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Inhumanism in Robinson Jeffer's The Double Axe

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" قُلْ هَلْ يَسْتَوِي الَّذِينَ يَعْلَمُونَ وَالَّذِينَ لَا يَعْلَمُونَ إِنَّمَا يَتَذَكَّرُ أُولُو
الْأَلْبَابِ "

صدق الله العلي العظيم

9 الزمر

Dedication

This paper is dedicated to our parents, who taught us that the best kind of knowledge is learned for its own sake; they are our mirror of example and wisdom, and through them we have managed to achieve our goals.

First of all , we would like to thank almighty Allah for giving us the strength and health to do this paper .

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iii
CONTENTS

DEDICATION

ii

ACKNOWLEDGEMENTS	iii
CONTENTS	iv
ABSTRACT	v
 CHAPTER ONE: INTRODUCTION	
 ROBINSON JEFFERS' LIFE AND CAREER	1
 NOTES	7
 CHAPTER TWO	
 ANALYSIS ROBINSON JEFFERS' <i>THE DOUBLE AXE</i>	8
 NOTES	20
 CONCLUSION	22
 BIBLIOGRAPHY	24

Man's inhumanity to man has long been a theme favored by the poets. But inhumanity bears little affinity to "Inhumanism." Inhumanism is the label that Robinson Jeffers gave to his doctrine in the Preface to *The Double Axe*

This paper is divided into two chapters. Chapter one includes Robinson Jeffers' life and career. Chapter two discusses inhumanism in Robinson Jeffers' *The Double Axe*

Finally, the conclusion sums up the findings of this paper.

Chapter One: Introduction

Robinson Jeffers' Life and Career

John Robinson Jeffers was an American artist, known for his work about the focal California drift. Jeffers is a noteworthy American writer. His gathered poetry fills five volumes and reaches to more than three thousand pages. Whenever finish, the three volumes of his gathered letters will reach to more than three thousand pages also. He was born in Allegheny, Pennsylvania in January 10, 1887.¹

A lot of Jeffers' poetry was composed in account and epic frame, however he is likewise known for his shorter verse and is viewed as a symbol of the natural development. Powerful and exceptionally respected in a few circles, in spite of or due to his theory of "inhumanism", Jeffers trusted that rising above clash required human worries to be de-emphasized for the limitless entirety. This drove him to contradict U.S. support in World War II, a stand that was dubious after the U.S. entered the war.²

After he moved on from Occidental, Jeffers went to the College of Southern California (USC) to learn at first writing, and afterward sculpture. Jeffers considered writing, drug, and ranger service amid his years as an understudy. In 1906 he met a kindred graduate understudy, Una Call Kuster. The two began to look all starry eyed at, however at the time Una was hitched. They wedded in 1913, the day after Una's separation was finished, and moved to Carmel, on California's drift. Jeffers and his better half lived in Carmel for whatever remains of their lives, assembling the stone "Tor House" and "Peddle Tower," both of which figure noticeably in his work. It was toward the start of his opportunity in Carmel that Jeffers swung solely to composing poetry.³

In the 1930s, at the tallness of his prevalence, Jeffers was celebrated for

being an intense outdoorsman, living in relative isolation and composing of the trouble and excellence of nature. He spent the greater part of his life in Carmel, California, in a stone house that he had constructed himself called "Tor House and Sell Tower". Tor is a term for a rugged outcrop or lookout .⁴

To manufacture the initial segment of Tor House, a little, two story bungalow, Jeffers contracted a nearby developer, Michael Murphy. He worked with Murphy, and in this short, casual apprenticeship, he took in the craft of stonemasonry. He kept including to Tor House for the duration of his life, writing in the mornings and chipping away at the house toward the evening. A considerable lot of his poems mirror the impact of stone and expanding on his life. He later manufactured an extensive four-story stone pinnacle on the site called Sell Tower. While he had not gone by Ireland now in his life, it is conceivable that Peddle Tower depends on Francis Joseph Greater's 'Palace Séan' at Ardglass, Region Down, which had additionally thusly impacted Yeats' artists tower, Thoor Ballylee .⁵

