

02537

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VERNON
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COMPOSITION

J. Lennon

English Dept URI

*Shakespeare criticism and
 notes (Cicero, mainly)*

Notes on The Naked + the Dead
 (25-31)

*Existentialism, Ray
 Many Warhol (51-52, 65-67)*

Notes on The Naked + the Dead
 (63-64, 68-101)

Notes on An American Dream
 (102-106)

Gen. Notes on Marlow
 (106-107)

*Notes on The Idiot
 and the Octopus*
 (108-09)

III

CLASS PROGRAM

exist. power to
Project 44745, 61762-
25

NAME _____ ADDRESS _____

SCHOOL _____ CLASS _____

		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6	PERIOD 7	PERIOD 8
TIME	FROM								
	TO								
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	ROOM								
	INSTRUCTOR								
TUESDAY	SUBJECT								
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WEDNESDAY	SUBJECT								
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THURSDAY	SUBJECT								
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FRIDAY	SUBJECT								
	ROOM								
	INSTRUCTOR								
SATURDAY	SUBJECT								
	ROOM								
	INSTRUCTOR								

THE COVERS OF THIS BOOK HAVE BEEN TREATED WITH A SPECIAL VARNISH THAT PROTECTS AGAINST MOISTURE AND RUBBING
NOTICE HOW SMOOTH THEY ARE

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①

50 "Coriolanus" by D. Traversoli Sermonary vol. VI June 37
"So we come to the feeling of the speech. In it Shakespeare is using his unique capacity for compressing the complex feelings that underlie his exploration of a situation into the unity of a single speech, whose central images are conversely radiated out into the surrounding matter, of which they serve at once as a concentration and a point of departure. It is in this sense that the mature plays could be described as organic, the product of a sensibility whose life was not only diffused through a play, but was concentrated into every part of it."

Shakespeare's Tragic Frontier by Willard Farnham (1949)
229 "Usually in the Renaissance we find democracy condemned out of hand"
249 "But who knows, Shakespeare seems to be asking, as he presents the paradox of his character [Coriolanus], to what degree there may be an admixture of selfishness in the finest of Roman virtues, the would being as imperfect as it is? Is it not even possible for a warrior to draw supporting strength from a vice that cannot be separated from it? Is it not thus a way in which good may come from evil in a world infinitely subtle and self-contradictory?"

the
Mountains
Cave
348
387

Cummings
grocery
Hd
5440

547-557
aftermath

TRAD

AN exploration of
power -
the Am. exp
at war
- a cartography of
fascism,
Am. style

Chapt (Cummings)
perfect solution for
Cummings

Time
machine
124

Cummings
is a Cartographer
with Worms

Martinez
on patrol
156-66

the storm 76-80
pulling the guns 104-06
Cummings making decisions 89+90

crises 166-70

the ³⁵⁶jungle, the rappers 353

carrying Wilson 490, 501 502 ⁵²⁴
₅₂₄₋₃₀ 528

Cummings & Hein in individuality
p. 143
C + H on power + the future
254-255, 256

3 narrative strategies foci

present
3 kinds
of
time

1) materialistic description

a) matter

b) war

c) man struggling against both
and each other

2) Time machine

3) Hein - Cummings debates

2 narrative spines

1. Hein (counterpoint: Elison) ^{carrying}

2. Cummings attempting to
set control

(2)

Eric Bentley "Shakespeare's Politics" in Shakespeare's Tragedies
ed. by Laurence Lerner (1963) Penguin Books

258 "Melodrama presents the struggle of right and wrong;
tragedy - as one famous view of it - the struggle of
right and right; Shakespeare's Coriolanus the struggle
of wrong + wrong"

"We all view life as melodrama, insofar as we
are fools. Only to the extent that we are men can we
see it as tragedy or comedy"

(3)

April 17, 1971

One learns about oneself obliquely, strangely.
Tanson Bowber, fellow student, told me after
my rapturous appraisal of a poetry reading by
Matthew Von Broyer that I was "too easily impressed"
Perhaps. But thinking on this made me understand
why I was so engaged, many years ago, by the
character of Jean Moreau in In the Road. ~~Seeing~~^{Seeing} everything, his enthusiasm was his salvation.
Essentially he was an optimist - long ~~and~~ way
of necessity, for if he did not seek out those
kernels and nuggets of specialness in the
life around him he would have collapsed under
the monstrous inequities of life. So he perhaps
was romantic ^{and} by inclination but only to preserve
his sanity.

I feel I have something of this perspective -
initially, at any rate - for after the first flush
of enthusiasm I see the warts on the face, the
blemishes on the flower. Walter Pater's conclusion
to The Renaissance, his desire to live fully, by
sensing the uniqueness about him is akin
to this feeling as well - it struck me the same way.

The limitations of this position are obvious. We want to be an Emersonian? - We must sense more than the good. F.O. Matthiessen quotes Eliot in his book on him on this - to appreciate the good we must sense the evil. But which should we begin with? Start as an Emersonian and then be a Coline or a Beckett. Beginning the other way could be ruinous.

Whether it is more correct, or happy, or efficacious to begin with wonder is not the question - it is just the way I am impelled to see things.

Chapman - quoted in J. Middleton Murray's Countries of the Mind 1st series (Oxford Univ Press, 1931)

p.32 "Alas, I shall never be a Tolstoyan. In women I love beauty above all things, and in the history of mankind, culture expressed in carpets, sprung charriages and business of wit"

The Variorum Shakespeare: Conclaves ed H.N. Furness 1928

J.P. Lippencott & Co. Phil. + London

p.v "One thing³ however, sure: the absence of any Quarto has necessarily eliminated a large amount of textual discussion, that particular department of editorial work on SHAKESPEARE'S plays which, since no one but the writer himself is convinced by his conclusions, is rarely profitable"

NOTES ON CORIOLANUS

Harry Levin "Intro" to the Penguin edition (1956)

- 16 the three major Roman plays "constitute a great debate in ethics, in which the statement of private interests is balanced against the counterstatement of public responsibilities"
- 17 "Brutus, acting 'in the general common good,' presented the reverse of the Roman coin wherein Coriolanus is stamped exclusively"
- 18 quotes the historian Mommsen "he expected his feet to be torn by a scorpion, and both by death"
- 19 "these two interventions of Volturnus, in each case changing the mind of Coriolanus, are the turning points of the plot"
- "How narrowly" [C's rant] misses the rant of Hotspur"
- "the words are so closely involved in the situation that they do not lend themselves much to purple passages or quotations out of context"
- 19 unusually explicit stage directions
- 20 "an unusual number of chore roles - citizens, officers, soldiers, servants"
- 21 "Menenius points the moral succinctly when he demands: 'On both sides more respect'"

22

"His fight against the world is not for booty or praise nor office, but for acknowledged superiority; he does not want to dominate but to excel; and he cannot bear the thought of subordination"

O 23

"His is not an internal struggle"

O

"Never was a man more alienated than he."

[the play deals with extremities - ~~the~~ Coriolanus is the proudest man in Shakespeare, ^{the most unyielding} the most alienated man in Shakespeare, no other character in the canon dominates the action of ~~the~~ a play more than he, not even Hamlet. yet he is not emotionally sympathetic, he lacks the imaginative resources, the internal struggle of a Hamlet, unlike Macbeth he never is troubled greatly by conscience, unlike Lear he never comes to a deeper knowledge of self, never considers the possibility he may be in error. If he is sympathetic at all it is because of his steadfastness of purpose, his unflinching courage, his refusal to flatter, his overwhelming scorn for all that is base and ignoble. He reminds us a bit of De Baulle, certain of his will and way, never compromising with a recalcitrant world]

23

The scene where he is shut out of Rome "reverses his

23 initial triumph, when the gates of Corioli shut him in alone of all the Romans"

○ 24 "The word 'alone' is repeated more than in any other Shakespearean work"

24 comparisons with Ahab [but Ahab has his humanities, a terrific struggle is going on within his ~~breast~~ ^{heart}. There is not the least hint that C. ever doubts his course. We, who are constantly beset with doubt concerning our course of action, our beliefs, cannot identify with him. We can admire his suavity but only from a distance. Shakespeare does not let us into his breast because there is nothing going on there. Coriolanus is a hollow man. His immense pride is cast into the iron of his frame, it does not contend within his heart with any other humanities]

Mark Van Doren Shakespeare (1939)

243 "the movement of 'Coriolanus' is rhetorical"

○ 244 "C. is a tragic hero whom we listen to and learn about entirely in his public aspect"

246 "The Mob, as usual in Shakespeare, behaves badly"

247 his "bad manners" ~~are~~ ^{are} "disruptive of that very strict order which Coriolanus claims to consider more important than himself"

248 "Coriolanus remains — a strange thing for Shakespeare — cold, and to the end continues until his death to be a public man whom we are not permitted to know closely enough ^{either} for understanding or for love."

Shakespeare's Tragedies G.B. Harrison (1952)

227 "the spirit of Ben Jonson and other classical-minded theorists seems to brood" [see Spenser p. 40]

○ "there is no digression, no secondary plot, and hardly any honest laugh throughout the play. As a result it gains greatly in concentration"

228 "the best constructed of all the plays on historical themes. It is formed on the correct tragic principles with a beginning, a middle and an ending, excellently worked out and presented."

228 "Shakespeare saw him as a combination of 3 types: the unintelligent but utterly fearless soldier, the proud aristocrat who despises his inferiors, and the darling (and apparently only) son of a domineering mother"

231 "Sh. created them [the plebeians] and their oppressors,

10
the arrogant gentry, with cold impartial justice"

231 "Menenius, the only man throughout the play who shows any sense of humour"

233 "His low opinion of the crowd is entirely justified and events abundantly confirm it; so also is the crowd's hatred of Martius. Both deserve the disasters that befall them. There is nothing lovable about either party. This is unusual."

233-34 "a series of battle scenes longer and more elaborate/ even than the battle scenes in Henry V"

237 "an unusual number of scenes of public ceremonial"

241 "the stupidity of Coriolanus is beyond all sympathy"

243 Much of C.'s unbecoming is deliberate artistry"

"Coriolanus as Political Character" (John Palmer in Shakespeare's Tragedies ed Laurence Lerner (1963))

249 "The ultimate climax of the tragedy is a conflict between personal pride and family affection rather than a conflict between the principles of aristocratic + popular government"

251 "Menenius is Sh.'s portrait of an average member of the privileged class in any community, the speaking likeness of an English squire removed to a Roman setting"

11
251 "For him it is an axiom that his class is supreme in the nation by a benevolent and wholly natural dispensation of providence."

252 "The accusation that the citizens of Rome are uncertain in their allegiance comes less appropriately from a

○ Roman general who, under the influence of private jealousy, is shortly to lead a hostile army against his countrymen"

○ Summus + Brutus "No two characters in Shakespeare have been more severely handled by the critics" = "two labour leaders."

255 "There is no evidence in this play that Sh. hated the people unless we fall into the strange assumption that C. speaks for the author. Marcus certainly hated the people and that was why he came to a bad end."

Eric Bentley "Shakespeare's Politics" in Lerner
255 "Melodrama presents the struggle of right + wrong; tragedy - on one famous view of it - the struggle of right and right; Shakespeare's Coriolanus the struggle of wrong + wrong"
"We view ~~the~~ all life as melodrama insofar as we are fools. Only to the extent that we are men can we see it as tragedy or comedy"

258 "It is the most modern of Sh.'s works in the sense that modern writers have been trying to write it: no wonder that our greatest comedian, Shaw, called it the greatest of Sh.'s comedies."

