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The Continuity of the Romantic Idea of Growth in Modern British Literature

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Abstract

Forster – high British modernist – in his novel in *Howards End* attempts to use Wordsworth – high British romantic – to articulate a notion of growth and of the self which is not dependent on the state and its institutions. Forster's purpose is clear in bringing back to the modern world the Wordsworthian model of growth that establishes 'understanding's natural growth.' Forster's literary debt is evident in his acknowledgment of Arnold. By acknowledging Arnold above all other Victorians, Forster embraces the 'Wordsworthian tradition' that passes through Arnold. Forster's major preoccupations in the novel centre on *Howards End* – an old country house representing the historic continuity of England. Forster's answer to the question of 'who shall inherit England' is clear.

Key Words: Growth, romantic, Modernity, Culture, civilization

This research paper aims to examine modern British literature in the light of the romantic idea of growth. For that matter, I have selected one modern British novel – E. M. Forster's novel *Howards End* – and one British romantic Poet – William Wordsworth's epic *The Prelude*. In his earlier novel *The Longest Journey*, Forster builds a contrast between the Wordsworthian model of growth – embodied in Rickie Elliot's disenchantment with the institutions of education – and the institutional mode of education – embodied in Mr Pembroke's public school ethos;

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Footnotes

- i Nikita Desai, *A Different Freedom: Kite Flying in Western India; Culture and Tradition* (Cambridge Scholars Publishing, 2010), 157.
- ii Howard Whitley Eves and Howard Eves, *College Geometry* (Jones & Bartlett Learning, 1995), 31.
- iii Steven Kossak and Edith Whitney Watts, *The Art of South and Southeast Asia: A Resource for Educators* (Metropolitan Museum of Art, 2001), 39.
- iv Mohammed Hamdouni Alami, *The Origins of Visual Culture in the Islamic Tradition: Aesthetics, Art and Architecture in the Medieval Middle East* (I.B.Tauris, 2015), 56.
- v John L. Esposito, *The Oxford Dictionary of Islam* (Oxford University Press, 2004), 7.

Conclusion

The design patterns of the kites of Punjab bear the historical stamp of a design sensibility that preferred geometry as a source of aesthetic presentation. The paper showed that the kites of Punjab display design patterns that can be classified as the basic categories and these basic categories, through their distinct as well as blended usage, has given rise to most of the patterns we see today. These patterns are a result of a historical continuity in which local craftsmen have preserved the specialized knowledge through oral transmission.

The geometric features of order, proportion and symmetry form the backbone of these design patterns and these features borrow their essential spirit from the works of Muslim scholars. The analysis of formal features of design patterns show that the claim that kite flying got associated to Basant festival under Mughal patronage can be a valid position since the emphasis on geometric patterns shows a Muslim preference. This is more so the case since the appearance of design patterns has almost nothing to do in terms of functional utility, the purpose is only decorative.



Figure 46. Scissors-cut curvilinear design patterns juxtaposed together.

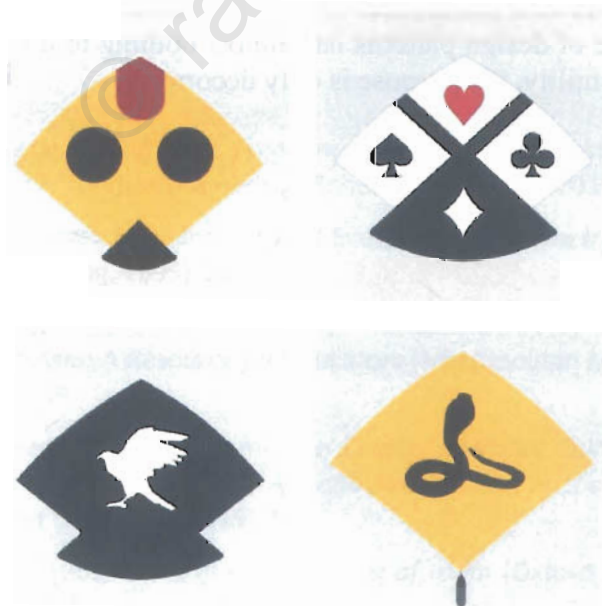


Figure 47. Scissors-cut curvilinear design patterns pasted on the front surface.