Development on Tor House proceeded into the late 1950s and mid 1960s, and was finished by his oldest child. The finished living arrangement was utilized as a family home until the point when his relatives chose to turn it over to the Tor House Establishment, shaped by Ansel Adams, for noteworthy conservation. The sentimental Gothic pinnacle was named after a peddle that showed up while Jeffers was chipping away at the structure, and which vanished the day it was finished. The pinnacle was a present for his significant other Una, who had an interest for Irish writing and stone towers. In Una's exceptional room on the second floor were kept a significant number of her most loved things, photos of Jeffers taken by the craftsman Weston, plants and dried blossoms from Shelley's grave, and a rosewood

melodeon which she wanted to play. The pinnacle additionally incorporated a mystery inside staircase a wellspring of incredible diversion for his young children.⁶

Amid this time, Jeffers published volumes of long story clear verse that shook up the national artistic scene. These poems, including *Tamar and Roan Stallion*, presented Jeffers as an ace of the epic shape, reminiscent of old Greek writers. These poems were loaded with questionable topic, for example, inbreeding, murder and parricide. Jeffers' short verse incorporates "Hurt Peddles," "The Handbag Seine" and "Sparkle, Dying Republic." His serious association with the physical world is portrayed in regularly fierce and prophetically catastrophic verse, and shows an inclination for the common world over what he sees as the negative impact of human progress. Jeffers did not acknowledge the possibility that meter is a principal part of poetry, and, as Marianne Moore, guaranteed his verse was not formed in meter, but rather "moving anxieties." He trusted meter was forced on poetry by man and not a key piece of its inclination .⁷

At first, *Tamar and Different Poems* got no recognition, however when East Drift analysts found the work and started to contrast Jeffers with Greek tragedians, Boni and Liveright reissued an extended version as *Roan Stallion, Tamar and Different Poems* (1925). In these works, Jeffers started to express topics that added to what he later recognized as Inhumanism. Humankind was excessively narcissistic, he grumbled, and excessively uninterested, making it impossible to the "surprising excellence of things." Jeffers' longest and most driven account, *The Ladies at Point Sur* (1927), startled a large number of his perusers, intensely stacked as it was with Nietzschean rationality. The adjust of the 1920s and the mid 1930s were particularly profitable for Jeffers, and his notoriety was secure. In

1934, he made the associate of the logician J Krishnamurti and was struck by the power of Krishnamurti's individual .⁸

He wrote a poem entitled Credo which many feel refers to Krishnamurti . *In Cawdor and Other Poems* (1928), *Dear Judas and Other Poems* (1929), *Descent to the Dead*, *Poems Written in Ireland and Great Britain* (1931), *Thurso's Landing* (1932), and *Give Your Heart to the Hawks* (1933), Jeffers kept on investigating the inquiries of how people could locate their appropriate association with the godlikeness of the magnificence of things. As Euripides had, Jeffers concentrated more without anyone else characters' brain sciences and on social substances than on the mythic. The human problems of Phaedra, Hippolytus, and Medea captivated him.⁹

Numerous books took after Jeffers' underlying accomplishment with the epic shape, including an adjustment of Euripides' Medea, which turned into a hit Broadway play featuring Woman Judith Anderson. D. H. Lawrence, Edgar Lee Experts, Benjamin De Casseres, and George Sterling were dear companions of Jeffers, Sterling having the longest and most close association with him. While living in Carmel, Jeffers turned into the point of convergence for a little yet gave gathering of admirers.¹⁰

At the pinnacle of his acclaim, he was one of only a handful couple of writers to be included on the front of Time Magazine. He was additionally solicited to peruse at the Library from Congress, and was after death put on a U.S. postage stamp. Part of the decay of Jeffers' notoriety was because of his staunch resistance to the Assembled States' entering World War II. Truth be told, his book *The Double Axe and Other Poems* (1948), a volume of poems that was to a great

extent condemning of U.S. arrangement, accompanied a to a great degree unusual note from Arbitrary House that the perspectives communicated by Jeffers were not those of the distributing organization .¹¹

Before long, his work was gotten adversely by a few compelling scholarly faultfinders. A few especially searing pieces were penned by Yvor Winters, and additionally by Kenneth Rexroth, who had been extremely positive in his prior analysis on Jeffers' work. Jeffers would distribute poetry discontinuously amid the 1950s however his poetry never again achieved a similar level of notoriety that it had in the 1920s and the 1930s. Jeffers kicked the bucket in January 10, 1887.¹²