259 "you can't fully identify yourself with anyone in Coriolanus"

○ "a masterpiece whose greatness is all external"

259-60 "This is a play that - for all the Elizabethan

○ brittle of the scenes taken separately - remains stationary for whole sequences; then, of a sudden, it turns, as on a hinge or pivot, like some wicker old door."

Francis Fergusson Intro to Laurel Coriolanus (1962)

7 "the motive of the whole play - to control Rome for one's own interest - is clear in the first scene."

"The style of Coriolanus reminds one of such clear-eyed and relentless historians of the classical world as Thucydides"

○ "no passages of lyric meditation, no expressions of personal feeling, such as enrich the other tragedies. The focus of interest is upon public issues; the appeal is to the mind rather than the feelings."

10 "The distinction between the Citizens as men, as individuals, and the many-headed monster is crucial"

6 "Much of the Tribunes' oratory against Coriolanus is justified; but they never share Menenius' vision of the whole community. And because their own power depends upon the mob they inevitably become cynical demagogues, a type that always appears in times of social disorder"

○ "Coriolanus wants Rome ruled as a military commander rules his forces in battle: without regard for the diversity of human functions and needs in a real community."

"We can, I think, easily feel the force of Coriolanus's structures, for we know how clumsy and uncertain of purpose a democratic community, with its many tongues, may be."

○ Shakespeare shows that each partisan has a valid point which he can present with logic and rhetorical power, but without regard to other points of view."

Laurel Coriolanus Sir Tyrone Guthrie

22-23 "Coriolanus would have made a fabulous television personality" / "a candidate who did not promise to give the voters more of everything they might be

likely to win, who did not skate lightly and ambigiously over the thin ice of race equality or religious difference, who did not try to flatter the common man by creating himself anew in the common image, but, on the contrary insisted on the difference between himself and the lord and journalled only blood, sweat and tears "MORT"

"The wounded animal, homeless, has to seek shelter somewhere. The hated - loved rival - the Iseults to his Hamlet, the Macduff to his Macbeth, the Queen to his Oedipus - is sought"

"Shakespeare is again and again concerned to show that people under great stress act in a grossly unconventional, and apparently illogical, manner and that explanation of such action is what his tragedies, and to a considerable extent his comedies, are really about"

"Rome and his mother have jointly cast out C. The image of the career - rival now presents itself as a possible Father or Elder Brother, something which he has always missed in his life."

The Imperial Theme G. Wilson Knight (1931)

155 "the play is "ice-cold, intellectual, cold as a mountain tower and holding something of its iron taste"

157 "war is here violent, metallic, impactuous."

160-61 "He is a thing complete, a rounded perfection. We can no more blame him for his ruthless valour than we blame the hunting spear for finding its mark. And yet Coriolanus has no mark: that is his tragedy."

"he is too perfect a pure unit, an isolated force: no ~~dislike~~ deep love of country is his. His wars are not for Rome: they are an end in themselves. Thus his renegade attack on Rome is no strange thing. His excuse obeys no dissection but its own: he is a power used in the service of power."

169 "He would not have it [honour] desecrated idolatrously by gifts and praises: it is to burn the divine reality"

"It is honour he loves, not gold or human gratitude, just abstract, bloodless, profitless honour."

177 "Coriolanus's love is largely a love of his mother's admiration"

170 "She [Volumnia] loved him as a boy to be crammed with Honours."

"There be three things which are too wonderful for me, yea, four which I know not: The way of an eagle in the air; the way of a serpent upon a rock; the way of a ship in the midst of the sea; and the way of a man with a maid"

Louis Auchincloss Motiveless Malignty (1969)

Houghton Mifflin Co. 1969

viii "It has been said that the only literary brew that would come anywhere near ^[Sh.] him would be that of Dickens & Keats"

74 "There is nothing in the play to indicate that he has the faintest spark of political ambition"

"the general feeling in Rome that the military savior of the city must be a criminal. Coriolanus is caught in the position of General Grant in 1868."

75 "his story is a capsule case history"

77 "to be poor and to be yellow are roughly the same thing in the Marcian clan. But what Volturnus has not been able to give to her emotionally crippled, almost hysterically isolated son is her own excellent brain and sense of political expediency"

79 "It is not enough that he must owe his courage to his mother. In the end she will take his life

and steal his victory"

81 "He has the chance that very few psychotics have: to translate into reality his fantasies of revenge"

he sees "that he has overturned a lifetime of values to strike a blow at his home"

Shakespeare + Society: Critical Studies in Shakespearean

Drama by Terrence Eagleton Schocken Books N.Y. (1967)

104-05 "His pride... is a self-creation without reference to society, a self-conferment of value, and it is because it rejects the need for social cooperation, the evaluations of others, that it is enclosed and therefore self-consuming. Coriolanus is a man of massive integrity, wholly authentic; but his authenticity consists in keeping himself clear of the defining evaluations of his society."

105 "Coriolanus is obsessed with truth, but truth as authenticity, not loyalty or fidelity. The two meanings of truth, truth-to-self and truth-to-others, are dislocated in him: it is his nature to be wholly himself, and he stays committed to this wholeness even when it involves betraying others, turning on his own society. In Coriolanus, authentic self-expression and social responsibility are not merely maladjusted

By the demands of social responsibility, he turns for his self-adjustment to Coriolanus.

"The relationship [of C. and Aufidius] was in fact a kind of love-relationship all along, an intense personal encounter excluding the world or transcending the world within itself, like the relationship of Antony & Cleopatra." This is a terribly appealing interpretation but it assumes that C. never feels any loyalty for the state initially, and once rejected by the state feels no antipathy for it, just a lack, i.e. the state of Rome can no longer fulfill

him so he turns to where he expects it can - to the Volscians. [C. has other motivations. He does hate, with some cause, the rabble. He does wish to punish Rome for rejecting him. He does spare Rome because of his love for Mother + wife + son. Eagleton tells us some of the truth but not all of it. Coriolanus is moved by a web of motives, not just his desire for wholeness as found in action and free from the defining limitations of society.]

112 "he remains constant in his pursuit of self-definition whenever he is, whatever side he is on."

112 Aufidius is the same "To be part of a defeated

cf. for Tynes
Guthrie
Cassius
pp 28 + 29

city is to be untrue to his 'real' self, which is undefeated, victorious: his real self is thus an absolute, unchanging principle, untouched by the flux of actual circumstances

112 "Coriolanus is basically no more a Roman than Aufidius is a Volscian"

112-13 "Coriolanus" refuses even the degree of social control over his life / involved in being banished, and reverses the relationship with a magnificent gesture, asserting himself a subject and objectifying the whole city: 'I banish you.'

113 "He is a traitor whose whole life centres round his integrity, a man who through commitment to himself is divided against his own flesh + blood. There in the play his commitment to himself and to others are tragically incompatible: by refusing political compromise and self-falsification, he turns on his family and his city; in turning back to his own flesh and blood, to his wife and mother + son, he condemns himself at the hands of the Volscians"

"Coriolanus is about the conflict of authentic life and social responsibility, the tension between the way a man conceives of himself and the social character which is offered for him to make his own"

114 "Cordanus's integrity, like Angelo's in Measure for Measure, is a false integrity, like ~~Angelo's in Measure for Measure~~ false precisely because it excludes responsibility to others, and can maintain itself only by this exclusion."

115 "The issue can be seen, as in Measure for Measure, as a conflict between constancy and flexibility, absolutism and situation ethics. To put it this way is in itself to focus the tension: an admirable and vital constancy can be seen also as a hard, irresponsible absolutism; a complex, reflective situation-ethics, flexible enough to deal with actual cases of human responsibility, can be from another viewpoint a merely existential response to circumstances which cancels consistent values and spells over into expediency."

0 115
2nd sentence
"he is his actions, without falsifications, his actions are precise and perfect self-expressions."

116 "A man who can only be himself will prove too intense for a society which has to live by politic compromise."

117 "The closeness of inhuman autonomy to total integrity"
"Volume" is asking him to make a complete dislocation between his private and public selves"

118 "It is the people's continual shifting of allegiance which he objects to"

[two epigrams for the play: "No man is an island unto himself" and "To thine own self be true"]

118 Brutus + Sicinius are opposite quantities; they represent "abuse of opportunity" [it seems that Sicinius + Brutus and C. understand each other weaknesses better than anyone else - they are the opposing poles of the play - Sufens is an alter ego]

120 "His inability to compromise is simultaneously a sign of personal wholeness and a cause of social disaster"
"for Cordanus, action generates its own value, for Cornutus action is rationally directed towards an end"

122 "The tragic value lies ultimately in this wholeness, even though the wholeness was in part illusory, attained only by exclusion and blindness; it lies in the intensity of energy with which a human position is held and maintained, even though the position is intolerable"

Fri April 30

It is strange how we bow before the sanctity of the human word. I just read ~~an~~ ^{from Seelye} article in the New Republic reviewing Richard Poirier's The Performing Self. He pans it, says Poirier is bowing to cultural blackmail, especially in regard to his treatment of the Beatles. Now if I did not know Seelye I would undoubtedly be modifying subtly my opinions. But having met Seelye once and sensing he was a clever ass I cannot agree with him at all.

The Naked and The Dead

Three major ~~efforts~~ ^{overalls} are made in the book: the attempt of Ben Cummings to break the Toyaku line and thus take the island of Anopopei, the struggle of Sgt Croft to climb Mt. Anaka and get behind the enemy lines, and the attempt of Fidges and Goldstein to return to the beach with the ~~last~~ ^{the} wounded Wilson. These 3 efforts are respectively, intellectual (Cummings), physical (Croft's), and moral (Goldstein + Fidges). All fail. All three (assuming Fidges + Goldstein to have approximately the same motivations) of the principals are motivated by principle. They all try to put into effect their principles. Cummings tells them ~~the~~ ^{an} the signal achievement is to "make yourself ~~an~~ ^{an} instrument of your own policy" (p. 66) In this he fails utterly. For the victory is a fluke, the Japanese are debilitated and ~~are~~ without morale, and the actual troop movements are effected mechanically by the mindless Major Belton. All Cummings' complex strategies, careful planning, contribute nothing to the victories. Chance has the last featuring blow at events and the victory comes not as a result of Cummings' presence but

has any for detail

because of the demoralization of the Japs. Without food or ammunition it is surprising they lasted as long as they did.

Croft's ~~physical~~ ^{burning desire} compulsion, need, to climb Mt Anaka is not dictated by any sense of patriotism or loyalty. The challenge of the mountain is all. Marler has indicated that the mountain in some ways equals Moby Dick -- unconquerable, malevolent, unthinking nature. Croft ^{says he} hates everything that is not myself; and must conquer everything that is outside himself. He is ~~to~~ ^{throughout} lay a nest of bombs which the men dislodge while climbing the final ridge. Nature does not scheme against him. It's just that it can only be conquered to a certain degree. Eventually one must awaken its savagery -- hit the whale's hump -- and then it explodes in unconscious fury. Croft is unwilling to concede that he is a part of nature. He is pure physical ego -- the physical counterpart to Cummings intellectual lust for power.

The third effort, that of Ridges and Goldstein, fails when Wilson's body is carried away by the stream. For them "Carrying him was the only reality

(and it appears Marler does)

they renew." We sympathize with them because their struggle is a moral one; they do not labor in the harnesses of their ego like Cummings and Croft. Yet because they suffer and strive for an outside principle (~~the~~ Christian ^{charity}, ~~the~~ duty, competition) they fail. They do not undertake the task for themselves but because it is levied on them.

