CHAPTER II

REVIEW OF LITERATURE

2.1 Literature

Literature is derived from Latin littera; letter, is the art of written works. It is related to compositions that tell stories, dramatize situation, express emotions, and analyze ideas. The ‘compositions’ is synonymous to fictitious writing which is far from scientific writing. Literature, in general, is life experience which is uttered become a beautiful writing. Its beauty may gives sense to the reader even gives strong effect to the reader. The statement is supported by Taylor in his book *Understanding the Element of Literature* (1981:1) who says that: Literature, like the other arts, is essentially an imaginative of fact, that is, an act of the writer’s imagination in selection, ordering, and interpreting life-experience. It means that the raw material of literature is experience. Literature is also containing more feeling than reasoning. As what Wellek (1965: 1) has stated that the subject matter of literature is irrational or at least contains strongly irrational elements.

Sometimes there are some literary works that can not be understood simply when we are reading it because the contents are based on the opinion of the writer. We should know who the writer is and the background of the writer. Literature has large insight to see. Its connection to philosophy, sociology and even psychology has made literature full of ideas which are not easy to understand simply.

Roberts (1995: 1) suggests that literature helps us grow, both personally and intellectually. It provides an objective base for knowledge and understanding. It makes a connection between culture, philosophical and religious world which are apart. It enables us to recognize human dreams and struggle in different places and times. It also helps us develop maturity, sensibility and also compassion for the condition of all living things, like human and animals.
Literature can be also said as a product of mind. It has its own system for its own world. The way literature comes is not like the wind passes by. It may be based on observation through imagination which is shaped systematically. Thus, literature is a kind of knowledge or science at the very base, though it is not objectively arranged. Literature is also like philosophy or history which belongs to humanly social knowledge. For that reason, it is worthless arguing literature whether it is science or not. At least, it offers understanding of what man is. In short, we could say that literature is a kind of mirror to see our own faces in terms of humanity understanding.

Commonly, there are three genres in literature; they are poetry, drama and prose. Poetry is the oldest genre in literary history. Its earliest examples were found in Greek literature. In spite of this long tradition, it is harder to define it than any other genres. Poetry is closely related to the term “lyric” which derived etymologically from the Greek musical instrument “lyra” (‘lyre’ or ‘harp’) and pointed to an origin in the sphere of music. The term “poetry”, however, goes back to the Greek word “poieo” which means “to make” or “to produce” while the poet is the person who makes verse.

Drama is literature designed to be performed by actors. Like fiction, drama may focus on a single character or a small number of characters, and it acts fictional events as if they were happening in the present, to be witnessed by the audience. Although most modern drama use prose dialogue, in the belief that dramatic speech should be as lifelike as possible, many drama from the past, like those of ancient Greek and Renaissance England are in poetic form (Roberts, 1995: 2).

Prose is derived from the Latin ‘prosa’, which is literally translated to ‘straightforward’. Roberts (1995:2) classifies prose into two, fiction prose, which is created, based on the author’s creation and imagination, and non-fiction prose which describes facts
or opinion and the new form of such kind of prose was then called “novel” (novel means ‘new’).

The word “novel” is derived from Italian word “novella” that used to describe a short, compact, broadly realistic popular tale during the medieval period. By about 1700 is had got something like its present meaning which, as the Oxford Dictionary gives the meaning, ‘a factious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity’. In other word, a novel, as we understand it today, is a larger story, more realistic and more complicated than the Italian novella. Taylor (1981: 460) says novel is a form of literary work. Novel is normally a prose work of quite some length and complexity which attempts to reflect and express something of the quality or value of human experience. Therefore, novel created by author to represent their life experience that they put in written form.

Novel deals with a human character in a social situation, man as a social being. Novel places more emphasis on character, especially one well-rounded character than on plot. Another initial major characteristic of the novel is realism- a full and authentic report of human life. Novel also can be considered as a work of imagination that is grounded in reality. On the other hand, during the middle ages a popular literary form was the romance, a type of tale that describes the adventures, both natural and supernatural, of such figures of legend as the King Arthur and his knights. Thus, the modern novel is rooted in two traditions, the mimetic and the fantastic, or the realistic and the romantic and we should know how to approach it in order to understand the content clearly.