Jeffers' deliberate decentering of the individual does in reality prefigure the foundation of (Ecocriticism is the investigation of writing and the earth from an interdisciplinary perspective, where writing researchers dissect writings that represent ecological concerns and inspect the different ways writing treats the subject of nature), yet the foundation of ecocriticism is to a great extent in charge of the resurgence of Jeffers' popularity, within the scholarly community, and in the overall population too.¹³

Dana Gioia's presentation that the writer is "the unchallenged laureate of earthy people", however moves rapidly to his claim that:

Jeffers is a Stoic . . . a descendent of the classical school of philosophy whose ethics and cosmology anticipate "The Inhumanist." The Stoics thought of their philosophy as a therapy for what ails the species, and two of its aspects the doctrine that the universe is a living, divine whole and that humans must conduct our lives as part of a cosmos anticipate

the claims of Inhumanism by millennia.¹⁴

For Jeffers, the specialist of the self who composes is suspect; what makes a difference is the expert the writer can build, since this expert and the poem authorizing it can be in part liberated from the private and trading off need that is its event. For Jeffers, what is important is the way the bit of composing, the poem, capacities as an intercession to the Nature past the keeping in touch with self.¹⁵

Notes

¹ Radcliffe Squires, *The Loyalties of Robinson Jeffers* (Michigan : Michigan University Press, 1956),p. 190.

² Ibid.

³ Ibid,p.191.

⁴ Ibid.

⁵ Melba Berry Bennett, *The Stone Mason of Tor House*(Los Angeles, CA: Ward Ritchie Press, 1966.),p.87.

⁶ Ibid,p.89.

⁷ Ibid.

⁸ Kenneth Rexroth, *American Poetry in the Twentieth Century* (New York: Herder and Herder: 1971),p.24.

⁹ Ibid.

¹⁰ Ibid,p.27.

¹¹ Dudley Fitts, "*Tragedy or Violence?*" *Critical Essays on Robinson Jeffers* (Boston, MA: G. K. Hall, 1990),p.133.

¹² Deborah Fleming, *Towers of Myth & Stone Yeats's Influence on Robinson Jeffers*(South Carolina: South Carolina University Press,2015),p.2.

¹³ Ibid.

¹⁴ Dana Gioia, *Can Poetry Matter? Essays on Poetry and American Culture* (St. Paul, MN: Graywolf Press, 1992),p.118.

¹⁵ Carpenter Frederic ,*Robinson Jeffers Today: Beyond Good and Beneath Evil* (New York: Oxford University Press, 2011),p.48.

Chapter Two

Analysis the Selected Poems

The Double Axe is a long poem isolated into two sections: "The Love and The Hate" and "The Inhumanist." The initial segment is a performance of a family got in the net of all the human interests of adoration, detest, eagerness, and pride. The characters are tormented by false patriotism and the feeling of blame and uselessness. The second is a character portray of an old man "he Inhumanist" as he

watches the final breaths of civilization against the savagely excellent foundation of the seacoast nation. There is a story of human interests in this section additionally, yet it is subordinated to the focal clash of thoughts. These two sections are basically separate poems, related predominantly by setting. The old man of the second part is the guardian of the Gut farm, which shows up as a setting for the initial segment.¹

"The Love and The Hate"

"The Love and The Hate" is the narrative of a trooper, Hoult Gut, who, having been murdered in the Pacific war, powerfully comes back to his home to vindicate himself on the individuals who sent him to his demise his dad, Bull Gut, and his mom, Reine, whose face in a dream got back to him from the dead no common otherworldly appearance or phantom. The repulsiveness of the circumstance is aggravated by his rotting tissue; his depraved love for Reine; and his merciless slayings, first of a puppy, at that point of his mom's darling, lastly of his dad. Notwithstanding his fierce physical activities, Hoult lashes out verbally at the appreciated foundations of the congregation, the national government, the instructive framework, and the myth of advance. This abundance of ghastliness is Jeffers' not capable vehicle for a photo of current human advancement.²

As the story opens, Reine is coming back from a meet with David Larson, Hoult's closest companion, whom she has taken as her darling. Hoult is holding up in the yard, and she is excited to see him, supposing he is home on leave from the administration. Since Hoult is become alive once again, he knows everything, so he instantly blames Reine for her unfaithfulness. Her refusal of infidelity makes

her doubly blameworthy first of infidelity, at that point of lying, which is the wrongdoing Hoult loathes most. When he discloses to her that he has been executed, she trusts him to be just sick. He swears her to mystery, so she doesn't tell Bull of his demise or return .³

