against Billy during the trial; but he cannot really achieve any mental peace or serenity. He continues to be haunted by the thought of the injustice, which has been done to Billy, so that even at the time of his death he is heard repeatedly murmuring the name of Billy Budd. There, after repeating Billy Budd's name, Vere dies several days later murmuring his name "Billy Budd, Billy Budd" (85). Even at the time of his death, Captain Vere is not able to forget the Handsome sailor, the innocent Billy, who has been hanged to satisfy the requirements of the military law at the cost of the law of God. The Captain Vere with the rest of the wounded is put ashore, "he lingered for some days, but the end came" (85). Such then is Captain Vere's tragedy. He certainly does not die a happy man; and he, like Billy wins our deepest sympathy.

The Element of Conflict

There is no conflict in the usual sense in this tragic story. The hero, Billy Budd, does have an adversary in Claggart but he puts up no fight against his adversary for the simple reason that he is not even aware of Claggart's hostility towards him; and when Billy does become conscious of Claggart's evil when Claggart's openly

accusation him for something he has not done. Accused directly by Claggart of mutinous intentions in the very presence of Captain Vere, Billy reacts by giving him a blow to claggart who drops down dead. Billy does not intend to kill him. He testifies, “No, there was no malice between us. . . I am sorry that he is dead, I did not mean to kill him” (64). This blow is an altogether impulsive and unpremeditated action on the part of Billy. So we cannot say that there is any conflict between hero and the villain.

Captain Vere puts Billy on trial before a court-martial and urges the martial to declare Billy guilty and impose upon him the maximum punishment which the law prescribes. It is the Captain Vere who is responsible for the sentences of death against Billy. Billy’s last words are: “God bless Captain Vere!” (80). These words show that Billy dies without any grievance against Captain Vere. Billy’s death is not normal one. He faced death with smile. Giovannini G. and H.M. Cambell write in “The Hanging Scene in Melville’s *Billy Budd*”:

There is no simple conflict between optimism and pessimism, orthodoxy and unbelief, but rather a complex transcending all these. The religious symbolism supports an optimistic reading of the story, but equally significant suggestion that Billy ironically cheats the gallows by dying a providential death moments before the execution. . . . (491)

Thus, no inner conflict in Captain Vere and Claggart is depicted.

A Catharsis of the Feelings of Pity and Fear

Billy’s fate certainly arouses our pity. The feeling of fear in our mind is aroused by Claggart when he shamelessly makes a complaint against Billy to Captain Vere that, “there is at least one dangerous man aboard” (54). “The Pharisee is the Guy fawkes prowling in the hid chambers underlying the Claggarts” (42). The feeling of

fear is again aroused in our hearts when Billy is put on trial. We wait the outcome of the trial with trembling hearts “as it was, innocence was his blinder” (49). Then comes the verdict of the court-martial, and this moves us to the deepest pity. Our pity for Billy reaches its climax with his hanging. Similarly, our hearts are moved to pity for Captain Vere when we are told of that he undergoes after the sentence of death has been pronounced against Billy. “It is just as Captain Vere says, . . . I have eaten the kings bread and I am true to the king” (64).

Now, a catharsis or purgation of pity, fear, and the kindred emotions is also affected by this novel. The description of Billy’s hanging contains imagery, which is clearly symbolic. The imagery here suggests the Crucifixion and also the Ascension. Melville here tries to draw a parallel line between crucifixion of Christ in the Bible and Billy Budd. Christopher W. Sten writes in “Billy Budd: Adam or Christ”:

Although the Christain parallels need not signal Melville’s endorsement of Vere’s decision, it may signal his larger inact. By focusing on the the means-and ends dilemma through this secularized version of the crucifixion story, Melville makes us sensible of the price of civilization. And he reminds us that the responsibilities of the survivors (237)

When the noose round Billy’s neck is tightened, Billy’s body gives no shudder and Billy does not gasp for death. Though he is accused by Claggart, he “always had a pleasant word for him” (17). The complete absence of any spasmodic movement in Billy’s body at this same time shows that Billy is no ordinary being. Billy must be a heavenly angel who has come to the earth to accomplish a mission and after completion of the mission the celestial home. The birds, which fly to the spot where Billy’s body has been immersed and which circle the spot screaming,

seem to represent nature's lamentation over premature death of Billy "the lamb of God seen in mystical vision" (80).. All more details, most of which represents Billy as a Christ-figure, produce in our mind a feeling of elation and exhilaration in which our distress and anguish are completely dissolved. In the final chapter we read an account of the glorification and deification of Billy; and we also learn that Billy has been immortalized in a ballad written by one of the sailors by making him a legendary hero. This account also serves the same purpose as the symbolic description of Billy's hanging and burial. The fate of Billy has thus an elevating and uplifting effect upon us.

