CHAPTER 1

INTRODUCTION

Tragedy: A General Survey

Man has always been aware of the tragic nature of his life and of the fact that "it flowers and fructifies . . . (only) out of the profoundest tragic depths."¹ A mythological crystallization of this idea can be found in the story of Adam and Eve. Tragedy as a form of art witnessed its bloom in Greece through the creative spurt of Sophocles and in England through that of Shakespeare. Traditionally, tragedy has been considered the noblest of the arts and its fascinated the human spirit in all ages and at all times. It is true that in our own age there has been a tendency, under the influence of the study of astrophysics, genetics, anthropology, psychology and sociology, to divest man of his tragic status and to deemphasize the human factor in social effort. The age of computer and cybernetics may not accord to man the tragic dignity that Sophocles and Shakespeare gave to their heroes but that does not mean that the age of tragedy is over. In the cyber age, high tragedies like Oedipus Rex and King Lear may be beyond a man's reach; he may not be able to conceive of a hero waging wars with the gods or fighting with the elemental forces. The heroes of modern men are little people and their tragedies are
little tragedies. All the same, they are tragedies as they contain almost all the elements of the high tragedies. Their exploration is more spiritual than physical, more intangible than tangible, more silent than vociferous. So, modern tragedies can appropriately be called "the voiceless little tragedies of the soul."\(^2\)

The word "tragedy" is being misused simply and perhaps viciously. In daily parlance we use it to refer to any sordid or depressing event such as a mining disaster or a smash on the road. Nathan A. Scott means the same when he says, "We are all incorrigibly habituated in designating as tragic those elements and experiences that put us in mind of what Vergil called "the tears in things."\(^3\) But, the word tragedy has a much deeper and different meaning. "Tragedy" comes to us as a word from a long tradition of European civilization, a common Greco-Christian tradition which has shaped Western civilization. To the Greeks and the Elizabethans tragedy was not a sordid or a pessimistic affair. It was something which brought them exaltation and roused them to deeper spiritual levels of understanding liberating them from the petty greeds of every day existence. When they saw a tragedy on the stage, they felt their own hopes ennobled in art. According to Adrian Poole, for them tragedy was a unique kind of \textit{pharamkon} or medicine embodying the most paradoxical feelings and thoughts and beliefs.\(^4\) Through tragedy they recognized and refelt a sense of the value and the fatality of human life, of both its purpose and its emptiness.
"The search for a definition of tragedy," as the Shakespearean critic Stephen Booth astutely observes, "has been the most persistent and widespread of all non-religious quests for definition." The first attempt to define tragedy was made by Aristotle. Renaissance made a gospel of his Poetics. It was considered in the 18th century as infallible as the Elements of Euclid. But, the authority of Aristotle was challenged and new ideas were incorporated into tragedy by 19th and 20th century writers like Marx, Nietzsche, Hegel, Kierkegaard, Schopenhauer, George Steiner and Arthur Miller. Now it has come to be accepted that there is no eternal idea of tragedy. Herbert J. Muller observes:

Aristotle was only an ancient Greek addressing fellow Greeks, not mankind . . . . Shakespeare, Racine, and Ibsen differ as widely from one another as from Sophocles. As for modern literature, it is a jungle growth of ISMS that cut across all the traditional genres. The tragic spirit now finds expression in the novel as well as in the drama.6

Morris Writz supports the opinion of Muller when he writes, "No true real definition of tragedy is possible, since the form is ever open to new historical possibilities. It is simply a historical fact that the concept as we know and use it, has continuously accommodated new cases of tragedy, and more important, the new properties of these new cases".7
The Common Features of Tragedy

Though there can be no final definition of a tragedy, a study of its various definitions brings to the fore certain common salient features.

1. An immense faith in the dignity and greatness of man.
2. Every tragedy is a quest for the authentic self.
3. Tragedy deals with timeless realities.
4. Tragedy has a moral scheme.
5. Tragedy is optimistic and is a celebration of life.
6. Every tragedy has a rhythm or pattern.

It is very necessary to study at length all these features of tragedy to possess a comprehensive idea of it.