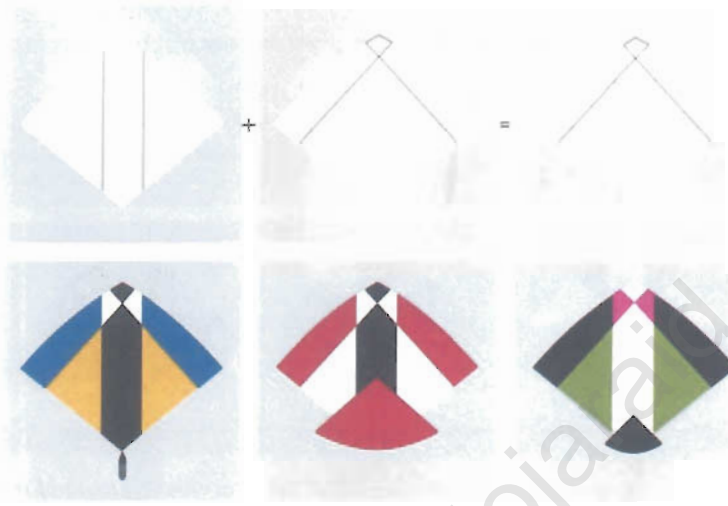


Figure 45. Inversed design of the Inter-mixed design pattern of *Dandaiddār* and *Pari*.

Curvilinear Design Pattern

Curvilinear designs, as the name suggests, are based upon curves and lines. These designs are difficult in terms of making. Therefore, the kites with such designs are more expensive. The designs are made through cutting with scissors and involve expert craftsmanship. The curvilinear designs also use floral motifs in some cases. A motif is cut with scissors and then is pasted on the base kite paper. The motifs are cut using stencils and are pasted using *kirigami* technique. These designs are the combination of curves and lines. Here the kite paper is cut in curves with the help of a pair of scissors while for straight cutting, the knife is used. These designs are equally popular among *Gudda* and *Guddi*. In curvilinear design patterns, various types of pictograms such as; snake, eagle, lion, candle, moon, stars and round shapes (eyes) are pasted according to above the mentioned ways. Sometimes cultural symbols and motifs are also used.

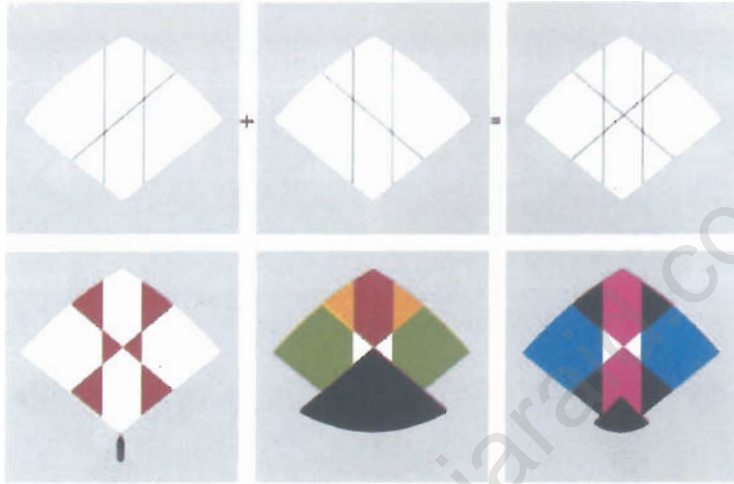


Figure 43. Laterally reversed-overlapping of the inter-mixed *Dandaiddār* and *Pattial* design patterns.

5. The blending of *Dandaiddār* and *Pari* design is also a rarely used combination. The resultant designs are preferred as a strong contrast, created between the smaller *dabbi* and the central vertical strip of *Dandaiddār* design. The design appears more beautiful in *Lucknow cut* since the smaller triangular base creates a symmetry with the smaller Rhombus shaped *dabbi* at the top.



Figure 44. Inter-mixing of *Dandaiddār* and *Pari* design patterns.

shape. With the addition of base triangle new permutations and combinations are achieved.



Figure 41. Inter-mixing of *Dandaiddār* and *Mathaidār* design patterns.

4. The intermixing of *Dandaiddār* and *Pattial* Design also gives rise to unique asymmetrical designs. Through lateral-reverse variants this combination also creates a multiplicity of designs preferred by kite flyers.