The Tragedy of Justice

This novel *Billy Budd, Sailor* demands to feel an intense and indelible sense of helplessness and agony. A youthful sailor loved by his shipmates for his natural goodness, is put to death for the sake of seemingly formalistic insensate law. Law and society are portrayed in fundamental opposition to natural man.

The confrontation takes place in a stark and sombership drama. Billy, the handsome sailor, is falsely and maliciously accused of muting by Claggart, the master-at-arms. Momentarily losing the power of speech while trying to answer, Billy strikes out at Claggart, and the blow kills him. Captain Vere, who witnessed the act must judge it, is caught in "a moral dilemma involving aught of the tragic" (63), knowing full well Billy's goodness, and that he does not intend to kill, Vere sees no choice but to apply the inflexible law of a military ship in time of war. Billy is hanged.

The problem of Billy Budd has produced many arguments. Some critics have considered it Melville's "Testament Acceptance", a peaceful, resigned coming-into-port after a stormy lifetime. Some have thought that Billy, though deed, triumphs

because his sacrifice restores goodness to the world. Others have found the novel a bitter and ironic criticism of society. Most recently and persuasively, it has been called a Sophocles tragedy, a contemplation of life's warring values. All of these views have merit. But there is still more to be seen in *Billy Budd*.

Melville's last book seems clearly to be different from his earlier work. It is true that Billy and Claggart are archetypal Melville figures. But in *Billy Budd* neither of these characters is developed or explained, each remains static. Instead, the focus is upon a new character the civilized, intellectual Captain Vere. He is the only character whose feelings we are permitted to see, and his is the only consciousness; which seems to grow divining the action. In addition, the book's focus is upon a new situation; not the old clash of good and evil, but an encounter of these natural forces, on the one hand, which society and law on the other. Significantly, Vere and the dilemma of this encounter are the last element to be added when Melville is writing, as if he has started out to repeat an old drama but ended up with something new and unexpected. *Billy Budd* is also different in that the central there is presented through the medium of a problem in law. And "law" is used not merely in the general sense of order as oppose to chaos. Instead, we are given a carefully defined issue. This issue receives an extra-ordinary full treatment, which, together with its crucial position in the story, makes it the major focus of action and conflict.

In approaching *Billy Budd* almost all critics whatever their ultimate conclusions, have started with the assumptions that Billy is innocent, and that the issue is an encounter between innocence and formalistic society. But to say that Billy is innocent is a misleading start, for it invites a basic confusion and over simplification. By what standard is he innocent? Is it by law deriding from nature, from God, or from man? And what is the concept of innocence applied-to Billy's act

or to Billy himself? Billy is innocent in that he lacks experience, like Adam before the fall, but he is not necessarily innocent in that he is not guilty of a crime. The problem of justice in the book is a profoundly one, its possibilities are far richer than is generally recognized. In turn, such recognition affects the reader's view of Vere and ultimately the understanding of the novel as a whole.

There are at least three basic issues in *Billy Budd*. First, how and by what standards should Billy or Billy's act be judged? Second, how does Vere, the man committed to society, perceive the problem and respond? And third, how adequate are the standards which society has adopted? The structure of the novel is such that these problems are presented in three overlapping, climactic scenes: the discussion of the law; Vere's actions and feelings and the execution, at which society is present and takes its final action.

Indeed if Billy is innocent, why not Claggart? Is it just to blame Claggart for evil that is not his choice but is innate and born? His nature, "for which the creator alone is responsible," must "act out to the end the part allotted to it," (40) this antipathy is no more within his control than Billy's first is under Billy's control. Billy's existence and nearness is an excruciating provocation to Claggart as D.H. Lawrence's young soldier is to his superior in the Prussian officer.

Nature contains both Billy's goodness and Claggart's evil. But in times of stress and extremity, the law of nature offers no support to goodness, and no check to evil. It interposes no objection. And it allows Billy to kill a weatherman who is not immediately threatening his life. Human law must set a higher standard. To do so, it must look beyond the immediate theatre of action. Harsh though this may be, we must be judged by a universe wider than the one in which our actions are played out.

