Samuel Johnson's *Rasselas* and Newton's Principles: A New Historicist Approach

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Abstract

Literature and history have long been debated in the history of ideas. They share a common ground of being records of human achievements and imaginative creativity in two different fields. This paper is an attempt to study the relation between Johnson's *Rasselas* and Newton's Principles from a historicist point of view. It aims at illuminating certain aspects of Johnson's artistry which seems to sugarcoat a scientist's abstract objectivity.

Key Words: Principles of Order, Morals, Refinement of Thought, Neoclassicism and Human Nature.

المستخلص

لطالما كان الادب و التاريخ مثارا للجدل في تاريخ الأفكار. فهما يشتركان في كونهما سجلاً للإنجازات البشرية والإبداع الخلاق في مجالين مختلفين. يحاول هذا البحث دراسة العلاقة بين عمل جونسون "راسلاس" ومبادئ نيوتن من وجهة نظر تاريخية. تهدف الدراسة إلى تسليط الضوء على جوانب معينة من إبداع جونسون من اجل تلطيف موضوعية العالم المجردة.

الكلمات المفتاحية: مبادئ النظام، الأخلاق، تنقية الفكر، الكلاسيكية الجديدة، الطبيعة البشرية.

Introduction

The relation between literature and history has long been considered by philosophers and scholars. Aristotle has spoken about this in the most famous and important philosophical literary heritage of ancient Greece, that is *Poetics*. According to Aristotle, there is a large gap between literature and history; he believes that literature deals with what is probable; but history focuses on what has happened, and from this point of view, he introduces literature as superior to history (Daiches 31-35). Due to Aristotle's dominance in the field of philosophy and science, this idea was long accepted and deep-rooted; However, the complex relationship between literature and history, at the beginning of the twentieth century, led to a rethinking of the boundaries of history and literature. An overview of the diverse course of literary theory shows that literary theory was nothing more than a conflict between contextualism and textualism, and that in each period one of the parties came to be dominant.

At the beginning of the twentieth century, many literary schools, such as Russian formalism, structuralism, new criticism, and reader-oriented theory, turned a blind eye to history, and only focused on the text in their literary research, not on context; however, in the 1970s, the dominance of text-oriented literary studies gradually diminished and the context became important once again. It was in this decade that the foundation of the ideology of new historicism was laid, an ideology whose intellectual basis owed much to the ideas of Foucault and Nietzsche. This literary school flourished in the eighties and attracted literary scholars and thinkers. New historicism focused on the dynamic dialogue between history and literature, and sought to understand the text through a cultural context, and to comprehend theoretical history via literature. This new approach brought about doubt about

author's genius, the complication and connection between literary and non-literary works, as well as a critical review of the Western literary canon (Malpas 55-60).

The historicist approach to literature is not a new approach. Historicity is a type of thinking that emphasizes a particular context, such as a historical, indigenous cultural period, or a particular place. Both old and new approaches of historicism insist on such an attitude, and both believe that the text cannot be separated from its historical context. What separates these views are their definitions of 'history'. The theoretical framework of the old historicism considers history as an objective, unique and complete thing; but for modern new historicists, history is a contentious, inconclusive, and heterogeneous principle for different people and in different eras. In this new frame of reference, everyone has formed a separate history by presenting their own stories; therefore, such a history will never be the same, fixed and complete.

In old historicist approach, the literary scholar selects a particular work, for example 'Rasselas' by Samuel Johnson, and evaluates it in terms of the cultural and ideological context of the eighteenth century. In this regard, the weight and rhyme of the poem are examined based on the specific principles and rules of that century. The keywords of this research will be 'Principles of Order,' 'Morals,' 'Refinement of Thought,' 'Neoclassicism' and 'Human nature'. Obviously, such a tendency avoids delving deeper into the work; that is because everything that needs to be said has already been stated and the meaning of the text is definite and historical. New historicism, on the other hand, seeks to discover unspoken and muffled historical facts as spread throughout the text. In this regard, the literary critic may see traces of Isaac Newton in Johnson's story. As per the classifications of new science, Newton is not much related to the vast realm of literature, yet Johnson's work may

come much more fascinating when Newton is traced to be a permanent presence in the text, and this is exactly what new historicism is out there to do.

