

Chapter - I

Introduction

The world of art, literature and performances, i.e. aesthetics, is also a product of the political and economic condition of society which is clearly reflected in the text *The Tragic Muse* by Henry James. The socially powerful upper class people exploit the labour of the artists as well as painters, thus making the latter's life vulnerable in society. This trend of the capitalists causes the proletarian artists' pitiable condition in the society. Nick is an obsessive painter and he wants to depict the miserable condition of the poor people in the society by means of his painting. Nick also wants to be independent from the suppression, exploitation and suffocation of the society by creating the autonomy of art. This autonomy itself denotes the challenging factor against the rigorous society and its politics. The ideologies of Peter Sherringham and Nick are matched in the representation principle. They both think art and literature represent life and social reality. In the same way, Julia Dallow and Nick Dormer are somehow ideologically akin to each other. Julia is also equally interested in the portrait painting done by Nick although Nick belongs to the working class. They both agree to marry finally.

Literature, art, performances show the real situation of the then existing society and its condition. Miriam, an actress performs the different roles representing the type. She especially plays the role of Juliet whereas her would-be suitor Basil Dashwood plays the role of Arthur, an elite class. They (artists) play the different roles to represent the social class and the activities of the bourgeois people to the proletariats. Peter Sherringham takes the performances of the artist and actress as an amateurish art lover. He sponsors the theater run by Madame Carre to hire the artists

in low wages for his personal benevolence and exploits the labours and talents of the artists. This causes the revolution of the proletariats against the society and its exploitation. So, aesthetics is guided by and interrelated with the politics of society either following the ideologies of the upper class people or by means of their art by making it autonomous for revolutionizing the society.

In the novel *The Tragic Muse*, politics, i.e. politics of the society, the public affairs, and the aesthetics, i.e. art, painting, theatrical performance etc are standing contrastively with each other. They represent 'liberty' and 'duty' respectively. For Nick Dormer, in the novel, painting is liberty while his career as a politician is duty and obligation. So these two situations 'liberty' and 'duty as well as obligation' are distinctly existed in the novel. In the novel's opening pages, he decides between representing a borough of the British countryside in the House of Commons or representing subject of his choice on canvas. Nick's involvement in the politics was only his obligation to console his widowed mother Lady Agnes, who worries obsessively over financial growth and prefers that Nick draw a politician's income to support the family. Because of her son Nick, and two daughters' inability to have any immediate prospects for successful marriages, Lady Agnes becomes increasingly frustrated and pressures Nick's vocational and marital choices. Likewise, Julia Dallow, as a chief political benefactor for the oddly-named borough, wishes Nick to be her husband and to "stand for Harsh" Julia will "go straight down to Harsh" if she does not get her way. Julia and Nick's family pressure him to represent politically, while his own fancy and sense of uniqueness encourage him to represent artistically. Julia Dallow and Peter Sherringham meanwhile embody citizenship and duty, representing politics instead of art. Julia, the wealthy and still marriageable widow of

one of Harsh's political bosses holds few governmental theories of her own except an utter hatred for Tories.

On the other hand, in the aesthetic world, the three would be artists have an easier time coping with this supposed choice between representing family interests and representing chosen subjects in art. Even Nick's younger sister, diminutively named Biddy, practices her art with a wider range of freedom than he can enjoy. James's only woman sculptor in a major novel shares Nick's art studio as a haven from the rest of the family and openly questions the idea that artists necessarily play marginal roles in national affairs. Miriam Rooth, rising from aspiring dramatist to accomplished actress, also gains an artist license that contrasts with Nick's array of obligations.

By these above details, we see at first glimpse, those fields 'the society with its politics' and 'art, painting and performance' distinctly existed in the novel *The Tragic Muse*.

An Overview of the Novel

The present novel *The Tragic Muse*, published ten years after *The Portrait of a Lady*, is perhaps the most distinguished novel in the group of novels and stories of James's 'middle' period which included *The Bostonians*, *The Princess Cassamasima*, *The Reverberator*, and the group of stories recently republished under the title *The Lesson Of The Master*.

Among its more immediate claims to notice, *The Tragic Muse* is the first of James's major works to deal almost exclusively with Englishmen and English life. The American or 'international' interest is completely absent, and what is not English in it is French, or more exactly Parisian. But even Paris is only a light presence in the

book, not the dominating affair as it is in *The American*, for instance, and *The Ambassadors*, and the main emphasis throughout falls upon the English theme. The central theme of *The Tragic Muse* turns upon the conflicting claims of the world of art on the one side, the world of affairs on the other, and the two persons in whose lives the conflict is chiefly exhibited being a young man, Nick Dormer and a young woman, Miriam Rooth. Nick Dormer, son of an English political house, son of Sir Nicholas Dormer, deceased elder statesman, and Lady Agnes, Sir Nicholas' passionately political widow, sacrifices a brilliantly promising career in the House of Commons for the hazardous career of a portrait-painter; and Miriam Rooth, named as "tragic muse" turns down the offer of a splendid marriage with a clever and cultivated young diplomat, Peter Sherringham, choosing, after a prolonged conflict of wills with her lover, to remain an actress rather than become the wife of a future ambassador.

The Tragic Muse is a novel by Henry James, first published as a serial in *The Atlantic Monthly* in 1889-1890 and then as a book in 1890. This wide, cheerful panorama of English life follows the fortunes of two would-be artists, Nick Dormer who vacillates between a political career and his effort to become a painter, and Miriam Rooth, an actress striving for artistic and commercial success. Nick Dormer wants to pursue a career in painting instead of his family's traditional role in British politics. This upsets his family and particularly his lady friend, Julia Dallow, a beautiful but demanding woman deeply involved in political campaigns. But Nick's old oxford friend Gabriel Nash encourages him to follow his desire to become an artist. Despite his misgivings, Nick goes through an election campaign and wins a parliament. He proposes marriage to Julia but they agree to wait.

Meanwhile, Nick's cousin Peter Sherringham, a rising Youngman in the British diplomatic service, encounters a young actress Miriam Rooth, in Paris. He

falls in love with her, who shows great energy but is a woefully raw talent. Peter introduces Miriam to French acting coach Madame Carre, and, Miriam begins to improve her acting technique greatly. Nick, at last tires completely of politics and resigns from parliament. He thus loses a large bequest from his political patron, Mr. Carteret. Nick becomes a full-time painter, and when Miriam comes to London in search of theatrical success, she sits to Nick for her portrait as the "tragic muse". Julia finds the two together in the studio. Although nothing improper is going on, Julia suddenly and bitterly realizes that Nick is dedicated to art and will never return to politics.

Miriam eventually triumphs as an actress, especially as Juliet. Peter proposes marriage to her, but she refuses and instead marries Basil Dashwood, her business manager. Peter accepts a diplomatic assignment in Central America. He returns to London on leave and becomes engaged to Biddy Dormer, Nick's sister. The novel ends with a suggestion that Nick and Julia may eventually marry, after all.

Literature Review

The text *The Tragic Muse* by Henry James has received a chunk of criticisms and varieties of interpretations by different critics, writers and interpreters.

A famous critic Dorothea Krook, in his book *The ordeal of Consciousness in Henry James*, talks about the relation of the upper class people with the economically deprived common people. He talks Peter Sherringham's dealings and conduct to the particular story of Miriam Rooth, an actress. Miriam Rooth is selling her performance and her skill for survival. She is performing her art in a theater run by Madame Carre that is sponsored by the diplomatist Peter Sherringham. First of all, he

lures her, works as her guide but these are the things he does for his benefit as to exploit her talent. Krook writes in his words:

To return to the story of Miriam Rooth: this turns upon the people around her in particular (as we will see) upon one person, Peter Sherringham, the clever and cultivated young diplomat who first 'discovers' Miriam, acts as sponsor, guide and friend to her in the early ugly-duckling period of her career, and then, when she emerges as the 'Tragic Muse', finds himself much against his will in love with her.
(92)

Dorothea in the above lines clarifies the selfish and opportunist nature of the cultivated young diplomat Peter Sherringham. He is mentioned as 'clever'. He discovers her. 'Discover' means producing out of one's thinking. In other words, she is his invention. At first he guides her, acts as sponsor but later loves her. She doesn't love but he only loves. Loving one sided is also exploiting her. He loves her for making her merely an ambassadress in near future against her inner will which is clear later in the text.