As Wellek says in Theory of Literature (1977: 75-135), literature has two approaches: intrinsic and extrinsic method. The intrinsic approach is the analysis of literary works which focuses merely on the text of literary work. The most common intrinsic elements which are very important in literature or fiction are character, theme, plot and structure.
All the intrinsic elements have its own function to build a good literary work. It depends on the writers how to combine all the elements in the literary work, and characters as the most important element have many requirements to fulfil by the writers. Hereby, I use character element to analyze this thesis, named characterization.

2.1.1 Characterization

Since the 19th century, the art of creating characters, as practised by actors or writers, has been called characterization. Characterisation or characterization is the process of conveying information about characters in narrative or dramatic works of art or everyday conversation. Characters may be presented by means of description, through their actions, speech, or thoughts. Later and more generally, "character" came to mean a distinctive mark by which one thing was distinguished from others, and then primarily to mean the assemblage of qualities that distinguish one individual from another. In modern usage, this emphasis on distinctiveness or individuality tends to merge “character” with “personality.”

The term “character” indicates to the person or the actor of a story. We learn about the characters through dialogue, action and the description from the writer. Characterization is also the fictional or artistic presentation of fictional personage. The term “good character” may have ambiguous meanings. It may mean that the personage is virtuous or it may mean that the character is well –presented whatever his or her characterization or moral qualities.

Characterization is very important for readers and for people who want to write fiction, such as short story, novel and drama. If we want to perform drama in the stage, we have to look for suitable person toward the character. The character should be suited to his or her role. It will make the drama become alive. A proper characterization for each character will give the satisfaction to the audiences.
There are two ways an author can convey information about a character:

1) Direct or explicit characterisation

The author literally tells the audience what a character is like. This may be done via the narrator, another character or by the character himself or herself.

2) Indirect or implicit characterisation

The audience must deduce for themselves what the character is like through the character’s thoughts, actions, speech (choice of words, way of talking), looks and interaction with other characters, including other characters’ reactions to that particular person.

Characterization in literary fiction has special importance, and authors need to develop their own sense of responsibility for full and effective character development. Character is everything in literary fiction. Not that character replaces plot and setting or theme and meaning, but character intimately relates to all those. Although characters are sometimes categorized as round or flat, every character in fiction must have complexities and uniqueness that may or may not be written on the page. A character that does not need to be fully presented for the story may appear two dimensional, but there should be three dimensions in the creator’s mind.

The character will be adopted by the reader, and the characters will drive the momentum of the plot. The character must be unique, but remain believable. The character must not be stereotypical, yet must feel comfortable to the reader in a familiar way. Stories, to be great, should be significant and meaningful. A major way for an author to achieve these qualities in storytelling is through effective characterization.

There are three fundamental methods of characterization in fiction: (1). The explicit presentations by the author of the character through direct exposition either in an introductory block or more often piecemeal throughout word illustrated by action, (2). The presentation as
character in action, with little no explicit comment by the author, in the expectation that the reader will able to deduce that attributes of the actor from actions, (3). The presentations of character from within the character without comment on the character by the author, of the impact of actions and emotions upon character’s inner self with the expectations that the reader will come to the clear understanding of the character.

Furthermore, a character may be either static or dynamic. A static character is the flat character that changes without little changes if at all in the progress of the narrative. Static characters are minor characters in a work of fiction that do not undergo substantial change or growth in the course of a story. Things happen to the character without things happening within him. The pattern of action reveals the character rather than showing the character changing in response to the actions. Sometimes a static character gives the appearance of changing simply because our picture of the character is revealed bit by bit. They play a supporting role to the main character, which as the rule should be round or complex. Though we don’t generally strive to write static characters, they are often necessary in a story along with dynamic character. A dynamic character is also called round character. It is a major character in a work of fiction that encounters conflict and is changed by it. Dynamic characters tend to be more fully developed and described than flat or static characters.
2.1.2 Relation between Literature with Ideas

The analysis of literary works which based on biography, psychology, society, ideas, or the other arts is usually called extrinsic approach (Wellek, 1977: 75-135). The extrinsic element is element of literature that comes not from the literary work, but from the outside of it. They offer some of the oldest prose writings in existence; novels and prose stories earned the names “fiction” to distinguish them from factual writing or nonfiction, which writers historically have crafted in prose. Philosophy, too, has become an increasingly academic discipline. More of its practitioners lament this situation than occurs with the sciences; nonetheless most new philosophical work appears in academic journals. Major philosophers through history: Plato, Aristotle, Augustine, Descartes, Nietzsche have become as canonical as any writers.