Samuel Johnson and *Rasselas*

Samuel Johnson was born in 1709 in Litchfield. While still an infant, he contracted tuberculosis from his midwife, and Johnson suffered from the negative effects of the disease on his face, eyesight, and hearing for the rest of his life. Soon, smallpox added to his physical pain, and leading to other skin diseases and spotted glands. Despite these pains, Johnson hated laziness and weakness. Samuel's father was a bookseller, and he read all the books in his father's bookstore. Johnson learned many languages, especially Latin, and studied classical and modern literature and philosophy (Abjadian 275). Johnson was a prolific writer, and writing numerous articles on political satire. He also published a variety of poems, plays, treatises on literary criticism and journalism. Rasselas: Prince of Happiness is one of the most iconic and important works of Johnson.

The language of this work is considered to be balanced and its arguments and logics to be wise; however, there is a sense of dissatisfaction with its dark and sad image. Sir Joshua Reynolds said that Johnson wrote the work within a week and never had a chance to review it before it was published (Tillotson 229). Rasselas is a philosophic novel in 49 chapters with the prevailing themes of pride and futility of human aspirations. Rasselas's story is about success and pleasant destiny. However, happiness is not the same for human beings and everyone has a particular interpretation of it.

Newton as a philosopher

Isaac Newton (1627-1727) lived in an era when philosophy was flourishing; and when gradually, Aristotle's dominant voice in the realm of wisdom was going to die away. In the field of mathematics and physics, he made discoveries that are still being debated in scientific circles. Nevertheless, Newton's influence on the course of wisdom at the end of the seventeenth and early eighteenth centuries is so great that it may not be possible to understand the philosophical history of that period without considering it. Newton, generally is not included in the list of the six famous philosophers of the age that included Descartes, Spinoza, Leibniz, Locke, Berkeley and Hume. However, recent research has rethought the list. Interestingly, except Spinoza, the other six members were influenced by Newton (Schiller). Newton is very important as a theorist and as an empiricist, and only one of these two features can strengthen his place in the history of modern science. In Newton's time, there was still no definite distinction between literature on one hand, and other fields of thought on the other hand Newton was known as a "philosopher." At that time, the word "scientist", that is used today for people like Newton had not yet entered in the English vocabulary. In the nineteenth century, for the first time in history, a class of people was called 'scientist' and before this word was coined, they were all called 'philosophers'. The modern disciplines of physics, chemistry, biology, etc. had not yet been formed, and philosophers who sought to explore nature studied issues such as planetary motion, hollow space, rainfall, plant growth, and earthquakes; In addition, various aspects of human nature were important fields of their debates and discussions. The title of Newton's book 'The Mathematical Principles of Natural Philosophy' indicates that he wanted to place the book in conversation with the principles of Descartes's philosophy. Natural philosophy in the Aristotelian tradition of the thirteenth to sixteenth centuries revolved around the works of Aristotle. In fact, naturalists explored texts and works; for example, they wrote about Aristotle,

not about experiment, direct experience, and objective observation; however in the seventeenth century, natural philosophers such as Newton and Descartes gradually rejected Aristotelian principles and techniques, and invented various mathematical, conceptual, and experimental methods.

Newton's influence on the philosophy of his era is crystal-clear. First, few philosophers in that period turned away from studying his works, namely "Optics and principles"; Most of the leading philosophers of that age interpreted Newton's epistemological arguments according to their own systems of thought, and a large number of them considered their and Newton's logical framework as the standard of philosophical genius. Another influential dimension of Newton is related to the thinkers who used the Newtonian method in the framework of natural philosophy. Euclidean geometry and its methods were the basic epistemological model for most seventeenth-century philosophers. Descartes' ideas were as certain as certainty in geometry; and Spinoza wrote his ethics on the basis of the 'geometric method.' Newton went one step further and established one of the most fundamental models for eighteenth-century's philosophy. David Hume believed that most eighteenth-century philosophers, including himself and Rousseau, sought to become the "Newton of the mind." For Hume, this means following Newton's empirical method by giving a vast explanation of related natural phenomena, then inferring the general principles that dominated them.

Rasselas and Newtonian Principles

Newton's ideas did not only occupy the minds of philosophers and scientists of that period; the poets and literary critics of that period also adhered to his ideas. Alexander Pope wrote an epitaph on Newton's grave: 'Nature and the nature's laws

lay hid in the night / God said, Let Newton be! And all was light.' The present paper aims to delve deep into Rasselas and shows the effects of Newton on the work.

