



FUGITIVE: A MOVEMENT

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<p>Received: December 26th 2020</p> <p>Accepted: January 4th 2021</p> <p>Published: January 24th 2021</p>	<p>The vanderbilt circle that eventually come to be known as the Fugitive group began to assemble off Campus for philosophical discussion shortly before America's entry into First World War. It was Hirsch;¹ who first suggested that the group produce it own magazine. The first issue of which appeared in April 1922. They named it the Fugitive after one of Hirsch's poem, apparently without much forthought. Donald Davidson;² then a senior at Vanderbilt, was an original participant in the discussion, and John Crowe Ransom;³ a fledgling instructor in the English Department, whose interest were primarily philosophical, joined soon after the group of establishment. All Undergraduate - Allen Tate;⁴ a junior, then Merrill Moore;⁵ in 1922 and Robert Penn Warren;⁶ in 1923, three new members joined as Fugitive. The interest of the group had begun to turn toward poetry</p>
<p>Keywords: Sidney Mttron Hirsch: a brilliant Jewish eccentric - mystic, theosophist,Senior student at Vanderbilt University,Professor of English at Vanderbilt University,Under- graduate student at Vanderbilt University,Ibid,Ibid</p>	

The Fugitives were based in Nashville¹, a city which considered itself the Athens of the South, even to the extent of building a concrete reproduction of the Parthenon- full size. They had discussed metaphysics for years before actually founding their magazine, 'The Fugitive', in 1922. This concern with metaphysics with poetic production, with literary criticism, and with their location in the South in a period whose driving impulse was 'Progress', together essentially define the fugitive. Their work it seems agreed initiated the Southern Renaissance. But they wrote without being at home in a south in transition, feeling no sympathy for the New South and rejecting the Old South. The name of the group accurately expressed its members' alienation. Their self image of the moment included the Neo- romantic posture of the outcast with access to special knowledge. Ransom's unsigned editorial for the first issue of the magazine fixed their social position , with reference to the Southern past, as being in flight from nothing faster than from the high- caste Brahmins² of the Old South. Without raising the question of whether the blood in the veins of its editors runs red, they at any rate are not advertising it as blue.

In relation to formal aesthetics³, Ransom, 'The first modern' among the group; castigated sentimentality whenever it showed its simple head and first set up the Baal of complexities for worship. J.C. Ransom's own poetry 'deliberately minor' in the tradition of Donn, Marvell and Yeats has been ranked among the Trudy distinguished poetry of the twentieth century. In the nineteen issue of The Fugitive from 1922 to 1925, he published 59 poems, a greater number then any of the other 15 members produced. The poem pose the themes that will later be worked through in the prose, for example, the poet versus the man of instinct, art versus reality, love versus lust in 'April Treason', the head-body dualism in 'Painted Head'; nature versus science, that is 'a most celestial rose' versus 'dreary unbelieving books'. In 'The Rose'; frigid rationality in 'spectral lovers': The unknown ableness of the Universe in 'Necrological'; or the attack on rationalism or idealism in 'Our Two worthies'.....

And this is how the pure Idea
Become our perfect Panacea,
Both external and internal
And supernal and infernal.

In general, The poetry embodies the dualistic structure that is to characterize the prose. It is moreover, a sophisticated poetry with philosophical thematic unity and texture derived from exploiting the English languages affinity for noun constructions. But the range is limited, and the compositional purity of classical restraint and irony ultimately makes a static, passive poetry.

Ransom's first important article on poetics, "Waste land"⁴ in 1923, raises significant issues still with a neo-romantic coloring. Art is seen as "gently revolutionary" in contributing the "free and unpredictable associations discovered for the thing". This becomes a permanent theme. But the artistic work is done by the imagination, inspiration and genius. The artist must be non-partisan and yield to "an agent more competent than reason". This one-sided opposition illuminates an important feature of the bourgeois paradigm- its inability to write partisanship with aesthetic autonomy, and its insistence on excluding partisanship from totality. If all genuine totality is totalization, historically always in the process of being produced, then it presupposes partisanship as its principle of totalization its mode of giving meaning and structure in the construction of a world, whether in philosophy or in art. And this partisanship is not a barrier to objectivity; in fact, it is the condition of objectivity because it is necessary link with future. The position exposes that the fullness Ransom seeks from the gift of art no longer constitutes a criticism of life, but only a criticism of scientific partiality.

The next significant essay, a turning point in the development of Southern Criticism, was "Thoughts on the poetic discontent" written for the *Fugitive* in June 1925. The article is a rejection of romanticism and defense of a sophisticated dualism that Ransom calls "irony". He rejects first the romantic humanist rationalism, the "naïve dualism" of subject and object which expect nature to be capable of being molded by the subjective will materialized in work. The world, Ransom argues, can't be so controlled. Next he rejects the attempts to seek a mystical community with nature and adopts the Hulmean point of view that there is no such continuity between man and nature. What this sequences of punctured illusion produces – and we should note that the definition involves a motion of the mind for Ransom that it does not later for Brooks- - is a new mature dualism involving "a mellow wisdom which we may call irony". Irony is the rarest of the states of mind, because it is the most inclusive; the whole mind has been active in arriving as it, both creation and criticism both poetry and science.

