

F of Literary Mean

1)

- 1) Sum total of F in the life of an individual is but a particle in the collective consciousness.  
This limitation caused by <sup>our</sup> organic state, outward stimuli etc.
- 2) The representation (by means of letters) of the ~~most~~ continuous flow of successive Fs, exactly corresponding to the inner conscious state is impossible. (Hence the meaninglessness of the term realism taken in its strict sense.)
- 3) The representation of certain classes of F out of endless series forms ~~the basis of basic practice~~ the foundation of ~~the~~ basic practical & theoretical use of language. The vehicle of thought is used <sup>as means of</sup> communication, not of a continuous curve of psychic phenomena, but of some F, chosen here & there either consciously or unconsciously.

- 4) A certain class of F or classes of F begin to predominate over others in our psychic life, owing to <sup>our</sup> habits education & environment. This is the differentiation of F. These predominant F being <sup>more</sup> liable to be represented than others.
- 5) The same outward phenomena may form different F in different people. This we call the difference of interpretation - interpretation of a multifarious feature which whirl around us in perpetual motion & change. Thus we give a certain meaning to certain phenomena while other bestow upon the same ~~part~~ another, quite different from ours, even running counter to it.

quantitative

qualitative

6) The question now arises, what is the  $\mathcal{F}$  which predominates in  
 case of letters?

a) It is different from that of the scientist

- (1) abstraction, generalisation, principles, laws,  
 & reduction to concrete imp. image

{ S. tries to represent A in abstract terms  
 L. " " " " A in concrete terms

{ S. tries to give an idea of A  
 L. " " " " an image of A

{ S. ~~tries to~~ appeal to our reasoning faculty  
 logical  
 L. appeals to our imaging faculty  
 emotional

{ S. analysis of things as they are in composition  
 L. illusion of things as they seem in appearance

7) Governed by + starting from ~~the several~~ there,

L.'s  $\mathcal{F}$  is ~~turned to~~ ~~as a rule accompanied~~

~~story of~~ <sup>(1)</sup> ~~is~~ may be regarded from each of  
 the following standpoints.

(1) Association ~~of~~ of L. M.

Projection  
 etc

Harmony — what is its meaning

Contrast — a particular phase of  
 harmony.

etc

2) absence of scientific  $\mathcal{F}$ . Absurdity abounds in  
 its classification, mysterious elements

25 consistency, if we admit the logic of emotion  
 &, as we do that of intellect. (Dreams, sketches etc)

- 3) other means of procuring illusion
- particularisation (use of number  
colour  
etc)
  - conventional formulae, language as.
  -

Difference of F. is its originality

- F of common people.  
 F of imitation (consciousness at large)
- F of talented people  
 F of ~~the~~ F suggested by others
- F of Genies  
 F Original. | 25 finite extreme  
 force + intensity
- Their relations: —
  - (3) strongest but few ∴ trampled upon
  - (2) nearer to (1) ∴ fitter to survive.
  - (1) always shifting
 ∴ either (1) conquers (3) or (3) conquers (1)  
 life or death.

The predominance of F in a age

(1) is governed by the law of suggestion.  
~~that of expectation~~

- (1) what is suggestion, when does it take place.
- (2) Without suggestion, no hope for genius  
 i.e. no improvement or new phase cut out.
- (III) is governed by the law of expectation.
- (1) what is expectation, when does it resist-  
 when yield?
- (2) Without expectation there is no stability in,  
 more necessary element in, than originality.
- (III) Struggle of old & new i.e. struggle of  
 the law of expectation + that of suggestion.
- (IV) Suggestion gradual always ~~success~~ success  
 why? Its psychological explanation  
 Suggestion sudden <sup>in most cases</sup> always failure, why?  
 (This is why <sup>many</sup> men of genius suffered)  
 One exception to the ~~total~~ rule, where sudden  
 + wholesale changes are possible. when?
- Some (cases of success of men of genius)
- (V) Examples illustrating the above from English  
 literature.
- Gradual suggestion { The rise of Eng. Romanticism  
 its struggle with Classicism  
 The final conquest of the former

(IV) ~~Failure~~  
 sudden suggestion } Browning + his age - too far from common  
 expectation } ∴ failure  
 } Ten upon + his age - coincidence of his + his age

(VI) Difference of literary of 7 in time + space undeniable from above ∴ not necessarily universal. Is Shakespeare universal?  
 +  
 why it is only hypothetically universal in a posthumous sense. 7 different of same.

(VII) Some illustrations of the above from English + Japanese literature

- (1) Difference in formulae
- (2) Difference in association
- (3) " in formal beauty"
- etc

(VIII) Are they reconcilable? Our future 7 in literature.

(V) Influence of 7 other than purely literary upon the latter.  
 Political — (a) French Revolution + literary 7  
 Economic — (b) Nineteenth Century Industry + literary 7  
 Religious — (c) Puritanism + "Restoration" + literary 7

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