In the narrowest sense, an idea is just whatever is before the mind when one thinks. Very often, ideas are construed as representational images. In other contexts, ideas are taken to be concepts, although abstract concepts do not necessarily appear as images. The capacity to create and understand the meaning of ideas is considered to be an essential and defining feature of human beings.

The framework of ideas on which civilization depends grows out of a continuing interaction between, on the one hand, historical events, new social situations, and new discoveries, and, on the other hand, the minds of thinking and imaginative men.

The relation between literature and ideas can be conceived in very diverse way. Rudolf Unger in Wellek, 1976: 115 says that literature is not philosophical translated into imaginary and verse, but that literature expresses a general attitude toward life.

Literature can be treated as document in the history of ideas and philosophy, for literary history, parallels and reflects intellectual history. History of ideas is simply a specific
approach to general history of thought using literature only as document and illustration. It recognized that though is frequently determined by assumption.

2.2 Historical Perspective of Idealism

Idealism influenced Europe through literature. A major player in this would be Immanuel Kant. He delivered a blow against faith by writing a book entitled Critique of Pure Reason. Idealism was applied when Napoleon Bonaparte took the liberty to crown himself. His actions publicly showed that he disregarded the pope. He planned to rule not off faith, but with logical and scientific decision. Another example of idealism was found in Germany with the Burschenschaft. They were educated students who did not support their opinions with religious doctrines, but used rational principles to dictate their decisions. This action was significant to other ideologies because the Carlsbad Decrees were issued by Metternich to stop the idealistic thought of the Burschenschaft. Idealism was direct threat to conservatism.

The nineteenth century movement called German Idealism grew from the highly independent character of the Enlightenment in Germany. The main features of the movement were the mind-dependence of reality, the dominance of thought over sensation, universalized ethics, and natural teleology.

Kant’s idea of inner freedom became the inspiration for creative genius; the resulting aesthetic-ethical idealism manifested in the work of Lessing, Herder, Goethe, Schiller and many others. However, the absolute reality of nature was equally important to these poets; thus, an absolute consciousness from which the individual consciousness could be deduced was posited to eliminate the unknowable real world of the Kantian system.
Inspired by this turn, German Idealism became Absolute Idealism through the philosophies of Fichte and Schelling. In their systems, the human mind is directly in touch with reality as an individual manifestation of the absolute mind. Absolute Idealism reached its peak with the philosophy of Hegel. Hegel makes the impulse of the absolute mind a gradual and self-determined process, by which the Absolute lifts itself from mere possibility and actuality to conscious, free, and necessary possession. For Hegel, the whole process is timeless, and only to a finite mind does it appear as an endless procession in time and space. Schelling, who coined the term “the Absolute,” disagreed with Hegel’s idea that the Absolute was spirit, preferring to say the Absolute is the identity of subject and object. In the late nineteenth century, German Idealism as Absolute Idealism became influential in British philosophy through the works of Bernard Bosanquet and F. H. Bradley, and in the United States through the works of Josiah Royce.

German philosophers of the generation after Kant such as, Friedrich von Schelling and Johann Fichte were all deeply influenced by his teaching. They thought of themselves as Kantians, even when they developed his theories in romantic and idealist ways that he would have condemned. Kant had rejected speculative metaphysics and put forward instead a critical metaphysics, but his successors, starting from his arguments, developed the boldest forms of metaphysics speculation. Kant said that we understand only the phenomenal world on which we impose the categories of our reason; we cannot know reality itself. His successors abandoned this distinction between the phenomenal and the real. They held that reality itself was knowable, and must therefore possess characteristics that correspond to the rational categories of the knowing mind. Reality was thus a form of spirit or idea or “absolute reason.” Hence the name “idealism.”
The leading champions of this new idealism were trained in theology, but troubled by religious doubts. Whereas Kant had turned to philosophy after a close study of Newtonian physics, his German successors Johann Fichte (1762-1814), Friedrich von Schelling (1775-1854), and Friedrich Schleiermacher (1768-1834) began as theological students. They looked to philosophy for the certainty they had failed to find in religion. Fichte argued that idealism, in which knowledge of reality is built on the idea, or consciousness, was the alternative to “dogmatism,” in which one tried to pass from reality to the idea. He added that philosophical knowledge must be knowledge of being; the possibility of perfect knowledge of being; the possibility of perfect knowledge entailed the existence of a perfect Being, namely God. For Schelling, Absolute Reason was the basis of reality, and the very imperfection of the actual became a ground for believing that God, though not yet fully in being, was in process of becoming. Schleiermacher asserted that religion was based on faith, a disposition to believe without evidence. Fichte, Schelling, and Schleiermacher made great demands of philosophy. They turned to it with a passion quite distinct from the calm intellectual curiosity of 18th-century philosophers. They yearned for certainty about the nature of the universe and the meaning of life. Kant as well as Locke and Hume, was content to forego this.