Natural justice, as the drumhead court sees it, has a second aspect: the guilt or innocence of the mind. Billy does not intend to kill. Moreover, Billy's whole character shows an innocent mind. The sailors all loved him. These virtues are pristine and unadulterated. He is Handsome sailor "favored by Love and Graces" (15). "He possessed that kind and degree of intelligence . . . a sound human creature" (16). Vere calls him "a fellow creature innocent before God" (68). The chaplain recognizes "the young Sailor's essential innocence" (78). Even Claggart feels that Billy's nature "had in its simplicity never willed malice" (40). Noone John. Jr in "*Billy Budd: Two Concept of Nature*" portrays the mechanical concept of law, which do not dare to understand the intention of Billy Budd. Though Billy Budd is a 'naïve criminal' there is a tragedy of justice which accuses Billy as a mutinous fellow. Noone writes:

In *Billy Budd*, Melville seeks an ideal suited to actual man and finds it in history, not in utopian theories. No single Panacea suits the worlds completely. Billy exemplifies Rousseau's noble savage, able through instinct alone to flourish in a pure stste of nature (aboard the Rights of Man). But he is morally immature, innocence not by choice but by ignorance of good and evil and unturned to this world. . . . (249)

Of course Billy cannot escape all responsibility for the consequence of his blew. He intended to hit Claggart, although possibly not full and the forehead. Intending the blow, Billy takes upon himself the responsibility for the possible consequences. But should not his responsibility be limited because this is an unintended killing? At first thought, we agree. The law does not punish children, it does not punish the insane. An accidental killing is not murder. The law recognizes the difference between premeditated killings and killing in hot blood, or by provocation, or in fear, should not Billy's innocent mind be considered in

extenuation? But although modern law is more flexible than the Muting Act, its basic approach is similar; primarily it judges the action and not the man or his state of mind. “The law stands at a distance from the crime and the criminal, and judges ‘objectively’. And while such an approach may not satisfy the demand of divine justice, it is the only possible basis for human law” (Reich 379).

Yet, Vere’s decision invites condemnation. As surely as it is meant to, Melville knows it would because he knows from the experience of his cousin, Guert Gansevoot, that the comparable conduct of the Somers affair has been condemned. Moreover, the Bellipotent’s surgeon, the court, and later “some officers” criticized Vere’s handling of the case. While Melville is concerned to demonstrate the need for compassion, for Vere no less than for Billy, he is equally concerned to demonstrate that compassion will suffice for neither of these tragic figures. The power of compassion cannot exceed the power of historical circumstance to create the tragic necessity for in human action and in this Melville could rely on the authority of the father of the crucified Christ. Sympathetic understanding of Vere’s rationale is warrantable, but so is indignation at the necessity of Billy’s death. One must feel both pity and fear in response to this tragedy. In *Billy Budd, Sailor* Melville writes:

Now Billy, like sundry other essential good natured ones, has some of the weakness inseparable from essential good nature, and among there is a reluctance, almost an incapacity, of plumply saying no to an abrupt proposition not seriously absurd as the face of it, nor obviously unfriendly, nor iniquitous. And being of warm blood he has not the phlegm tacitly to negative any proposition by any unresponsive inaction. . . . (43)

Some of the critical confusion, which has beclouded *Billy Budd*, has arisen out of an initial failure to define the ‘irony’ which is supposed to throw its belief-making mechanism into reverse. So far as the ironic concept of *Billy Budd* is concerned, it is ironic enough in the Aristotelian sense (reversal of fortune, the irony of fate) it is not ironic in the rhetorical sense (reversal of meaning, the irony of satire). Unhappy the presence or absence of this latter irony is difficult to prove, and proof has so far been largely limited to assertion and counter assertion. The critic peers into the text and sees, like Thurber at the microscope, his own eye. It helps but it does not solve all problems, to say that irony is grounded absurdity. In such contemporary literature absurdity is the norm, and even in fiction best on traditional norms, the author’s notion of what is out of joint or his way of expressing it, may differ sharply from the reader’s. One can only inspect what close the text provides with an impartial eye and in the perspective of a scale of values as nearly exempt from the dangers of subjective manipulation as possible.

This keynote is consistently echoed in Melville’s portrayal of his principals. Capping his introductory sketch of Captain Vere in chapter VII, Melville emphasizes that nature like Verer’s are rare in that “honesty prescribes to them directness” (26). Characterizing the common seaman in chapter XVI, he writes with simple nostalgia of the “old fashioned sailor” whose “frankness” stands in contrast to the landman’s “fitness,” “long head”, “indirection”, and “straightforwardness” (47). In describing the life ashore Melville anticipates our popular candle of gamesmanship, “an oblique, tedious, barren game hardly worth that poor candle burnt out in playing it” (47). In the following chapter he appeals for acceptance of his simple protagonist by disarming the anticipated skepticism of the sophisticated reader and demanding in its place “something else than mere shrewdness”. His only devious and ironical character is the

Villian Claggart, and to him he has Captain Vere say, “Be direct, man” (52). Here in short, is an internal scale of values as poorly contrived to nourish an ironic tone as can well be imagined.

