

LITERARY CRITICISM AND THEORY

BA ENGLISH V SEMESTER CORE COURSE

(2011 Admission)

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UNIVERSITY OF CALICUT

SCHOOL OF DISTANCE EDUCATION

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SCHOOL OF DISTANCE EDUCATION**

STUDY MATERIAL

BA ENGLISH

(2011 Admission)

V SEMESTER

CORE COURSE

LITERARY CRITICISM AND THEORY

Prepared by:

Sri. Sreekumar .P.,
Lecturer in English,
S V College of Advanced Studies,
Cheruvannur,
Calicut.

Scrutinized by:

Dr. M.A Sajitha
Assistant Professor,
Centre for Advanced Studies and Research in English
Farook College, Calicut – 673632.

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MODULE: I

CLASSICAL AGE

PLATO

Plato was the first scholastic philosopher who had given a systematic shape to criticism. He lived in the fourth century B.C. He was the most celebrated disciple of Socrates. By his time the glory of Athenian art and literature began to fade and was taken by philosophy and oratory. The great philosophers of the period discussed a great variety of matters including the value of literature of society and its nature and functions. The fourth century B.C. was an age of critical enquiry and analysis.

Plato was not a professed critic of literature and there is no single work that contains his critical observations. His ideas are expressed in several books, chief among them being the “Dialogues” and the “Republic”

PLATO’S VIEW OF ART:

Plato’s view of art is closely related to his theory of ideas. Ideas, he says are the ultimate reality and things are conceived as ideas before they take practical shape as things. The idea of everything is therefore its original pattern, and the thing itself its copy. As copy ever falls short of the original, it is once removed from reality. Art – literature, painting, sculpture- reproduces but things as mere pastime, the first in words, the next in colours and the last in stone. So it merely copies a copy; it is twice removed from reality. Art takes men away from reality. The productions of art helped neither to mould character nor to promote the well-being of the state-. He was however not aware of its potentialities for good. Rightly pursued, it could inculcate a love for beauty and for whatever is noble in character and life.

PLATO’S ATTACK ON POETRY

In Plato’s opinion, poetry cannot shape the character of the individual nor can it promote the well-being of the state. It is a copy of the copy. It is twice removed from reality. He condemns poetry on three grounds.

1. Poetic inspiration
2. The emotional appeal of poetry
3. Its non-moral character.

Poetic inspiration

The poet writes not because he has thought long over but because he is inspired. It is a spontaneous overflow or a sudden outpouring of the soul. No one can rely on such sudden outpourings. It might have certain profound truth, but it should be suspected to the test of reason. Then only it will be acceptable. Otherwise they are not safe guides. So they can’t

be substitutes to philosophy which is guided by the cool deliberation. Poetry, on the other hand, is created by the impulse of moment. So it cannot make a better citizen or a Nation.

The Emotional Appeal of Poetry

Poetry appeals to the emotions and not to the reason. Its pictures of life are therefore misleading. Poetry is the product of inspiration. Hence it cannot be safe guide as reason. Plato illustrates this with reference to the tragic poetry. In tragedy, there is much weeping and wailing. This moves the heart of the spectators. It is harmful in its effect. If we let our own pity grow on watching the grief of others, it will not be easy to restrain it in the case of our own sufferings. Poetry feeds the passions and let them rule us.

Its non-moral character

Poetry lacks concern with morality. It treats both virtue and vice alike. Virtue often comes to grief in literature. Many evil characters are happy and many virtuous men are seen unhappy. It is seen that wickedness is profitable and that honest dealing is harmful to one's self. Their portraits of Gods and Heroes are also objectionable. Gods are presented as unjust or revengeful or guilty and heroes are full of pride, anger, grief and so on. Such literature corrupted both the citizen and the state.

THE FUNCTIONS OF POETRY:

Plato says that although poetry pleases, mere pleasure is its object. Art cannot be separated from morals. Truth is the test of poetry. Pleasure ranks low in Plato's scale of values. A poet is a good artist in so far as he a good teacher. Poetic truth must be the ideal forms of justice, goodness and beauty.

HIS COMMENTS ON DRAMA

Plato's observation on poetry is equally applicable to drama. But he says a few more things about drama in particular.