Yet another critic William Storm points to the relation of Peter Sherringham with the actress Miriam in a certain extent. His idea seems quite deviated from the previous critic Dorothea. He writes:

Yet Peter's perspective on Miriam cannot be understood only in relation to his infatuation. His exalted view extends beyond his identification of Miriam with a 'great academic artistic theatre' and identifies her qualities with broader and more abstract artistic principles. (73)

The critic Storm's thought of their relation is very positive. He says Peter, instead of merely thinking Miriam with infatuation, identifies her qualities with broader and more abstract artistic principles. He appreciates her as a supreme artistic being.

But another famous critic Adam Sonstegard talks about the two sectors: one being liberty and the other, duty and obligation. Here, Nick's inner desire of painting is liberty and his career as a politician is a duty and obligation. He writes:

He decides between representing a borough of the British countryside in the House of Commons or representing subjects of his choice on canvas. His widowed mother, Lady Agnes, worries over finances and prefers that Nick draw a politician's income to support the family [. . .] Three other would be artists have an easier time coping with this supposed choice between representing family interests and representing chosen subjects in art. Even Nick's youngest sister, diminutively named Bidy, practices her art with a wider range of freedom than he can enjoy. James's only woman sculptor in a major novel, Bidy shares Nick's art studio as a haven from the rest of the family and openly questions the idea that artist necessarily play marginal roles in national affairs. (27)

Through these lines, the conflict of the two worlds is depicted: 'the world of liberty and independence' and 'the world of duty and obligation'. Sonstegard also exposes the oscillating nature of Nick between the two worlds. In one hand, to support his family and to console his mother he had to draw a politician's income which was not his inner will. It was his obligation and duty. On the other, he had a strong obsession toward the painting which shows liberty and independence. Bidy

Dormer, Nick's sister supports fully the artistic side. She shares Nick's art studio as a safe and peaceful place. So the art world is the world of liberty which is distinct from the world of duty and obligation, the world of politics.

Another critic H.E Scudder in his "Review" of *The Tragic Muse* appreciates James's way of presenting the theme along with technique to the students of literature and art who read it. He points that the students at first startle, it may seem inconsistent but later with close analysis find it really confidential. He writes:

we can only advise students of literature and art who wish to see how a fine theme may be presented with a technique which, at first blush would seem inconsistent with breadth of handling, but on closer scrutiny proves to be the facile instrument of a master workman who is thinking of the soul of his art, to read *The Tragic Muse*. (21)

Scudder finally relates the above theme technique reference to *The Tragic Muse*. Firstly while reading the novel, any one may be startled by Nick's ambivalence to painting and politics, Miriam's activities and inclination to her performance, two types of art: pictorial and histrionic. But after a close scrutiny, we come to confidence that it is only the skill of a master James who makes the readers feel that he is thinking of the soul of his art.

Another critic Leon Edel in his book *Henry James: The United Years*, relates Henry James himself with his one character Gabriel Nash of *The Tragic Muse*. Gabriel Nash, an aesthete is matched with James for the latter's obstinate passion for art. Edel tells that the critics who study James in his later period say "he has intellect untouched by feelings or passions which are supremely analytical".

Edel tells that Gabriel Nash of *The Tragic Muse* speaks for Henry James, "I am that queer monster, the artistic finality, an inexhaustible sensibility" (67).

The critic Edel says that his intention of writing James' biography is only to present the picture both of that queer monster, the artist and of the inexhaustible sensibility that was Henry James. He found the character Gabriel Nash and the writer James similar in respect to their passion for art.

In a book *The Outline of Literature*, James has been compared to an aesthetic character Gabriel Nash from *The Tragic Muse* for James's particular interest to art. It was his only deity of worship. The lines run:

Art was the only deity of his worship, and, like one of his character in *The Tragic Muse*, he had arrived only at a perception "of the perfect presence of mind, unconfused, unhurried by emotion, that any artistic performance required and that all, whatever the instrument, require in the same degree." James's was, however an art too subtle for the larger public. (649)

The world of art, for James was the perfect presence of mind, unhurried, unconfused by the emotion. Art was a too subtle thing in the large public. Art, in spite of its subtlety, is very much like a deity of worship for James.

Yet, another distinguished critic and poet R.P. Blackmur points to Peter's fascinating nearness to Miriam and writes in the 'introduction' of the novel. He writes: " He loved her for his own sake, not hers, and would have swallowed her if he could; yet when he was with her she swallowed her indifferently in the mere voracity of her presence . . . It was as if he had been one thing and his behavior another"(6-7).

Through these lines, Blackmur seems to show the exploitative nature of the bourgeois people like Peter.

In this way, this novel *The Tragic Muse* is rich in getting many more criticisms and appreciations. This novel, as a whole deals with the two worlds: the world of art, painting and theatrical performance in one hand and the public affairs, codes and conduct of the society, the activities and attitudes of the regressive people of society on the other. Anyway, the novel is rich in depicting the two well balanced plots simultaneously.

Chapter-Two

Marxist Aesthetics

Introduction

Marxist aesthetics is a theory, a way of thinking about literature and arts, and it is also a praxis- a way of understanding the world, politics or public affairs of the society and thus of living and acting in it. The relationship between the act of 'making' and the 'given and inherited circumstances' that determine its form and content remains the central contention of serious Marxist Aesthetics.

The discussion of Marxist aesthetics may be linked to its founders' seeking of the "whole man" in their rigorous and harsh scientific explanation of society and human kind. Karl Marx's regular emphasis on humankind and his seeking the emancipation on the concrete material ground is realistic and faithful. This seeking for emancipation, seeking for the whole human being is the true foundation of Marxist aesthetics. Marxism never isolated humankind from its social foundation and searched for whole human being in the same confirmatory skeleton. Marx wrote: "Though man is the unique individual and it is just his particularity which makes him an individual communal being-he is equally the whole, the ideal whole, the subjective existence of society as thought and experienced" (qtd.in Fisher and Marek, 23)

In Marx and Engel's capitulation, the essence, the origin, development and the social function literature and art can be understood only through the analysis of social processes. That presupposes the relationship between base and superstructure of society formulated by Marx in preface to *A Contribution to the Critic of Political Economy* which states that economic relations in social processes conditions the superstructure including aesthetic, art and literature, and these superstructures too

influence the basis for reciprocal modification and development. So literature and art arises from the necessity grounded on economic relations of society and in turn exerts the reciprocal influence on other ideological superstructures as well as the economic base.

Labor Origin of Aesthetic Sensibility

Marxist principle of aesthetic, art and literature believes that the origination of aesthetic and literary sensitivity goes back to the labour activity, the real creator of social humankind. In the process of socialization the labour got its distinctive character, both in subjective and objective ground of human evolution; hence in the highest evolutionary process, the subjective and objective dualism resulted the artistic and alongside social progress. Marx understood labour as creative activity, not a close-ended phenomenon to end on commodity and by the same taken it is the basis of social activities and relations. In *Capital* he understood labour as "a process in which both man and nature participate" and through which "man of his own accord starts, regulates, and controls the material relations between himself and nature" and on this process "he at the same time changes his own nature" (qtd. in Fromm 4).

Therefore, labour is the creative activity and in this creativity humankind developed the sensitivity for aesthetics and literature. Labour created the social human being and the social human being for the first time developed the receptive senses for literature and art, i.e. the aesthetic sensitivity. The social division of labour gave a new impetus to history and revolutionized the prevailing society. This major change in socio-economic foundation influenced greatly to the aesthetic and literature as well.

Conclusively, aesthetic origin of humankind goes back to the labour activity to change the nature creatively and consequently to be changed, distancing from nature to social shed; similarly it developed and shifted according to the division of labor.