As the story develops, it becomes steadily plainer that irony is all in the case and not in the author’s attitude toward it. Into his climatic episode in chapter XXII, Melville built a classical Aristotelian irony by which “innocence and guilt... changed places” (62) and it becomes a fact as unalterable as the parricide of Oedipus that Billy has killed an officer in performance (however badly) of his duty. Then in the next breath, Melville extended his *donnee* to include the inevitable judgement of the Captain, who “is not authorized to determine the matter on [the] primitive basis [of] essential right and wrong”. At the end of the chapter, as a further inducement to our acceptance pass judgment on the actions “the sleepiness man on the bridge” (72). In the face such rhetoric one might rather expect to find on author reproached for excessive explicitness than debated as an enigma.

On the other hand, if it seems impossible for the ironists to be right, it is not wholly their fault that they are wrong. The seal of reconciliation which the condemned Billy is made to place upon his captain’s intransigent sentence is mystical and as hard to accept as the forgiveness of the Christ on the cross. On such a scene as their final interview in chapter XXII, the author feels obliged to draw the curtain and to content himself with hinting at the passionate consonance supposed to have welled up in the spirits of these of these two ‘phenomenal’ natures. This allusion to them as Abraham and Isaac is a clue to both his sincerity and his difficulty. The originals are accepted (when they are accepted) by a suspension of disbelief in which poetic faith is immeasurably assisted by religious faith. Melville can only invoke his biblical counter parts by allusions and hope for the best. That he fears the worst, however, is apparent

from the nervous manner in which he reminds us of the 'rarer qualities' in the natures of his "Abraham and Isaac" (73) "so Vere indeed on to be all but incredible to average minds however much cultivated" (Rosenberry 489).

The Problem of the Existence of Good and Evil

On one level, the novel *Billy Budd* tells an exciting story of certain happenings on board the British warship called the Bellipotent in the time of the Napoleonic wars, but the novel has also to be read on a deeper level. The unintentional killing by Billy of the ship's master at arms, and a few subsequent incidents constitute the plot of the novel. But these incidents have certain symbolic meanings which cannot be ignored. In symbolic terms, this novel presents a contrast between good and evil. It would be better to use the word "contrast" and not the word "conflict" or "clash" because a conflict or clash has to be a two-sided affair while in this case the good is absolutely passive and, when it does come into action, it does not deliberately but impulsively and thoughtlessly. Claggart's false charge against Billy is pre-meditated and pre-planned, but Billy's attack on Claggart is an instantaneous reaction to the charge and by no means pre-meditated. Billy never anticipated such a false charge, and so he could have contemplated any action against the accuser beforehand. Now, the problem of the existence of good and evil in this universe has always troubled all thinking people. Some of the twentieth-century novelists have especially felt concerned with this problem. As for Melville, early in his literary career he has begun to feel worried by this problem. The novel *Billy Budd* has its theme the gulf which lies between good and evil. Good and Evil are the two irreconcilable extremes; and Melville here shows that there is no escape from the puzzlement and bafflement which the existence of good and evil gives rise to in our minds. The only sensible attitude to be adopted in facing this problem is to accept the reality and to find comfort in religious faith.

Claggart and Billy represent the two extremes-black and white, or goodness and evil; and the novel tells the story of how these two men act and interact. Then there is a third character too; and this character, namely Captain Vere, represents the gray colour, a colour which occupies an intermediate position between black and white and which in this case, represents goodness with a strong admixture not of evil exactly but of an excessive preoccupation so excessive as to seem almost evil. Indeed, Captain Vere's obsession with his official duty seems fanatical and even insane. Here are then, three characters, each of whom symbolically represent or embodies a particular aspect of human nature-wholly or almost wholly good; wholly or almost wholly evil; and a blend of the largely good with a zeal which, by its very excess, seriously undermines and weakens the good. In this connection, it may be noted that the very names of the characters have symbolic implications. The name of Billy Budd gives rise to a feeling of youthful happiness in us because of its associations with a rose-bud. The name Claggart has a jarring sound which therefore, implies discord and harmony. The name Vere is derived from the Latin word "veritas" which means truth. And, indeed, Captain Vere embodies truth of a particular mind, though not the absolute or ideal truth. It has also been pointed out that Billy Budd, because of his goodness, represents the heart, and that Claggart, whose brow is large enough to suggest a more than average intellect, symbolizes the head as distinguished from the heart.