Tragedy—A Study of the Greatness of Man

Every tragedy is humanistic. That is, tragedy is possible only when the greatness of man is realised. People of all ages may appreciate tragedy, but the tragic spirit can flourish only where the individual enjoys the pride of place in the society and a true tragedy can be created only by free men with minds and wills of their own. Joseph Wood Krutch in his essay "The Tragic Fallacy" makes a pertinent observation:
No increased powers of observation, no greater gift for words, could have transformed Ibsen into Shakespeare. The materials out of which the latter created his works—his conception of human dignity, his sense of his importance of human passion, his vision of the amplitude of human life—simply did not and could not exist for Ibsen, as they did not and could not exist for his contemporaries.³

William Van O'Connor in his book *Climates of Tragedy* suggests that one need only turn to Periclean Greece and Elizabethan England to discover the component concepts that must inhere in a climate that matures tragedy. In both the realms one discovers that what really helped the growth of tragedy was their immense faith in the greatness and nobility of man. In Periclean Greece and Elizabethan England the individual was allowed a relatively free range. The Athenians were vigorous individualists. Their desire to know and understand, and their faith in man's ability to chart the heavens were a part and parcel of their individual inquisitiveness and versatile volition. Pericles said that the individual Athenian in his own person seemed to have the power of adapting himself to the most varied forms of action with the utmost versatility and grace. The Oeclips of Sophocles is the classic representative figure of his age. He is also one of the long series of tragic protagonists who stand as symbols of human aspiration and despair and of the characteristic dilemma of Western civilization, the problems of man's true nature and his proper place in the universe.
The Elizabethan age with its deep faith in man and in his capacity for suffering in the face of evil and the learning from loss also provided a congenial climate for the production of tragedy. The Elizabethan individualist usually had a capacity for combining an exquisite awareness of the world he lived in with an adventurous, daring physical life. The Elizabethan court was peopled with incisive minded men, courageous and zealous for personal development. The Elizabethan age was once pictured as the radiant dawn of exuberant humanism. The ideal expression of its faith was the apostrophe of Hamlet: "What a piece of work is man! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world, the paragon of animals" (Act II, Scene II). Shakespeare is, without question, the most comprehensive dramatist of the Elizabethan England. His great personalities have the stature of the Greek heroes and they give a much angular, more vivid impression of the possibilities of the human spirit.

Thus, the writers of the great ages of tragedy make man the principal deity for worship. They have been able to do so as they have been firmly convinced of the greatness of human nature.

**Tragedy—A Quest for the Authentic Self**

Each tragedy is a quest or exploration, a quest for authenticity, a quest for the self. The quest for the self is perennial, renewed in each generation
and experienced in depth and intensity according to the sensitivity of each 
developing person and the more or less frustrating social conditions of his era. 
Self identity, self respect and individual distinction are hard won and 
achieved only with much difficulty and by deliberate struggle. Oscar Wilde 
wrote in his last testament, De Profundis, "The real fool, such as the gods 
mark or mar, is he who doesn't know himself. I was such a one too long . . . . 
The supreme vice is shallowness." 9

Life is never a stasis. It is continuous growth and development. But 
this unfolding of the human personality is a mixture of joy and pain; its losses 
become gains. To a certain cegree, this is even true for physical and 
psychological growth. When the child is born, the vital link with the mother 
is broken and the protection of the womb is lost. This privation is of absolute 
necessity for the welfare of the child. The elements which guided his life lose 
their value and the result is an incertitude which clearly reflects in his mood 
and temper. However unpleasant this development may be, it is the necessary 
road to maturity. It is natural for man to immobilize the moments of 
happiness and to exclude all change. But this longing is pure illusion. Life 
means growth, development, progress, alteration. Otherwise there is only 
death.

What each tragedy tries to capture is this perennial quest of man for the 
self through his changing phases of growth. Tragedy may begin with an
illusion of happiness. The tragic hero, like Oedipus or Othello, has an initial
tryst with worldly happiness. Oedipus is happy that he has got a kingdom
and the queen of the land for his wife and the joy of Othello knows no bounds
as he is wedded to the lady of his dreams. For a moment life flows smoothly,
but slowly, the turbulent undercurrents of reality begin to buffet their lives.
Their joy lasts only for a fleeting period and they are thrown into a vortex of
heart wrenching despair. Nevertheless, the heroes accept their suffering from
a desire for knowledge, for the deeper kind of self knowledge, knowledge of
the full meaning of one's ultimate commitments. Their groping toward the
truth of their lives is a basic human groping. Their journey into night and
their final exit into light embody each man's quest. Thus each tragedy is a
quest into the mystery of human lives and brings out the greatness of man in a
resplendent manner.