Its appeal to the Baser Instincts

Drama is meant to be staged. Its success depends upon a heterogeneous multitude. In order to please them all, the dramatist often introduces what they like. This is likely to lead to the arousal of baser instincts. It may affect morality. Hence such plays should be banished.

Effects of Impersonation

By constantly impersonating evil characters, the actors imbibe vices. This is harmful to their natural self. Acting, says Plato is not a healthy exercise. It represses individuality and leads to the weakness of character, However, Plato admits that if the actors impersonate virtuous characters, the same qualities are stimulated in them by the force of habit. These tragedies that represent the best and the noble are to be encouraged.

Tragic and Comic pleasure

Plato tries to answer what constitutes tragic pleasure. But his explanation is not scientific. He says that human nature is a mixture of all sorts of feelings such as anger envy

fear, grief etc.; these feelings are painful by themselves. But they afford pleasure when indulged in excess. It pleases a man to be angry or to go on weeping, otherwise he would not do so. In comedy, the pleasure takes the form of laughter when we see a coward behaving like a brave man, a fool as a wise man, a cheat as an honest person and so on. The source of laughter is the incongruity between what he is and what he pretends to be. Such a pleasure is malicious as it arises from the weakness of a fellow man. We derive pleasure from such a man only if we love him. If he were one whom we hate, he fails to arouse any laughter but contempt. Plato says: “no character is comic unless he is lovable”.

Observations on Style.

Plato lays down a few principles of good speech. They apply equally to good writing. The first essential of a speech is a thorough knowledge of the subject matter. The speaker should also know the art of speaking. The presentation must have an organic unity. i.e. it must have a beginning, middle and an end. The speaker must also have a thorough knowledge of human psychology. These principles are equally true in the case of written word.

The Value of Plato’s Criticism

Plato is a discerning critic in both poetry and drama. In his attack on poetry, he exhibits a thorough insight into their nature, function and method. He insists on truth as the test of poetry. He says that poetry is twice removed from reality. He disapproves of the non-moral character of poetry. He makes a distinction between the function of poetry and that of philosophy. He also derides the emotional appeal of poetry. He makes valuable observations on the source of comic and tragic pleasure. He was also, perhaps, the first to see that all art is imitation of mimesis. He divides poetry into the dithyrambic or the purely lyrical, the purely mimetic or imitative such as drama and the mixed kind such as the epic. He makes valuable observation on style of good speech and writing.

COMPREHENSION QUESTIONS

A. Answer in two or three sentences each

1. How is art twice removed from reality?
2. Name the two things by which Plato judged all human endeavor?
3. Why, according to Plato, tragedy enjoyable?
4. What according to Plato, is the source of laughter in a comedy?
5. What are the two kinds of art, according to Plato?

B. Write short essay of 100 words each

1. Plato’s views on art
2. Plato’s concept of the function of poetry

3. Plato's observation on style
- C. Write an essay of 300 words
1. Critically evaluate Plato's charges against poetry
 2. Plato's comments of drama
 3. The value of Plato's criticism.

ARISTOTLE

Aristotle lived from 384 B.C. to 322 B.C. He was the most distinguished disciple of Plato. Among his critical treatise, only two are extant- 'Poetics' and 'Rhetoric', the former deals with the art of poetry and the latter with the art of speaking.

THE PLAN OF POETICS

Poetics contains twenty six small chapters. The first four chapters and the twenty-fifth are devoted to poetry; the fifth in general way to comedy, epic, and tragedy; the following fourteen exclusively to tragedy; the next three to poetic diction; the next to epic poetry; and the last to a comparison of epic poetry and tragedy. Aristotle's main concern thus appears to be tragedy, which was considered the most developed form of poetry in his day. Poetry, comedy, and epic come in for consideration because a discussion of tragedy would be incomplete without some reference to its parent and sister forms.