Melville, when he is writing this novel, he has begun to put his faith largely in the dictates of the heart and has repudiated the claims of the head. Captain Vere, according to this interpretation, symbolizes the will. The head and the heart in this novel come into a conflict with each other, though the heart symbolized by Billy is not conscious of the conflict. The conflict leads to a catastrophe, and then Captain

Vere takes charge of the affair, taking a decision which itself proves to be controversial though many people would approve of this decision because it is the only sensible decision under circumstances. The names of the ships in this novel, like the names of the major characters also have symbolic implications. The merchantship the Rights-of-Man has been named after the title of a book of political philosophy written by an author called Thomas plaine. The warship Bellipotent has a name which, literally, means a ship which is powerful in war. At one point in the story, the Bellipotent chases a French warship by the name of the Athee which means “atheist”. Some of the other French warships are called the Devastation and the Erebus (meaning Hell). The names of the ships are therefore in themselves significant.

Viewed in symbolic terms, Billy is a personification of simplicity, goodness and innocence. There is not the least touch of evil or wickedness in the character of Billy; and he is even unaware of the fact that evil exists. There is no malice in him, and he cannot conceive of there being any malice in the heart of anybody else. Being entirely and wholly good himself, he does not in the least suspect anybody else of any evil intentions. That is why he remains totally unaware of Claggart’s secret hostility towards him; and, even when the old Dansker tells him that Jemmy Legs is “down on him”, Billy Budd pays no heed to the old Dansker’s warning. Billy accepts Claggart’s ironic remark about his handsome action in spilling the soup on its face value. Melville, have has traced the flaw in chapter ten.

The next day an incident served to confirm Billy Budd in his incredulity as to the Dansker’s strange up of the case submitted. The ship at noon going large before the wind is rolling on her course, and he below at dinner and engaged in some sportful talk with the members of his mess chanced in a sudden lurch to spill the entire contents of his souppan upon the new scrubbed deck. Claggart, the Master-at-Arms,

official rattan in hand, happened to be passing along the battery in a bay of which the mess was lodged, and the greasy liquid streamed just across his path. Stepping over it, he is proceeding on his way without comment since the matter is nothing to take notice of under the circumstances, when he happened to observe who it is that has done to spilling. His countenance changed. Pausing, he was about to ejaculate something hasty at the sailor, but checked himself, and, pointing down to the streaming soup, playfully tapped him from behind with his rattan, saying in a low musical voice peculiar to him at times: “Handsome done, my lad! And handsome is as handsome did it too!” “And with passed on. Not noted by Billy, as not coming within his view, was the involuntary smile, or rather grimace, that accompanied Claggart’s equivocal” (34).

In fact, this remark by Claggart is received by Billy as a compliment which, in his opinion, gives the lie to the old Dansker’s view that Claggart is inwardly antagonistic towards Billy. Billy’s simplicity, innocence and goodness can thus notify as the hamartia which can be compared to those of Adam before the fall. These qualities of Billy make of him an entirely exceptional kind of man. Being a common man, Billy suffers from a defect also. This is a vocal defect. This is a defect, which in a moment of crisis or at a time of emotional stress renders Billy incapable of speaking properly. On such occasions, Billy can only stammer or stutter, and sometimes he can produce a gurgling sound from his throat and is unable to speak coherently at all. It is precisely this defect, which may be indicated as the hamartia that becomes responsible for Billy’s inability to defend himself when accused falsely of mutinous intentions by Claggart, and which leads Billy impulsively to give Claggart a severe blow that proves fatal. It has particularly to be noted that Billy has no prior intention

to kill Claggart or even to do the least harm, bodily or otherwise, to that man. Billy's action in hitting Claggart is totally unpremeditated.

Claggart, in symbolic terms, is a personification of evil. Melville has taken special care in drawing the character of Claggart and in psycho-analyzing Claggart's mind. In another words, Melville has created Claggart as a villain who weaves the plot of conspiracy. Using a phrase taken from Plato's writings, Melville attributes to Claggart a "natural depravity" which means "depravity according to nature" or "inborn depravity" (37). Claggart is evil by nature. Evil is innate in him. And it it not an ordinary of evil, the evil and him becomes a mania with him. Now, a man who is by nature evil would become antagonistic to others with out any thyme or reason. The very innocence and goodness of others may provoke such a men so much that he would not rest till he has done some serious damage to others. The Evil in Claggart is animated and stirred into action by the very innocence and harmlessness of Billy. There is no rational explanation for the existence of this evil in Claggart. This evil has not been generated in him by vicious training or by corrupting books or by loose living. It is simply born with him. Melville describes this kind of evil as a "mystery of iniquity" (66). Billy's simplicity, goodness, and innocence arouse a feeling of envy in Claggart. He would like to acquire Billy's qualities but realizing that he cannot do so, he is filled with despair. The feelings of envy and despair then make him antagonistic to Billy. Envy and antipathy begin to co-exist in Claggart. When he looks at Billy, his face is manned by an expression of malice just in the Bible we read of Saul's face assuming an expression of sadness when Saul gazed on the comely young David. "Driven by such passions, Claggart adopts the desperate course of fabricating a report against Billy and lodging a formal complaint with Captain Vere to the effect that Billy is a potential mischief-maker" (Arvin 160).