Presence of Class Consciousness in Literature

According to Marxism, the different types of division of labour resulted different types of social system, for example slavery system, feudalism, capitalism etc. and in those different era different aesthetic and literary activities substantiating those systems and their ideology arose. In our time, the late capitalism is acting as imperialism in disguise; class-consciousness is the verified-validity in literature and artistic sphere resulting from its own division and specialization. For the first time Marx and Engels unfolded the class struggle and class consciousness as historical driving forces in *Manifesto of the Communist Party*:

The history of all hitherto existing society is the history of class struggle. Freeman and slave, patrician and plebian, lord and serf, guild-master and journeyman, in a word oppressor and oppressed, stood in constant opposition to one another, carried on an uninterrupted, now hidden, now open fight, a fight that each time ended, either in a revolutionary re constitution of society at large, or in the common ruin of the contending classes. (1:108-09)

Of course, according to this reality of class struggle and incessant evolution of class-consciousness on this basis, we can't isolate literature and art from these realities. Such isolation is impossible because of the historical mold of writer and artists' consciousness, although some do it so as to take refuge under escapism and unknowingly serve the ruling class. However the class struggle is mainly fought out

in politico-economic and military fronts, it is inevitable to be represented in artistic and literary works, too, of and in the specific era. “Literature must become part of the common cause of the proletariat, ‘a cog and a screw’ of a single great social-Democratic mechanism set in motion by the entire politically conscious vanguard of the entire working class” (Lenin, 149). This cited definition of Lenin is the concrete one that not only relates literature and art to the class consciousness but also urges its capacity to participate in the class struggle as a cog and a screw. Conceiving the intrinsic presence of class-consciousness in literature and art Mao too argued the participatory role of them. He said in his famous *Talks at the Yen-an Forum on Literature and Art*, “In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art’s sake, art that stands above classes art that is detached from, or independent of the politics of society” (271). Moreover, to state the matter, new aesthetic and artistic interests are interwoven in the class interest and they appear along with the development of new class. Trotsky wrote,

New artistic needs and demands for new literary and artistic point of view are stimulated by economics, through the development of a new class, and minor stimuli are supplied by change in the position of the class, under the influence of the growth of its wealth and cultural power. (Trotsky, 798)

In today’s sphere of class struggle, the class sympathies and antipathies are identified in the conflict against degradation, alienation and disintegration of art and life by capitalistic apparatuses. Such struggle should be waged in the subjective life providing subjective influence for objective change aesthetically. Yu. A. Lukin’s opinion is fruitful to understand this characteristics:

Any truly important work of art serves as a means of cognizing life, expresses the artist's attitude to the world, his class sympathies and antipathies and his attitude to man and society, is a means for forming the personality and its world outlook and morals, awakens creative abilities in reader, viewer or listener and develops and perfects aesthetic tastes. (Lukin, 104)

For Plekhanov, class-consciousness is subjective phenomenon but determined mutually by socio-historical materials and biological realities as well. He posited the biosocial and socio-economic determinacy of class consciousness:

The ideal of beauty prevailing at any time in any society or class of society is rooted partly in the biological conditions of mankind's development- which incidentally, also produce distinctive racial features and partly in the historical conditions in which the given society and class arose and exists. (30)

Marxist realism firmly evaluates the class structure of society and acknowledges the class-psychology arising from it. In the first place, the class-consciousness of ruling class dominates other class consciousnesses and tries to represent the common consciousness. To quote Marx and Engels from *German Ideology*, "The ruling ideas are nothing more than the ideal expression of the dominant material relationships, [. . .] the relationships which make the one class the ruling one, therefore, the ideas of its dominance" (1:47). Therefore the ruling class dominates and represses the ideas of other classes establishing its own ideas as only authentic and eternal ideas. Every class constitutes of individuals of common interest because "the separate individuals form a class only insofar as they have to carry on a common battle against another

class” (Marx and Engels 1:64). So the struggle is the inevitable phenomenon in class-society and by the same vigor in the literary and aesthetic criteria, too.

Socio-Aesthetic Purposiveness

In Marxism all aesthetic, political, artistic and literary activities and actions are subordinated to the communistic reconstruction of society, the final emancipation of human society and individual. Along with this preoccupation, Marxist realism understands literature and art performance as another way of partaking in class struggle identifying author, director, actor etc and working class both complimentarily related to each other, and subsequently to social system. For self-identification and self-realization by participation in class struggle and taking people’s stand, literature and art take side and class stance in class society because of its very nature to spring from the inherently contradictory social processes. As a cultural and aesthetic instrument literature, art, painting, performance etc have their own purposiveness; that in Marxism holds the class identifications and supporting the people to wage the class struggle for social transformation and emancipation.

The ruling ideas of ruling class manifest themselves in different spheres justifying themselves as only valid ideas as Marx and Engels found in *German Ideology* and summarizing their ideas Fisher and Marek commented, “The ruling class justifies its rule by claiming that it is representing of law and order, of the moral principle; it claims that it doesn’t rule as a class but as the defender of the "common good" (76).

Thus the ideas of other classes confront the dominating ruling ideas. This happens by virtue of the intrinsic contradictions and antagonistic conflict of class as in class society, for the revolutionary class with such manifestations. This happens in

aesthetics and literary, artistic sensibility, too; Marxist writers and artists always stand in opposition to regressive class and serve the progressive ideas of revolutionary class; this is the real purposiveness. Lenin and Mao strongly supported the purposiveness in literature and art; and they frequently address the working class, proletariat and the revolutionary classes in common the people and masses in their essays about literature and art, Lenin asserted that the criterion of social and artistic progress was signified by the revolutionary, humane content of literature and art, and by the assessment of all processes and phenomenon from the point of view of masses. Accepting Lenin's argument that literature and art should be the 'cog and wheel' of the revolutionary cause, Mao associated the proletariat literature, and art to "whole proletarian revolutionary cause".

Economic Base and Superstructure: Ideology and Historicity in Art and Literature

After the feudalism of middle class the development of new modes of productive organization is based on a changed set of social relation between the capitalist class who owns the means of production and the proletarian class whose labour power the capitalist buys for profit, which together taken as 'forces' and 'relations' of production Marx calls "the economic structure of society"; in other words, "superstructure" the conceiving, thinking, the spiritual intercourse of men etc, whose essential function is to legitimate the power of the social class owning the means of economic production. Focusing the 'Superstructure' Terry Eagleton, in his book *Marxism and Literary Criticism* writes, "Superstructure contains more than this. It consists definite form of 'social consciousness' (Political, religious, ethical, aesthetic and so on) which Marxism designates as ideology. The function of ideology is also to legitimate the power of the ruling class" (6).

Art then, for Marxism, is part of the superstructure of society. It is a part of a society's ideology.

Moreover, ideology the concept and term originated and shaped from Marx and Engel's *German Ideology*, wherein they gave historical and materialistic shape to the concept. Ideology in general, is taken as "a system of ideas", and "according to some usages an ideology may include contradictory elements but if so these elements are somehow brought into a functioning relationship which obscures these contradictions for the person or people by whom the ideology is lived" (Lukin 108). In general, ideology is explained as the process of formation and reflection of ideas, living conditions, interests and movement of particular class, paired with its dialectical nature to control and influence ideas of other classes as ruling ideas. Ideology concerns the human social history, its contradictions, its class struggles and its progression; and accordingly it provides the essentials for literature and art that recreates the human social history. O. A. Makarov takes essentially art as "ideological phenomenon," and further explains, "When we speak of the ideological conditionality of art, we mean that it is conditioned first by the real ideological relations between people, secondly by ordinary (practical) social consciousness, and thirdly by systematized (theoretical) consciousness (92)." Ideology is therefore the formation and obliteration of social-consciousness emerging on concrete social relation and taking part in the social contradiction. Understanding it as social entity indicates its inseparable dialectical relations with class-consciousness and accordingly its constant motion in the struggle with other class ideas; so in this relation its aesthetic representation is comprehensible. Yu. A. Lukin apparently identifies the aesthetic relation of ideology:

Ideology as a certain system of economic, political, legal, aesthetic and moral values represents that social consciousness which embodies the interest of a certain class, and is a guide to action for that class and its party, called upon to strengthen, develop, or on the contrary, destroy the existing social relations. Ideology is class consciousness.