The revision and remodeling of Johnson towards human's great expectations and arrogance, as appeared in Rasselas, reflects a shift in Johnson's approach from the dominant seventeenth-century intellectual framework to the Newtonian method. A study of the context of society in the eighteenth century, with a glimpse of Newtonian mathematics rules, which greatly overshadowed Johnson's thought, suggests that the narrated journey was quite purposeful and well-planned. Generally, it is beyond the scope of this paper to study all the aspects of Newtonian philosophical principles, and here Rasselas is evaluated in only two dimensions: Newton's method and Newton's laws of motion and inertia.

The theme of Johnson's *The Vanity of Human Wishes* is avarice, greed, jealousy and selfishness to which people cling to achieve their fervent wishes and after securing them, suddenly realize that all these hopes and aspirations have been futile and meaningless. Another theme of Johnson's poem is escape from strangulation. Man is always looking for solutions and for this, aspires wishes and is scared of potential problems. Man escapes from perversions and seeks a happiness that is like a mirage and unattainable. To compare this earlier poem to Rasselas, another significant aspect of it should be pointed out: The narrator merely expresses the commonly accepted general ideas. For example, consider verses 350 to 356:

Which Heav'n may hear, nor deem religion vain.

Still raise for good the supplicating voice,

But leave to heav'n the measure and the choice.

Safe in his pow'r, whose eyes discern afar

The secret ambush of a specious pray'r.

Implore his aid, in his decisions rest,

Secure whate'er he gives, he gives the best. (350-356)

Such an approach is vastly different in the other work of Johnson, that is *Rasselas*.

From the beginning, Newton insisted on distinguishing between a deductive conclusion or a claim inferred from experiment and objective evidence on one hand, and an inference that was merely a hypothesis on the other. Although his view was controversial, later stated in the Second Edition of the Newton's Principles (1713), 'I frame no hypotheses.' What gains significance here is conducting experiment, and then yielding a principle. This motif of 'experiment', which sets the foundation of Newtonian approach, does not exist in The Vanity of Human Wishes where the narrator only tries to convey neoclassical general concepts, without giving example to prove them. Johnson, however, takes on a Newtonian approach in *The History of Rasselas, Prince of Abissinia*. Rasselas does not limit himself to what he hears in order to reach a general principle, which is happiness, and prepares himself to carry out an experiment, to observe, and to experience. The rhetoric and speeches of those around him are not acceptable for him and Rasselas seeks to gain direct experience.

In addition to Newton's scientific method, Rasselas touches upon a number of other issues that have occupied the minds of Newton and his contemporaries and confreres. For example, in Rasselas, the theory of gravity force has been reflected; the artist explains:

'The labour of rising from the ground," said the

artist, "will be great, as we see it in the heavier

> domestic fowls; but as we mount higher the
> earth's attraction and the body's gravity will be
> gradually diminished, till we shall arrive at a
> region where the man shall float in the air without
> any tendency to fall; no care will then be necessary
> but to move forward' (Johnson, 43).

This portion is a precise description of the gravity force. Rasselas also addresses various aspects of contemporary innovations. There are also some references to artificial precipitation or rainmaking.

Rasselas' story is an allegory of Newtonian law of motion. Rasselas was a thoughtful prince who was dissatisfied with his quality of life. He lived in "a spacious valley in the kingdom of Amhara, surrounded on every side by mountains, of which the summits overhang the middle part" (Johnson 25). In this realm,

> rivulets descended that filled all the valley with
> verdure and fertility, and formed a lake in the
> middle, inhabited by fish of every species, and
> frequented by every fowl whom nature has
> taught to dip the wing in water (Johnson 26)

The land seemed as if all "its evils [were] extracted and excluded" (Johnson 27).

Most of the princes were satisfied with life in this prosperous valley and did not want to move beyond its borders (Johnson Line29). However, Rasselas came to find the world around him less attractive, and he "began to withdraw himself from the pastimes and assemblies" (Johnson 30). This feeling touches much upon first

law of Newton which states that, an object at rest remains at rest, or if in motion, remains in motion at a constant velocity unless acted on by a net external force'. Rasselas, who has lived in the valley for twenty-five years, and has never ventured outside, is now moved by a force which is the perception of happiness. Rasselas says:

> I can discover in me no power of perception which is not glutted with its proper pleasure, yet I do not feel myself delighted. Man surely has some latent sense for which this place affords no gratification; or he has some desire distinct from sense, which must be satisfied before he can be happy (Johnson 31).