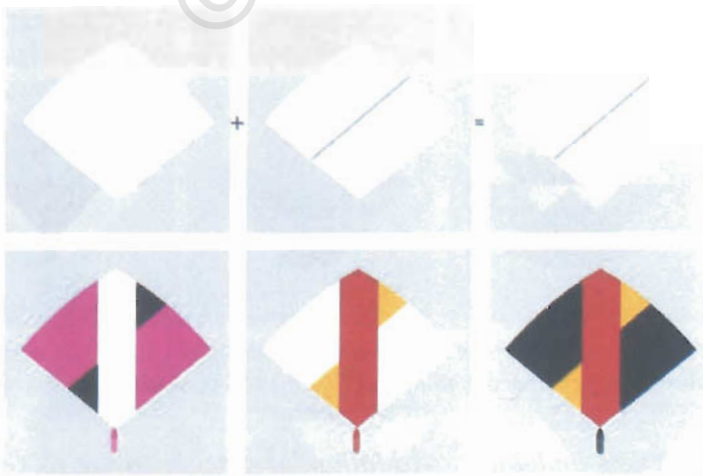


Figure 42. Inter-mixing of *Dandaiddār* and *Pattial* design patterns.

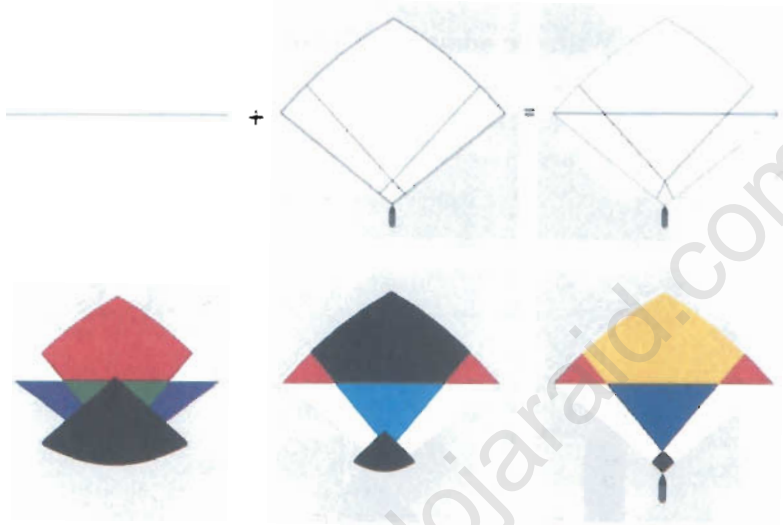


Figure 39. Inter-mixing of the downward extended and divided *Mathaidār* (*Chapp*) and *Pari* Design patterns (one point perspective design).

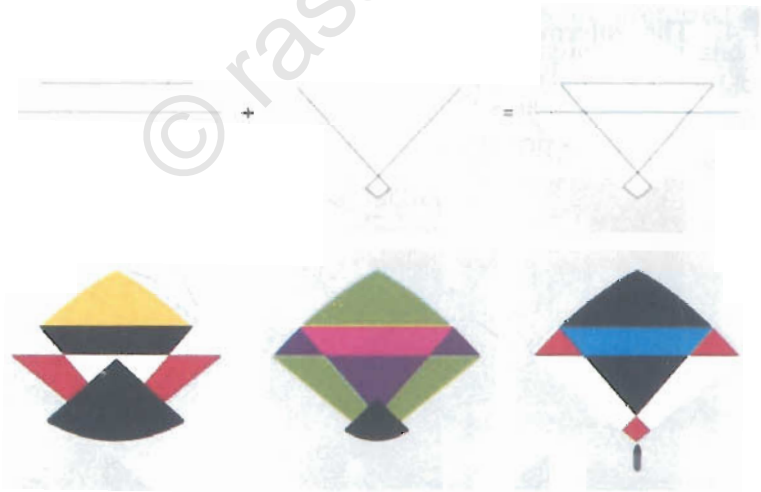


Figure 40. Star *pari* or *sanghara pari* design by Inter-mixing of the downward extended *mathaidār* (*Chapp*) and one point perspective design patterns.