(Lukin104)

By analyzing the relation of work of art with ideology, Plekhanov states that the content of work of art is inevitably constituted of ideological phenomenon. He wrote, "There is no such thing as an artistic production which is devoid of idea. Even production whose authors lay store only on form and are not concerned for their content, nevertheless express some idea in one way or another" (26). Literature and art not only reflect the ideology as passive agent but also in its dialectical sphere, it has an active role to modify and transform different ideological phenomena like morality, ethical, political and class psychology; in totality social psychology.

Altering Plekhanov's concept of the relation of art and literature with ideology, Leon Trotsky claims that art and literature are relatively free from the ideology. They have their own autonomy in spite of their relationship with each other. Eagleton in his book clarifies Trotsky's concept. He writes: "Literary form has a high degree of autonomy; it evolves partly in accordance with its own internal pressures, and does not merely bend to every ideological wind that blows"(qtd. in Eagleton 24).So, for Trotsky, every ideological wind does not touch the art and literature.

Aesthetic Ideal

Marxist dream is "the dream of the whole man" as noticed by Fisher and Marek, "rooted to creative association of individuals without any dissociation from

society" (22). Marx's tool for social emancipation, the socialism to communism, is such a dialectal and materialistic hypothesis based on concrete analysis of bourgeois society and concrete hypothesis of labour emancipation. As for transformation of nature as well as society human being always sets hypothesis, art and literature must also set some aesthetic ideal based on social emancipation.

Aesthetic property of literature and art resides in the distancing of objective reality. Mao understood the distinguishing features of literature and art as some universal elements extracted out of particular characterization, in other words, he understood literature as something rich or than life" because life as reflected in works of literature and art can and ought to be on a higher place, more intense, more concentrated, more typical, nearer the ideal, and therefore more universal than actual everyday life" (266). Adjoining the aesthetic ideal to literary and artistic works automatically distances the work from everyday cold reality and simultaneously reserves and recreates the social life.

Creative Typification

Artistic and creative activity of artists and the writers come across the social life and manipulate it according to their aesthetic and romantic ideals, in other words they attempt to give shape to the chaos, unmask the mysterious fabricating it with concrete nature, therefore create the second nature. Creating a second nature necessarily connotes the process of creating specific types. The process of creating types, i.e. typification, is a creative activity skeletally bound to the artist's creative persona, yet it is considered a dialectical process to be creatively reproduced from the context of literature and art.

Engels related the typification to realism; so for him relation should be explicitly presented in literary works through typification of social individuals. His most cited formulation from a letter to Harkness runs, "Realism to my mind, implies besides truth of detail, the truthful reproduction of typical characters under typical circumstances" (Marx and Engels, 92).

Relating the typification to creative innovation of artist and writers a Russian critic A. A. Bazhenova admits the Russian realist writer Belinsky's opinion that typification involves the discovery of "the idea in the fact, the general in the particular" (Bazhenova, 242). As a fundamental method of Marxist realism, it is the manifestation of dialectical unity of general and particular, universal and individual, personal and social in literary and artistic criteria. Typification is related to goal setting of literature for Lukacs; so he urges for a 'spontaneous integrity' of the work of art arising from the resolution of "appearance and reality, the particular and general, the immediate and conceptual" (Makarov 795). Bazhenova clarifies the characteristics of type as "a concentration of the unique thoughts, feelings and actions", which becomes unique representative of "a society, an age, a people, a nation, a class, a profession due to the artistic creativity" (Bazhenova, 243).

Typification has two fold objectives, one to unmask the reality that hides in social, institutional and legal appearance as valid, and the other to provide a dream to people for the betterment of society.

Typification denies the isolation of types from the general context. It understands and reflects the objective reality in amalgamation with all the organic totality of context, subjective position etc.

Form and Content Relationship

Marxism understands everything and processes dialectically constructed, and the ceaseless motion in them as the resultant of unceasing unity and struggle of inherent contradiction; without a doubt in literary and artistic work too. Content and form are dialectically related to each other in the process of motion in literary and artistic work. They reside together in every phenomenon; the existence of every phenomenon is the temporary unity and correspondence of forms and content. Spirkin describing their relative nature writes, "Every form disappears together with its content, to which it corresponds and from which it originates" (105). They have relative independence but they can't exist independently of each other and this is best described by Hegel, "content is nothing but the conversion of form into content, form is nothing but conversion of content into form" (qtd. in Lukacs 800). As quoted above, Engels characterizes them as mutually determining opposites, the each is the basis of existences of the other and each inseparably united to the other.

Along with the unity between content and form there originates the contradiction and conflict between them. Therefore the relative and temporary unity of the two becomes the fetter to the development and the progressive content develops further negating the old form. Lukacs more clearly and truthfully relates the "unity of the particular and universal of the individual and typical" to the "interpenetration of form and content" (501).

The Reflectionist Theory

The question of partisanship in literature and art is bound up to some extent with the problem of literature related to the real world. Socialist realism's prescription that literature and art should teach certain political attitudes assumes that literature

and art do indeed (or at least ought to) 'reflect' or 'reproduce' social reality in a fairly direct way.

In its cruder formulations, the idea that art reflects reality is clearly inadequate. It suggests a passive, mechanistic relationship between art and society as though the work; like a mirror or photographic plate, merely inertly registered what was happening 'out there'. Lenin speaks of Tolstoy as the 'mirror' of the Russian revolution of 1905; but if Tolstoy's work is a mirror, then it is as Pierre Macherey argues, "one placed at an angle to reality, a broken mirror which presents its images in fragmented form and is as expressive in what it does not reflect as in what it does" (qtd. in Eagleton 46). "If art reflects life" Bertolt Brecht comments in *A Short Organum for the Theater* (1948), "It does so with special mirrors"(46).

In his essays of 1930's and 1940's, G. Lukacs adopts Lenin's epistemological theory of reflection: all apprehension of the external world is just a reflection of it in human consciousness (12). Lukacs, indeed wants finally to preserve the idea that consciousness is an active force: in his late work on Marxist aesthetics, he sees "'artistic consciousness' as a creative intervention into the world rather than a mere reflection of it" (47).

On the other, Leon Trotsky claimed that artistic creation is "a deflection, a changing and a transformation of reality, in accordance with the peculiar laws of art" (Eagleton, 47). This excellent formulation, least in part from the Russian formalist theory that art involves a 'making strange' of experience, modifies any simple notion of art as reflections. Likewise, for Macherey, the effect of literature is essentially to deform rather than to imitate.

Moreover, a German Marxist critic Walter Benjamin in his pioneering essay 'The Author as Producer' poses the literary and artistic work's position within the relation of production of its time. It is described by Eagleton in his book, *Marxism and Literary Criticism*. He writes:

. . . Art, like any other form of production, depends upon certain techniques of production- certain modes of painting, publishing, theatrical performance and so on. These techniques are part of the productive forces of art, the stage of development of artistic production; and they involve a set of social relations between the artistic producer and his audiences. (57)

In Eagleton's words, Benjamin's view is that artistic productions involve a set of social relations, too. Eagleton again says that for Benjamin, the revolutionary artist must revolutionize the existing forces without uncritically accepting it." He says, "the revolutionary artist shouldn't uncritically accept the existing forces of artistic production but should develop and revolutionize those forces" (57). Benjamin, according to Eagleton, seems radical in his idea. Artist mustn't take anything for granted but revolutionize the existing forces.

Poetics and Politics

The terms 'poetics' and 'politics' both deserve to be covering a broad area. The term 'poetics' includes the works of art, literature, painting, theatrical performance etc. Stephen Greenblatt in his introduction to a special issue of *Genre*, Vol. 15 (1982) prefers, however, to call his own critical enterprise, 'cultural poetics', in order to "highlight his concern with literature and arts as integral with other social practices

that, in their complex interactions make up the general culture of an era" (Abrams, 187).