On another opportunity, Rasselas says to the old man: "I fly from pleasure … because pleasure has ceased to please: I am lonely because I am miserable, and am unwilling to cloud with my presence the happinesss of others" (Johnson 33).

However, Newton's third law states, "for every action, there is an equal and opposite reaction"(Newton). This means that in every interaction, there is a pair of forces acting on the two interacting objects. As per this law, the forces acting on Rasselas, that is, finding 'misfortunes' of the world and understanding the 'fortunes' are neutralized by another force that pushes in the opposite direction; this force is not having a guide and not being aware of the way out of the valley. This Newtonian law is also reflected in the words of the artist: "We are only to proportion our power of resistance to the different density of matter through which we are to pass. You will be necessarily up-borne by the air if you can renew any impulse upon it faster than the air can recede from the pressure" (Johnson 42). In other words, to fly, you have to overcome air pressure, which is Newton's third law.

Rasselas focuses on finding an escape route for ten months, but to no avail. In Chapter 7, rainfall forces him to stay in the castle. At this time, he met Imlac. Once, while talking to Imlac, Rasselas says, "Whatever be the consequence of my experiment, I am resolved to judge with mine own eyes of the various conditions of men, and then to make deliberately my *choice of life*" (Johnson 69). Imlac who is a wise and experienced man, agrees to Rasselas's desire to escape the valley and see the outside world objectively. In the fourteenth chapter, the princess of the story, Nekayah, is informed of their purpose. In the next chapter, the counter forces are defeated and Rasselas, with Imlac, Nekayah and her friend Pekuah, escape from the valley. Then, we have a narrative of experience enhancing, which of course brings to mind Newtonian theory. Rasselas' curiosity "original curiosity was not yet abated; he resolved to obtain some knowledge of the ways of men" (Johnson 40), and hence he

> ceased to survey any longer the walls of his prison, and
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> spared to search by new toils for interstices which he
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> knew could not be found, yet determined to keep his
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> design always in view, and lay hold on any expedient
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> that time should offer. (Johnson 40-43)

As evident, inertia, that is staying inside the valley, here, is defeated by forces of motion, the forces that try to take Rasselas out of the boundaries of the valley. The movement out of the valley is commensurate with the second law of Newton. The second law states that "the acceleration of an object is directly related to the net force and inversely related to its mass". As per this law, the velocity of an object changes when it is subjected to an external force. Therefore, Rasselas, who is much absorbed

in the happiness of the world he is going to experience, advances rapidly towards his destination, and no force has the power to bring him back. On the contrary, in the case of the princess and her maidservant, the movement proceeded a little slowly, and somewhere at the beginning of the movement, the opposite force of the third law overcame their accelerating force, and deprived them of the power to move on. This opposite force is 'fear'. The princess says:

> I am almost afraid … to begin a journey of which I cannot perceive an end, and to venture into this immense plain where I may be approached on every side by men whom I never saw" (Johnson 74**).**

This anxiety completely stopped Nekayah and Pekuah and also slowed down the prince's movement; yet, "Imlac smiled at their terrors, and encouraged them to proceed" (Johnson 75). Once again, they all decide to set out on their journey; however, "Princess continued irresolute till she had been imperceptibly drawn forward too far to return" (Johnson 75). Touching on Newton's third law of motion, once again the promising force of Imlac's words and wisdom overcome the force of 'fear' and persuades them to move on.

At this point in the story, the driving force, that is yielding a happy life, was accelerating everyone, and everyone was looking at the horizons ahead in order to gain experience. In their first encounter, the prince and his companions encountered shepherds: "they found some shepherds in the field, who set some milk and fruits before them" (75). Within this encounter, the "Prince and his sister, to whom everything was new, were gratified equally at all places" (75). According to Newton's second law, as stated, change of motion is proportional to how effective the driving force is. Hence, the velocity of the group to experience and achieve

happiness has now reached to maximum. Because of the potential perils of the first land, Imlac offered to leave the place. They first left for Suez and after reaching their destination, "travelled by land to Cairo" (76). In the 16th chapter, Imlac took the company to Cairo to gain new experiences. Conducting research on and probing the lives of the people of that realm, Prince Rasselas gradually came to the belief that "the world overflowed with universal plenty, and that nothing was withheld either from want or merit; that every hand showered liberality and every heart melted with benevolence" (Johnson 79). Therefore, he said, "And who then," says he, "will be suffered to be wretched?" (Johnson 79). As usual, Imlac comforted him with his words. Although the taste of Imlac's words is bitter, Rasselas is not disappointed and insisted on his move to see misfortune of the world and reach success.