Thus, the existence of both good and evil elements is found in this novel.

The Problem of Billy's Innocence and Guilt

Captain Vere's dilemma is that, on the one hand, he is convinced of Billy's essential innocence and that, on the other hand, he feels bound to establish Billy's guilt and have him sentenced to death. Billy is innocent because it is Claggart's false charge against him which provoked Billy to deal a blow to his accused and kill him, though unintentionally. Billy's action is not premeditated; and he has absolutely no intention or wishes to kill Claggart. The falsity of the charge and the wickedness of Claggart in making that charge against Billy is Captain Vere's eyes sufficient justification for Billy's action. It is this feeling which made Captain Vere say to the ship's Surgeon with reference to Claggart's death at Billy's hands: "It is the divine judgement on Ananias!" (60) But Billy is guilty in the eyes of the military law. Towards the end of the trial, Captain Vere thus, summed up the case against Billy: In war time at see a man-of-war's man strikes his superior in grade and the blow kills. Apart from its effect the blow itself is, "according to the Articles of war, a Captain crime" (69). At this moment also Captain Vere admitted the Billy is innocent in the eyes of God saying that, on the judgment Day. "Billy would be acquitted by God but the court-martial has to decide the cause under the law of the Mutiny Act. Billy's intent or non-intent is not relevant to the offence, which he has committed, Captain Vere goes or says" (Sten 45).

Captain Vere's Dilemma thus is whether to have Billy acquitted or convicted and sentenced to death. Actually it is no dilemma at all because Captain Vere made up his mind in the matter almost at the very moment Claggart is struck dead. When a little after Claggart's death, Captain Vere says that Claggart has been struck dead by an angel of God, he in the same breathes added: "Yet the angel must hang" (60). Thus

there is no conflict in Captain Vere's mind at all. He takes an almost instantaneous decision; he takes a decision on the spot without experiencing any uncertainty or hesitancy. Nor does he show any sign of warning or vacillation during the trial. All his statements before the court-martial are categorical and unambiguous" (47).

At the outset of the trial, it seems that Captain Vere would come to Billy's rescue and would try to mitigate his guilt. When, for instance, Billy says that the master-at-arms has not told the truth and he (Billy) is loyal to the king, Captain Vere turns towards Billy and says: "I believe you, my man" (64). Again, when Billy is asked why Claggart should have told a lie about him if there has been no malice between Claggart and him, Captain Vere's attitude showed that he has absolutely no intention to try to save Billy from the consequences of his action. In intervening on Billy's behalf twice, as indicated above, Captain Vere only spoke what is true; and during the rest of the proceedings he also speaks what he believes to be true.

The court-martial found it difficult why Claggart should have told a malicious lie about Billy when Billy admitted that there has been no malice between him and Claggart. Captain Vere, perceiving perplexity, admitted that Claggart's behaviour in bringing a false charge against Billy seems to be mysterious, but he describes it as a "mystery of iniquity" (66), using a scriptural phrase. Captain Vere also tells the court that this mystery is for psychological theologians to discuss and that a military court has nothing to do with it. Captain Vere further says that the court-martial is concerned only with the deed committed by the prisoner, namely Billy. Finding the court-martial in a state of troubled indecision, Captain Vere pointed out that the members of the court-martial in a state of troubled hesitancy, which proceeded from the clash of military duty with moral scruple. He also says that the moral scruple of the court-martial seems to be strengthened by a feeling of compassion. Captain Vere

admits that, like the members of the court-martial, he too is feeling much compassion for the accused man. But he then goes on to say that they are not a jury of 'casuists' or 'moralists' but that they are to decide a case under the martial law. They might be feeling it difficult to sentence a fellow creature to death when that fellow-creature is innocent in the eyes of God; but they owed their allegiance not to nature but to the king. The ocean represents primeval Nature, and they no doubt moved on the ocean and have their being as sailors on the ocean; yet as the king's officers it is their duty to obey the code imposed upon them by the king and not to obey their natural instincts and impulses. When their country declares war against another country, the king's officers has no choice but to fight under the orders of the king's government; similarly, when they, as the king's officers, has to decide the kind of case which is now before them, they has to enforce martial-law in the king's name. If the law they has to enforce is too rigorous, they are nor responsible. Their responsibility consisted in adverting to that law and administering it, no matter how pitilessly that law might operate in particular cases.