Amid supper the night prior to the chase, Hoult faces David with his issue with Reine. Reine recognizes her blame to Hoult and submits to his judgment as a result of her conviction that he is extremely become alive once again. The following morning Hoult murders David while they are chasing; at that point as Gut rides to spare the dairy cattle from a timberland fire, Hoult shoots him. With the fire and Gut's demise, Hoult's reprisal is finished, and he and Reine perfect their depraved love. The poem closes with Heine's frantiness and, after an existence with Hoult's breaking down body for three weeks, her suicide.⁴

Hoult Gut is the trooper child came back from the dead. He is the adolescent who has not lived and in this way incredible. He is the killed, Jeffers' encapsulation of the deliverer picture. He is additionally Lazarus originate from the dead. He gives a response to the importance of death. It is in him that the contention of "abhor love" shows up.⁵

He is the destroyer the things let him know by the publicity machine. He bites the dust without the understanding that Reine accomplishes and furthermore the maker, for it is a result of his vengeance that the Gut's farm is left ownerless, empowering the old man of Section Two to utilize it as his home. Bull Gut is the father whose false patriotism has sent his child off to war at seventeen .⁶

David Larson is Heine's darling. He is the powerless tainting impact on

development. He is the "decent" kid, the person who never has confidence in anything the space filler the empty man. Reine is doubly degenerate since she abandons the quality of Bull to the shortcoming of David, along these lines outlining the divert of human advancement from quality even misinformed savage quality to the shortcoming and void of destined presence. The principal esteem which is normal for Inhumanism is the excellence of nature .⁷

Reine listened to him,
And thought she was too exhausted to intervene. There
was nothing. She went to the southward
Wizviow, and set her face to the glass,
And gased down the harsh gorge-bank to the dark sea,
where it stood
Like water in a well. The sun on her autumn-leaf hair
Made a light in the room ("The Love and The Hate"
119-126).⁸

Nature's magnificence is promptly appeared differently in relation to unimportant human courses, for Heine strolls down through this excellence intrigued just "that the seed of two men could blend/So generous in her, without disgrace or unsettling influence". So after the dazzling scene of the periods of the slopes, we have the differentiating photo of a moderately aged lady's taking part in an extramarital entanglements with a kid her child's age and experiencing passionate feelings for him, A further difference, the profound tranquility of the ocean with the turmoil of the Gut family unit, is made when Reine bolts out the window amid Hoult's ardent sermon upholding the hanging of the considerable

number of double crossers of mankind, "the pimps of war."⁹

While the sun sets, Hoult, since he is the just a single with quality to rise really from the dead, draws a photo for the spirits of his mates who have come undetectably to watch his reprisal. This photo demonstrates an extraordinary rodent trap on a Pacific island portrayed in light red ink. This is humorous on the grounds that there is no draw in the trap. After supper, he draws in catsup a man got in the trap. The pompous conflict of the hues makes the illustration a ghastliness .¹⁰

Reine, by having the illicit relationship with David and, besides, by denying it, brings about Hoult's rage. For however he cherishes her, she should be rebuffed for her defilement./"In the event that you hadn't misled me, I would've enlightened you concerning his demise ," he replies to her inquiries when he initially arrives. However, in spite of the fact that Reine gets much judgment, it is Gut who endures the worst part of the discipline, for it was his enthusiastic convictions that sent Hoult to war in the main place .¹¹

...These blonds are bad liars. Dad.

You must 'a' noticed, they have flags in their cheeks,

But dark men like you and me, dark thick-skinned men

Can lie the world into hell as naturally

As babies breathe ("The Love and The Hate" 131-135).

Maybe, in light of the fact that "blondies are bed liare," the Beines and Davids are not all that liable for the state of the world just like the Guts, in light of the fact that the quality of Bull infers a basic trustworthiness and is favorable to conviction, regardless of what wild story he might be expounding. On the night of

the second day Hoult and Bull sit in the living room and discuss the war. It is amid tonight that a portion of the imperative disclosures of the poem are unveiled. Gut gives the run of the mill judgment that the war would be over in two months in light of the fact that the Germans won't battle alone soil. He trusts that they will get no benevolence, neither the Germans nor the Japanese.¹²

I'll go around and preach to the peoples For
Christ's sake amen. We must build gibbets
On every mountain-peak and every high hill,
All along the sky-line conspicuous gibbets, and if any person
Begins to say we have to save England or rescue France
or avenge the Jews take him up and hang him.
He is pimping for war. If he says democracy ("The Love and The
Hate" 144-150).