These emotional demands often led to a union of idealism with romanticism. Kant’s critique of rationalistic metaphysics was taken by many of his successors as a critique of all rationalism. If reason could not prove that reality or God or morality existed, then feeling and imagination must take the place of reason. Philosophy, breaking away from the science to which Kant had sought to tie it, was linked instead with poetry, which in turn abandoned the formal rules of prosody upheld in the 18th century to become “the true voice of feeling.”

In its development, idealism became linked with romanticism. Since Kant had convinced men that reason could not reveal reality, they sought it instead from feeling and imagination. William Blake (1757-1827), the English artist, poet, and mystic, held a similar
view. He intended his painting of Newton to represent the enemies of imagination – rational philosophy and empirical science. German Idealism has affected many fields other than philosophy including the positive sciences, poetry, art, and theology. The philosophy of Georg Hegel came late to Britain – about 40 years after his death in 1830. In the last quarter of the century, while it was little heeded in Germany, Hegel’s Idealism was the prevailing opinion in Britain.

Platonism is the oldest form of idealism and Plato himself the progenitor of idealists. Plato is called an idealist because of his theory of Forms or doctrine of Ideas, which are “ideal” in the dictionary sense. Most interpreters, ancient and modern, hold that Plato does not describe the Forms as being in any mind. Instead, he describes them as having their own independent existence for which the textual evidence is adduced from various translations of the dialogues. Indeed, some anti-idealist commentators say that in the dialogues Socrates often denies the reality of the material world. However, it is clear that the Platonic Socrates merely denies the ideal reality of the non-ideal realm, which he sometimes compares to shadows. An exact interpretation of the dialogues, which are notoriously misrepresented, involves knowledge of linguistics, hermeneutics, philology, semantics, and the philosophy of language, as well as good grounding in classical studies. Athenian Greek philosophical terms, like most English abstract nouns, have more than one meaning. It seems clear that Plato is not, at any rate, a subjective idealist, unlike Berkeley.

Plato’s Allegory of the Cave is sometimes interpreted by anti-Platonists as drawing attention to the modern European philosophical problem of knowing external objects—the question that is often attributed to Descartes, Locke, Berkeley, and other early modern philosophers. According to certain materialistic interpretations of Plato, which construe matter as an entirely external reality, the Forms of which the Cave-dwellers are ignorant are not external to them in the way that so-called material objects are for modern thinkers. Again,
some anti-idealistic readers hold that for Plato the Forms are true realities, but they are not outside of us in a spatial sense like material objects, which some natural scientists call physical bodies. For these interpreters, one might say, the issue that Plato's allegory addresses is the problem of how one can know what is truly real and good theme which apparently is opposed to the so-called modern question of our knowledge of the external world.

It is usual to place in contrast Plato’s idealism and Aristotle’s realism; the latter in fact denies that ideas are originals and that things are mere copies; he holds that the essence is intelligible, but that it is immanent in the things of nature, whereas it is put into the products of art. It is more correct, therefore, to call his teaching an immanent idealism as contrasted with the transcendental idealism of Plato. Both these thinkers reveal the decisive influence of that moral and esthetic idealism which permeated Greek life, thought, and action; but for both, what lies deepest down in their philosophy is the conviction that the first and highest principle of all things is the one perfect spiritual Being which they call God, and to which they lead back, by means of intermediate principles--essence and form, purpose and law--the multifarious individual beings of the visible world.