The Pathetic Scene in the Novel

Several critics here view the ending of *Billy Budd* ironically, maintaining that Billy achieves no salvation. Here, Giovannini and Campbell writes that the benediction and symbolism in the hanging scene ironically tends to oversimplify the meaning by ignoring an important dualism running through the story. The nihilistic pessimism of earlier works is transformed in *Billy Budd* into pessimism of another kind which is complicated by religious symbolism and transfigured by a hint of a transcendental, optimistic reality in the find scene. There is no simple conflict between optimism and pessimism, orthodoxy and unbelief, but rather a complex transcending all these. The religious symbolism supports an optimistic reading of the

story, but equally is the strange phenomenon of Billy's death. There is a suggestion that Billy ironically cheats the gallows by dying a providential death moments before the execution. The religious symbolism surrounding the hanging suggests a divine tableau in which nature intervenes and protests the injustice of Billy's death by allowing him a providential and painless death before being hanged. The Lamb of God symbolizes not only the sacrificial victim but also liberation from pain and death. To view the story as ironic in intent is thus to misconstrue it when view in context.

On the other hand, to say that Billy achieves salvation is not to arrive at a transcendental point beyond optimism and pessimism, beyond belief and doubt. If he intends us to feel that Billy has gone to heaven, then Melville is simply a believer and nothing more complex can be construed from this. It is hard to accept the argument that Billy does achieve salvation. He is not religious, and Melville furthermore refers to the Chaplain as 'incongruous' on a man-of-war. Though Billy does Glick further writes Melville choose social expediency over absolute morality and finds in Lord Nelson's heroism a compensating morality. Absolute morality is Christian, requiring allegiance to nature, individual justice and human conscience. Social expediency is utilitarian, requiring loyalty to civilization, social justice and practical necessity; its cost is dear, especially in terms of mediocrity, but without it society would cease all costs. Muting threatens the British Empire, and anarchy must be avoided chaos destroys society and all human rights. Vere pities Billy and prefers Christian morality, but he knows that it fails to preserve order. Billy belongs to Heaven, not earth; his hanging illustrates that absolutely morality does not work in this world. Vere-representing Melville-is a realist; on the basis of readings and experience he makes a rational, discriminating choice, sacrifices absolute moralirt for the higher ethic,

absolute necessity and preserves civilization. Thus, order (the Indomitable) triumphs over chaos (the Atheiste).

In this context another critic Fogle presents his view as tragic or pathetic irony. He further says “Although *Billy Budd* is ironic, it is not ironic in the sense of meaning something other than it seems to say, but neither does it contain painful mockery” (107). It is ironic in the modern sense of the term: it means something more than it seems to say. The story is, in addition, a nineteenth-century Aristotelian tragedy. The characters are exceptional men, elevated by associations with heroic legend, history and myth, and in the story there is a tragic discrepancy between the real and the ideal. Claggart’s murder is divine justice, but aboard the Indomitable, Billy must be tried under wartime conditions for the murder of his superior officer. The law of the muting act must judge this “angel of God”, and the unfilled Billy must be found guilty by the law of a fallen world. The real world and the ideal world can never fuse. This is further demonstrated by the muting at the Nore and the Revolution, which are also types of a second fall of man. *Billy Budd* further meets the requirements of classical tragedy in that the characters suffer peripeteia or ironic reversal: Vere’s well-laid plans result in the death of Claggart and the execution of Billy. Reconciliation, yet another element of classical tragedy which is presented in Billy’s death, brings about a kind of partial redemption, for his defeat and passion are able to provide some kind of hope for the further as his story lives on after his death. The element of tragedy that is the irony of fate is also contained in *Billy Budd*, but Melville’s irony is not of a diminishing, wailing or mocking nature; it is deepening, enriching, and intensifying.

To sum up, in this novel *Billy Budd, Sailor*, there is a conflict between two goods, which brings tragedy like in *Antigone*. Here, we witness the spectacle of

goodness being crucified at the altar of discipline and law. But the novel is also the tragedy of Captain Vere. Thus, in terms of mental suffering, Captain Vere's fate is even more moving than of Billy. The novel is a tragedy also in so far as we experience at the end that feeling of exhilaration and upliftment which a true tragedy produces in the readers and spectators. Therefore, the novel explores the tragic theme that takes places among the really great works of fiction.

Chapter IV: Conclusion

Tragic Experience, a Real Experience of Life

The study of *Billy Budd, Sailor*, proves as a tragic novel. It has already been stated that Herman Melville is a great tragic novelist of classic American writing, nearly as plagued by disappointment as Poe, a martyred genius. Among the classic American writers of the nineteenth century, Herman Melville is one of the great tragic visionary writer. In fact, many of his other works are literary creations of a higher order, blending fact, fiction, adventure and symbolism. Melville writes about his experiences so attractively that he soon becomes one of the popular writers of his time.