These deliberations joined are Gut's valued convictions, and the sermon does not break his energetic shell of self-daydream and conviction that everything American is great, if simply because it is American. A still further outline of the convictions of Inhumanism is appeared in the saver picture . Hoult's embodiment of the friend in need picture can best be outlined by following the means of his association with Reine through the poem. As she understands reality of his restoration and the feeling of his announcements about existence, she takes after the customary strides of salvation: consciousness of God, uncertainty, acknowledgment and atonement, purify through water and association with God .¹³

The energy between the combine is foreshadowed in the portrayal of their

look after each other out of the blue, "His dark colored eyes and her blue ones/Sustained on each other in the light air" ("The Love and The Hate" 136). The utilization of the verb "bolstered" is critical in its ramifications of common appetite. There is the anguish of the pulverized perfect of the virtue of Motherhood, the fantasy of youth and furthermore the torment of an envious darling cabined with the prophet of death in Hoult's allegation. In the event that demise is bed for those to whom life is great, at that point it takes after that passing must be useful for those to whom life is awful, Reine comprehends what life is, so she acknowledges Hoult's answer ideally.¹⁴

She felt a motion

In her lap and looked down, and saw her own hand

Crawl on the lap of her skirt over her thighs.

White in the shadow, clenching and unclenching like a
sick spider ("The Love and The Hate" 174-178).

After Reine has admitted, she finds a sense of contentment. This confession booth is her progression far from the lies of life.- The acknowledgment of Hoult's motivation, which started with her sentiment the injuries in his side, is currently relatively entire. Truth be told, of the considerable number of characters in the story, just Reine completely trusts his story. The possibility of characteristic discharges as truth-tellers is another method for saying that nature is essentially valid, even in man. Until the point when human advancement makes it false.¹⁵

The following morning Hoult murders David Larson and comes back to confront Reine. Reine sobs, demonstrating the heathen's weepy goodbye to the wrongdoings he has conferred. Nobody leaves any life, regardless of how

degenerate, without a few second thoughts, for the acknowledgment is there that piece of your character is biting the dust past recuperation. In her distress she incidentally cuts her hand, and as she covers her face while sobbing, the circulatory systems down her face and body. This is an emblematic immersion into the religion of death, Hoult's religion .¹⁶

...she saw her starved face all blubbered over
With tears and blood, the gaudy blue of her eyes
Gleaming through the red streakage; she stared and silently
laughed and said,
"Ah? Poor old Europe." Hoult said, "Don't wash, my
dear; the bombers of the next flight will be over you
Before you have time. Doesn't she look like a bride, old
man? ("The Love and The Hate" 211-281).

Reine is to end up plainly Hoult's lady after his main goal of damaging vengeance is finished. In this manner, Reine turns into a piece of the Hero picture by physical association with Hoult. Prior to their last association, Hoult turns into all the war dead of the world, emblematically. In this way, after Reine is discovered three weeks after the fact, she offers to "rests in the warrior's burial ground," Like Clare Walker, "The Cherishing Shepherdess," Reine supposes she can fulfill the world by offering affection to all. Indeed, even her suicide is depicted in suggestive terms; she "kissed the steel mouth/of the rifle/and discharged the remainder of four cartridges".¹⁷

The over the top love of humankind is the thing that must be battled against in Inhumanism, since it is a trap. Reine can't go to a total comprehension of the

theory since franticness comes too early after the primary thoughts are displayed to her. Also went distraught under the weight of the standards of Inhumanism, Jeffers has not exhibited a simple logic to take after, nor is it prescribed for everybody. Just the solid can succeed, and afterward just if "they can endure torment, even unto the murdering of a large portion of one's self, as will be found Partially Two of this poem .¹⁸

"The Inhumanist"

Since "The Affection and the Abhor" is basically a story and "The Inhumanist" is basically a character outline, it will be important to break down Section Two of the poem in a marginally extraordinary manner. A thought of the fundamental thoughts held by the old man is vital, for he is "The Inhumanist" and his perceptions about all inclusive situations fill in as a structure for any exchange of the general idea, Jeffers' primary request is into the idea of God, the best possible state of mind of man toward nature, and the destiny of humankind. Before thinking about these principle purposes of the philosophical request, we require some preparatory insights about the poem itself .The focal figure of the twofold hatchet is given an extensive family tree, with regards to its awesome significance as a partner to the Inhumanist .¹⁹

In Crete it was a god, and they named the labyrinth for it.

