

The Genius

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Many readers think that human genius is a permanent gift, just like the natural well that can't be drained. Unfortunately, the truth is so far from this familiar belief. Via accurate studies in the lives of many giants in literature, one can unfold the surprised shock that under the iron heel of certain circumstances the human talent may be stolen permanently or ephemerally. Also the effect of cruel circumstance emerges in the form of vivid exaggeration or divergence from the main plot. The literary gifts appear in this research as victims to various causes like: time, financial security, circumstantial difficulties, interference in recreating the genius, failure in personal relations and other effects. One stance from many will be discussed for each state. This will help the literary reader to understand the grounds behind the rapid waging of some writers as rockets in the sky of literature, then their quick eclipse. Their stars faint in some works and bright in other. This research focuses on the genius in writing which is as any art stems from the most sensitive spot of human heart. This talent is subject to different effects.

Material grounds play instrumental roles in impoverishing the genius from its expensive content. They force the writer to sacrifice his talent for the cause of keeping a roof over his family head. In this case, a great price should be paid and the writer himself will turn into a writing machine that finishing a book to start with another, caring not to the work's artistic ends, but to their pays. He victimizes quality for the favour of the quantity. The reader can notice the wide discrepancy between the standard of his previous and poor new products. It's so important to realize that all the writers who practice a heavy pressure on their genius, lose their physical health as if all their strength is sucked with talent. There are many stances which clarify and support this view. Sir Walt Scott (1771 – 1832) is a romantic poet and a novelist, embarks his literary career with a genuine poetic genius which attests itself in his few poems. His dilemma begins after his partner's bankruptcy, his talent should work without any interval like a machine for five years to provide a large sum. He manages to pay

back his debt, but the weighing loss is that his new works lack his previous poetic genius which rears its merits in his old works. The literary world loses this talent and its owner when his health breaks to put an end to his life.

The earthly demands creep like a partial paralysis to blot and lame even the unique human power. Nathaniel Hawthorne (1804 – 1864) is regarded as the first American writer who deals with “spiritual reality”¹ His masterpiece *Scarlet Letter* is so dare and popular novel. But his golden pen achieves literary success rather than monetary end. Trying to build his family financial security, he wastes an important stage of his life moving from a job to another, thus, his moral sight which is “seldom equated and never surpassed by any American writer”² is stultified and his overwork deadens his ability to invent and tell a story. Money turns into a terrible anxiety in his life. To proved a financial safety to his family becomes one of his unachieved dream. His dismissal from his work frees his gift from the chain of the deadly routine. He remains all his life “not lived, but only dream of living”³. Financial effect wavers from direct into indirect role in abortion the human giftedness. Sometime a writer exploits and sells his talent to provide his living.

Really natural talents should be received and accepted as aspiration spontaneously without any artificial channels or paved roads to better them. This assumed improvements sap its energy and leave it as an exhausted talent. The genius sometime has certain characteristics which are regarded by some critics as negative aspects, like the slowness in writings. This feature is like a quiet brook which has stones on its both sides that slow its stream, but still it adds another natural beauty rather than defect. Joseph Conrad (1857 – 1927) is a gifted writer who enriches literature with new themes, his sole problem is his similarity to the slow brook. He is advised or may be compelled to increase his speed in writing so as to gain more profits. He is a poor victim of the interference of other. He becomes more productive, to the extent that he needs only two months to complete a book. After practicing cruel pressures over his pen, he suffers from a painful period of despair and nervous exhaustion. He himself admits that he achieves financial security, but his works “falls short of my (his) intention as a whole”⁴. Thus the talent shouldn't be chained because his production is art and:

Art always aims at the individual. What the artist fixes on this canvas is something he has seen at a certain spot, on a certain day at a certain hour, with a colouring that will never be seen again. What the poet sings of is a certain mood which was his, and his alone and will never return.⁵

The love suffer sometime sharpens the power of genius, but in other time it has bad effect which the talent can't rid of it easily. Especially if it turns to be a bitter failure, William Shakespeare (1564 – 1616) is the unique genius, who can't be surpassed by any talent falls in love with a wanton. At her hands he tastes the sense of bitter betrayal and the disgust of sex. Her shadow stains all his work after 1660. Fortunately his greatness doesn't shake, but her effect appears in the form of divergence. He unconsciously leaves the main topic to

sink in other to depict his suffer. Sometime he seizes the opportunity of some similar events to talk bitterly about his personal torture. Also sometime the influence of this woman emerges in the form of anger burst, exaggerated criticism and unexcused wild words toward woman who is the responsible of his undergoing. Fortunately the storm that drags him and creeps to his pen is ephemeral. Shakespeare after certain time, manages to control and deaden the effect of this woman. But still his pen immortalizes her bad memory in Hamlet and Othello and other works.

Not only money and other elements have the direct share in destruction the core of genius. Time affects certain spots in the talent which is regarded here as a rose blossoms particularly in spring and loses its brightness in other seasons. The romantic genius reaches its climax in the youth and loses most of it's activity at the maturity or old age. William wordsworth (1770 – 1850) and Coleridge (1772-1834) are the founders of the Romantic Movement confess that they lose their enthusiaism with the gone youth. Even this movement itself is associated with poets who die young like Byron (1788-1824), Shelly (1702-1822) and keats (1795-1821). Wordsworth is so clear proof, since his long age reveals that his poetic skill dies before his actual death.