Tragedy—a Study of Timeless Realities

Every tragedy involves a serious preoccupation with the timeless
realities of life and that is in fact, the reason for its universal appeal. A
romanticist creates a world of illusory happiness and a naturalist paints a
dreary picture of life whereas a tragedian portrays the reality of life with man
at the centre of his frame confronting the mysterious universe, often defeated
but always triumphant spiritually over his defeat. The tragic writer in the
words of Herbert J. Muller:
speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives; to our sense of pity, and beauty and pain; to the latent feeling of fellowship with all creation and to the subtle but invincible connection of solidarity that knits together the loneliness of innumerable hearts, to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds man to each other, which binds together all humanity—the dead to the living and the living to the unborn.

So, tragedy is a mighty connecting force, that binds together the entire humanity of the past, present and future. Thus Oedipus, Lear and the host of other tragic heroes concern themselves not with just their individual agonies and ecstasies but with that of all humanity. In short, they represent the nobility and greatness of man as a species.

Tragedy takes into account the whole gamut of man's experience, both pleasant and unpleasant. It also takes stock of his various phases of development like innocence, experience, passion and perception. No tragedy can afford to ignore the forces of evil which destroy the illusion of the protagonist and bring him to suffering and enlightenment. Life's mystery is the centre of the tragic vision and it raises several questions about life which are not always answered. Tragedy never rests or comes to rest with all losses restored and sorrows ended.
Tragedy and Moral Scheme

A.C. Bradley remarks that the ultimate power in the tragic world is moral order, which is concerned with good and evil. By good and evil is meant moral good and evil and also everything we take to be excellent or ugly. The tragic hero, who is a true and faithful representative of man finds within himself the seeds of good and evil. He also confronts the good and evil in the world outside himself. The dramatis personae of Sophocles and Shakespeare are men and women with human dignity and grandeur. But they all fall as a result of an inherent defect in their character, which Aristotle calls in his Poetics, hamartia. Hamartia is nothing but a kind of evil that prompts the tragic hero to act in ignorance leading to a great personal catastrophe. Usually it is his hamartia and the resultant ignorance, illusion, pride and a league of such defects that make him fall a victim to the evil outside himself.

Tragedy presents a conflict between good and evil. Evil exhibits itself everywhere as something negative, barren, weakening and destructive. It isolates and tends to annihilate not only its opposite but itself. Evil is obviously a negative principle, but it is an essential ingredient of tragedy. Though there can be no tragedy without evil, it never approves of its victory. A tragedy may show the villain achieve worldly success but the tragic hero meets with death or disaster. But, tragedy is a matter of the soul and its
victory is spiritual rather than physical and all tragedies end with the protagonists achieving a spiritual victory and moral illumination.

**Tragedy—Optimistic—a Celebration of Life**

Although tragedy presents suffering at its most pitiable, it is in essence optimistic in its attitude towards life. Arthur Miller says that there is a misconception that tragedy is of necessity allied to pessimism. In truth tragedy implies more optimism in its author than does comedy, and that the final result ought to be the reinforcement of the spectator's brightest opinions of the human animal. Joseph Wood Krutch makes the same observation: "Tragedy is essentially an expression not of despair, but of triumph over despair and confidence in the value of human life". In "Yes by the Eternal," an essay on the essence of tragedy, Maxwell Anderson writes:

> The authors of tragedy offer the largest hope for mankind which I can discern in the great poetry of the earth, a hope that man is greater than his clay, that the spirit of man may rise superior to physical defeat and death. The message of tragedy is simply that men are better than they think they are, and this message needs to be said over and over again in every tongue lest the race lose faith in itself entirely.

In Western literature the celebration of the human spirit is first embodied in Homer's *Iliad*. Homer depicts man as noble and heroic ever in
the face of disaster, defeat, adversity and annihilation. Homer's world was dominated by the gods, but in such a world he could glimpse the victory of the human spirit over an irrepressible destiny. Subsequently the tragic imagination moved into drama in which man once again rose from the debris of his own defeat, purified by the enormity of his rebellion in the face of great adversity. The Greek tragic dramas are renowned for their reverence for the human spirit. They uphold the fact that "man retains his dignity in failure and death, whether or not he is to enjoy a life to come. Because of this dignity, all is not vanity." He is heroic in his capacity for committing himself to a tragic choice, and then accepting its full consequences. His pitiable or awful fate is less significant than the mere fact of his existence. He is a living proof of the mysterious incalculable power of the human spirit that enables man to defy natural law or the will of his almighty creator. Thus a Greek tragedy, or a Shakespearean tragedy or any true tragedy leaves its audience with the feeling that despite all superficial changes, life is at bottom indestructibly joyful and powerful.