ARISTOTLE'S OBSERVATION ON POETRY

1. Its Nature.

Aristotle calls poet an imitator. The poet imitates things 'as they were or are', 'as they are said or thought to be' or 'as they ought to be'. In other words the poet imitates what is past or present, what is commonly believed, and what is ideal. He believes that there is a natural pleasure in imitation. This is an inborn natural instinct. There is also another inborn instinct i.e. the instinct for harmony and rhythm. This manifests itself in metrical composition. But unlike Plato, Aristotle does not consider the poet's imitations of life as twice removed from reality, but reveal universal truths. To prove this, Aristotle makes a comparison between poetry and history. The poet does not relate what has happened, but what may happen. The historian relates what has happened. Poetry therefore is more philosophical and higher than history. Poetry expresses the universal, history the particular. The pictures of poetry are truths based on facts on the laws of probability or necessity. Thus Aristotle answers Plato's severest charge against poetry.

2. Its functions.

Aristotle considers pleasure as the end of poetry. Poetry springs from the instincts of imitation and rhythm and harmony. They are indulged in for the pleasure they give. Poetry is pleasing both to the poet and to the reader. Aristotle nowhere states that the function of poetry is to teach. However, he considers teaching desirable, if it is

incidental to the pleasure it gives. Such a pleasure is regarded as superior to all others, for, it has a dual purpose i.e. teaching as well as pleasing.

3. Its emotional appeal.

Poetry makes an immediate appeal to the emotions. For example, tragedy aroused the emotions of pity and fear- pity at the undeserved suffering and fear for the worst that may befall him. Plato considers them harmful to the healthy growth of mind. Aristotle has no such fear. According to him these emotions are aroused with a view to their purgation or catharsis. Everybody has occasions of fear and pity in life. If they go on accumulating they become harmful to the soul. But in tragedy, the sufferings we witness are not our own and these emotions find a free and full outlet. Thereby they relieve the soul of their excess. We are lifted of ourselves and emerge nobler than before. It is this that pleases in a tragic tale. Thus tragedy transmutes these disturbing emotions into “calm of mind”. So the emotional appeal of poetry is not harmful but health-giving.

ARISTOTLE’S OBSERVATION ON TRAGEDY

1. Its origin

Poetry can imitate two kinds of actions- the nobler actions of good men or the mean actions of bad men. Tragedy was born from the former and comedy from the latter. Tragedy has resemblances to epic and comedy to satire. Aristotle considers tragedy superior to epic. Tragedy has all the epic elements in a shorter compass.

2. Its characteristics.

Aristotle defines tragedy as “ an imitation of an action that is serious, complete and of certain magnitude, in a language embellished in with each kinds of artistic ornaments, the several kinds being found in the separate part of the play, in the form of action, not of narrative, through pity and fear effecting the proper purgation of these emotions”.

By a serious action Aristotle means a tale of suffering exciting the emotions of pity and fear. The action should be complete which means that it must have a proper beginning, middle and end. It should also be arranged sequentially also. In other words it should have an organic unity. The action must be of certain magnitude. i.e. It should have reasonable length. It should be neither too long nor too short. Then only it can be easily remembered. It should have a length enough to unfold the events naturally. By artistic ornament, Aristotle means rhythm, harmony and song. They are all designed to enrich the language of the play. The form of action in tragedy distinguishes it from narrative verse. In tragedy, the tale is told with the help of characters. Their speeches and actions make the tale. In the narrative the poet is free to speak in his own person. In tragedy, the dramatist is nowhere seen. All is done by his characters. It is meant to be acted as well as read. The narrative, on the other hand is meant to be read only.

3. Its constituent Parts.

Aristotle finds six constituent parts in tragedy. They are: Plot, character, thought, diction, song and spectacle. The Greek equivalents of these terms are: *ethos*, *muthos*, *dianoia*, *lexis*, *melos* and *opsis*. By plot is meant the arrangement of the incidents in the play in a logical and coherent way. Aristotle considers plot as the chief part of the tragedy because tragedy is an imitation not of men but men in action. Aristotle says: "without action there cannot be a tragedy; there may be without character". The actions themselves issue from characters. Character, he says, determines men's qualities, but it is by their action that they are happy or sad. It is by their deeds that we know them. So it is these deeds that are woven into plot that matters. Character, is thus next only in importance to plot. Thought refers to what the character thinks or feels. It reveals itself in speech. As plot imitates action, character imitates men, so thought imitates men's mental and emotional reactions to the circumstances in which they find themselves. All these three i.e. plot, character and thought constitutes the poet's objects in imitation in tragedy. To accomplish them, he employs the medium diction. By diction is meant, words embellished with each kind of artistic ornament. Song is one of them. Spectacle, the last of the six parts, is in fact the work of the stage mechanic. But it constitutes the manner in which the tragedy is presented to the audience.