The critics have a share in the destruction of human giftedness. They sometime intervene with the writers attitudes. Their continual and bitter attacks imbue the genius with insidious corrosion. Under their acute impale, the writers either stop writing or make changes, not for artistic

ends, but to please their critics. Thomas Hardy (1896-1988) is accused of black views towards life. His beautiful sad images of life are attacked by many critics who forget that they can't impose certain view on the artist because art reflects the interior spot of his heart. If they enforce their views on the genius, it will appear as artificial, not natural work. they prevent the readers from enjoying Thomas' novels when he under the pressure stops writing novels. The critics want to apply the industrial mechanization on the human genius. They gain disastrous results.

Some governments regard certain talents as threats that should be stopped and their pens should be chained. Especially when the writer has a talent in satire or any art that draws the attention to the sufferings of the age. Their pens turn to be scourges and their denunciation of follies and foibles is part of their national responsibility toward their society. Sinclair Lewis (1885 – 1951) is the first American writer who receives the noble prize for literature in 1930. He is regarded as “the American Dickens,”⁶ he has acute eyes to confront his people vis-a-vis with reality, but his works annoy his government to the degree that he is considered as “the bad boy of national letter.”⁷ The depression of his people is mirrored in his writing. He is set apart as many gifted writer. His country imposes ostracism on him and his novels are

banned on his native ground. He is forced to escape from the hell of his country. Really such writer and many like him are “the true vivisector(s) of the age.”⁸ Such states waste the fortune of their talents which are supposed to be embraced.

Charles Dickens (1850-1870) is the greatest Victorian writer whose voice penetrates all levels and classes both the poor and the rich are Dickens' audience and readers. He unifies human heart and mind. His success and popularity are the grounds behind his death. The success imposes hard demands on him. His broken marriage participates in his final destruction. His personal suffers practice certain pressures on his golden pen. He resorts to heavy works, long lectures, acting and public reading to forget his problems. All these contribute in his collapse. His fatigue increases because of his deep love for his works. He doesn't satisfy with his novel's success, but he makes public readings for his works. Besides their effect on his health, his emotional share of suffer with his heroes weakens him to die out of stroke in 1870. This indicates that even the writers themselves participate in killing their gifts by imposing certain pressure on their talents.

The genius should be treated quietly and accurately just like an expensive gem. This doesn't mean putting the talent in a glass, but one because anything may spoil its value and misshape its gilter. A slight movement or improvement to change its natural shape or colour may batter

it into pieces. There are many stances of the lost gifts so similar to the above

mentioned ones. Fortunately some losses are ephemeral and the writer may regain his ability after the removal of the cause. Technology and science fail to recreate human talent, thus their hands should be far from these natural gifts. The responsible should treat all the causes that spoil such talents. They also should provide a healthy soil for the growing of talents. Even the success shouldn't be exhausted by over demands. The shock here that there are many victims in literature who are too huge to cover here. The abortion of talents appears to be a critical disease. All the members of society should bear their responsibilities in embracing the seeds of talent to gain a large and bright tree of genius. Thus :

The genius required to paint objects in a lively manner, the art employed in collecting all the pathetic circumstances, the judgment displayed in disposing them the exerise, I say of these noble talents, together with the force of express of beauty.....diffuse the highest satisfaction on the audience and excite the most delightful movement ,⁹

The destruction of genius is a grave loss, not to its owner only, but to people as the creative power of genius is the light that is granted its blessing to all. The man of genius shows us what we fail to see in life, and this is the main feature of true genius. Via genius the artist can reveal the hidden meaning of beauty and his power works naturally. We are in dire need for the genius light to discover the truth. Thus, we should protect it from anything that may ruin or spoil it. We can't allow it to be another natural land that is ruined to build a factory in its place.

Notes

1George Snell, *The shaper of American Fiction (1798 – 1974)* (New York: cooper square publishers INC. , 1961) , P. 120 .

2B. Nortons and Joseph J. Eposite, *The New Encyclopaedia Britannica* (Chicago : Britannica, INC. , 1762), P. 765.

3Ihab Hassan, *Radical Innocence , Studies in the contemporary American Novels* (Princeton: Princeton University press, 1961). P. 236 .

4Alexander Cowie , *The Rise of the American Novel* (New York: American Book company, 1948) , P . 332 .

5Jerom Beaty , J . Paul Hunter , *The Norton Introduction to Literature* (New York: W.W. Norton company , 1998) , P. 124 .

6Sheldon Norman Grebstein , *Sinclair Lewis* (New York: Twayne publishers , INC. , 1962) , P. 29 .

7Maxwell Geismar, *American Moderns From Rebellion to Conformity* (New York: I ill and Wang , 1952) , P. 107 .

8Rod W. Harton and Herbert W. Edwards, *Backgrounds of American Literary Thought* (New York: Appleton . Century Crofts , INC. , 1952) , P. 307 .

9Dr. Reza Deeddar , Mozhgan Mansur , *Understanding Drama* (Tehran: Rahnama , 2001) , P. 700 .

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