In the seventeenth chapter, the young prince shouts: "Youth … is the time of gladness: I will join myself to the young men whose only business is to gratify their desires, and whose time is all spent in a succession of enjoyments" (Johnson 81). The driving force to get experience continued to move rapidly; because he soon realized that "he should never be happy in a course of life of which he was ashamed." (81). In the next chapter, as he was walking in the street, "he saw a spacious building which all were by the open doors invited to enter." (Johnson 82-83) He followed the stream of people, and entered "a hall or school of declamation, in which professors read lectures to their auditory" (Johnson 83). In this hall, he saw a master lecturer whose "look was venerable, his action graceful, his pronunciation clear, and his diction elegant" (Johnson 84). The master "showed with great strength of sentiment and variety of illustration that human nature is degraded and debased when the lower faculties predominate over the higher" (Johnson 84). Rasselas was fascinated to this sage, and said to Imlac that, "I have found … a man who can teach all that is

necessary to be known" (84). The effective driving force, here the master, increased acceleration of the prince. However, Imlac was not very happy about this, and said: "Be not too hasty … to trust or to admire the teachers of morality: they discourse like angels, but they live like men." (Johnson 84). Constantly and day after day, the Prince visited this Stoic philosopher; however, one day he became deprived of meeting him. When he finally made his way to visit the master, Rasselas found him "in a room half darkened, with his eyes misty and his face pale" (Johnson 84). Rasselas, in fact, found the master who was a symbol of patience and perseverance for him without forbearing and tolerance. The reason soon became clear. The master said to the prince, "you are come at a time when all human friendship is useless; what I suffer cannot be remedied: what I have lost cannot be supplied" (Johnson 85). It turned out that the master's daughter had died of fever and had made him impatient, the master who always spoke of patience. Because of this, Rasselas found all of master's words and preaches meaningless and no longer followed him to achieve happiness. After this event, the prince's motions retarded, but did not come to inertia. He continued to move uniformly to look for his aspirations and wishes.

In the nineteenth chapter, the prince and his concomitants left Cairo and went to a village. In chapters 19, 20 and 21, they explored three types of rural lives. First, on their way, they encountered shepherds. "This … is the life which has been often celebrated for its innocence and quiet" (Johnson 86). In spite of that, what everyone expected from a rustic life was not met: "They were so rude and ignorant, so little able to compare the good with the evil of the occupation, and so indistinct in their narratives and descriptions, that very little could be learned from them," and it was obvious that "their hearts were cankered with discontent" (Johnson 87). The Princess

did not want the "envious savages to be her companions" and did not like to see any more examples of pastoral happiness.

Then, they confronted a liberal and wealthy man who immediately discerned "that they were no common guests, and spread his table with magnificence" (Johnson 88). Rasselas "saw all the domestics cheerful … and could not forbear to hope that he should find here what he was seeking" (Johnson 89). However, when he congratulated the master for all his possessions, he answered with a sigh: "My condition has indeed the appearance of happiness, but appearances are delusive" (Johnson 89). Hence, Rasselas realized that master's wealth had endangered his life, as Bassa of Egypt had become an enemy simply because of his wealth and popularity. When thy did not find prosperity in the master's rural lifestyle, they continued their journey, and aspired to find the solitary hermit. The company met the hermit in chapter 21 of Johnson's *Rasselas*: he was "cheerful without levity, and pious without enthusiasm" (23). The prince presumed that hermit had chosen solitude so as to avoid evils: "He will most certainly remove from evil … who shall devote himself to that solitude which you have recommended by your example." Nevertheless, hermit replied that, "I have indeed lived fifteen years in solitude … but have no desire that my example should gain any imitators" (Johnson 91). This pious man had retreated from worldly pleasures and only sought serenity. However, he had not yet been able to find comfort and serenity. Therefore, Rasselas and the company turned away from him, they set out once again. In the assembly of learned men, Rasselas quoted the words of the hermit and listened to some sages talk about the hermit's opinions. One of the philosophers gave a long and eloquent lecture and said to Rasselas that, "deviation from Nature is deviation from happiness" (Johnson 95). However, the sage's saying to Rasselas that nonconformity from nature is

aberration from happiness should be fully grasped by the prince. Although after these encounters, Rasselas experienced severe trauma, and his movement slowed down; however, along with his sister, he still hoped to gain new experiences.