Hearn is the only figure who struggles with his own demon and he fails because the liberalism he has long practiced is too deeply ingrained. He fears Cummings, gives in to his own weaknesses. He makes the decision to resign his commission when he gets back but he has already made too many bad, weak, decisions. He could have grown into a Rojack but does not.

Cummings, Croft, Ridges + Goldstein fail because they cannot accommodate chance. They are always pushing with their principals against a recalcitrant world. They are not ready to grow. All put great faith in precedent, in their past victories. They cannot believe that what has worked for them in the past will ^{not} work again. Cummings is the master tactician, completely on top of the situation. Yet he

It seems ^{is} Maelstrom trying to indicate the randomness of ~~the~~ the universe, the fact that ~~no~~ no one principle or code is capable of ordering existence.

Cummings is a slave to ~~his~~ ^{his} ~~primary~~ ^{primary} ~~to~~ his belief ~~that~~ the amassing of power ~~of~~ over others is man's primary motivation. Those who gain the power are the cleverest, the ~~most~~ most powerful in their lusts and abilities. But always Cummings believes in a principle outside himself. He is defeated not because he is a Fascist but because he acknowledges ~~an~~ outside principle.

Croft is more difficult. He believes only in himself, wants only what his self wants. He does not repress his instinctual feelings; he is most Laurentian. What he fails to do is couple his sensual nature, his physical drives and needs with his intellect. His intellect is weak. The only guiding intellectual principle ~~he~~ knows to is the wisdom of the Army. He is, in many ways, like Jones's Pruitt; they both believe that ~~font~~ of all wisdom is Army Regs. Both acts to be good soldiers.

In the force of his will, in the intensity of his desire to conquer Mt Anaka, Croft resembles Shab. The difference is that Croft has not the cunning of an Shab. He cannot plan in advance as Shab does. His assault on Mt Anaka is not the result of the ~~the~~ laborious planning and duplicity that Shab engages in. It is a spontaneous decision of his physical ego. He lusts after the Mt but he ~~has~~ ^{has} committed himself to ~~the~~ the goals of a structure, the Army, which may or may not give him a chance to tackle the mountain. So he is singularly ill-prepared to climb Anaka. He has not the force of personality or the cunning to inculcate his desires in his men as Shab can. Shab, to a degree, recognizes his own "facticity" (to use Sartre's term) or his limitations and makes great preparations to help himself overcome them. ^{Ultimately} Both Shab and Croft refuse to recognize their own limitations as well as the caprices of the natural world. Both feel that will can overcome chance and physicality but Shab comes closer to his goal because he is shrewder, more able (but in an ultimate way, unable).

20
to offset his limitations. Marler believes that to succeed, to foster new growth, change things one must be intellectual. Croft has none of this.

Ridges and Goldstein, in their singleminded devotion to accomplish their end partake of the existential action, ~~they too, like Cummings, labor not so much for themselves as for a ~~moral~~ duty. They~~ in that they are able to blot out almost entirely objective reality. ^{Not entirely, however for} they undertake the quest not because they wish to, not because it will fulfill them, but because they must. The duty is levied upon them by Croft. In the heat of their labors they blot out ~~the~~ the rest of the world as the existentialist does but the motive for action is still not a personal one ~~but~~ one provided for them. They do not try to save Wilson because they wish to but because they must. Because God and the Army has told them to. Ridges believes life is suffering, bearing, shouldering the will of God. It is conceivable that both he and Goldstein will, as a result of the intensity of their struggle,

21
the singleminded way they have been able to "turn to," that their conception of reality might be changed. A learning experience.

Existentialism Mary Warnock Oxford 1970

- 1 "the interest in human freedom" "the world considered as the environment of man" "his power to choose his own course of actions"
- M 2 "the messianic spirit of Existentialism" "a committed and practical philosophy" "a theoretical connection between cognition and volition, between knowing + doing" "ethical voluntarism"
- 3 M "The non-philosophical Existentialist will share the common interests of his philosophical concern, but he will share a method."
- 4 Kant "Things in the world may be pleasant or unpleasant, desirable or undesirable, ... but they cannot [in themselves] be morally good or bad. Moral value is something which springs into being only when there is an actual human agent deciding what to do." / "The moral law is generated by the agent"
- 5

6

F.H. Bradley "thought it a distinguishing mark of a moral, as opposed to an aesthetic, act that it made a difference who performed it."

M

"Kierkegaard and Nietzsche: both of them in different ways abandon the rational and universal standard of morality, whole insisting with Kant, on the creative aspect of the will"

M7

Kierkegaard "free people" from "the illusion of objectivity"

M8

"History is objective if it is thought of as something within which the true and the false can be definitively, once and for all, sorted out and distinguished" "The myth that Kierkegaard aims to destroy is the scientific myth that everything is causally determined"

M9

"Objectivity, then, is the acceptance of the role of the observer who adopts or discovers general laws" [distinction between Cupote & Maier]

(see notes 8+10)

M9

3 essentials of subjective knowledge

- ① "it cannot be passed on"
- ② "it always has the nature of a paradox"
- ③ "subjective knowledge is concrete"

10

subjective truth as paradox

M

"It is always a struggle to think in concrete terms, because there is necessarily a gap between thought and that of which it is a thought."

according to Kierkegaard abstract thought is "thought without a thinker" [So, pretence to abstract thought is phoney]

11

"Concrete thought" is thought with a relation to a

M

thinker, and to a definite particular something which thought

12

"To objectify Christianity is immediately to render it trivial" [Maier reorganizes this - as an ending of Amnes of the Night]

13

men "prefer to accept an explanation of the paradox rather than the paradox itself"

M12

"Subjectivity + concreteness of truth are together the light. Anyone who is committed to science, or to rule-governed morality, is benighted, and needs to be rescued from his state of darkness"

13 M

"The truth exists for you and it exists for me but each of us must grasp it for himself"

"Like Kierkegaard, Nietzsche regarded 'objectivity' as the main enemy of understanding"

12-13

M

"Even in the most apparently objective and scientific description of phenomena there enters an element of choice in the classification, and of preference or rejection" [Although Capote tries to be objective his prejudices are revealed. Mailer makes no bones about his prejudices; they are everywhere in his writing. Capote's fault is that he attempts to postulate an objectivity; he misleads his readers into believing that the "real" truth can be ascertained. Mailer only gives up his truth - with which we can do as we see fit - subjectively.]

14 "Fundamentally, human beings wish to dominate and manipulate the world"

M

"Descartes' man was composed of two elements, the mind and the body"

15 For Nietzsche "cognition and action were not

M two separate functions, but were part of the same operation, the operation of the will"

- the will is the man

"the will to power is identical with the will to live"

"Anti-Cartesianism"

15

M

"Since there is no such thing, in Nietzsche's view, as absolute objective truth in science, there is plainly

none in the field of morality either"

16 "The world lies open to interpretation; value is nothing but our interpretation of phenomena"

18 quotes Nietzsche "The remarkable fact is that whatever is of freedom, subtlety, daring, dance and fecundity

M that is or ever was in the world... is made possible primarily by this "tyranny of arbitrary rules"

(*) [see notes p 19+] - concerning the imposition of one's ideal on others -

20 quotes Nietzsche "The belief that the world as it should really exists is a belief of those unproductive persons who do not wish to create the world as it should be"

[See notes p 21]

M 21 "Both [K. + N.] are... seeking to convert and enlighten us, and free us from our shackles" [as is Mailer, cf. Paris Review interview]

22 "Truth is illusion, and what we have to speak is a paradox"

Chap 2 Husserl

23 "Existentialism is a compound of emotional and intellectual factors to an equal degree."

27 for Sartre "an unconscious mental event was a contradiction" [Mailer believes in the unconscious]

"the phenomenological 'reduction' (the epoché)" "it consists in putting on one side (in brackets) all that is known or normally assumed, about the objects of perception or thought"

"by unintentional act we create as an object for ourselves what would otherwise have been mere chaotic, non-recurring, indescribable data"

[the meaning of an act is in the act itself]

Husserl "argued that there is a special kind of experience, which is genuinely immediate experience, in which universals or general essences are grasped"

"Husserl asks: 'Could a divinity, an infinite intellect, have more knowledge of 'red' ~~than~~ than he that simply looks at it"

the "transcendental Ego" - that is by the self which is left ~~over~~ over when all my normal and common assumptions have been stripped away"

"the constituting intellect" "it is the transcendental Ego which is the source of the meanings which we ascribe to things"

Husserl "came to believe that the transcendental Ego produced for itself the conception of time which carried with it the notion of duration + objectivity"

[see Mailer's "Advertisements for Myself on the Way Out" - here Fay's black girl friend says "time works or moves only when you connect"]

people as monads "each mirror the world"

Descartes "the insistence upon a clear and distinct idea as the foundation of philosophy"

"Intentionality" is, after all, nothing except the reference of our inner experiences to an object

"whether our consciousness of the world and our knowledge of it is not in fact saddled through and through with interpretation, whether objects are not in fact, all of them, constituted as objects for us in virtue of their significance for us."

"[put on one side all out presuppositions about the world"

"the idea of the Lebenswelt, or world of lived experience"

Chap 3 Heidegger

"the first true Existentialist"

"he has ~~presented~~ attempted to present a picture of man as a questioning problematic object in the world, with a history of his own, and exposed to the Truth of Being through 'thought-feelings'"

"Heidegger's philosophy is more properly felt than judged of [as to Mailer's productions]"

50 "Heidegger's word for human being is Dasein, literally 'being there'."

51-52 'man, who stands in a peculiar relation to Being as a whole, because he and he alone of all beings can raise questions / about Being' ▼

53 "The basic relationship between human beings and the world is that of Care or Concern ('Sorge')."

"Concern is the significance which being in the world has for human beings"

53-54 "The world is thought of as a code or set / of symbols, and the purpose of the phenomenological method is to interpret it." [Mailer's method exactly - we must not confuse this with the grosser forms, or any forms, of Platonism - for the objects are zeros until man looks on them - his constituting intellect creates

meanings in them - Heidegger apparently believes that the world has some meaning in itself - unlike Husserl who believed there was no meaning until man created it. If the world has meaning for Mailer it is. Because it reflects the struggles of God - a limited God - who is much like us, stronger than us

but prone to the same weaknesses, pettiness, jealousies etc. Thus we are in good shape to interpret the world about us. Mailer does not seem chaotic to Mailer. He is closer to Hawthorne than Satre's Roquentin. Mailer would agree with Heidegger that man is in the best position to interpret the world because of his consciousness, but would go further and say that his likeness to God permits him an even greater insight.]

* 47 Heidegger - "substituting this different, historical, concept of the human being for the pure transcendental Ego" / and "an account of the whole of the world as an historical phenomenon"

[Mailer is attempting to get at not only the historical forces and their movements but at the God and Devil behind them - these are not unknowable because they are like us. They move in the world - are not removed ~~from~~ detached deities] [Still Mailer is no determinist - the outcome of the struggle between God and the Devil is in doubt - man can throw his weight in where he will]

54

Heidegger "Each human being is characterized by finitude, or individuality. This individuality is not a static quality of a person, but is a potentiality, a set of possibilities for every individual. Any human being is perpetually oriented towards his own possibilities. Among these possibilities are two kinds, under the heading of which all the rest can be organized: namely the possibilities of authentic and of inauthentic existence. Heidegger says: "The essence of human being lies in its existence"

54-55 "There is no preordained essential nature of Dasein; its essence lies in fulfilling its possibilities."

"we all of us have some possible choices ~~in some way or another~~ and our concern ~~is~~ in the world is founded on the fact that we have to move forward from our condition at any given ~~time~~ moment to another condition, in the future. Concern is our way of raising the question 'What shall I do?' or 'What can I do?' or 'Are things for me or against me?'"