4. The Structure of the Plot.

The plot is the soul of the tragedy. It should have unity of action. It means that only those actions in the life of the hero which are intimately connected with one another and appear together as one whole forms the plot. If any one of them is displaced or removed, the whole will be disjoined. The events comprising the plot will concern only one man. Otherwise there will be no necessary connection between them. By unity of time, Aristotle means the conformity between the time taken by the events of the play and that taken in their representation on the stage. The unity of place means the conformity between the scene of tragic events and the time taken by them to happen.

A good tragic plot arouses the feelings of pity and fear in the audience- pity for the undeserved suffering of the hero and fear for the worst that may happen to him. The plot is divisible into two parts- complication and denouement. The former ties the events into a tangle knot, latter untie it. Complication includes all the actions from the beginning to the point where it takes a turn for good or ill. The denouement extends from the turning point to the end. The first is commonly called the rising action, and the second the falling action.

5. Simple and Complex Plot.

The plot may be simple or complex. In a simple plot there are no puzzling situations such as *peripeteia* and *anagnorisis*. *Peripeteia* is generally explained as 'reversal of the situation' and *anagnorisis* as 'recognition' or 'discovery'. By reversal of situation is meant reversal of intention (e.g. a move to kill an enemy turning on

one's own head, or killing an enemy and later discovering him to be a friend.) The discovery of these false moves is anagnorisis. In other words it means a change from ignorance to knowledge.

Both peripeteia and anagnorisis please because there is an element of surprise in them. A plot that makes use of them is complex. A perfect tragedy should be arranged not on the simple but on the complex plot.

6. Tragic Hero.

According to Aristotle, the ideal tragic hero should be good but neither too bad nor too perfect. He should be a man whose misfortune is brought about not by vice or depriving but by some error or frailty. This error is hamartia or the tragic flaw. For example, in 'Hamlet', it is his procrastination or inability to take action that leads to his down-fall. It is not a deliberate vice but flaw of characters and it makes the play tragic one.

7. Aristotle's opinion about Comedy.

Aristotle regards comedy as inferior to tragedy. He traces its roots to satire. Satiric verse originated in phallic songs sung in honour of Dionysus, the god of fertility, as epic originated from hymns to gods and praises of famous men. Consequently tragedy represents men as noble as they can be, and comedy taking its origin from satirical verse, represents men as worse than they are, but satire ridicules personality or rather the "sinner" while comedy ridicules sin or rather human vices. Unlike Plato, Aristotle does not consider the characters in comedy as vicious. According to him they are rendered ludicrous by some defect that is neither painful nor destructive. They are not contemptible also. Like poetry, comedy shows not what has happened, but what may happen. The characters are presented in particular situations in which every human being would have acted in the same way. Thus, general, not individual weakness is displayed in them.

8. Aristotle's opinion about epic.

The epic is earlier in origin than tragedy or comedy. In its nature it resembles tragedy, for it is an imitation of a serious action, whole, with a beginning, middle and an end. The structure also is like that of the tragedy, for the plot has a complication, and denouement, it can be complex, or simple, with or without peripeteia and anagnorisis. Its effect is the same, namely catharsis. But it lacks the song and spectacle found in tragedy. In its form it is different from tragedy, for it is narrative and is much longer than a tragedy. It is meant to be read or recited. While the tragedy presents only one main event, an epic contains several events which add to its variety and grandeur. Thirdly, an epic poet can introduce many improbable but marvelous incidents which presented on the stage may appear absurd, while they remain unnoticed when perceived by the imagination. They add to the pleasure of the poem, and Aristotle recommended probable impossibilities though not improbable possibilities. The supernatural element in the epic is an example of it. Aristotle still considers tragedy superior to epic though the latter appeals to the cultured, refined

people and has no need of theatrical aid to achieve its effect. But Aristotle finds that tragedy with its music produced greater pleasure and its limited length attains more unity.