3. The *Dandaïdar* and *Mathaidār* categories are mixed as the arrow top of *Mathaidār* category combines with the central strip of *Dandaïdar* category completing the central arrow

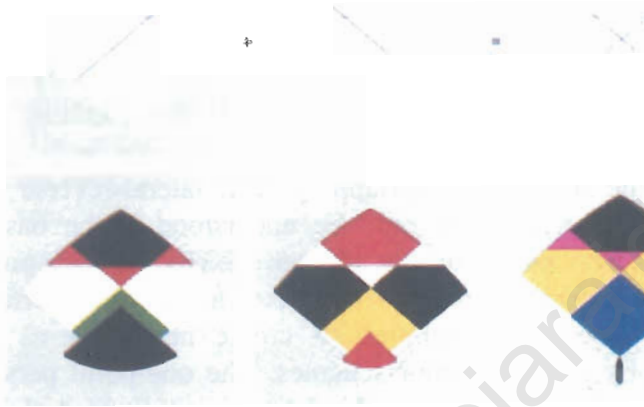


Figure 37. Laterally reversed-overlapping of the intermixed design patterns of *Pattial* and *Mathaidār*.

2. The one-point perspective design is rarely mixed with *Mathaidār* design, the mixing of these designs produces arrow head shapes preferred by kite fighters. If the upper portion that belongs to *Mathaidār* design is lowered to meet the center and the lower part is kept according to one-perspective design, a unique new pattern emerges which is called *Sanghara Pari* or *Star Pari*.

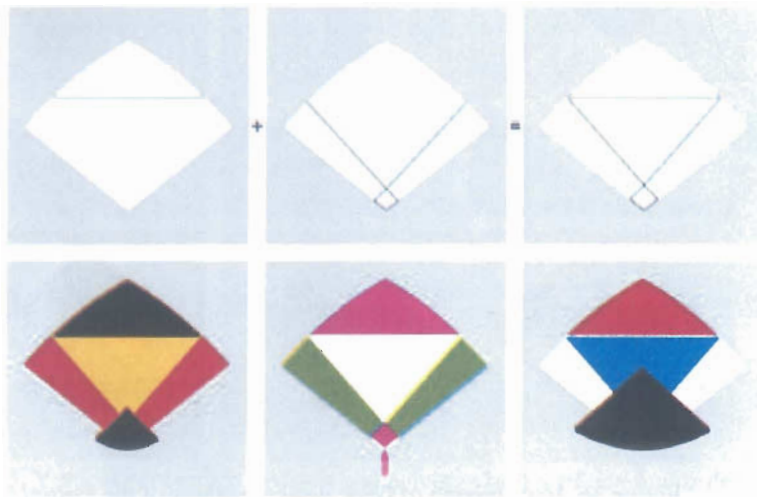


Figure 5. Inter-mixing of *mathaidār* and *pari* design patterns.

Inter-Mixing of Basic Design Patterns

The four basic categories of design patterns explained above are intermixed to create complex patterns. However, the proportion, order and symmetry remain clearly identifiable. In fact, the more complex they become, the more visually impressive they are. The intermixing of basic categories includes the blending of the subdivisions creating a variety of new patterns with stunning outlook. The inversion, overlapping, and lateral-reverse mixing create designs which can only be understood if the basic four categories are known to the viewer. Excluding the one-point perspective design, the rest are intermixed as diagonal, vertical and horizontal lines are combined to create new patterns further beautified by exquisite color schemes. The one-point perspective design remains a foreigner to this intermixing since it also has a feature of angle due to convergence and it can distort visual symmetry if mixed with other categories. However, in some cases, it is mixed with these categories but such instances are rare.

1. The *Pattial* and *Mathaidār* Designs are mixed to create asymmetrical designs, with changing dimensions and order further varieties are created. The intermixing of these designs with changing number of strips and reverse overlapping creates further possibilities.



Figure 36. Inter-mixing of basic design patterns of the *Pattial* and *māthaidār*.

***Dandaiddār* Design: Vertical Panel Design**

Dandaiddār design pattern derives its name from the word Danda, which stands for stick in Punjabi language. In this pattern, the Rhombus shape is vertically divided into three or five patterns. The central portion is usually narrower and in high contrast to colors used on the either sides. The narrower section in the center resembles a stick. This section in terms of width covers one-fifth of the total area.