Politics, on the other, includes the political systems of the society, the activities in the public affairs on the part of bourgeoisie who has the major economy of the society and of the whole country as well; and exploit the artist and producer for its own benevolence.

Marxist consideration of politics and art aesthetics, both as relatively independent ideological superstructures and their subjugation to socio-economic foundation of society, evidently presuppose their interrelation and reciprocal influence. Therefore it would be wrong to subjugate literature and art under political framework; though being a direct outcome and visibly prompt materialization of socio-economic relations politics plays vital role in literature. The constituents of Marxist realism, the class struggle, historical materialism, social revolutions etc, by the large, directly includes and assumes the political movements and upheavals, and automatically emphasize the political element. By this reason many political thinkers and fighters like Lenin and Mao, though in their typical spacio-temporal limitation, emphasized the political propaganda role of literature and art. But Lenin's definition of politics in literary criteria approximated the writer's commitment towards class struggle, working class and people's point of view as a whole. In *Lenin and Problems of Literature*, Shcherbina writes:

Rejecting all vulgar interpretation of the very concept of politics, Lenin pointed out the political position of a progressive artist implied in the first place, his assimilation and representation of processes and events from the standpoint of someone who champions the interests of the masses. (104)

After Lenin, Mao was another person who emphasized political presence in literature more than Lenin. He proposed that “literature and art are subordinate to politics, but in their turn exert a great influence on politics” (271). Arguing against the political limitations of literature and art, critic Ninu Chapagain takes Mao’s opinion as particular “product of particular situation” (Chapagain, 12). Mao expands the explanation of politics in literary and artistic judgment in their relationship which reads, “Politics cannot be equated with method of artistic creation and criticism” (27). Chapagain accepts the reciprocal relations of literature, art and politics but denies the one sided representation of politics in literature.

Chinese critic Leu Chaefu strongly opposed that political criteria is the total criteria of literature and art. He argued. “The value of politics that transforms the society is the only part of total value of social purposiveness of art; that never reflects the total value in any form” (Chaefu, 81). An Indian critic Kunwar Pal Singh too differentiates literature and politics according to their archetypal forms and roles but accepts that politics embodies in literature as 'scientific ideology'.

No ideological superstructures can be isolated from their own reciprocal relationships and their relations with socio-economic base. Therefore, according to Marxism politics and art can’t be isolated from other components of social processes and relations. It's not necessary to confuse their relative independence along with their reciprocal influence.

Art, Culture and Socialism

To begin with the concept Marxism, the bourgeoisie remains the ruling class in the industrially developed countries of the west like France, England, and America. Moreover capitalism is playing an active role in the new scientific and technological

revolution which is now in progress, while in art, the big question remains as to whether the art of the western countries has really regressed compared to the 19th century.

While looking at the problem of the development of art in contemporary capitalist society, it was not the Marxists but the vulgar sociologists and pseudo-Marxists who declare that art in the west was in full decay. But surely, it would be more accurate to say that “the genuinely artistic values created in the west in the present century are product of the anti-bourgeois awareness” (Kuzmenko, 13).

Soviet art and literature, born of the first attempt in history to build socialism is the practical answer to what a society guided by Marxist Leninist theories brings to humanism, culture and art. “Art which Gorky described as ‘the study of man’ is an embodiment of the humanistic problems of man and is at the same time a key to the solution to these problems” (Kuzmenko,17).

After getting the solution of the problem of art on the summits of aesthetic and social theory, we turn our attention to the practice of art itself-how it reacted to the change in the living conditions of the individual, how the “private individual” the man in the new stage of development of bourgeois society mark his appearance in art. The critic Y. Kuzmenko, in his article, *Art and Socialism* writes:

The heroes of Shakespeare's tragedies and chronicles were conditioned by the circumstance of the great universal plan-they were dealing with the very universe of the existing order. Events, in their turn, depended on character and were determined by freely chosen aims of life. The tragedy of King Lear, for example, is a tragedy of down trodden humanism, a clash between the powers of good and evil, and not

simple a description of court intrigue or the drama of a deceived father.

(349)

To state clearly, the innovatory contribution of soviet art to world culture is based, above all on its new hero the creative man who is changing himself as he transforms his environment.

Plekhanov describes society and art perfectly and writes, "The finest works of art are those which depict people taking part in the great advance of humanity, the bearers of the great ideas of mankind" (35). Here, Plekhanov takes side of that fine art which depicts the people taking part in the great advance of humanity who are the bearers of the great ideas of mankind.

To conclude, socialism and art combined present innumerable aspects, point of view, facets, and opinions. However, socialism and the socialist ideal of society are inseparable from the eternal seeking, the very aesthetic essence of literature and art.

Chapter- III

Textual analysis

In the text *The Tragic Muse* by Henry James, the two domains: aesthetics and politics of society are seen somehow interrelated, interwoven with each other exchanging some tenets in them. Here, aesthetics, unlike Kant's aesthetics means the bourgeois aesthetics, arts, painting, theatrical performance and others that are captured by the people of power and property owning class on their behalf. These power holding people in the novel are politically conscious people. By politics, it is the politics of the society, political activities of the social tendency as well as the politically and socio- economically aware characters and their activities and ideologies related to the economic foundation of the existing society. However, these two sectors in the text are not totally alienated, rather an implicitly mutual relationship and matching ideologies can be found in them as we delve into the text its self.

The politically aware and socio - economically powerful characters are here Mr. Carteret , Julia Dallow, Lady Agnes and Peter Sherringham respectively who have the rooted passion for owning property and power and like to maintain their status quo; whereas on the other , aesthetic characters are Gabriel Nash , Nick Dormer, Miriam Rooth , Biddy Dormer and so on . These characters , though they have their autonomous field like painting, acting , novel reading etc they are supported and lured and motivated by the other side characters as well as by the demand of the existing social needs.

Art: The Representation/Reflection of Life and Society

In the opening of the novel, Nick Dormer, a protagonist goes to Paris with his mother and sisters to see the art exhibition there. His mother Lady Agnes, a strict lady of the society is seen interested towards the art exhibition of modern art in Paris. They have arrived at the *palais de l'industrie*. Nick is relating the importance of the sculpture and painting to understand the real condition of the poor men in the society. He is reminding his mother.

Nick: This place is an immense stimulus to me; it refreshes me, excites me, it's an exhibition of artistic life. It's full of refinements; It gives one such an impression of artistic experience. They try everything, they feel everything. While you were looking at the murders apparently, I observed an immense deal of curious and interesting work. There are too many of them, poor devils; so many who must make their way, who must attract attention. Some of them can only *taper fort*, stand on their heads, turn summersaults or commit deeds of violence, to make people notice them. (25)

In the sculptures and paintings, Nick sees the reflection of the pitiable condition of the people of society. In the artistic icons shown there Nick refers to the 'poor devils' who are the poor people unable to compete the powerful ones in the society. These 'poor devils' have to do something very hard for their existence in the society. For making the powerful see those people's conditions of poverty, the art and painting are very much effective which depict the clear picture of the injustice and torture to the poor existing in the society.

A politician turned artist (painter) Nick Dormer and the young diplomatist Peter Sherringham representing political society are discussing about the art and painting. Peter takes art as the representation of life though he is among the rising young diplomatists in politics.

Peter: I don't see that I get tired of it. What will you have? Strong predilections are rather a blessing; they are simplifying. I am fond of representation-the representation of life: I like it better, I think, than the real thing. You like it, too, so you have no right to cast the stone. You like it best done one way and I another; and our preferences on either side, has a deep root in us [. . .] The idea of representation fascinates you, but in your case it's representation in oils or do you practice water-colors too? You even go much further than I, for I study my art of predilection only in the works of others. I don't aspire to leave works of my own. (71-72)

Peter Sherringham, typical of the bourgeois class, is also in the faith of representation of life, society in the works of art. He also believes in the reflectionist principle that whatever happens on society and life of people get reflected in art; but as a capitalist snatching the property of the laborers, Peter is enjoying other people's art rather than leaving his own works of art. The nature of the upper class taking the sweat of the poor is clearly depicted. Though different ideologies these two people have, these are matched in the representation of life.