9. Aristotle's observation on Style.

Aristotle lays down clearness and propriety as two essentials of good writing. According to him current words are the best. But writing should aim at dignity and charm. These are best attained by the use of archaic words, foreign words, dialect words and newly coined words. They have an element of surprise in them. Metaphorical use of words is to be preferred to the plain. Aristotle says that a perfect poetic style uses words of all kinds in a judicious combination. Compound words are the most suitable for the lyric, rare or unfamiliar words suit the epic form, and metaphorical use of language is best for drama. In the "Rhetoric" Aristotle comments that common, familiar words are best for prose that deals with everyday subjects. But metaphorical language may be employed to introduce an element of novelty and surprise. Multiplicity of clauses, parenthesis and ambiguity should be avoided in prose. Words may be arranged in two ways called loose style and periodic style. The former consists of a whole sentence with a beginning and an end. The periodic style is more intelligible and graceful

10. The Value of Aristotle's Criticism.

Aristotle's approach to literature is that of a scientist. Aristotle wanted literature to be an art and not to do the work of morality. He points the difference between politics and poetry. Politics is a social science, therefore it should be judged by the contribution it makes to social well-being. Poetry, on the other hand, should be judged by its capacity to please the audience. He judges literature by aesthetic standards alone. Unlike Plato, he does not regard poetry as twice removed from reality. Instead, he considers the representations in poetry as true to the facts of human life. He points out its capacity to see the permanent features of life. He suggests what kind of plot, character and style please men. He finds that peripetia and anagnorisis, please most in a tragic plot, hamartia in the tragic hero, and metaphor in style. Tragedy, comedy and epic are all, in this way, considered with reference to the effect on the minds and hearts of their spectators. Poetics deals with the art of poetry and many more problems of literature and has therefore attracted greater attention than any other works of criticism.

COMPREHENSION QUESTIONS:

A. Answer in two or three sentences each.

1. What is the chief function of poetry, according to Aristotle?
2. How is tragedy superior to epic, according to Aristotle?
3. What should be the length of tragedy?

4. Explain the term denouement
 5. What is an epic?
 6. What are the origins of satirical verse and epic poetry?
- B. Write short essay of 100 words each.
1. The difference between poetry and history, according to Aristotle
 2. Contrast between the ideas of Plato and Aristotle with regard to the function of poetry
 3. The characteristics of a tragedy
 4. The constituent parts of tragedy
 5. The three unities
 6. Peripeteia and Anagnorisis
 7. Hamartia
 8. Tragic hero
 9. Aristotle's views on comedy.
 10. Epic and Tragedy
- C. Write an essay on 300 words
Aristotle's views on tragedy.

MODULE: II

INDIAN AESTHETICS

THE THEORY OF RASA

- S.N. DASGUPTA

1. Rasa (Vibhavas, Anubhavas and Vyabhicharibhavas)

Rasa is generally regarded as the corner stone of Indian Aesthetics. Rasa implies aesthetic emotion. The earliest work of Indian aesthetics is Bharatha's 'Natya Sastra'. It consists of a few instructions to the actors about present plays. In the course of discussion, Bharatha remarks that the aim of presenting a play is to evoke Rasa. Rasa, according to him, is the product of the combination of the Vibhavas, Anubhavas and the Vyabhicharibhavas. (Vibhavanubhava, Vyabhichari Samyogat Rasa Nispatti)

Vibhavas are the objective conditions producing an emotion, Vibhavas are of two kinds-Alambana Vibhava i.e. the characters with respect to whom the emotions aroused, and Uddipana Vibhava i.e. the circumstances that inspire the emotion. In "Sankuntalam", for example, Sakuntala is the Vibhava to excite Sringara in Dushyanta and vice versa. The serenity of the atmosphere, the blooming flowers, the fragrant air, the furling Malini etc. are the Uddipana Vibhavas. The Anubhavas are the psycho-physical manifestation which a particular emotion makes upon characters. For example, the emotion of anger urges one to rant and chafe and gnash one's teeth. The Vyabhichari bhavas (Sancharibhavas) are the various fleeting or temporary emotions which lie upon the dormant emotion. For example, a woman waiting for her lover may experience a variety of emotions like jealousy, despair, anxiety and over fondness. Probably, Bharatha means that when certain Sthayibhavas are excited using appropriate Vibhavas, Anubhavas and Vyabhicharibhavas, the Sthayibhava is transmuted to its corresponding Rasa. Abhinavagupta, the 11th century aesthetician wrote an interpretation to Bharatha's "Natya Shastra"- "Abhinava Bharati"