That's long before the Greeks came; the lofty Greeks were still
bushmen. (Inhumanist', 596-598).

The energy of the hatchet to separate truth from lies is utilized as the old man is compelled to execute the man of dread who is his own particular youth and

other self. This slaughtering is essential in light of the fact that "No man has ever known himself nor outperformed himself until the point that he has murdered/Half of himself." The hatchet additionally fills in as a drive to the man's understanding; since it is the hatchet's obligation to The energy of the hatchet to sever truth from lies is utilized as the old man is compelled to execute the man of fear who is his own particular youth and other self. This murdering is fundamental in light of the fact that "No man has ever known himself nor outperformed himself until the point that he has slaughtered/Half of himself."²⁰

It is very nearly a pet, once in a while a buddy, yet regularly a torment to the old man notwithstanding its being a buddy. A device equivalent to the unit of truth is important for an Inhumanist . By the family history which Jeffers provides for the hatchet, the climate of this area of the poem is set. In spite of the fact that this climate of fate is available, particularly in the last areas, it isn't a sad fate. Humankind isn't yet unalterably lost. Along these lines, Jeffers isn't a worry wart yet an inheritor of a medieval holy person's feeling of premonition. Despite the fact that there is no hierarchical example in "The Inhumanist," so far as plot, thoughts, or characters are concerned, the poem has a general bearing of improvement following the Inhumanist's responses to the different circumstances and issues of life. Every circumstance is introduced in a different area of the poem, and these areas shift long from two lines to five pages.²¹

Jeffers' idea of a Divine being who may torment himself into being genuinely omniscient has been appeared as the focal subject of "At the Introduction of an Age. "The idea of the God the Inhumanism as a mix of self-torment and polytheism is plainly found in the old man's suppositions. The issue of the idea of God is vital to that importance of the poem; indeed, the initial

five sections are reflections on various properties of the Preeminent Being .However as the old man addresses the explanations behind the looking in circles, he doesn't ever question that there is a Divine being or a reason for the circles. He even gives his purpose behind knowing.²²

Does God exist? ... No doubt of that," the old man says.

"The cells of *ay* old camel of a body,

Because they feel each other and are fitted together

...all the little animals (Inhumanist' 647-650).

The mysterious experience of association is alluded to when the old man asks, awed before the magnificence of things and the offensiveness of mankind: Seagull, his girl, having been assaulted, has left with the spouse of Dana Enfield, who has recently been killed by little girl, Vere Harnish. The murder is done in light of the fact that Vere is effective in her enchantment of her stepfather .²³

The magnificence of things, a catchphrase for Jeffers' serious love of nature and life as showed in nature, is in this way "The substance of God." Let "The excellence of things/Is in the spectator's cerebrum , the human personality's interpretation of their transhuman/Inborn esteem." The immense estimation of man, the man who understands the excellence of things, or common wonders, is the Inhumanist , is in this way emphasizd, in light of the fact that it is man who can decipher the estimation of magnificence .²⁴

This importance to each Individual man of the realization of the beauty of things is given:

so the human sense
Of beauty is our metaphor of their excellence, their divine
nature: like dust in a whirlwind. Baking
The wild wind visible (Inhumanist' 641-644).

The Inhumanist' state of mind toward man can be derived from his confidence in the idea of God. By the by, all together that the appellation of "cynic" not be connected to Jeffers, the state of mind toward man must be thought about quickly. Jeffers has for quite some time been predictable in his disdain of humanity altogether; in this mentality he isn't the only one among the cutting edge authors. It is toward this cultivated man who acts in a gathering without rules that Jeffers' disdain is coordinated. "I reveal to you that prohibition and benefit/Are the last draining claw hold of the falcon, respect," (Inhumanist' 644). says the old man as somebody tries to move into his region.²⁵