55

"things are not presented to us just as material objects, but as tools for our purposes, or obstacles in our path"

"inauthentic existence" MORE-DEFINED

"each human being is, uniquely, himself and no one else, and that each of us has his own possibilities to fulfill, then our concern with the world, instead of being a mere concern to do as other people in general do, to do things necessary for living as other members of our society live, can become authentic concern, to fulfill our real potentiality in the world."

f.p. 57
vol. III

56

"Heidegger's innovation was to regard a particular mood as the necessary way of recognizing a particular fact. The distinction between the cognitive and the emotional has broken down."

"On recognizing that we are in a certain situation we thereby feel in a certain way."

Fear + Anxiety - explained

57

"we are driven by anxiety to drown ourselves in the trivial [Rogers' cocktail parties], this social, in all the ingredients of inauthentic existence." inauthentic man is "entirely caught up in the way other people see them"

57-58 "He begins to doubt the reality of the world, because he realizes he is the source of its reality."

59 "Heidegger regards the genuine acceptance of the future of himself as the first step towards the authentic way of life"

60 "Authenticity consists in a realization of one's position in the world, one's isolation, and one's inevitable orientation towards one's own death" [Kierkegaard's thesis: death is the root of motivation]

61 man must "recognize that he exists in a medium consisting of nothing"
quotes Heidegger "to experience in Nothing the immensity of that which gives every being its essence to be. That is Being itself."

62 "that ~~fatality~~ of ~~exasperation~~"
"fatality"

63 "interpretation of the world demands an awareness of future Time"

"The plain man, the man in the 'fallen' or inauthentic state, if he thinks of time at all, thinks of it as primarily present." "But the present, for the authentic human being, is a synthesis of past

and future since he knows what he was, and what he resolves to be, ~~it~~ it is this upon which he is concentrated

64

"Human beings were characterized as uniquely capable of raising the question what is Being-in-General, and thus their nature was to provide a clue to the nature of Being-in-General."

(K) "Heidegger wished to assert some kind of parallelism between the temporality of the human beings and the time structure of Being-in-general"

[So too Maier sees a parallelism between his heroes struggles and those of God. Since God is constituted (in a larger way) like us, a knowledge of ourselves reveals in some way the processes of the Deity]

"a dynamism in everything that exists, such that it would never be possible to describe a moment of Being as if it were a state of isolated things." Heidegger says "things themselves change and develop in time" "one could never fix on categories according to which one must think, for ever, since the categories of thought will change with the course of history"

65 "a timeless, once-for-all analysis of what lies behind our thought about the world is a chimera"

"If he has authentic existence he is aware of himself as poised between his past + his future, but he is determined more by his future than by his past" [distinctly Heideggerian]

"Being-in-general has a history, and one which, like an individual man's history, is not a mere passively awaited set of ~~occurrences~~ occurrences, but is something fixed and created by Being itself." [Marle's War of the Gods]

"what is ~~real~~ ^{real} and what has a history is whatever is revealed by human beings"

^{quotes} Heidegger "Only factually authentic history, as resolute destiny, can so reveal past history that in the repetition the force of the possible will strikingly affect the way things are, that is will be allowed to affect the future."

"What is revealed will depend upon the free choice of the human being. Heidegger refers to the importance

§

of the human being 'choosing his heroes'

[Does this mean we should avoid absolute truths but get vibrations from authentic heroes of the past that will help us become authentic?]

[Heidegger moved from Existentialism to Anthropology and flirted with Marxism. In a way Marle (after the Nobel and the Deal) moved in the opposite direction -

from Marxism to a more personal consideration of man's difficulties. He became disenchanted with the Marxist solution and any sense of community. His heroes seem to be getting more and more isolated]

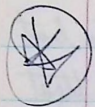
67 "The point at which Marxism seems a true conclusion of Existentialism is the point at which Existentialism allows history to enter into philosophical thought."

"The poet-thinker is the shepherd or guardian of Being, and his pronouncements are presumably like the utterances of the oracle, the voice of the most holy, speaking through the medium of the elect"

68 "Heidegger is more concerned with the category of the possible than of the actual" "how we bring into being something which does not yet exist"

[There is little social or economic description in Marle's work]

Capote ↓



"Someone who was completely concentrated upon how things are at a given moment could not create a work of art" ~~at that moment~~ [a sense of the future needed]

① [Whitman's "both in and out of the game, watching and wondering, fits Mark's best"]

① [The best of all possible stances for the artist is a paradoxical one. He must be immersed in the stuff of life up to his elbows, yet be projecting into the future, be constantly aware of "the great power of the possible" (p. 16)]

M
*
super important

69 "a kind of subjectivism is a characteristic sign of an Existentialist philosopher. This was taken to mean that a man's personal feelings were to be taken as evidence of how things are, and as much weight attached to such evidence as to the evidence of shared knowledge."

"it is no longer possible to draw a distinction between cognition, emotion and will. This is Anti-Cartesianism"

"Now Existentialism is ^{to be} seen further breaking down the very distinction between the mind and the body; between man as res cogitans and man as res extensa

70 "the total engagement of each individual in the world, by thought, perception, feeling and action alike"

Chap 4 Maurice Merleau-Ponty

72 "he attacked the Behaviourist notion of one-to-one correlation of stimulus and response; and with this, the presupposition that causal explanations of human behaviour are possible"

M 73 "in real life, it was impossible to think of the body as a passive object, always reacting to external causes. We must think of it as active, as organizing its world about it, through perception" "understanding the relation between consciousness and the world"

M 75 "the most important feature of phenomenology... is that it is a 'rejection of science'" [of Faustianism]

Croft "I am the absolute source, my existence does not stem from my antecedents, from my physical and social environment; instead it moves towards them and sustains them, for I alone bring into being for myself (and therefore into being in the only sense the word can have for me) the tradition which I elect to carry on!"

M 75 "I am the absolute source" ... "of knowledge as a whole, because I am the source of perception"

77 "perception precedes knowledge"

78 "we cannot understand perception as long as we insist upon an absolute distinction between the perceiving subject and the object perceived. Science is thrown out just because it does make this distinction"

"Because we are in the world, we are condemned to meaning"

80 "Consciousness is in the first place not a matter of "I think that" but of "I can"."

80-81 "Objects exist for us as they are, for instance, 'in our way', 'able to support us', 'out of reach', 'suitable for use as a lever' and so on. All

Croft

such concepts as these depend on our own instinctive knowledge not of the objects themselves as of our own bodies, our size, our mobility, the length of our reach, and so on"

81 "This awareness of our own bodies looks like just that kind of pre-knowledge relation to the world which Merleau-Ponty is committed to discovering."

[This discussion by Merleau-Ponty is reduced for the sake of simplicity to physical perception but implicit in his arguments is the idea that we do the same things with our mind.

If we were limited only to sensate perception, or did not channel this sensate perception into intellectual areas we would be little better than animals.

Croft never makes this leap]

83 "Our own body is in the world as the heart is in the organism: it keeps the whole spectacle constantly alive"

86 "the existence of language, which is designed to make explicit and formal the significance which things have, not for one person alone, but for one person among others"

87 "this vestigial consciousness of myself, which is, Merleau-Ponty says, identical with my existence, is before language"

"There could be no purely intellectual self-consciousness, since self-consciousness goes with perception, which is dependent on my being my body." "without the body there would be no 'cogito' at all"

88

"from the standpoint of science, there could be no ^{such} thing as time" "The objective world cannot be more than a series of present events" [Merleau says science would compare time and space]

"both consciousness of self... and consciousness of time, are absolutely essential to our existence in the world, as beings who can perceive and who can act."

89 "The limitations upon my freedom which undoubtedly exist only, in fact, confirm that I am free, since it is I who see them as limitations or obstacles."

"An obstacle could not exist except as an obstacle to a free will"

90 "in action, I go beyond what I would do (have to do) if I were totally committed, or totally determined by my environment. I see ahead as I would not if I were thing-like or mechanical. But when I have initiated a course of action, once again I am, as it were, carried along by what I have started, so that at any moment I may seem either committed or free"

"it is impossible to determine precisely the 'share contributed by the situation' and the 'share

90

A Sartrean distinction

contributed by freedom'"

"I am free to pursue objects for the future, because I am capable of reflecting on past and future alike. A 'pure' consciousness would ~~be~~ ^{be} concerned with the present alone, and would thus have no possibility of acting"

90-91

quotes Merleau-Ponty "By these words the 'primacy of perception' we mean that the experience of perception is our presence at the moment when things, truths, values are constituted for us that perception is a / nascent logos; that it teaches us ~~to~~ ^{to} ~~outstrip~~ ^{outstrip} all dogmatism, the true conditions of objectivity itself; that it summons us to the tasks of knowledge and action"

Chap 5 Sartre

93 "the idea of nothingness is central to Sartre's Existentialism"

2 senses of nothingness in Heidegger ① "a kind of gap or separation which lay between a man and the world" ② "finitude; of the vanishing and evaporating of objects in the world"

"Man a conscious being is distinguished as a 'Being-for-itself' from unconscious objects, which are 'Beings-in-themselves'"

93 "in Heidegger's philosophy, the most important feature which marks off consciousness from other beings is their inability to consider the world" [Heidegger: records the world]

94 "nothingness is thought of as internal to the Being-for-itself. It is the emptiness within him which he aims to fill by his own actions, his thoughts and his perceptions" [the other

nothingness, following Heidegger's distinction is "the distance which separates him from the world"

"whether the object of his perception is the external world or some aspect of himself, still, going along with the first order awareness, there will be a second order awareness, of himself being aware"

[This is the aspect of Mailer's non-fiction that separates it ^{a major} ~~in~~ way from Capote's] "This is, according to Sartre, an essential and defining characteristic of consciousness itself, and he refers to it as the 'pre-reflective cogito'"

96 "the ultimate appeal to the particular and the concrete which has come to be thought of as the distinguishing characteristic of Existential philosophy as a whole" [provides us with a clue as to why Mailer's use of the newspaper

world strikes us as so wise, so much closer to reality than the artistic imagination. The ~~traditional~~ subjects of the novelist have been ~~probed~~ written out - so the new novelist turns to the chaos of history-now - channels his imaginative powers into the welter of actuality, puts his imagination and skill into the now - the last frontier]

96 "Sartre is saying that previous philosophers have failed to give a convincing account of the world, simply through neglecting to consider what it is like being in the world [Mailer puts the novelist square-deep in the center of the welter of now - he cannot retreat from unpleasantness, cannot blue complexities, has only his vitatizing skill to avoid the tedium of ^{the} everyday world] "The reality écue is what he ~~creates~~ himself attempts to present, philosophically"

96-97 In Sartre's "pattern of argument, he starts from observations, / often of an acute and illuminating kind of how people in fact behave, and argues that they could not behave in this way unless the whole structure of the world were thus and so" (a priori)

Mailer's method exactly

"It seems that he (Sartre) is identifying conscious beings with language - using beings."

98 "Since there is no Human Nature as such, there is no necessity for a man to determine himself in one direction rather than another. His possibilities include the possibility of answering 'No' to every suggestion." "When a man really sees for the first time that this [Bartleby]

M

nothingness exists within himself (in other words, that he is free to do and to think whatever he chooses) he suffers anguish. [Rojach on the parapet, and with the German soldiers] He is unable to bear the thought of his boundless freedom, and in order to escape from this anguish, he often adopts the cover of Bad Faith. This takes the form of pretending to himself that he is not as free as he actually is.