2. Abhinava Gupta's views on Rasa. (Sthayibhavas/Samyoga and Rasanispatti)

The real discussion of Rasa was started by Abhinava Gupta in his commentary on Bharatha's maxim on Rasa. The discussion was based on two words: Samyoga (conjunction) and Rasa-nispatti (manifestation of Rasa). Rasa is based on the psychological theory that our personality is constituted of a few primary emotions which lie deep in the subconscious or unconscious level of our being. These primary emotions are the amorous, the ludicrous, the pathetic, the heroic, the passionate, the fearful, the nauseating, and the wondrous. Other aesthetic psychologists have in later times, added to them the peaceful or intellectual, the devotional and the filial. These emotions are there in

all, and so these are called the dominant emotions or Sthayibhavas. Each emotion in its manifestation shows a composition of diverse sentiments which produce the appearance of a permanent flame. The flames of diverse sentiments give expression to the permanent emotion of love or hate, heroism or anger. No emotion is called Rasa unless it is aesthetically excited.

When a young man falls in love with a young woman and his whole frame is shaken, we cannot speak of him as being the subject of Sringara Rasa. When his son is dead and he is weeping, we cannot say that he is in the Karuna Rasa. Rasa is an emotion excited by artistic circumstances.

3. Mammata's views on Rasa.

According to Bharatha, Rasa is evoked when the Vibhavas, Anubhavas and Vyabharibhavas are combined. Unfortunately, he has not interpreted the theory in detail. Hence, many scholars have tried to explain this conspicuous concept. Bhatta Lollota pointed out that Rasa is a product made by efficient causes, i.e. Nimitta Karan of the Vibhavas, Anuvhavas and Vyabharicari. Mammata rejects this view on the ground that "Rasa" cannot exist in the absence of the Vibhavas, Anubhavas and Vyabharicari. It is not a producer-product relationship that exists between the Bhavas and the Rasa. He concludes that they cannot be considered the efficient causes of Rasa but concomitant agencies contribution to the creation of Rasa.

4. Abhinavagupta's Commentary on Rasa Theory. (Sadharanikarana)

Abhinavagupta points out that in the actual aesthetic experience; the mind of the spectators is liberated from the obstacles caused by the ego. Thus transported from the realm of the personal and egoistic to that of the general and universal, we are capable of experiencing Nirvana or blissfulness. In the aesthetic process, we are transported to a trans-personal level. This is a process of de-individualization or universalization. The Indian Aestheticians consider this process as Sadharanikarana.

5. Samkuka's explanation of the enlightenment of Aesthetic Emotion (Bhavakatva and Bhojakatva)

Samkuka explains the enlightenment of aesthetic emotion through the example of painting. About a painted horse we can say that it is a horse and it is not a horse. From an aesthetic point of view, it is real and unreal. Bhatta Nayaka said that Rasa is neither produced nor suggested, nor created by anything. According to him, a proper aesthetic creation generates in us a new spiritual enlightenment which gives us enjoyment. He calls these functions Bhavakatva and Bhojakatva. Bhavakatva is the power of universalization (Sadharanikaran) by virtue of which Vibhavas, Sthayibhavas, etc. lose their individuality in people who are endowed with imaginations. Bhojakatva is the quality that is responsible for the enjoyment of this generalized Sthayibhava by the spectator.

6. Bhatta Tauta's views on Rasa. (Rasavadama, Camatcara, Carvana)

Bhatta Tauta, in his work "Kavya Kautuka" says that a dramatic presentation is not a mere physical occurrence. In witnessing a play we forget the actual perceptual experience

of the individuals on the stage. The man who is playing the part of Rama does not appear to us in his actual individual character. He appears to us as Rama about whom Vatmiki wrote. He stands some where midway between the pure 'actuality' and the pure 'ideality'. This together with all the scenic association and music produces an experience which vibrates with exhilaration. The past impression, memories, associations, etc. becomes connected with the present experience. As a result, a new experience is created and this provides new types of pleasures and pains. This is technically known as Rasasvadana, Camatkara, Carvana.