Art and aesthetics are the autonomous field but they are more generally, miniature of the society, world. Nick's studio itself is the miniature of the world.

When Miriam and her mother went into the studio, Nick Dormer had stopped whistling, but he was still gay enough to receive them with every demonstration of sociability. He thought his studio a poor place, unorganized, untapestried, a mere seat of rude industry, with all its revelations and honor still to come. (480)

For Nick, his studio is the place to receive the 'demonstration of sociability.' The social activities and public are reflected in his studio in the form of painting.

The characters like Nick, Miriam etc. in the novel are protesting the inherent injustice done by the high class people to them and to the whole society. They revolt by means of their art. They want independence and relief from the bribery for doing anything. Peter says, " That's because I've wanted to bribe you"(513).

Peter says this to Miriam as he wants to lure the artists by bribery. By Miriam's performance, even Peter is thinking to be rich. This tendency is the capitalist tendency toward the working class.

No any one field is superior and the other is inferior but both art, theater and political society are equally judged and valued." The artist is irrepressible, eternal; she'll be in everything you are and in everything you do"(507).The artist is also triumphant in his own whereas on the other, the world, the society, public affairs are even more important." The stage is great, no doubt, but the world is greater. It's a bigger theatre than any of those places in the strand "(507).Peter doesn't reject the value and existence of artistic field and also believes on still greater importance of the reality of the world, society etc. There is a slight hint that the unity of Nick and Julia which Nash predicted comes to be true.

This is equally true of Nick Dormer in regard to whom I may finally say that his friend Nash's predictions about his reunion with Mrs. Dallow have not up to this time been justified. On the other, I must not omit to add, to add, this lady has not, at the latest accounts, married Mr. Mac George. It is very true, there has been a rumour that Mr. MacGeorge is worried about her- has even ceased to believe in her.

(575)

By critically evaluating the above lines, it is hinted that Nick, an obsessive painter also finally reunites with Julia Dallow, a strict political lady. It is guessed by the fact that she has not yet married Mr. MacGeorge and he is very worried about her. Since she doesn't marry him, she may marry Nick. It is because the two different ideological minds are somehow arrived at the negotiating point. The one needs reciprocal cooperation from the other as politics and aesthetic are interrelated and establish the exchanging relationship.

Ideological Relation of Julia Dallow and Nick Dormer

Julia's manners, attitudes and dealing to Nick seem to be the relationship of a master and a servant in one hand and of the lover on the other.

Her carriage came and stood there, and Nick asked if he should send it away; to which she said: "No, let it stand a bit." She let it stand a long time, and then she told him to dismiss it: they would walk home. She took his arm and they went along the boulevard, on the right hand side, to the *Rue dela Paix*, saying little to each during the transits and then they passed into the hotel and up to her room. (87)

Though Julia seems to be a capitalist high class English lady having many luxurious things with her and with superior ideology, she is up to the level of Nick emotionally who is a type of the down-trodden and working class. Julia wants to have relationship with him for her own benevolences.

Art and public affairs are two distinctive fields in ideologies but somehow one contributes to the other. In the novel, Nick represents the world of painting i.e. aesthetics where Julia Dallow represents the politics of the society. But Nick and Julia are ideologically helpful and reciprocal to each other. These ideologies somehow even seem to overlap. Gabriel Nash, an aesthete, is speaking to Nick about his relation with Julia Dallow. The ideologies of the two people will be merged.

You will go about with her and do all her friends, all the bishops and ambassadors, and you'll eat your cake and have it, and everyone, beginning with your wife, will forget there is anything queer about you and everything will be for the best in the best of worlds; so that, together you and she you'll become a great social institution, and everyone will think she has a delightful husband and; to say nothing of course of your having a delightful wife. (552)

As Julia Dallow is a strict political widow, she is representing political life and her ideology is different from Nick's but if he marries Julia, everything will be for the best in the in the best of worlds. When they two, representing two different worlds merge, they form a 'social institution' where his painting reflect the reality of the world.

Exploitative Traits of the Capitalists

Another instance of class difference can be seen in the conduct of Peter Sherringham towards Madame Carre, Mrs. Rooth and her daughter Miriam, an actress. As Marxist principle of aesthetics believes in the origination of aesthetic sensibility from the labor activity which means labor itself is the creative activity. In the text, Peter is investing money for the stage handled by Madame Carre and Miriam Rooth and her mother are fed by him. Peter exploits the artistic labor of Miriam, the actress, by taking joy and praising her beauty, eyes, and physicality. He goes on, "She had pretty, silly, near sighted eyes, a long thin nose and an upper lip which projected over and under as an ornamental cornice rests on its support . . . She has certainly all the qualities that strike the eye" (98).

Peter praises Miriam, an actress, obsessively for her performance. She acts laboriously to earn her living which is conditioned by the bourgeoisie people like Peter and Madame Carre. Peter's interest to art, theater and Miriam's performance is only bourgeois aesthetics. Mrs. Rooth and her daughter Miriam were surviving by means of the latter's skillful performance and her beauty. Mrs. Rooth complained that they had no home to stay at; in rejoinder to which the old actress exclaimed: "Oh, you English, You haven't a home you must make one. In our profession it's the first requisite "(104).

Peter Sherringham, a capitalist, has sponsored the theater run by old actress Madame Carre . Madam Carre and Peter seem to be the exploiters of the beauty of an actress in the society. They use up the beauty of the poor for their extra profit. They very soon earn money by selling other's performance and they think to make a home is not a big matter. It's very minor. Therefore, in reply of Mrs. Rooth's complaint that they are poor and they have no home, old actress Madame Carre says that now they

should have one certainly and they can, too. It means Mrs. Rooth's daughter is rewarded with a lot of money for her beauty and her performance. Here, Miriam Rooth is selling her beauty to others and she gets only few of the money derived from her talent. This trend seems to be like the capitalists and their dealing with the laborers. The former become richer and richer whereas the latter get only to survive everyday.

The bourgeoisie always convince the proletariats against the latter's will Mr. Carteret, lived in the House of Commons for 50 years during Nick's father's time. He is a true representative of capitalist who is a donor to Nick but Nick should do whatever he commands for his selfish motive. And so does Julia Dallow, a political widow to exploit Nick:

Mr. Carteret was Nick's providence as Nick was looked to , in a general way to be that of his mother and sisters [. . .] It was not for studio , certainly , that Mr. Carteret sent cheques but they were an expression of general confidence in Nick . (74)

Mr. Carteret has helped Nick financially only for tempting Nick toward Julia for political position. Nick, being tired of such political activities, has turned to the autonomy of art. When the working class of people gets fed up with the capitalists, they seek the independence of life by means of art, theater and painting etc. Nick, a moving character is in search of an independent artistic life. This alienation is caused by the excesses of the rigorous domination by upper class.

If poor Nick for the hour, was demonstrative and lyrical, it was because he had no other way of sounding the note of farewell to the independent life of which the term seemed now definitely in sight. The

sense pressed upon him that these were the last moment of his freedom. (77)

In the society, Nick has been jeopardized by the conduct of Julia and other high class English people by which Nick's independent life is farewell because he has been compelled for the politics devoid of his will. Julia Dallow is seen in the novel as typical of the high rank English lady determined in her status quo.

Peter consoles Mrs. Rooth and her daughter as, "we'll all take you home; why not?"(111). In this line, we see the capitalistic trend of eating up the surplus value of the work done by laborers and sympathizing them of getting just a living.

The work of art has been a means of rebelling against the capitalistic society. The artist, actresses and painters always challenge the society and its high class people. The painter Nick is so poor. He lives on by painting the photographs. Miriam has been capable economically by getting money from her performance in the public.

Nick says, " Oh, I am so poor . . . I live on alms"(350). It shows his pitiable condition due to the exploitation of labour of the working people. Whereas, Miriam has earned money to be able to give some amount to Nick for portraying her picture. Miriam states:

I'll buy from you- what you are doing: I'll pay you well when it's done. I've got money now; I make it you know, a good lot of it. It's too delightful, after scraping and starting. Try it and you'll see. Give up the base, bad world. But isn't it supposed to be the base, bad world that pays? (305)

In the above lines, Miriam , an actress is living by her labor , i.e. theatrical performance. She has earned money, too. But the money comes from the base, bad

world. It is clear here that the artists and painters are also eating from the same pot (society and public world) from where the upper class people are exploiting the economy of the country.