④

99 Bad faith is the Sartrean equivalent of inauthenticity, "every now and then ... people are forced to think of their values." "They will find themselves bereft of all the ordinary ways of thought, of all the comforting beliefs that one must work, that one must be loyal, that one must support one's family or regard human life as sacred [Is there a

deeper humanity than the preservation of life? [Raskolnikov's questions and Rojach's murder]

100 When this happens they "experience anguish at their emptiness, their vacancy, and at that private non-existence which is identical with their freedom."

"I am nothing. I cannot completely become anything, in the solid inevitable way that a tree is a tree or an inkwell an inkwell."

"Bad faith... consists in seeing what one is, and denying it; asserting that one is what one is not."

"It is, according to Sartre, a simple fact about human beings that they are able to hold 2 contradictory beliefs at one and the same time, or to believe and not believe the same thing at the same time [refutes the principle of non-contradiction]

105 "Beings - for - themselves are simply constituted free, and cannot get out of it. But Bad Faith is one of their methods of trying to do so."

105 "Genet came to realize for himself that he had chosen to live as a criminal, because once upon a time he had stolen from his foster-parents and had been labelled a thief. Realizing that it was a matter of decision, he was able to reverse the

decision and self-consciously work out his salvation in language"

106

"in a world of things, there exists also, unaccountably, consciousness, which is aware of the things around it, and also of itself" [Capote does not present his awareness of himself in his novel as Mailer does, referring to himself in the 3rd person is the proof that he is aware of himself, that he is stopping back and looking at himself, yet at the same time recognizing that that self he writes about no longer exists. A persona who remembers the past self exists and it too will fade out of existence]

"The existence of ~~being~~ desire as a human fact, he says is enough to prove that human reality is a lack"

"Sartre thinks that the attribute of solidity, of being massive, is intrinsically preferable to the attributes of hollowness. All creatures, he believes, have, as their deepest instinct the instinct to fill up holes and abolish emptiness wherever they find it [sex?]

107

"A man longs to become in some sense thinglike,

and so he enjoys, loves, hates, desires things, as well as just observing or just using them"

M
cf. PH
JUL 11

For Sartre "emotion is an fact ... a particular kind of perception; it is a certain way of apprehending the world [unpremeditated criticism]

"perception, feeling and action are logically connected"
MORE *

108

"We operate upon the world, we feel moved by the world, we perceive the world"

"3 main emotions or attitudes ... we must necessarily adopt in face of the world"

① anguish ② absurdity, or the dispensableness of everything ③ nausea

anguish "upon the contemplation of his own freedom"

"So, so long as we skate across the surface of our life, taking our plans and projects seriously, believing that there are things we have to do and materials or tools which we have to use to do them, we will not suffer from the sense of the absurd. But as soon as we contemplate our own facticity then all this is changed" for "there is no possible reason why one of these features in particular should be

present rather than another, for any particular person.
There is no possible point in our being as we are."

108-09 "Just as my debilitating freedom is apprehended in anguish, so the For-itself is conscious of its facticity. It has the feeling of its complete gratuitousness."

109 "the actual quality of this awareness of the body, without which a man cannot be aware of anything else, is, according to Sartre, the quality of nausea." More [Mailer is perpetually aware of the small sign, etc - he almost enjoys his hangover, ^{in ~~the~~ ^{in the light} of the night} for then this body is more than just there]

110 "Ropentico, looking at the roots of a chestnut tree in the park, suddenly saw it as existing, untouched by all the descriptions he might give of it, part of an undifferentiated mass of being."
quotes Sartre "The roots, the park railings, the bench, the sparse grass on the lawn, had all disappeared; the diversities, the individualities of things was a mere illusion, a veneer. The veneer had splintered, leaving monstrous, flabby, disorganized masses - naked; terrifyingly and obscenely naked."

"This is a new kind of answer to Heidegger's enquiry about existence itself - what it is like

to exist. It is disgusting"

111 "the crucial element in the connection between consciousness and the world. It is a kind of horrified fear of inert and lifeless matter which we may see, in a nightmare, as taking over and destroying the elaborate values and purposes in life which we have constructed for ourselves." [Mailer's apprehension of plastic]

Chap 6 Sartre (2)

113 "his undoubted interest in making people different, in getting them to see themselves and to behave in certain ways, he ceased in the end to be an Existentialist" [as with Mailer]

"Freedom and consciousness are the very same thing. Only the free consciousness can imagine a world different from that in which it finds itself"

115 "According to Heidegger, to be absorbed in the judgements and evaluation of others is what leads to inauthentic existence"

117 "the presence of other people in the world constitutes a 'scandal'. It is a constant source of threat + alarm" [which is why Dostoevsky says we feel a ^{satisfaction} ~~amusement~~ when others are hurt or die]

117 "the essence of the whole relationship between one human being and another - the essence of conflict" "the other's freedom as our own slavery"

119 "Sartre insists, then, that it is the future or the thought of the future, which causes us to act. We must constantly project ourselves into the future and away from the past if we are to act at all. Nothing will count as action which is not so motivated, and therefore it follows that no human action properly so-called, can arise out of or be caused by the past." "120 an anti-Freudian doctrine"

120 "Sartre wants, above all, to maintain the pure existentialist dogma that we are what we choose to make ourselves, that we have no essences, no Human Nature, and no character that we did not confer upon ourselves. To believe that our characters are either given as from birth or formed inevitably by the events and circumstances of our early childhood is just as much to fall into Bad Faith as was Genet's acceptance of the role of thief assigned to him by his foster parents."

121 "How we experience our circumstances, how we live with them, how we allow them to influence our outlook, our language, the kinds of assumptions we make and the values we assign to things - all these things are within our power to choose. For these, he claims, we are wholly responsible"

[the similarity between the Platonic Platonists, Hawthorne, Emerson etc and the Existentialists is that they both "read" reality, interpret it according to an inner light]

"We cannot call upon either our character or our past as an excuse for our behaving as we do behave"

122 "'As I become self-conscious I regard what I am suffering as bearable or unbearable'"

122 "Freedom cannot emerge except against a background of unchosen elements. But these elements do not restrict freedom; we are totally free in the manner in which we experience these elements. Our freedom to choose ourselves is limitless"

"the acute hostility to Freudian theory"

122-23 "just as one was reaching forward into a chosen future, the sticky thick chaos of the past would suck one back into the condition of less than freedom"

123 "The idea that one is somehow a slave to the past is exceedingly humble to Sartre, and the whole burden of his philosophy of freedom may be seen as a rejection of the view that one is caused to act by things beyond one's control and even beyond one's memory" [So, the past exists (at least in our consciousness) but it does not determine. We look at it and make our choices]

"What I can choose is my reaction to my facticity"

* "There is ... no question at all, in Sartre's view, of discovering any absolute values in ~~the~~ world. There just are no such things. If a man says that something is good or that it is bad, he is choosing it as a goal."

"All moral philosophies tend, according to Sartre, to try to assert that something or other in the world has an absolute value."

124 "All that a philosopher can do is to tell what values ^{is}, and how it functions in our life. We cannot possibly presume to tell us what is and what is not valuable"

NOTES ON THE NAKED AND THE DEAD

With the exception of Croft none of the characters in TNATD attempts to confront the world unaided, without the comfort and surety of a conceptual system. He alone attacks the chaos of reality with his own resources. All are defeated, although Croft perhaps comes closer to victory than the others. It is the randomness, the unpredictable character of the universe that defeats them. Cummings makes no adjustments (if this is possible) for the aimless way nature or reality sometimes manifests itself. He believes that with enough intelligence, enough skill, enough power the chaos of reality can be brought under control. And those ^{individually} ~~separately~~ ^{composed of} the most Faustian proportions will become the inheritors of the earth. But the order Cummings sees is a mask, the solutions he proposes are logical but inapplicable. His victory (it could as well have been his defeat) is a fluke. He does not create his order from the inside out but the reverse.

✓ Croft, who creates the meaning his world has from his inwards, has all the prerogatives of the existentialist but the consciousness. A awareness of

of one's body, as extended, is crucial to the existential mode. But it must grow out of ^{an} intellectual awareness as well as a physical one.

In a sense the combined attributes of the three major characters would go a long way towards making the composite existentialist: Cummings, Craft, Hearn(?)

128 "Sartre is missionary, but he does not think that there is anything that we ought to do" (p. 129-30)

127 "The revolutionary is the man who necessarily goes beyond the situation in which he finds himself, in order to change it."

127 "The one established fact seemed to be that values were contingent, personal, and chosen, if they were genuine, by the individual, by himself, and for himself alone."

129 "no rational way open for Existentialism to order life in society. The only remaining rule appeared to be that each must save himself, by choosing his own life of freedom." [Those who are involved with social issues the question of existentialism is irrelevant. I mean existentialism does not prescribe any particular program to remedy the world's ills. Rather it just tells people that they must recognize their freedom. - Could it be possible, however, for men, thinking independently, to arrive at a common conclusion. - to project into the future and arrive at a common political goal?]

132 The Existentialist's theoretical deconstruction to distinguish between knowing, feeling, and action.

133 ^{Emersonian} Existential methodology: "a perfectly deliberate and intentional use of the concrete as a way of approaching the abstract, the particular as a way of approaching the general." we may call this "Concrete Imagination" "it is this which has brought Existentialist philosophy as near to literature" "noticeable hostility both to science and sometimes to academic philosophy"

"Kierkegaard ... actually condemned abstract thought" "he absolutely rejected the Kantian idea that true morality must consist in the establishment of general absolute rules" [Maler is not recommending Rojack's actions to everyone. He is saying "this was the right thing for Rojack, at that time and that place - the reader must assimilate the experience metaphorically"]

134 "No one who was not capable of living his own way of life was capable in Kierkegaard's view,

of Existence"

136 "The Existentialist philosopher, then, must above all describe the world in such a way that its meanings emerge. He cannot, obviously, describe the world as a whole. He must take examples in as much detail as he can, and from these examples his intuition of significance will become clear. It is plain how close such a method is to the methods of the novelist, the short-story writer, or the serious maker of films" [or the imaginative journalist]

Coleridge "One can read the world, and, by looking at it in detail, one can understand its meaning." "if one looks closely enough at the details of the world, one will find there, not analogies, but actual visible instances of the structure of reality"

137 "The psycho-analysis of things" [The Emersonian sees in Nature images of greater things, absolutes - The existentialists see in whatever they see the absolute] [Sates honey-viscous]

"the world is not wholly manageable, and might in the end turn and submerge them"

"There is no real possibility of argument with the deliverance of the concrete imagination"

The Naked and the Dead

Cummings' ability "to extend his thoughts into immediate and effective action" ^(p. 52) ~~to~~ akin to the existentialist's ability to project himself into the future, to be determined by the future more than the past. Cummings looks upon the past as a series of lessons, steps into the future. Yet he is distinctly non-existential in that he views himself as merely an accident of power. He is a naturalist, believes that only the strong survive. He has committed himself to a world view in which power is crucial, it is the means and the end of all effort. He does not choose ~~to~~ certain actions in the future so much as he is bound by his own drives and abilities. Once successful he grows vain, heavily with victory, thus he is surprised when the randomness of circumstance gives him

the final victory. Hearn finds Cummings "had a deeper lust" ^(p. 14) than he had ever previously encountered. We can tell in this not a matter of sheer lust of material appetites. Cummings wants to devour the world simply because he has the ability to do it. There are no alternatives to be weighed, simply the thrust of inherent drives. Conversely, Hearn struggles against losing himself in his or anyone's propensities. "To lose his inviolate freedom was to become involved again in all the wants and cares that caught everybody about him" ^(p. 64)

✓ INATD is the only Mailer novel in the third person. Mailer gives this up in his later works moves to a first person approach which gives him a greater sense of engagement ^(mentioned in Paris Review interview?)