Billy Budd, Sailor is not a regular, full-length novel. It is a novella or what the French would call “nouvelle”. It may even be described as a long short-story. In the novel audiences find that the hero is a praiseworthy character. Besides his praiseworthy character, he is continuously exposed to problems, challenges and condemnation at the hands of others and is doomed to suffer, but the novel is not only the tragedy of Billy; it is also the tragedy of Captain Vere. The agony in this tragedy is Billy’s, but only Captain Vere is capable of understanding the law which couples his suffering. Captain Vere explains to the perplexed officers of the court the law under which they must act as its agents. And here lies the tragedy of Captain Vere. He cannot escape the predicament in which he finds himself; and he feels to adopt a course, which is wrong in terms of absolute justice, but which is right if discipline in the armed forces is to be maintained and if the stabling of society is to be ensured. The hero Billy Budd suffers also from a certain vocal defect which contributes to his undoing some sudden provocation or under the pressure of some strong feelings or under some emotional stress, Billy would find himself unable to express himself

coherently in words. On such occasions, he would begin to stammer or stutter. At such moments, then this inability to speak properly would prove a serious drawback to him. This vocal defect is precisely the reason why Billy cannot defend himself when he is accused by Claggart of a serious to his very face and in the presence of Captain Vere. Unable to defend himself in words, he hits Claggart, giving him a severe blow which kills that man. Billy is then put on trial for having fatally assaulted his superior officer, and is sentenced to death. The execution of Billy fills us with deep pity. A promising career has been cut off by certain unexpected developments. Such is the tragedy of Billy.

It is noteworthy that fate plays no role in the tragedy of Billy. In classical tragedy, fate sometimes plays a decisive role, because here the hero himself is largely to blame for the disaster which overtakes him. In the novel, before us, we are not made even conscious on such power as fate. Melville depicts the condition of man who is sad, diseased, pale and thin. And his life is perpetually under groan, pangs and suffering. The same condition is of the modern man where Billy cannot escape. His grief and despair are the product of world wars. Meantime, Melville comes into this world and he depicts the theme of 20th century tragic vision in his stories and novels. He presents contemporary problems caused by the outbreak of the war. It is his age that provides the subjects matter for his stories and novels. His chief preoccupation has been the portrayal of hardship of the external world and his main character's excessive capacity of endurance and fortitude. Billy is the one who never tries to understand the Dansker's comment about the Claggart attitude. He could not understand that the world is not like him who endures all sorts of accusation. And then, of course there is the role of Captain Vere who puts Billy on trial before a court-

martial. It is the Captain Vere who is responsible for the sentences of death against Billy.

The entire tragedy is not predestined but man made. Billy Budd, in the novel, is neither controlled by his destiny nor his own actions. Actually, it is Billy's very harmlessness and innocence which makes Claggart feel with envy and give rise to feelings of antagonism in him towards Billy. If at all fate has any hand, it is to be seen in the vocal defect from which Billy suffers. In fact, a person's well being is not ensured by one's being gentle, meek or physically attractive. Rather, these qualities, when not supported by an ability to cope with problems, with such traits as boldness or assertiveness, can be the cause of self and sometimes turning scapegoat at the hands of others.

In short, Melville himself refers to this sailor as the 'Hero' of the novel though not a conventional hero. The victim of war falls upon the characters and they are destined to be the scapegoat of modern humanity. Melville drops the mantle of tragedy and gives a tragic flaw. Therefore, we can definitely say that most of the comments which he has made on Billy Budd are of an enlightening and illuminating kind. Even if they are artistically a flaw, they are a welcome flaw. It is by virtue of the detailed psychological analysis and the numerous authorial comments that the novel gains substance and weight.

Tragic experience is the real experience of life in which character is brought to ruin or suffers extreme sorrow, especially as a consequence of a tragic flaw, moral weakness or inability to cope with unfavorable circumstances. One cannot understand the real experience of life until he suffers. Those who have experienced a tragic situation he has only understood the life in true sense. In this novel *Billy Budd, Sailor* the hero Billy Budd has undergone through many tragic situations. When he is

accused by Claggart of a serious charge, he does not defend himself in words. At the time of execution also his last words are blessing upon Captain Vere. Claggart dies but he could never experience a life in true sense. In fact, he has never undergone through trouble, suffering and sorrow in life.

To sum up, life is full of trouble and suffering. When we are presented with a painful experience then only we can have a real experience of life. A person with light tragedy could never understand the life. The tragic flaw leads to the downfall that is unhappy but meaningful ending.

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