There was Nekayah and Rasselas's meeting in the evening in a private summerhouse on the banks of Nile and shared their stories. The princess, who previously thought that comfort could be found among the poor, had reached to an opposite conclusion: "I did not seek ease among the poor, because I concluded that there it could not be found. But I saw many poor whom I had supposed to live in affluence. Poverty has in large cities very different appearances. It is often concealed in splendour and often in extravagance" (Johnson 100). Rasselas and his sister many different walks of life, wealthy and poor, single and married, pious and worldly; yet, with none of them, they saw happiness. The conversation between the prince and the princess did not reach a definite end.

Consequently, once again, the prince and his companions moved with the same driving force to achieve happiness. This time they were going to Egypt to visit the pyramids. They turned round one of the pyramids and explored all its dimensions, and then encamped their tents. Pekuah, Nekayah's maidservant, was afraid of going inside the pyramid and stayed in the tent. She believed that solitude does not bring happiness.

While the prince, his sister and Imlac were exploring the pyramid, the Arabs stole Pekuah. When the exploring group came out of the pyramid, "the Princess was overpowered with surprise and grief," and Rasselas, "in the first heat of his resentment, ordered his servants to follow him" (Johnson 123). This event brought about inertia for the Princess. She could not move any longer. She became very confused and sad, and after a long time of fruitless searching, she came to realize

that any misfortune was tolerable. There was no longer a driving force to coerce effect on the Princess. According to Newton's first law, a net external force is required to change this state of inertia. After seven months, one of the messengers came back after many unsuccessful wanders, from the borders of Nubia, with an excuse that Pekuah was ruled by an Arab chief, who controlled a castle or fortress on the extremity of Egypt. This motif is the external force that acts upon Nekayah and brings her to motion. Finally, Pekuah was redeemed and she told her story to her fellow travelers. Then, all members of the group returned to Cairo.

Imlac also spoke about an astronomer whowas inspiring without pride, genteel without formality, and communicative without pretention. The astronomer aspired to adjust the weather and rearrange the seasons, and wished that it could rain in south mountains and Nile could be flooded. When the inquiry team asked him about happiness and success, his only answer is that he has taken the wrong way.

Next, the company came across an old man at a distance whom the Prince had often heard in the meeting of the sages. Rasselas described him a person "whose old age soothed his passions, but not troubled his logic. Even, this old man does not find the world exciting any longer, and he believes that he is going to leave whatever he is doing now very soon. The Prince and his company left him, and then came upon an astronomer who is again unsatisfied with the way of life.

After all of the direct observations and experiences, the Princess said: "To me … the choice of life is become less important; I hope hereafter to think only on the choice of eternity" (Johnson 175). Nekayah's speech outlines and sums up the thoughts and intentions of the whole company. Here, the reader just approaches the point of inertia again. All of the characters were thinking of their dreams; however,

they knew that none of them could be obtained. After a short while, they resolved to return to Abyssinia.

Conclusion

Johnson's 'Rasselas' poles apart from his earlier *The Vanity of Human Wishes*. While the 'Vanity' just comes up with some neoclassical stereotypes and preaches, without trying to come up with any examples, 'Rasselas,' having an eye on the Newtonian laws, sets the narrators on motion with acting some external forces on them at certain points in story. One of the main external forces of the story is seeking happiness. In Abyssinia, the world for Rasselas is fixed with complete inertia. When an external force, that is the concept of 'happiness', acts upon Rasselas, it keeps Rasselas and his company in motion. This external force gets strengthened at times and weakened at some other times, and hence increases or decreases the velocity of the group, so that their motion sometimes is slow, as they are frustrated with reaching the happiness, and sometimes fast, as they are eager to find some new facts. When the company finds that all their dreams were futile, and that they could not reach happiness, they all returned to the point of absolute inertia, or the happy valley; The driving force that set them in motion in the first place, was neutralized by an opposite force, which was the belief in the impossibility of happiness.

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