**The Rhythm of Tragedy**

The hero of a tragedy goes through a rhythm or pattern of experience. In the terms suggested by Kenneth Burke, "the basic rhythm of the tragic action is purpose, passion and perception. The hero's purpose is defeated, his passion is harrowing, but through his final perception he comes to terms with
his fate or if he doesn't the spectator does."\textsuperscript{14} The tragic rhythm the hero undergoes may also be envisioned as a kind of journey through various phases like innocence, evil, passion and perception.

Tragic heroes, almost invariably, begin their life in innocence. They are like uninitiated adolescents unaware of the realities of life. They may be young like Oedipus, or middle aged like Othello or old like Lear, but their chronological age has no direct bearing upon their maturity of vision or experience of life. Being innocent they live in a world of illusion. They are proud and consider themselves master of their own lives. They dream of an unlimited expansion and unhindered freedom. They are full of hope and almost all the tragic heroes at the time of their illusion utter like Oedipus, "I am Luck's child" (Line – 1039).

The state of innocence, though idealized and glorified by poets like Wordsworth is not a permanent state for man. It is only a passing phase of life. Though beautiful, the state of innocence is a state of ignorance. An ignorant man is not conscious of his life, as he is not in touch with the realities of life. The primary duty of man, more so that of a tragic hero, is to know himself. He has to come out of the shell of his innocence and face the world of evil and suffering.

Evil is a reality every man has to encounter in his journey towards growth and perception and every tragedy wrestles with the mystery of evil as
an inescapable and irreparable force. Mere optimists deny the fact of transcendent evil and so are incapable of tragic experience. W.B. Yeats recognized a spirit of optimism in Emerson and Whitman and considered that they must seem superficial because they lacked a vision of evil. Nietzsche wrote that the absence of evil would take away the function of the tragic poet. Culturally evil is a name for many kinds of disorder which corrode or destroy actual life. It may take the form of vengeance, ambition, pride, lust, jealousy etc. Most of the great tragedies of the world end not with evil absolute but with evil both experienced and lived through.

It is inevitable for a tragic hero to go through the phase of evil. It tests his character and adds lustre to his person just as gold is purified by fire. His confrontation with evil may shatter his illusion, but such a harrowing experience is necessary for his growth. A tragic hero cannot remain innocent or ignorant for long. His aim is to unravel the mystery of life at least to some extent and shed light upon the dark corners of life. It is his duty to penetrate into the heart of things shoving aside all appearances and mundane considerations. The soul of man is the focus of tragedy and his soul grows and matures only with an initiation into a world of evil.

A tragic hero who is innocent is initiated into a world of evil and thus comes to the next phase of his growth, namely suffering or passion. No form of art is as concerned with human suffering as tragedy is. The story of
Buddha reveals how the knowledge of suffering pricks the bubble of one's illusory life and brings home to him the realities of life. Thus, suffering is an inevitability for man as he can come to true knowledge only through it. A man who evades suffering doesn't grow, doesn't come to the fruition of his life. Suffering is man's chief road to consciousness. William Van O'Connor highlights the importance of suffering in tragedy in the following words:

Suffering is the common denominator of the tragic experience; it makes possible nobility of character, it gives significance to evil both inherent in the world and man-made, it gives meaning to the fact of death. The protagonist who in his suffering signifies the common lot of mankind is a symbol of man's strength, of his revolt and spiritual resiliency.15

Thus, suffering is an affirmation of nobility, an implicit statement that man does not have to recoil from malign and mysterious forces.

The tragic rhythm in the life of a tragic hero attains its fullest beauty in his perception of the reality. Aristotle was of course, the first to realize this phase of tragedy in his term anagnorisis which means the recognition of the truth. If a victim of circumstances goes to his death without enlightenment, blind to the real cause and source of his destruction, his defeat is meaningless, devoid of what may be termed true "tragic value". Through suffering the hero arrives at self knowledge and this is indeed the essence of all tragedies. Adrian Poole makes the observation that "mathos or understanding is
something that comes after pathos or experience, that is something which you reached the end of the road."16

The tragic hero displays his nobility in the way he accepts his life after the phase of perception. He does not curse himself or blame others for his fate. He is still defiant but the new realisation that has dawned on him makes him see his destiny, and man's destiny in an ultimate perspective and he attains a clam of mind. His breadth of experience ripens him and all his struggle falls into a new focus. The tragic hero thus achieves his serenity from suffering borne with dignity. He proclaims the indestructibility of man's spirit and shines like a star in the darkness of his passion. Thus every tragedy is a journey through darkness to light. In a sense, it is a realisation of the Upanishad prayer, "Thamasoma Jyothir Gamaya" which means Lead me from darkness to light."