The advantage of isolation in the advanced world is highlighted by the entry first of Snapper, the pooch; at that point of Seagull, the old man's little girl; at that point the parade of evacuees, both human and something else; lastly the man who goes to the slope to pass on. All these are bits of the world which the Inhumanist might want to close out however can't on the grounds that he understands that they are a piece of the idea of things which he should love for an aggregate acknowledgment of God.²⁶

Along these lines even in the last lines of the poem, Jeffers eapphasizes the excellence of things. To present day man, he says, there are just two ways: faith in the estimations of the world the nationalities, the business wanders, and the

self-examinations; and the confidence in the excellence of things. From the main, no one but demise can come, however from the last mentioned, the Inhumanist, there is the likelihood of association with God.²⁷

Notes

¹ James Karman, *Introduction: Critical Essays on Robinson Jeffers* (Boston: G. K. Hall, 1990),p.1.

² Ibid.

³ Ibid,p.3.

⁴ Arthur B. Coffin, *Robinson Jeffers: Poet of Inhumanism* (Madison: Wisconsin University Press, 1971).

⁵ Elisabeth Anne Sanders , *Robinson Jeffers' Philosoph of Inhumanism* (New York: New York University Press,1958),p.56.

⁶ Ibid,p.61.

⁷ Ibid.

⁸ Robinson Jeffers, *The Double Axe and Other Poems* (New York: Liveright, 1977),p. 8.All further goutations are taken from this copy.

⁹ Robert Zaller, *The End of Prophecy: The Double Axe and the Nuclear Sublime*. (London: Routledge, 2000), p 47.

¹⁰ Ibid ,p.49.

¹¹ Ibid.

¹² Ibid.

¹³ Margaret C. Waites, *The Deities of the Sacred Axe*(Oxford: Blackwell Publishing, 2001),p.24.

¹⁴ Ibid,pp.27-28.

¹⁵ Ibid.

¹⁶ Ibid,p.31.

¹⁷ Lawrence Clark Powell, *Robinson Jeffers: The Man and His Work* (New York: Penguin,1997), pp. 35-36.

¹⁸ Ibid.

¹⁹ Ibid,p.38.

²⁰ Ibid.

²¹ Arthur B. Coffin,p.78.

²² Ibid.

²³ Ibid,p.79.

²⁴ Matthew James Kaminski, *In the Root of Wisdom:the Role of the Double-Bladed Axe in Robinson Jeffers's Inhumanism*(Georgia: Georgia University Press,

2003),p.23.

²⁵ Ibid.

²⁶ Ibid,p.28.

²⁷ Kevin Stan, *Robinson Jeffers and the Integrity of Nature*(New York: Fordham University Press, 1977),p.67.

Conclusion

Human consciousness has for at least the last century been the ground over which the grand battle has raged for ideological authority on what it means to be human. Whether because human consciousness truly is unique in comparison to the sentience of people closest evolutionary relatives, or because the embattled ideological systems thusly engaged consider concession to be defeat, it seems that the conflict hinges on the assumption that if one can define human consciousness, then one can define humanity. Exceeding the antiquated caricature of the natural sciences versus the humanities, this subject has elicited passionate responses from physicists, philosophers, theologians, biologists, psychologists, anthropologists, and many other representatives from a diverse range of disciplines.

Indeed when studying human consciousness, traditional academic disciplines virtually dissolve into one another, a blending of perspectives that can result in both valuable discovery and collaborative ideation. Some researchers in

the humanities have focused their effort on artifacts that contemplate consciousness through creative expression.

Yet it is also important to note that Jeffers's poetry is painfully aware of the sense of limitation, if not the tragic sense of impossibility, which haunts the study of human consciousness. For him, human consciousness eludes our attempts to both define and systematize as a result of people being within the sentient system. Any attempt at defining consciousness fails, suggest the poems, so long as such attempts utilize a method that arrests objects in contrast. The assertion of the integrity of all things, present in Jeffers's poetry, is due in part to his philosophical materialism, which was thoroughly naturalistic. It is also a product of his unique theology of the divinity of nature. Both of these perspectives require objects, with all their apparent differences, to be ultimately and intimately related and his poetry strives to bear witness to this conviction.

The poet has spent many hundreds of lines in trying to teach his readers the great good to be derived from inhumanism. He has also made clear many of his ideas about requirements for creating great poetry, so that we are aware of Jeffers' imposed artistic responsibilities, as well as his standards for presenting his religion.

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