The plays, films, artistic works all are in the hands of the capitalists. In the text, poor Dashwood is also poor." He hasn't a penny in the world. Besides, if he had got them he would have kept them"(304).

The poor have to labor hard for survival. Whatever art appears on the stage is hired by the politics of the capitalists for earning a lot of money by sucking the poor people's labor. Peter is representing the upper class people of the society," He bought the play for this country and America for four hundred pounds and on the chance"(304). Peter seems to exploit the labor of the proletariat though explicitly he is contributing to the country. In reality, Peter likes to run the business in the name of aesthetic passion. This is the trend of the high class political society.

The opportunistic way of bourgeoisie is noticed in the lines following. Peter is an amateurish art lover.

Art, in addition to being part of a society, has its own form also. It creates new forms of the same life. It is done by performance. Miriam's performance was a living thing, with a power to change, to grow, to develop, to beget new forms of the same life. Peter Sherringham contributed to it in his amateurish way, watching with solitude the fate of his contribution. (368)

Peter always takes the performance of Miriam as an amateurish and looks forward to getting the profit from the theatrical business he has contributed. So

Peter, representing the high class, always wants to exploit the labor of the actors and artists.

Nick's mother Lady Agnes' mind is very much obsessed with material possession which she wants to transform to Nick. "Be great-be great", said his mother. "I'm old, I've lived, I've seen. Go in for a great material position. That will simplify everything else"(192).

This lady is very much in the side of becoming rich, by means of exploitation and cheating. She doesn't have intention of serving the poor although she herself is poor at present. In spite of her present poverty, she has not forgotten the taste of wealth. But her son, from the true spirit, is not happy at this trend. The consciousness Nick gets, comes as the outcome of his mother's false ideology. Nick's ideology is totally contrasted with his mother's here. So, Nick believes upon art as the emancipating factor of the social injustice, misbehaviors to poor, exploitation and so on.

Artists/Laborers Creating the Type/Second Nature

Artistic and creative activity of artists and writers come across the social life and manipulate it according to their aesthetic and romantic ideal. They create the second nature by their attempt to give shape to chaos in infancy the unmasking fabricating to with concrete nature which comes under the concept 'creative typification' . In the novel the characters i.e. artists like Nick, Miriam and Dashwood create their second nature and unmask the social reality being themselves the type. Basil Dashwood's type exasperated Peter Sherringham:

Basil Dashwood's " type" (the younger stranger was of course Basil Dashwood) and even by his blue frock - coat , the recurrent ,

unvarying , imperturbable " good form " of his aspect [. . .] The powerful ample manner in which Miriam handled her scene produced its full impression , the art with which she surmounted its difficulties, the liberality which she met its great demand upon the voice , and the variety of expression that she threw into a torrents of objurgation [. . .] She addressed Mr. Dashwood as if he were playing Arthur , and he lowered his book , dropped his head and his eyes and looked handsome and ingenious. (250)

Basil Dashwood , a typical hero created himself a 'type' of king 'Arthur ' , an elite class. Miriam is accompanied in his every activity. She guides and cares him as if he is a child. These characters create their second nature by forgetting their self and give a glimpse of the standardized conduct of the society. In other words, these artists have to get their maintenance showing their performance relating it with the society the activities of an individual in the society.

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Peter, representing the high class, always wants to exploit the labor of the actors and artists.

As the art of comedy, Miriam wanted to do comedy of London Life.

She was delighted to find that seeing more, of the world suggested things to her; they came straight from the fact, from nature, if you could call it nature: so that she was convinced more than ever that the artists ought to live, to get on with his business, gather ideas, lights form experience ought to welcome any experience that would give him lights. But work, of course, was experience, and everything in one's life that was good was work. (367)

Here, actors and artists are analyzed in terms of workers on life. Whatever experience they gain, comes through their work which is their conscious effort in art and performance. The artists ' have to gather ideas from the experiences in life. Artists' business is to produce the artistic work. In fact, the actors and artists are not devoid of the life experience and worldly affairs, rather they reflect these things in their art, performance, painting etc. The performance or acting is a lively thing to modify and develop a new form of the same life, too. "Miriam's performance was a living thing, with a power to change, to grow, to develop, to beget new forms of the same life" (368).

Performance, esp. here of Miriam can change the mode of life, it changes and develops the new form of the same life. The ideologies of the world (life) and of art are contrasting finally, contributing to the existing form of life.

In Marxist aesthetics, artists are real producers and the production is their art, performances. And in their performance, art, they produce their own 'person'. "Her

greatest ideas must always be to show herself; and fortunately. She has a splendid self to show. I think of her absolutely as a real producer but as a producer whose production is her own person. [. . .] Let no man despair; a new hope has dawned" (411).

By showing her own 'person', Miriam, a famous actress, is supposed to change the society. She is a real 'producer' of her production because she exposes her talent and skill through her fascinating performance that promotes the real humanness of the world.

Artistic Product (Form) Determined by Mode of Production (Content)

Lukacs' dialectics of form and content is found in the text here. To understand the world, life, public affairs etc, one should have to go through the adventures, hardships in his / her profession. One is related to the other. To do the other, we must do one. Peter and Nash are talking. Nash is appreciating the artist.

You can't eat your cake and have it, and you can't make omelette without breaking eggs. You can't at once sit by the fire and fly about the world and you can't go round the globe without having adventures. You can't be a great actress without quivering nerves [. . .] Your nerves and your eggs and your cake, are part of the cost of most expensive of professions. (413)

Nerves and adventures, eggs and omelets show the pair as form and content. Form is thought as the superstructure of society and content as mode of production of the society. So here omelets is only prepared after breaking eggs which the raw material is taken as content. Without quivering nerves, one can't be an actress which means the career of actress as form is conditioned by the quivering of the nerves, the

content which are themselves the parts of the most expensive of professions, the mode of production as the economic base. In the same way, going round and round the world, experiencing it is one thing which is only possible after realizing a lot of adventures, difficulties etc. The adventures condition and demand the experience of involving in the artistic world as for Miriam Rooth and Nick Dormer. These two characters are also conditioned for artistic performance by their respective necessities.

Instead of standing apart, both "artistic world" and "public world and life" are simultaneously running in their own course by getting help from each other. Peter likes now to Bidy, Nick's sister who takes interest in art, theatre, painting and she is telling Peter about the relationship of art and life.

Biddy: Don't you think one can do as much good by painting great works of art as by -as by what papa used to do? Don't you think art is necessary to the happiness, to the greatness of a people? Don't you think it's manly and honorable? Do you think a passion for it is a thing to be ashamed of? Don't you think the artist-the conscientious, the serious one-is as distinguished a member of society as any one else?

(473)

Through these series of gradual rhetorical questions, we understand Bidy's view of the art and painting in relation to life and society. The 'form' of art is associated with the 'content' of life and politics of society. She thinks art is as distinguished and precious as life and reality. The artist is also equally distinguished as a member of society. According to her view, Nick and Miriam are also equally important by their position in painting and performance. They are also living their life in their own. Only the 'form' is different, the 'content' is same.

To establish an independent society, art helps in creating an adaptable situation for revolution against the existing injustice of the society. Nick himself wants freedom though he is poor. He doesn't want to be rich in spite of his mother's obsession to politics to earn money because she has the undying taste of her husband's income who was in the politics for long. Nick unwillingly wins politics by the obligation of Julia and his mother and becomes a member of House of Commons; but his inner desire leads him to art; i.e. painting. He finally turns to be a fulltime painter. On the other hand, Peter is an amateur of the theatre but he is actually a diplomatist. Even then he is fully interested in art and theatre; so this aesthetics is bourgeois aesthetics. So a person can be involved both in society, its rules, conduct, and art, an aesthetic sector which is also a part of the society though they are seemingly two different domains.