In this sense St. Augustine developed the Platonic teaching, and in his philosophy is idealism in the genuine meaning of the term. From him comes the definition of ideas which Christian philosophy has since retained: "Ideas are certain original forms of things, their archetypes, permanent and incommunicable, which are contained in the Divine intelligence. And though they neither begin to be nor cease, yet upon them are patterned the manifold things of the world that come into being and pass away. Upon these ideas only the rational soul can fix its gaze, endowed as it is with the faculty which is its peculiar excellence, i.e. mind and reason (mente ac ratione), a power, as it were, of intellectual vision; and for such
intuition that soul only is qualified which is pure and holy, i.e., whose eye is normal, clear, and well adjusted to the things which it would fain behold.

This line of thought the Scholastics adopted, developing it in their treatises as ideology. Their theory is described not as idealism, but as realism; but this does not imply that they are in conflict with the doctrine of Augustine; it means rather that the ideal principles possess real validity, that as ideas they subsist in the Divine mind before the things corresponding to them are called into existence, while, as forms and essences, they really exist in nature and are not really products of our thinking. In this last-named sense, i.e., as subjective constructions, ideas had long before been regarded by the philosophers of antiquity and especially by the Stoics, who held that ideas are nothing else than mental representation. This erroneous and misleading view appeared during the Middle Ages in the guise of nominalism, a designation given to the system whose adherents claimed that our concepts are mere names (nomina), which have as their counterparts in the world of reality individual things, but not forms or essences or purposes. This opinion, which robs both science and moral principles of their universal validity, and which paves the way for Materialism and agnosticism, was combated by the leaders of Scholasticism--Anselm of Canterbury, Albertus Mangus, Thomas Aquinas, Bonaventure, and Duns Scotus--nevertheless, from the fourteenth century onwards, it had its champions and propagators, notably William of Occam. For the untrained mind it was easier to consider individual things as the only realities and to regard forms and essences as purely mental products.

So it came to pass that the word idea in various languages took on more and more the meaning of “representation”, “mental image”, and the like. Hence too, there was gradually introduced the terminology which we find in the writings of Berkeley, and according to which idealism is the doctrine that ascribes reality to our ideas, i.e. our representations, but
denies the reality of the physical world. This sort of idealism is just the reverse of that which was held by the philosophers of antiquity and their Christian successors; it does away with the reality of ideal principles by confining them exclusively to the thinking subject; it is a spurious idealism which deserves rather the name “phenomenalism” (*phenomenon*, “appearance”, as opposed to *noumenon*, “the object of thought”).

Any man who carries his theoretical doubts or denial of the external world so far that even in his everyday experience he is forever reminding himself of the purely subjective character of his perceptions will simply find himself flung out of the natural course and direction of life, stripped of all normal feeling and interest, and sooner or later confronted with the danger of losing his mind completely.

### 2.3 Definitions and Characteristics of Idealism

In discussing this term and its meaning, reference must be had to the cognate expressions, *idealist, idealized, ideal* (adjective), and *the ideal* (noun), all of which are derived from the Greek *idéea*. This signifies “image”, “figure”, “form”: it can be used in the sense of “likeness”, or “copy” as well as in that of “type”, “model”, or “pattern”: it is this latter sense that finds expression in “ideal”, and “the ideal” and the derivatives are mentioned above. In speaking of “the ideal”, what we have in mind is not a copy of any perceptible object, but a type. The artist is said to “idealize” his subject when he represents it as a fairer, nobler, and more perfect than it is in reality.

Idealism in life is the characteristic of those who regard the ideas of truth and right, goodness and beauty, as standards and directive forces. This signification betrays the influence of Plato, who made *idea* a technical term in philosophy. According to him the
visible world is simply a copy of a supersensible, intelligible, ideal world, and consequently “things” are but the impress stamped on reality by that which is of a higher, spiritual nature.

Idealism is the metaphysical view that associates reality to ideas in the mind rather than to material objects. It lays emphasis on the mental or spiritual components of experience, and renounces the notion of material existence. Idealism is the philosophical theory which maintains that experience is ultimately based on mental activity. Epistemological idealists (such as Kant) claim that the only things which can be directly known for certain are just ideas (abstraction). In literature, idealism refers to the thoughts or the ideas of the writer. Idealism sometimes refers to a tradition in thought that represents things of a perfect form, as in the fields of ethics, morality, aesthetics, and value. In this way, it represents a human perfect being or circumstance.

Idealism is a philosophical movement in Western thought, but is not entirely limited to the West, and names a number of philosophical positions with sometimes quite different tendencies and implications in politics and ethics; for instance, at least in popular culture, philosophical idealism is associated with Plato and the school of Platonism.