The Relevance of the Present Study

It will be a profoundly fruitful exercise to study an assortment of Jamesian fiction against this backdrop of tragedy as this will provide an insight into the sense of tragedy which James overtly and covertly manifested in his fiction. Henry James (1843–1916) was an expatriate who was born in New York and spent most of his time in London and at Rye. Living in the second half of the 19th and in the early part of the 20th century and writing
profusely, Henry James grew to be "a man too great to be ignored and too ignored to be great." According to Darsan Sigh Maini few other novelists of the world have been at once the object of so much adulation and disparagement as Henry James. If some critics and readers have tended to see him as the high priest of fiction whose tireless insight into the process of fabulation on the one hand, and into the deepest recesses of the human psyche on the other makes him the ultimate novelist, other critics and fellow novelists have turned away from him in dismay, disgust and despair. There is indeed, something so unique about the operative energies of his vision and craft as to lead the acolyte into the inner sanctum of art and the mocker into a rash and bewildered comment. And in this ambiguity, oddly enough, lies both James's appeal and fate as novelist.

To be sure, Jamesian genius, though recognized and acknowledged by his compeers such as Howells, Stevenson, Conrad, Ford Madox Ford and Edith Wharton, among others, and later by such compatriots as T.S. Eliot and Ezra Pound, remained, on the whole, unrewarded during his time. James has come to be appreciated much more with the passage of years. Now he appeals to many different visions of life and it testifies to the universality of his relevance, the range and variety of experience he has touched on and the encompassing fecundity of his awareness. William Dean Howells, his contemporary, was the first writer to discover that James was really developing a new kind of novel. At a time when people were starting to
ignore James, Howells addressed them firmly, "here you have the work of a
great psychologist, who has the imagination of a poet, the wit of a keen
humourist, the consciousness of an impeccable moralist, the temperament of a
philosopher and the wisdom of a rarely experienced witness of the world."18
Joseph Warren Beach in his book The Method of Henry James published in
1918 acquainted the readers with the unique way James narrated his stories.
The craft of Fiction of Percy Lubbock, which appeared in 1921, was
remarkable for the masterly criticism and appreciation of James. In the
subsequent years also many books like Lawrence Bedwell Holland's The
James (1969) and Joseph A Ward's The Search for Form (1967), all dealing
with the techniques of James's narration, came to be published. F.O.
Matthiessen, F.W.Dupee, Edward Wagenknecht and Oscar Cargill in their
books provided the readers with a critical study of the fiction of James. Books
like The Ordeal of Consciousness in Henry James by Dorothea Krook
published in 1967 and the book Henry James and the Evolution of
Consciousness by Courtney Johnson Jr. published in 1987 and a host of
essays written by eminent writers like Joseph Conrad, T.S. Eliot and Max
Beerbohm established James as a serious writer dealing with the soul of man.
Two other important books that came out in the century were The Imagination
of Disaster by Joseph A Ward and Henry James's Psychology of Experience
by Granville H. Jones. While the former unravels the presence of evil in the
fiction of James the latter deals with the presence of innocence and experience in the same. In India, Darsan Singh Maini's works, particularly *Henry James—The Indirect Vision* (1988) gained for Henry James an appreciative group of readers.

In all the books mentioned above a serious effort was made to study the craft of James in writing fiction, his position as a writer of international novel dealing with the clash of cultures and values and his preoccupation with themes like appearance and reality, the sin of human manipulation, the ethics of human relation, the growth of consciousness into conscience etc. But very little light has been shed on James's underlying passion for the tragic aspects of life. Though the American critic Claude Bragdon described the work of James as "the voiceless little tragedies of the soul" as early as the beginning of the 20th century, very little has been done to study the tragic elements in the fiction of James. True, Richard Warrington B. Lewis in his seminal book *The American Adam* (1955) made the observation that the novels of James were a re-enactment of the American rhythm of the Adamic experience which involved the essential features of a tragedy like innocence, experience of evil, passion and perception. But he did not go any deeper into it. So the tragic world of Henry James remains like a magic chest sealed and the treasures of which lie beyond the access of humanity. Hence it is proposed to undertake an indepth study of the tragic elements in the selected novels of Henry James so as to establish his claim as a tragedian in the line of Sophocles and
Shakespeare but at the same time striking a different note inasmuch as his tragedies are voiceless and little compared to the traditional tragedies.