Cummings wants to swallow Hearn up. Appeals to his baser instincts, calls him a "reactionary just like me"

Everything the general does or says has results. He controls the island (p. 69) The grand irony of the book

Cummings "picks yourself an instrument of your own potency"

is that the greatest "result" of all, the victory over the gaps is not planned but accidental.

On the ~~the~~ conceptual level

The progress of Mailer's novels is through naturalism to Marxism to existentialism. He ^{dissects} breaks down institutions in INATD, as the naturalist must. But he is not a total naturalist in that it is not the strongest that win, they lose or even accidentally. Jack London would have had Croft climb the mountain ^{or die in the attempt.} If the novel were purely naturalistic Croft and Cummings, by climbing over the humanism and liberalism of Hearn, by attacking themselves to the blind power of nature would have achieved their victories. Perhaps the dying Red Valsen, like the dying Robert Jordan, would have raised some plea for community to stand against power jacks like Cummings. But there is no hint that collective action will solve man's problems. This theme is explored more in Barbary Shore. There is some glimmer of possibility in Hearn - he sees the possibility,

* Taylor sees Red as a man without a country (p. 102)

"a man not more important than a goldmine" (p. 107)

"the safety end of the stick" (p. 100)

calls Cummings a renegade (p. 83)

(p. 76)

of existential action. We see he has free will, and naturalism denies free will.

Red Valsen "a lover" (p. 76) disillusioned by society institution "He had always lived life in himself, able to carry his belongings on his back" Yet Red ~~had~~ ^{is} never been able to make the existential leap. He never faces down Croft whom he hates for his automaton inhumanity. ^{half-}He wishes he would be promoted to corporal instead of the sucking Stanley. A candidate for existential hero but unable to completely break away from the forms of society, the tentacles of institutionalism. His cowardice only embitters him more. A man on the fringes.

This novel presents many characters of this incoherent type. Hearn, who senses he must oppose Cummings but backs down, becomes inauthentic and picks up the cigarette butt. Croft, who fakes his reason for leaving the mountain. Mailer is still labouring in the viscous ~~the~~ ^{the} ~~man~~ ^{man} of naturalism. His characters, his heroes

are just working ^{through} their disillusion with ~~the~~
the American way to a complete severance.
Most are still bound to it. Like Martiney
who dreams of white woman and
rebels in the glow of accomplishment - his
Sgt stripes give him. Brown, Stanley,
Ridges, Goldstein, Rotts, Gallagher - all
still buy the totems of Americanness - all
want to make it in the system. Polack
is a notable exception. He is Genet-like,
outside the system, looking out for himself -
a Nelson A. Rockefeller character. Minetta too?

Hearn Time Machine (258-78)
a potential existentialist (p.86) the easy
way one gets killed.

Hearn, under Cummings' tutelage begins to feel
disquiet for EM's (p.133) "the general gave Hearn an
intimation of dread" (p.134)

143) "the moral calculus in anything is too involved
ever to be able to ~~decide~~ to make a decision"
Hearn is paralysed - thanks too much - needs
to operate more off his nerve endings

Time Machine 51-55
Martiney - Fied to his status symbols, unable
to break away from the role assigned him by
whites - timid, fearful yet "the moment
he had to lead men, his courage returned" (p.113)
Martiney takes great pride in his professionalism
and he is good (p.114) "there was a part of his
mind that drove him to do things he feared and
detested. His pride with being a Sgt. was the
one about which nearly all his actions and
thoughts were bound" (p.114)

p.59 "I screw white Protestant girls, firm + alone"

p.170 Martiney steals the gold teeth - fearful, guilty

p.360 "Martiney had the suppressed malice, the contempt,
and the anxiety of a servant who knows he is
superior to his master." (Page)

456-57 "he was / by himself, doing the thing he could perform
better than any man he knew, and it supported him.

459 "He played a continual deception with himself, deciding
to go on only to the next 'break' in the pass, and when
he had reached it and the ground traversed had been
barren, he would pick another objective and
proceed on to it."
Martiney backs down to Capt

mugs
his wife on the left
16-70 the couple

74

Maler alternates his narrative between naturalistic descriptions of the man as a unit, struggling against larger forces (against the storm 76-80, pulling the guns 104-06) "a line of ants struggling with their burden" and detailed character studies of individuals attempting to break the constraints holding them. Martiney, Haden, Red, Polach, Cummings, Craft succeed to different extents in realizing their self, in becoming authentic. ‡

"The Time Machine" portraits, so much like *Doa Passa*, are almost completely naturalistic but occasionally we get an inkling of someone breaking out of the barriers imposed on them by society

231 Stanley "you never know when you're safe"

235 Brown "you never know what's gonna hit you"

2 impressions (both naturalistic) of the tropics 353+356

501 "Their fatigues had cut through so many levels that they were reduced to the lowest common denominator of their existence" "Carrying him was the only reality they knew" 512 merely envelopes of suffering. They had forgotten about the patrol, about the war, their past, they had even forgotten the earth they had just climbed

Madness is the ability to recognize everything but its
"Will without the ability to recognize anything but its
own will is something that has to be recognized"

Craft gains strength from Heressery's death
it "opened to Craft vistas of ... omnipotence" (p. 35)
he "hungered for the fast that pulse he would feel in his throat after he killed a man" (p. 114)
"He hated to have anyone track him" (p. 116)

Craft's animal instincts - he is close to being himself - a massif thing. What little consciousness he has betrays him. He does not have a purified sensibility

p. 124 "He hated weakness and he loved practically nothing. There was a crude unformed vision in his soul but he was rarely conscious of it."

Craft can smell deer p. 125 the education of Samuel Craft 130 Craft "I hate everything which is not in myself" - perhaps the best cameo

p. 138 Cummings prefers southern soldiers 144-45 his "tendencies"

Cummings - tactics never principle - except for his power principle. Says "if there is a God he's just like me" - uses "the common denominator techniques." Cummings is a quasi-existentialist, quasi because he is unaware of others, he cannot comprehend the singular motive, the ecstatic belief and their importance

Make apathy of his naturalistic realism
in having that affect and a Pauline
interview

Croft 154 satirically tells a Jap prisoner - the prisoner
 ✓ is emaciated, hungry + thirsty - a clue that the Japs
 are about ready to fold

342 "to accept an order, to be unwilling to carry it out,
 was immoral to Croft"

348 "Croft was moved as deeply, as fundamentally as
 casserns resolutely in the river mud. The mts.
 attracted him, tempted ~~him~~ and inflamed him with
 its sex."

549 "He knew awe and hunger and the peculiar unique
 ecstasy he had felt after Hennessey was dead"

587 "he felt a thrill of anticipation at the thought that
 by the following night they might be on the
 peak. Again he felt a crude ecstasy" "the
 mountain tempted him, beckoned him, held an answer
 to something he wanted. It was so pure, so
 austere"

394 "Croft they would stay, for Croft satisfied their desire for
 hatred, encouraged it, was superior to it, and in turn
 excited obedience" [Like Cummings]

413 Croft kills Roth's bird

438 Anaka "the axes of the island, its keynotes"

471 "were grime try the mountain" (7 men left)

474 "he almost always knew where a hill would look on the other side"

Cummings

preoccupied with "what makes a nation fight well"
 interested in the sources and development of power
 his ability to put his thoughts into action (p62)

(p89-90) his easy decisions | 139 the fear ladder

140 war as "power concentration"

140 "politics have no more relation to history than
 moral codes have to the needs of any particular
 man" "the natural role of 20th century man
 is anxiety" "143 You start off with a play and it
 never quite works out as you figured it would"
 (ironically true) "in the Army the idea of individual
 personality is just a hindrance"

193 "Corruption is the cement that keeps the Army from
 breaking apart"

256-38 (23) he was suffering the amazement + terror of a driver
 who finds his machine directing itself, starting + halting
 when it desires" existential nightmare

237 "There was everything he wanted to control, everything
 and he could not direct even six thousand men. Even a
 single man had been able to walk him" (Heaven)

238 "Nothing seemed to move in all the cramped dark space
 of the jungle"

One of the major tensions of the novel is Cummings trying to assert his will on the decision and its symbolic parallel, his attempt to control Hearn, his Starbuck 241-45 the General sends Hearn for supplies from the Liberty Ship - a test

247 "your average man never dares suspect that the men in power have all the nasty impulses he has, except they're more effective about carrying them out"

Cummings is existential in that he can put his own designs into effect. He is single-minded strong-willed, confident. But he denies that others can do the same. He writes off the bulk of humanity as mean and petty. These are not their worst traits, however. It is that they are powerless to satisfy their baser impulses. The highest virtue is being able to satisfy oneself and this seeking after power to do so becomes an end in itself, analogous with the quest for the dollar. He seeks power like the capitalist seeks money. Only because he was lucky enough to be born with the natural accoutrements of power does he consider himself superior. He ^{sees} ~~is~~ no satisfaction for the less powerful ^{except} ~~than~~ role-playing

cf
Moby-Dick
de Paul

TRATD is like Moby-Dick - such in many ways there is the monumental feat of ^{attempting to} climbing ^{attempted} into Anaba, a parallel to the ^{attempted} slaying of Moby-Dick. Croft - Cummings are the two halves of Ahab's character. Cummings the power broker, planner, cogwheel of the men - Croft the animal courage, physical need to be superior.

In the conglomeration of nationalities in Recon platoon we have the polypot crew of the Pequod

We have the chorus chapters (145-47) (335-36) (338-39) as (553-) Hearn, I suppose, equals ^{Starbuck} Ishmael a loner without a Piquepo. He quests, seeks answers, is bound by a willful commander.

But there are twists. Ahab has degenerated into a homosexual, well-fleshed General and a mad Texan. Hearn dies, Ishmael lives. Speculation of the type Ishmael involves himself in is not enough for Mailer. Action, commitment is needed. ~~Ahab and Croft~~ Cummings wins by chance, Ahab loses by chance (the rope) Both outcomes seem to be part of a larger, cosmic scheme

- Wilson promotes the legend 156 his lazy sexual quality
- 205 "A guy like Wilson went around taking life easy and making everybody pay for him"
- 293 Wilson has peter trouble - he is an innocent cannot believe screwing fooled him up.
- 404-404 Wilson wounded. the numbness of the wound, the dislocation of his senses, brings on memories of sex.
- 417 "Two in bed and wake up three" an existential problem
- 502 "Godham women'll believe any damn thing if you keep layin' 'em regular"
- "It never occurred to him to quit. There were so many things he wanted to do"
- [Wilson - sort of a male Molly Bloom]
- 524 "His stomach had been ripped apart, he had bled and shivered through the leaden swells of fever, endured all the tortures of the rough letter, the uneven ground, and still Wilson had not died... There was a - meaning here and Goldstein lumbered after it."

447 He showed himself so well that it would not if he were lost
 448 "Red always cuddled before emotion"

Red

171 "his mind churning with the physical knowledge of life and death and his own vulnerability"

172 "there damn sure ain't anything special about a man if he can smell as bad as he does when he's dead"

186 "You keep rolling along and you never know what the hell the score is. When you're a kid they can't tell you a damn thing, and when you ain't a kid no more there's nothing new for you"

Red - a Studs Terkel, James T. Farrell personage

181 Museum "chomson" 203 Red speculates on "the grinding extinction of their youth" "the familiar ache of age and sadness and wisdom"

347 "What the hell is it to the General if we get knocked off? Just ~~an~~ experiment that got fugged up. Guinea pigs." "every man jack sets his heart out and what does it get him."