Idealism consists of eleven types. They are:

1. Subjective Idealism (or phenomenalism) is a theory which describes a relationship between human experience of the external world, and that world itself, in which objects are nothing more than collections (or bundles) of sense data in those who perceive them. Proponents include George Berkeley, Arthur Collier, A. A. Luce and John Foster.

2. Objective idealism is the view asserting that the act of experiencing has a reality combining and transcending the natures of the object experienced and of the mind of
the observer. Proponents include Thomas Hill Green, Josiah Royce, Benedetto Croce and Charles Sanders Peirce.

3. Actual Idealism is a form of idealism developed by Giovanni Gentile that grew into a ‘grounded’ idealism contrasting the Transcendental Idealism of Immanuel Kant and the Absolute idealism of G. W. F. Hegel.

4. Transcendental idealism is a doctrine founded by German philosopher Immanuel Kant in the eighteenth century. Kant's doctrine maintains that human experience of things is similar to the way they appear to us — implying a fundamentally subject-based component, rather than being an activity that directly (and therefore without any obvious causal link) comprehends the things as they are in and of themselves.

5. Monistic idealism is a metaphysical theory which states that consciousness, not matter, is the ground of all being. It is a monistic theory because it holds that there is only one type of thing in the universe, and a form of idealism because it holds that one thing to be consciousness. In India this concept is central to Vedanta philosophy. Proponents include Amit Goswami and the Hindu philosophy Kashmir Shaivism.

6. Absolute idealism is an ontologically monistic philosophy attributed to G. W. F. Hegel. It is Hegel's account of how being is ultimately comprehensible as an all-inclusive whole. Hegel asserted that in order for the thinking subject (human reason or consciousness) to be able to know its object (the world) at all, there must be in some sense an identity of thought and being.

7. British idealism was a species of absolute idealism it was a philosophical movement that was influential in Britain from the mid-nineteenth century to the early twentieth century. The leading figures in the movement were T.H. Green, F. H. Bradley, and Bernard Bosanquet. They were succeeded by the second generation of J. M. E. McTaggart, H. H. Joachim, J. H. Muirhead, and G. R. G. Mure.
8. Pluralistic Idealism is the view that there are many individual minds which together underlie the existence of the observed world. Unlike absolute idealism, pluralistic idealism does not assume the existence of a single ultimate mental reality or Absolute. According to pluralistic idealism, it is individual minds which make possible the existence of the physical universe. Proponents include Gottfried Leibniz.

9. Personal Idealism also known as Personalism is the view that the minds which underlie reality are the minds of persons. Proponents include George Holmes Howison, Borden Parker Bowne and J. M. E. McTaggart.

10. Epistemological idealism is a subjectivist position in epistemology that holds that what one knows about an object exists only in one’s mind. It is opposed to epistemological realism. Proponents include Brand Blanshard.

11. Theistic Idealism was founded by the 19th-century philosopher Hermann Lotze. It is a theory of the world ground, in which all things find their unity; it has been widely accepted by theistic philosophers and Protestant theologians.

12. Hindu idealism is essentially monotheist, espousing the view that consciousness, which at its root emanates from God (Brahman, Purusha or Svayam bhagavan), is the essence or meaning of the phenomenal reality. The presence of idealist concepts in Indian thought has been emphasized by Rupert Sheldrake and Fritjof Capra. These ideas have also been developed by P.R. Sarkar and advanced by his disciple Sohail Inayatullah, notably in the theory of Microvitum.
The strongest characteristic of Idealism is that nothing is accepted on faith alone, this will help them to make the best decision regardless if it conflicted with the religious doctrine or not. However this is weak because the status quo mechanisms of discovery are not advanced enough to explain everything that seems phenomenal.

Idealists were the major proponents of a liberal economic structure, because they felt that only allowing the world to run its course unhindered by government would ensure the natural flow of events. Idealists also inspired many aristocrats in Europe to take pre-emptive measures to maintain power because they understood that the theory of divine right and inheritance was a flawed one, and would soon not be a mask that would shroud the truth.

The Idealist pictured the world as an all-inclusive absolute mind, of which individual human minds were fragmentary parts. To understand the world was to see it, almost mystically, as a systematic and indivisible whole. It followed from this that the *analytic* way of looking at things to be found in science must inevitably misrepresent its subject-matter.