James, like Sophocles or Shakespeare believes that the life of man is essentially tragic. He sees life as a quest or a journey through the darkness to enter the world of light. A man realises his self or matures in person only by shedding his initial innocence by an experience of evil which shatters his world of illusion, but the passion he undergoes thereby brings him to light. The protagonist of James may be defeated, but he finally emerges victorious over his defeat by an increased awareness of life. This is evidently a tragic experience, though the men of James unlike those of Sophocles or Shakespeare refrain from making a loud mouthing of their feelings and emotions. The tragedies of James may not have the magnitude or amplitude of a Sophoclean or Shakespearean tragedy. They are at best "voiceless tragedies" where the protagonist through a physical exploration of Europe gives us glimpses of the spiritual exploration of their lives.

Since James has been a prolific writer and since there are more than twenty novels to his credit dealing with a multitude of diverse subjects, one is obliged to make a selection of his novels for the purpose of any kind of serious study. The present study aims at establishing James's claim to be a writer of "voiceless little tragedies of the soul" on the basis of four important novels—The American, The Portrait of a Lady, The Wings of the Dove and
The Ambassadors. These novels are selected as representative of the three different periods in the growth of James as a novelist, namely; early, middle and late. The American (1876) represents the early period, The Portrait of a Lady (1880) the middle period and the last two novels, The Wings of the Dove (1902) and The Ambassadors (1903), the late period of James. There is also another reason for their selection that is, they all belong to the category of James's "International Novels," where he represents man's eternal conflict between good and evil against the background of America and Europe.

This dissertation is divided into seven chapters. The first chapter, that is the present one, serves to introduce the genre of tragedy and its salient features. Against this background of tragedy is presented the hypothesis that James is a writer of "voiceless little tragedies of the soul".

The second chapter aims at a broad, general study of the tragic world of James. The emphasis there is on those distinctively tragic features of his fiction and on how the America of his time provided him with the raw material for his tragic fiction. It also introduces the reader to the protagonists of James's fiction, to their proclivities, predilections, desires, conflicts, experience of evil, passion and perception.

Chapters three, four and five may be looked upon as a single unit focusing on James as a tragedian of the soul in line with the traditional tragedians. Chapter three presents the tragic protagonists of James in a state
of innocence. In such a state they are like Adam before his fall. Totally deprived of a vision of evil and ignorant of the snares all around them, they dream of a beautiful life of unlimited freedom and infinite expansion. Chapter four presents the initiation of the innocents of James into a world of evil. The evil they confront is not supernatural evil but evil as embodied in human persons and in the form of exploitation, manipulation and betrayal. Chapter five presents the phases of passion and perception experienced by the protagonists of James. The confrontation with evil shatters the dream of the innocent heroes and they experience excruciating agony. For a while life seems to them bleak and bereft of all hopes and joys. But, their suffering ultimately leads them to much perception. They realise their authentic self and accept their fate with malice towards none. Thus, these three chapters together present how a terrible beauty is born as the human soul traverses the various vicissitudes of life.

The sixth chapter presents James as a writer of voiceless, little tragedies. The protagonists of James are not kings and princes whose fate was closely bound up with the fate of nations. They are at best powerful and sensitive individuals engaged in a quest for their self. They experience great tussles in their mind, they are often divided and broken, but seldom do they give vent to their feelings in the open. They confine everything within their heart and their greatest aim is the refinement and the expansion of their soul. They won't wreak revenge upon anybody or kill themselves like the
traditional tragic heroes, rather, they forgive their enemies and accept their fate.

The seventh chapter serves as the concluding chapter. It sums up the thesis and attempts to make an assessment of James as a writer in general and as a writer of tragic fiction in particular.
NOTES


10 *The Spirit of Tragedy* 33.

11 *The Modern Temper: A Study and a Confession* 165.


13 *The Spirit of Tragedy* 21.

14 *The Spirit of Tragedy* 19.

15 *Climates of Tragedy* 95.

16 *Shakespeare and the Greek Example* 25.