349 Red indifferent to the ant.

389 "That rotation ain't a plan to get men home, it's a plan how not to get them home" [shades of Catch-22 - Marlier's version of ~~the~~ ^{Army} life is closer to Heller's than Hemingway's] [Dallason is an analogue of Catcher]

414 Red faces down Croft over Roth's bond. period of himself

542 Red is faced down by Croft "but it always come to laying down a card"

Gallagher + the revolutionary reversed

receives mail from his dead wife "This gonna die if you take the letter away" Marlier is playing with time, showing its relativity. When you connect with reality time moves. the connection has been broken - time has stopped or shifted to his wife's time - wish fulfillment
 215 Gallagher, like Wyman, feels he is special - San American Museum

Polack - A Nelson Algren figure - in with Lefty Regor

229 "It's all in the turn of the cards," Polack said, "all in the turn. The way to figure it is you're layin' low now, you're taken it easy."

225+232-23

Gallagher + Wyman have love-making difficulties for Miller sex is a gauge of fitness?

472 "Listen Polack, ~~do~~ you think there's a God?" ... "If there is, he sure is a son of a bitch!"

478 "He has known for a long time that there is no man you can trust, but women have not concerned him. Now he is positive that women too are as unreliable as the alternating shades of mutual advantage."

482 "You figure all the angles and then somethin' new comes up. He grins to himself. There ain't any place I ain't gonna get along. His wonder is smothered. Even when the new angles come, there's always a gimmick if ya go looking hard enough for it."

One's general impression of TMATD is of an odyssey of fear, exhaustion, terror and death. The ~~swirl~~ ^{swirl} and rush of ~~the~~ forces larger than man. Men are seen as ants, ciphers, cannon fodder. Pure dead-end materialism.

Yet Mark in his conception of several of the major characters escapes this categorization. Cummings ~~could~~ ^{can} be no creation of a Farrell or a Stienbeck. Croft is a creature of the jungle but with an existentialist twist. ^{At times} Neahr is like S. Anderson's George Willard grown up. But he has a speculative cast of mind like Ishmael's.

There is more description, always a Maier strongpoint, in TMATD than in any of the other novels. But even in this first novel we have the extended discussions on politics and philosophy that mark all the later works. Of course there are the discussions between the men, revealing their illusions, their bitterness, their humanity. ^{and to a lesser extent, Neahr,}

Cummings makes the novel more than naturalistic.

Mark's style in TMATD is subdued, less bombastic or brilliant than in his later works. Naturalists are not wordsmiths.

The Time Machine 258-78

Hearm

56 Hearn's need to comfort - Conn Dillman Hobart

① 62-69 Hearn's conversation with Cummings & Cummings

"was looking for an intellectual equal" (p. 63)

^{calls Hearn to attend p. 67}86 Hearn contemplates death

132-33 Cummings first test with Hearn - the recreation test. He wishes to break down Hearn's human feelings (p. 133 "he released the contempt he was beginning to feel for ~~the~~ an FM") make him attuned to false power, the fear ladder

134 he was afraid of the general

② 135-145 2nd conversation

143 Hearn stresses the individuality of soldiers -

Cummings says they cancel each other out

242-246 2nd test of Hearn's requestions from the liberty ship

246 "each time he was a bratard it was a little easier to be one the next time"

247 "he had acquiesced in the ^{dog role} ~~dog role~~, ~~and for the~~ ~~longer~~ had even had the dog's dreams, carefully submerged, of someday expelling the master"

249 Hearn is annoyed with the pleasure he receives from the general's compliments

246 Cummings wants to make Hearn "merely a 2nd ft."

squeezed by all the pressures above and beneath him

248 Hearn's protest - grinds her butt into Cummings' floor

252 Hearn sees the war in Europe as just - in Asia

"an imperialist toss up between U.S. and Japan"

253 admires Gandhi 254 tells Cummings "a good piece of ass" is mankind's greatest urge - another defiance

257 Hearn picks up the butt and feels shame + self-disgust

258 "The only thing that had been important was to let no one in any ultimate issue ever violate your integrity, and this had been an ultimate issue"

258 "He liked very few people" - [Ismael]

259 "You always believe somehow that the world will end with your death"

Hearn's Howard experiences strongly resemble Mailer's, esp. 266-67 his [#]sex life 274-75

309 Hearn admits he is like Cummings - both are

loners, disinterested, like Ismael and Ahab

340 "The truth was, he guessed, he wasn't ready for Cummings' brand - ~~the~~ new society in which everything was passed and never owned"

391 "If you ever traced anything out to the end, you found yourself in trouble. The trick was to keep putting one foot in front of the other" [partial existential awareness]

where attached Hearn feels "the touch of Cummings's cigarette as he had stooped to pick it up."

410 "This patrol meant more to him than it should"

450-453 ~~Cum~~ Hearn recognizes that his motive for continuing the patrol is that ⁽⁴⁵¹⁾ he wanted Cummings to approve of him again. He sees he is "just another Croft" ⁽⁴⁵¹⁾ "not a phony but a Faust" - Acknowledging these facts he still determines to turn around if the pass is blocked.

455 "The world, by all the logics, should have turned Fascist and it hadn't yet"

456 determines to resign his commission "For whatever reasons, you had to keep resisting"

469 Hearn, hopeful, is killed

247 Hitler - "the interpreter of 20th century man"

250 Cummings rails against the troops settling in at their positions "It was the American's capacity for real estate improvement - build yourself a house, grow fat in it, and die." At the point of extremes

p250 frustration + anger Cummings finds Hearn's butt 251 "the cigarette butt on the floor was a threat, a denial of him, as fully as ³⁰⁸ Cummings' defection" [Cummings feels his power slipping away]

251 Cummings feels Hearn was his one indulgence - his one mistake - "My wife is a bitch, Robert"

252 "he had thought there was something in Hearn, ... an aptitude for power, the particular hunger that had meaning."

253 Key exposition of Cummings views - ~~the~~ fascism with a secure material base which will prevent the excesses of Germany. Cummings pretends to American decency.

254 "the entire historical process has been working toward great + greater consolidations of power" "nearly all of humanity is dead, merely waiting to be disinterred"

- 254 Cummings wants "to see Heaven afraid, filled with shame"
- 255 "man is in transit between brute and God"
- "Man's deepest urge is omnipotence"
- "when we discover that the universe is not us, it's the deepest trauma"
- "the only morality of the future is a power morality, and a man who cannot find his adjustment to it is doomed"
- 256 "generate awe through" "immense + disproportionate power"
- 306 "homosexual" "regrets" and "urges"
- 323 the many levels of his mind
- 326 Cummings in WWI trenches "There were things we could do"
- 327 "he fights out battles with himself upon her body"
- 328 "there are more important things than fun"
- 330 "I find Freud rather stimulating, he says. The idea is that man is a worthless bastard, and the only problem is how best to control him"
- 335 "the eventual line to power would always be anticommunism"
- 436 "that he had no more to do with the success of the attack than a man who presses a button and waits for the elevator"

- 438 "The best things, the things worth doing in the last analysis, had to be done alone"
- 440 after pulling the lever on the ~~self~~ mortar "he felt such power that it was beyond joy"
- 441 The artillery "how much it is like a generative process except that its end is so much different"
- 442 "in battle men are closer to machines than humans"
- "The nations whose leaders strive for Godhead apotheosize the machine"
- 443 "life and death are merely different points of observation on the same trajectory"
- 444 Transit & "he hungered so for knowledge" "It was all there if he could grasp it. To mold... mold the curve"
- 455 "only the rich go to heaven" Cummings = Kelly ^{in an American dream}
- 555 "He had even quite freed himself of the shock Major Dallan's victory had given him"
- "The Japanese had been worn down to the point where any ~~single~~ concerted tactic no matter how rudimentary would have been enough to collapse their lines. It was impossible to shake the idea that anyone could have ~~over~~ this campaign"
- "a random play of vulgar good luck"
- 556 "In the end the important thing was always to get up your best and lose"

In TNATD Mailer shows everything he admires in Dos Passos and Farrell, and yet ~~is~~ going beyond it, working past ~~the~~ dead-end naturalism to new quasi-existential allies. The book departs from naturalism mainly in its ~~depiction~~ ^{dissection} of character.

In TNATD Mailer has the naturalistic novelists' desire

- ✓ to get everything, in - the jungle, the latrines, the melting-pot aspect, the heat, cold, hunger, (sexual + otherwise)

✓ All of the characters of TNATD have a distinct obtrusive influential past. After this book the parts of Mailer's hero's become sketchy or non-existent.

✓ The key to the change in Mailer's works is his style. Even in the TNATD there is a more heightened sense of language than in, say Farrell. Mailer has always consciously militated against a certain flatness in his style, realizing that he desired of language more than just a mode, a means of presentation, the drabness of reality. Language is self.

Goldstein his Jewish fatalism 369-70

Goldstein is what Mailer might have been if he had acquiesced in the respectable ~~to~~ molds of Jewish middle class

382 Jewish sex

492 Goldstein (Mailer) goes on

501 "Carrying him was the only reality they knew" [Ridges + Goldstein]

503 "it would go on and on and they could never let him go"

502 [Ridges] "Making love to a Negro was a luxury as well as a sin to him; it was one of the excessive things you could not do and survive"

Ridges "he had learned when he was very young that work was what a man did with most of his day and it was pointless to wish to do anything else" "But

now for the first time he hated it genuinely... the accumulative labor had dissolved and reshaped the structures of ~~the~~ his mind... he understood suddenly that he had always hated the drudgery of his farm work"

[a Satrean revolution in Ridges' mind]

Ridges soul p 523

528 "the only thing they understood was that they must carry him" [the dead Wilson]

Two THAT is told in the third person. The narrator is detached, omniscient, ostensibly objective as all good naturalistic narrators should. But despite these objective efforts Hearn, ^{not Cummings} and Croft, come through as the most ^{not least memorable} sympathetic. Perhaps it is a function of this school of fiction for the reader to root for those who oppose the system (even if they go under) and jibe those who ally themselves with the forces of power. But I think not. I think Marler is working toward a conception of the existential hero and Hearn (and to some extent Red + Polack) is the furthest point of advance.

At any rate after THAT Marler's narrator is always engaged, concerned, the key actor in the drama. It is a logical step that Marler should finally drop the pose entirely and celebrate himself as he does in the non-fiction — slice away the ~~last~~ vestigial remains of literary detachment, everything that stands between the writer and the ego. The difference is infinitesimal in the non-fiction, but the conventions of 3rd person narration remain.

Croft

- 493 "Croft had an instinctive knowledge of land, sensed the stresses and tensions that had first erupted it, the abrasions of wind and water."
- 495 | Croft was like a wolf.

Roth

- 496 "It was better to live in a cellar than to walk a tightrope."
- 501 ^{Croft} "And they had to get up. & if they failed, then the thing he had done with Hearn was wrong."
- 501 "the crude, unarticulate thrill it always gave him. He was going to climb it; he swore it to himself."
- 512 "They were afraid of Croft and this fear had become greater as they grew more exhausted."
- 513 "His decision had been made in the valley, and it lay as an iron warp on his mind. He could have turned back no more easily than he could have killed himself."
- 544 "He felt not only the weight of his own body but the weight of all their lives as effectively as if he had been pulling them in harness."
- 544 "He progressed out of some internal contest of himself as if to see which pole of his nature would be successful."
- 545-46 the narrator "Deep inside himself, Croft was relieved that he had not been able to climb the mt... Croft was reated by the unadmitted knowledge that he had found a limit to his hunger."