Although society (politics) is distinct from the art, aesthetics in outer looking, they are interdependent, too. The clever men diplomatist and other persons of the high class of society also pay great tribute and devotion to the art and painting and artists also can go very confidently to society since the artists, painters, actresses etc all emerge from the superstructure of the society. Nick, an obsessive painter forwards his view point as the answer of Mr. Carteret's question. He thinks that painting also contributes to understand the world. Nick contended, "If I do something good, my country may like it. Do you regard them as equal, the two glories? Here comes your nurse, to blow me up and turn me out"(274).

Nick's view in Mr. Carteret's question is that Nick believes upon the art painting which reflects the society. He opines that to be famous in the country, one should devote himself/herself in art, painting theater etc.

In the text, Miriam, an actress once remains looking at the portrait of Rachel and converses with Peter where his view of art and painting is very positive. She demanded:

Doesn't such a woman as that receive - receive everyone?

Peter: Everyone who goes to see her no doubt.

Miriam: And who goes?

Peter: Lots of men- clever men, eminent men. (274)

Here, Peter himself focuses upon the fact that 'eminent 'and 'clever' men of the society are also influenced by the painting and art. The words of Miriam 'such a woman' refers to Rachel. Later, Miriam is influenced by Rachel's painting when she continues, "Oh, she has given me ideas! But in London actresses go into society" (290).

Artists and actress are not so much alienated by the society as supposed but they are the part and parcel of the society. What activities a society conducts are revealed by the activities and performance of the artists and actresses. They have no totally independent status. Instead, they are interrelated.

The Autonomy of Art: The Rebellious Weapon against Capitalists

'Art is autonomous' is the idea related to a challenge given by the proletarian artists to the socio-economically powerful people of the society. Through art and its autonomy, the foundation of society is shaken. Miriam realizes the autonomy of art. She says:

I'm not such a low creature. I'm capable of gratitude, I'm capable of affection. One may live in paint and tinsel, but one isn't absolutely

without a soul. Yes, I've got one, though I do paint my face and practice my intonations. If what you are going to do is good for you I'm very glad. (448)

Art's existence is not less in quantity. Miriam says in addition to paint and tinsel if we don't do anything with soul, it's not possible to perform anything. She also focuses her attention upon the fact that if anything we do gives us satisfaction; i.e. confidence, it's very good. There is the autonomy of art whereas this autonomy comes by virtue of the society and by the opposing tendency towards the social activities of the politically conscious people.

In the context of art and its duty to serve the degrading society by helping in getting rid of the exploitative society, art leads us to the social emancipation, thus establishing an independent society devoid of the injustice, exploitation etc. Plekhanov, like other leaders and fighters of the Russian revolution, describes society and art perfectly and writes, "The finest works of art are those which depict people taking part in the great advance of humanity, the bearers of the great ideas of mankind". So, Plekhanov's concept of fine art depicting the people taking part in the great advance of humanity is justified in the text. Nick a representative of freedom fighter, is talking to his mother about the social dissatisfaction prevailed there. He says:

You're delightful, dear mother-you're very delightful! I particularly like your conception of independence. Doesn't it occur to you that at a pinch I might improve my fortune by some other means than by making a mercenary marriage or by asking favors with a rich old gentleman? Doesn't it occur to you that I might work? Work at

politics? How does that make money, honorably? I don't mean at politics. (189)

In the above lines, the concept of independence is ambivalent. Nick, though speaks ironically, wants to be independent by himself through his work. But he doesn't like to have the property comfortably as if it is inherited. Nick believes upon work, therefore representing a working class. He condemns the political activities of the upper class people who exploit the labours of the poor workers. He is ironically asking his mother whether to become rich by asking favor with a rich old gentleman. He is referring to old Mr. Carteret who stayed in parliament for fifty years and he is a true representative of a capitalist exploiter. In the lines later, Nick dislikes the politics and says he doesn't mean to work at politics, rather wants to serve people by working on art and painting which lead people to freedom and independence.

Intermingling Aesthetic and Political Representatives

Painters and artists in one hand and the members of the society on the other are sometimes changing their position and status if they imply their inner talent. Miriam, an actress can play both the role of an actress and a great lady of the society. "A great actress a great lady-sometimes she inclines for one and sometimes for other; but on the whole she persuades herself that a great actress, if she'll cultivate the right people, may be a great lady" (450).

Miriam is very competent, capable and skillful actress who can cultivate the right people by her performance. She can motivate the people by attracting their attention. Miriam sometime works as merely an actress, whereas she at other times works as a great lady. She can flexibly play both the roles: of an actress and of a great lady.

Peter, being diplomatic, shows some concern to art and talks to Miriam and praises her: "You're artist enough for anything. I shall be a great diplomatist: my resolution is firmly taken. I am infinitely cleverer than you have the least idea of and you shall be a great diplomatist's wife" (450-51).

Peter finally turns to the artistic world, too in spite of his own politics. He is showing interest in aesthetics either with selfish motive or with fresh intention. The ideologies come to meet at a point where the opposite people believe on the interdependence of art and political activities of the society.

By the overall analysis of the text along with the application of the theoretical modality of Marxist-aesthetics, it comes to be clear that art, painting, theatrical performance etc. are functioning as weapons for social liberation being a split of the same political society. The art, painting, theatrical performance and literature arouse the artistic consciousness which does not merely reflect the world, i.e. politics of society; but are also the creative interventions into it. However, the aesthetic domains like art, painting, performance etc. are ideological products produced aesthetically out of the conduct of the political society either by the demand and compulsion or by the spirit of revolution with the inherent social trends of the existing society. So, aesthetic domains and the politics of society are not seen separate and alienated from each other; rather a bond of interrelationship with each other can be noted. These two sectors therefore are relative and dependent upon each other; in other words, one emerged out of the other in the present text *The Tragic Muse* by Henry James.

Chapter - IV

CONCLUSION

In the novel *The Tragic Muse*, I found aesthetic domain, i.e. art, painting, literature and performances are related with and emerged from the society and its political activities instead of being separate from it. Even the activities and conduct of the characters of both domains are ideologically and emotionally related and dependent with each other. Not only this, the art, painting, theatrical performances produced by artists are conditioned by the problematic dealings of the powerful political people of the society to the poor laborers. Here, artists, painters and actors are labeled as laborers. Nick has to paint the portrait of photograph; Miriam has to perform the theatrical art just to get her living along with her mother. Their skills, talents and labors are exploited by the power and property owning people like Peter, Madame Carre, Mr. Carteret and Julia Dallow. Their artistic performances are only bourgeois aesthetics. Those power holding people become richer and richer by only providing the artists and painters like Nick and Miriam a little amount just to survive. This is the labor exploitation.

Nick, a passionate lover of art and painting wants independence of the suffocating social life and turns to art and painting. When one is fed up of the society and its trend, he/she takes art as a rebelling political weapon against the existing society. So does Nick by his painting. He doesn't like to accept his mother's suggestion of earning money by holding position in politics. He rejects it for its negative way of earning by exploitation, bribery, injustice etc. So Nick disobeys his own mother and challenges the society. This opposite idea to the society has been conditioned only by the same society. Had not the society been rigorous and oppressive, Nick wouldn't have rejected the social conduct. On the other, Mr.

Carteret, an old man experienced in politics, is a donor to Nick; but it is only for tempting Nick to marry Julia for political position. He is ready to donate property to Nick for his selfish motive. Peter, a true representative of bourgeoisie, sponsors the theater run by Madame Carre to earn money by hiring the actresses and artists in cheap wage. Miriam's performance and beauty both are the means of Peter's earning whereas the performance is Miriam's compulsion. In this way, artists, painters, actresses are not emerged out of unknown origin; rather the political conduct and unjust social system and activities have given their birth. To be positive, art and aesthetics are also part and parcel of the same political society instead of being separate. They are interdependent and related to each other. In a word, society and its activities have born the art and literature since the form is determined and conditioned by the content: 'form' being the aesthetic domains; whereas content, the politics, i.e.; political conduct of the society and its mode of production.

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