Figure 33. Basic proportion and division of *Dandaiddār* Design Pattern.

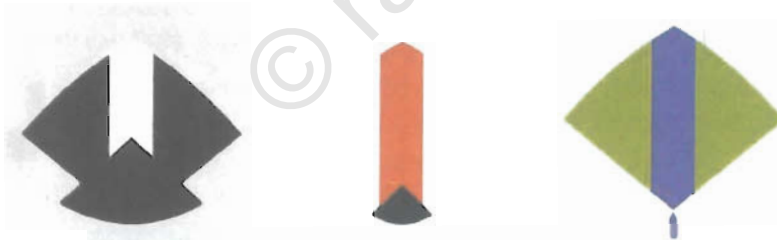


Figure 34. Vertical triptych division and colour scheme of *dandaiddār* design pattern.



Figure 35. Vertical pentptych division and colour schemes of *dandaiddār* design pattern.



Figure 31. Inversed designs of triptych, pentaptych and heptaptych design of *pari*.

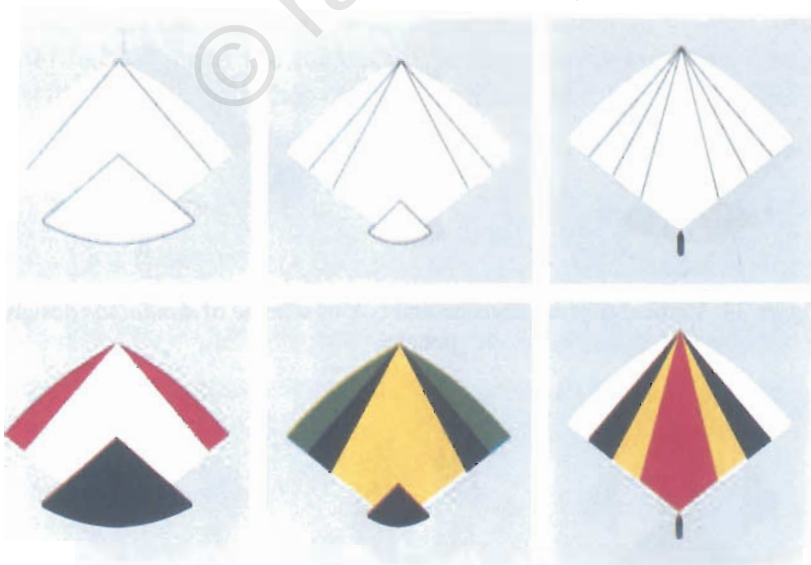


Figure 32. Inversed designs of triptych, pentaptych and heptaptych design of *pari*

(One-point perspective design) without the tiny square.

The diagonal pattern when increased in number, it resembles to the convergence of lines, or strips, found on sweet melon and therefore called *Kharbuza pari*, *Kharbuza* is the local name of sweet melon.



Figure 28. Diagonal pentaptych division and colour scheme of *pari* (One-point perspective) design (*Kharbūza* Design).



Figure 29. Diagonal heptaptych division and colour scheme of *pari* (One-point perspective) design (*Kharbūza* design).

The design is sometimes inversed and the smaller *dabbi* appears on the topmost part. This changes the whole appearance making the kite more pointed towards its maneuvering in lift. The upper *dabbi* is sometimes removed in order to create a point of convergence at the top corner of the Rhombus shape. This convention is not used in the design where convergence appear at the base, the reason is that the tail overlaps the point of convergence.

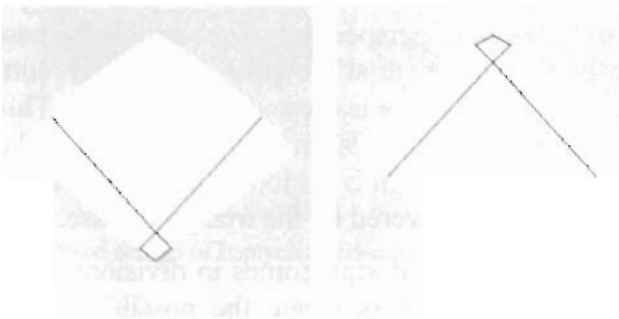


Figure 30. Inversed design of *pari* (One-point perspective design).