~~in TWAT Maier is not up to making fine distinctions about~~

The extent of Maier's naturalism may be seen in the way he divides his characters into weak or strong depending on their sexual ~~fit~~ fitness and their will to power. Maier cannot bring himself to any hearty condemnation of either Cummings or Croft. We recognize both as tyrants but there is an implicit admiration for both because they are doers. Maier is unwilling to be caught up in any jingoistic empathy for the American General or the American G.I. ^{yet he is later unwilling to condemn the abuses of their power.} Following the straight naturalistic line he focuses on e.g. the American ego in war. He sees ego as the path to greatness and there only seems to be a vague recognition that this pathway can lead to greater evil and corruption as well as greater good.

Hearn makes the heroic decision of the novel when he determines he will resign his commission, then he goes on to his Francis Macomber-like death. Yet we get little reportage of this crucial decision. Hearn is incoherent, we feel we understand ~~the~~ Cummings and Croft better. My explanation for this is that

Maier is more fascinated with the sources and exercise of power than ~~the~~ any plaudits for Hearn's warty liberalism. Maier wants to understand how power works. In An American Dream we see what Cummings might have developed into in later years; we recognize the insidious nature of power's corruptibility in Kelly. So TWAT may be seen as a quasi-naturalistic exploration of the nature of power, of its internal mechanisms. The psychomachia aspect of An American Dream is absent.

Maier writes well about ^(like Hemingway) processes, ^{techniques} how various complicated operations (like moving a squad of men to fill a hole then filling up the gaps and flanks)

In a sense the ~~the~~ reconnaissance mission of the platoon is liberating, esp. to Hearn, and Rodges, Red Brown, - all learn about the deeper parts of self on this existential journey.

Naturalism Roth 515 "All the protective devices, the sustaining facades of his life had been eroding slowly in the caustic air of the platoon; his exhaustion had pulled out the props, and Gallagher's blow had toppled the rest of the edifice" [time of all the men]

524 "There were as many levels to pain as to pleasure.

Once his will had for broken him to collapse, Goldstein burrowed deeper + deeper through exhaustion and agony, never quite plumbing the pit of it."

529 "They were brooded to the stretcher and the corpse."

"Dead, he was as much alive to them as he had ever been"

530 "What counted [for Ridge] was that he had carried this burden through such distances of space and time, and it had washed away in the end."

531 "What kind of God could there be who always tricked you in the end?"

The practical joker "

532 Ridge + Goldstein brought together

547 The patrol was over and yet they had so little to anticipate.

The months and years ahead were very palpable to them. They were still on the treadmill; the misery, the ennui, the desolated horror... Things would happen and time would pass, but there was no hope, no anticipation"

548 Red "He had to depend on other men, he needed other men now, and he didn't know how to go about it. Deep within him were the first nebulae of an idea, but he could not phrase it. If they all stuck together."

552 "Croft kept looking at the mountain. He had lost it, had missed some tantalizing revelation of himself. Of himself and much more. Of life.

Everything"

555 "Hearn had been the only man in the division capable of understanding his more ambitious plans, capable of even understanding him" [which is why Hearn can respect him - Markel believes we must become intellectuals if we are to salvage anything ^{good} in life] cf. H. G. Wells interview

* 556 key page - Cumming sets up his balance sheet, his chances for the future
"What frustration to ~~be~~ know so much and be hog-tied" slaughter of the faps

557

Polack
looking
for
an
angle

One clue in understanding the various defeats incurred by Cummings, ^{and} Croft, Ridges and Collation is that ~~they~~ all these losers did not try to conquer themselves but rather, the physical external. All have some strong points but none see the battleground as internal. They all measure themselves against the external against nature, and so, because nature has more chips than they, they must lose.

Playing blackjack in San Juan Casino once I thought it marvelous that the house did not set a point, that is, if both you and the dealer had 17 this was ~~was~~ a tie, no winner but of course you lost in the end, as I did, because the casino had more money. You could get ahead of them and they would continue to play, but once you had a string of bad luck and your money was gone, you had to fold.

This is the problem of Mailer's characters with the exception of Neenan. ~~They~~ The cards are stacked against them and the only way they can win is not to play. Instead they

must internalize the struggle, fight against themselves. Instead of fighting against their fate, they must grapple with their egos, understand that the only victories attainable are against the self.

Of course this is very much like the code which Hemingway's heroes follow. The difference is that Mailer in his later novels shows not how to lose well like Jake Barnes or Robert Jordan but how to ~~win~~ victory is possible.

An American Dream

Mailer comes closest to creating ~~a~~ ^a fictional existential hero in Rozach. In all of his novels he is ~~to~~ ^{laboring} against the reductiveness of the artistic vision, which in so many ways is antagonistic to the existential vision. Rozach is too good to be true. Like Hemingway's heroes (esp. Jake Barnes and Lt. Henry) Rozach is too pure. He may doubt himself but we know that Mailer the artist will bring him through. Rozach may have been weak or cowardly before the book begins but we know that he is now, by virtue of the nature of his fictional existence, condemned to succeed.

It may be impossible for an existentialist to write a novel ~~which~~ a traditional novel. For to bring his hero to 'moral success' he is practicing a mode of action that can be appreciated and even applied, even if only in a metaphoric fashion, to our own life. When Rozach departs for Mexico we feel we have seen this before in Thomas Huck Finn. It is a crop-out, the

only way that Mailer can indicate that Rozach's liberation is successful. We have the feeling that he has reached a plateau, like Huck did, and there are no breathing spaces in ^{authentic} existential existence. We need further confrontation, the hint that the next struggle will be a tougher one to match the toughened psyche of Rozach. Instead we get the impression that the struggle is over for Rozach.

Conversely, when we read about Mailer's own struggles as artist-hero (N. Pod. says Mailer sees himself as "a battleground of history") we have no surer that the victory is in hand. We see a momentous struggle, inactivity, heroism, ~~unity~~, doubt, artistry, but we ~~can't~~ ^{can} be sure the struggle is continuing. The existential novel is a contradiction in terms simply because it proclaims a new life.

It shows what ^{the} American novel has come to when we consider what our two ^{great} novels of power and personal glory, Mailer and Fitzgerald ~~have~~ done with the American female—lure goddess. [Whether such a creature really exists ^{in fact} or not is a larger question but this lesser question is important simply because she does exist for the American male.]

Daisy Buchanan's voice ~~was~~ "was full of money—that was the inexhaustible charm that rose and fell in it, the jingle in it, the symbols' song of it.... High in a white palace the king's daughter, the golden girl...." (p. 20) ^{Rojach's} ~~her~~ wife ^(Deborah) has much of the same allure. She "had something as calculating and full of guile as high finance, that was it—she smelled like a bank." (p. 30) Gatsby apprehends ~~the~~ Daisy aurally, Mailer—Rojach with "vibrations which cut the air with such an edge that his intelligence seemed to be concentrated there" senses her with the more carnal faculty of smell. Both Daisy are caught in the tender trap of the American lure goddess, compromised

of equal parts of flesh and coin. Gatsby goes under. Rojach claws his way out. ~~Gatsby~~ It is crucial that their visions of paradisaical liberation, ~~which~~ qualitatively the same are dramatically opposed in method. Gatsby has a vision of "a secret place above the ~~the~~ trees" where he could "gulp down the incomparable milk of wonder." Daisy is the guiding star of his dream and yet, ~~since~~ since her breath is perishable, there is a limitation to it.

Rojach's vision "of jewelled cities shining in the glow of a tropical dusk" comes not when ~~he is kissing~~ ^{Deborah} ~~Deborah~~ but when he is murdering her. The apocalyptic vision of paradise accompanies not the traditional but the perverse. Gatsby put too much faith in his dream, tried to recapture the past it occurred in and thus failed. Rojach recognizes that the world that has produced Deborah is evil ^{it leads to power} and his murder of her is symbolic of his rejection of it. Gatsby harnesses the powers of corruption to gain his dream and so fails. Rojach sees that love cannot be

brought but won and so he succeeds

central
theme

A study of Mailer's fiction and non-fiction should consider his existentialism not only as the informing philosophy of his work ~~and~~ ^{just} as its method.

More than most writers Mailer's failures and excesses reveal his ~~first~~ ^{greatest} qualities almost as well as his virtues. It is his candor, his refusal to bow before the humbug of style, tradition, and institutionalism - his folly in pushing on when the footing is weak, when the end is unknown. ^{c.f.} his remarks about not researching ^{careless of} "because his very ignorance informs his vision."

Begin chapter on Mailer's novels with Mailer's quote on existentialism and show how he grows into it. Quote from Paris Review interview on ~~how~~ how he moved away from naturalism in the scenes with Cummings and Hearn.

See interview in Twentieth Century for comments on murder, Rasputin and how the dead haunt us

In writing fiction Mailer could create a hero (like Marion Faye) who could damn the world. Mailer could not be held accountable - he could plead artistic integrity. But in his non-fiction Mailer is assuming that he and the world are communicating, that there is a certain trust between them, that they are willing to listen and he is willing to talk. In one sense ~~it~~ it may be less than genuine because Mailer may slide easily into polite parlance, bowing before the corporate wisdom of the people. On the other hand it is more real, more true to his deeper sensibilities because he does not slide into the detached-artist-creating-the-angry-hero-role. He is more likely to be genuine because it ~~is~~ is ~~he~~ his creation speaking.

Mailer ^{always} gives the impression of talking off the cuff but his ideas are growths, long held and deeply considered. Reading his interviews one senses he hits the same chords.

115 Reader's description of his own ~~at~~ writings "they offer hints of irony, brutal simplicity of dialogue, adjectives, nouns, invertebrates, pomposity, slam-bang, even innocence"

"existentialism is the perception of the child, the savage, the primitive, the lover, the warrior, the Quaker, the saint, the criminal, the athlete, and the poet" "If animals had philosophy they would be, of necessity, existentialists, for the first instinct of this philosophy is instinct. It would insist over and over that the truth is never known so clearly as in the incandescence of the instant. At a critical moment, that which smells bad is bad, that indeed is how we know a complex experience is finally bad — we have the authority of our senses. What a danger to philosophy! It offers no enclosures, no moderation, no escape from judgement; It insists upon a courage larger than life"

116 "A man armed with the authority of a true faith living somewhere external to himself, a revealed faith in existence before he was born, can be arrogant more easily [than an existentialist]"

"When schizophrenia attacks the body we use another name — cancer"

147-53 on modern architecture - plan for 2000 buildings —

149 "There is the dread of heights. Would that tiny pit of suicide, planted like the small seed of murder in civilized man, flower prematurely into breakdown, terror and dread?" cf pp 233-237 CH

* 168-170 In Lady Chatterley and Tropics of Cancer
[also in C+C]

July 22, 1971

While on marijuana one's tolerance level seems markedly better. At this point, having turned on ten minutes ago, and being ~~just~~ blessed by a tennis ^{set}er, rather, a ~~stuck~~ ^{tennis} shoulder, I notice an appreciable lessening of the previously quite rasping and not at all pain. Just to write this sentence however, has taken me a long ^{time} - perhaps twice as long as normal - It least this ~~is the~~ ^{is the} ~~impression~~ seems to the case - I think it is rather that we forget momentarily the passing, the steady hum of time rushing on, almost like our individual cycles were speeding up, we were connecting, and therefore in a position analogous to the astronaut's whizzing to the moon at 16000 MPH - an Einsteinian increment of relativity faster than usual. So like us - turned on.