We notice that "the whole mind" has been involved in a contradiction; the rejection of the work project of civilization on the grounds of a principled submission to limitation. The position is built on both criticism and passivity; the paradox of right-wing alienation. It is like the writer's irony that Lukacs calls "a negative mysticism to be found in times without God". The certainty that the ultimate has been encountered and grasped precisely in the skepticism of self-limitation. In further work Ransom attempted to provide an epistemological and aesthetic foundation for this three stages sequence that reached its climax in ironic dualism. For two years between 1926 and 1928, he worked on a book to be called "The Third Moment". It was never published, but partly incorporated in other things at the end of the decade, and known otherwise only through his letters to Tate. He argued that experience contains a sequence of three moments; a first moment of concrete pre categorical experience; a second moment of categorization, of conceptualized knowledge aimed towards a pragmatic telos; and a third moment, a mixture which recovers through images, co-existing with concepts, the qualities lost in the second moment. The thrust of Ransom's formulations is aimed at second moment which he associates with science, technology and instrumental logic—all of which, in his view, serve our animal instinct. This he sees as the dominant pattern in civilization but one he rejects.

We can see in the three moments the methodological roots of a fundamental political instability that builds into the theory the internal condition that make possible a dialectic of accommodation. For the rigid separation and opposition of the sensuous (first moment) and the categorical (second moment), the elimination of all conceptual (second moment) elements from what is considered the world of actual experience (first moment), means in effect, the elimination as well of all linguistic elements and ultimately, the paradoxical reduction of that world to a state which is not human at all. The subject/ object differentiation that is the condition for a human historical world is impossible in the absence of all abstraction- here relegated to the second moment. The attempt to duplicate experience in the first two moments in order to distinguish a level of experience free from or prior to the alienation of contemporary consciousness in actual alienated existence, means, effectively, the elimination of historical experience altogether, and collapse of the human world into precisely the pre historical realm of complete biological instinctual domination that Ransom associates with reason and seeks to avoid, the other side of his paradoxical dissolution of historical ontology is that a solution appears available on the purely epistemological level- in the third moment, when sensuousness and reflection meet in the poetic image. In his context, the articulation of the third moment in terms of the axes of inclusion and fullness, that is in terms of a mixture that includes in full all the aspects that were separated into two moments in Ransom's artificial duplication of experience, confines the critique of science to the level of immediacy, and leaves no place for questions regarding the historical alienation of both every day perception and higher-level categorization. **Unfortunately, some also referred to Ransom as the fugitive's editor, thereby irritating several members who had taken pride in the "democracy" that characterized their editorial policy. Editor or not, Ransom by the quality of his work alone would have appeared to detached viewers to be the dominant member of the group. Three others, Alec B. Stevenson, Stanley Johnson, and Jesse Wills, had all from time to time produced individual works of merit, and Merrill Moore, the most prolific of them all, would continue for years to come to produce publishable sonnets at the same rate and the same level of quality. For Ransom appeared only slightly less dominant in 'Fugitives' An Anthology of Verse, which the group brought out two years after their magazine had ceased publication. This book-length collection contained forty-nine poems previously published In the Fugitive**

but almost as many more that the members had written during the interval, including two of Tate's best "Death of Little Boys" and "Ode to the Confederate Dead". Meanwhile Ransom had published "Chills and Fever"(1924) and Two Gentlemen in Bonds(1927), Davidson had written and published two volume of his own " An outland Piper"(1924) and " The Tall Men"(1927)and Tate was preparing to publish Stonewall Jackson, The Good Soldier; A Narrative and his first book of poetry, Mr.Pope and other poems.. For Davidson and Tate, their period of apprenticeship, if it may be called that, was over, and the period of maturation was already well under way.

For Ransom as a poet, the years of the Fugitives constituted his period of maturity. He continued to write memorable poems for a time, but the poetry that sustains his reputations as the leading Fugitive appeared in his second and third volume (1924 and 1927). The three volume of selected poetry that followed (1945, 1963, and 1969) contained revised versions of earlier pieces but little new work of enduring significance. Some times it said that Ransom's preoccupation with other matters—agrarianism in 1930s and critical theory there after—diverted his interested or even killed the poet in him.

Tate's production of poems waned after1950, but with this last comprehensive collection he demonstrated his consistent commitment to modernism, his mastery, and eventual transcendence, of techniques learned early from the work of T.S.Eliot, his respect for from in the face of a chaotic world that he never repudiated, and his abiding belief in the superior power of symbolic language to reflect and explore the complexity of human existence. Above all, he showed that poetry had been the medium in which his deepest convictions—about history, the American South, literature and religion—had been generated, for the average reader, Tate's larger body of work in prose is more accessible.

Moreover, since Ransom blames the wrong of the world on science, his critique remains contained on the epistemological level, and abrogates the challenge to alienation on the ontological levels of experience. Indeed, the effect of this phenomenology is that, in identifying alienation and loss of quality with a second moment of science and production " as such", in themselves, Ransom, in seeking restoration of lost quality, rejects not only alienated science and alienated production, but this entire second moment, and in the process, the development of productive forces in human history in general.

CONCLUSION

The Fugitives had no illusion that the kind of magazine, they were undertaking would survive for much larger than it did. Their primary aim was simply to write good poetry. They had no intention to make their work distinctively Southern, devoid of sentimentality and carefully crafted, with special attention to the logical coherence of substance and trope- poetry. John Crow Ransom by the quality of his work, "The Fugitive" as Ransom's magazine.

NOTES:

1. A rural city.
2. It is highest in order of caste pyramid.
3. One who enjoyed the beauty.

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