7. Universalization of Poetic Art. (Alaukika/Camatcara)

On the stage, the actor who plays the role of Rama appears to the audience the Rama of Vatmiki's poetic imagination. The stage spectacle along the impact of the music gives us this impression. In this state, the previous experience existing in the mind of the audience as impressions work up independently in association with the suggestion of the dramatic performance. These roused impressions produce new joys and new joys and pains. This is called universalization of poetic art.

Universalization of poetic art is of two kinds. First of all, the aesthetic composition presents before our minds an aesthetic situation and an emotion, free from its local character. Secondly, the expression of this artistic enlightenment has a universal character in its manifestation in different minds. In the next stage this presented whole, becomes mingled with various types of subconscious and unconscious feelings which are lying dormant in the minds of various people. But we do not find any trace of any local character or colour with the real objective world around it. It is therefore, called transcendental, i.e. Alaukika or Camatkara. The word Camatkara is used in three different senses:

- i. To denote the special aesthetic attitude of the mind produced by the co-mingling of the universal artistic situation and the stirred up emotion-motive complexes.
- ii. To demote the aesthetic pleasure arising out of it.
- iii. To denote the bodily manifestation of such an enjoyment. In addition to these, it is also used to denote that special mental function by which the whole thing is enjoyed.

8. Dhavni.

Anandvardhana extends the scope of Rasa to poetry by combining Rasa with his Dhvani theory. Dhvani and Rasa are not conflicting concepts. While Dhvani is the technique of expression, Rasa stands for the ultimate effect of poetry. Suggestion in abstraction does not have any relevance in art. The suggested meaning has to be charming and it is the Rasa element which is the ultimate source of charm in drama and poetry. The importance of the doctrine of suggestion lies in the fact that it alone offers the key for the expression of emotion. Anandavardhana's concept of Dhvani is encapsuled in the maxim 'Kavyasyatma Dhvani'.

COMPREHENSION QUESTIONS:

- A. Answer in two or three sentences
1. How is Rasa accomplished?
 2. What is Sthayibhava?
 3. What are Vibhavas and Anubhavas?
 4. What is “Vyabhicari bhava”?
 5. What is Camatkara?
 6. Explain “Sadharanikaran”
 7. What is “Dvani”?
- B. Write short essays of 100 words:
1. Explain the Rasa Sidhantha in your own words.
 2. Abhinava gupta’s views of Rasa
 3. Explain the process of Sadharanikaran
 4. Universalization of poetic art.
 5. Explain the Dvani theory.
- C. Elucidate the theory of Rasa. Abhinavagupta’s interpretations of Rasa Theory.

THE HIGHWAYS OF LITERARY CRITICISM IN SANSKRIT

- S. Kuppuswami Sastri

1. Law and Liberty.

As per the Indian aesthetics, the beauty of literature is related to the synthesis of law and liberty. A literary work is presented in the medium of language. Hence it is certainly subjected to the rule of language. However, the beauty of a work of art is beyond these considerations. In fact, the laws are the wings of literature with which it soars high in the horizon of meaning. This synthesis of law and liberty is achieved by the judicious use of the elements of suggestion or Vyanjana. The concept of Vyanjana explains how meaning expands far beyond the literal sense. The language of poetry is different from the language of ordinary discourse. It is characterized by ‘suppression in expression’. Beauty in literature is best generated by the technique of Vyanjana or the suggested meaning. In the words of Kuntaka, Vakrokti or indirect expression generates beauty in poetry.

2. Vyanjana.

According to Anandavardhana, the soul of poetry is suggestion. This concept is encapsulated in his maxim 'Kavyasyatma Dhvani'. Words have different orders of signatory power. They have primary or literal meaning as well as contextual and suggested meaning. The primary meaning is referred to as 'Abidha' and the contextual meaning is called 'Lakshna'. Vyanjana is the suggested meaning. Concealment is the essence of Vyanjana. Poetry generates beauty by suppression in expression.

Concealment arouses curiosity and the urge to unravel which leads to conquest. In poetry, only the implicit, indirect and suggested language is capable of producing beauty. This suggested language is called Vakrokti. Vakrokti presents before the Sahridaya an indeterminate range of meaning to be explored. The greatness of poet lies in his mastery over the technique of suggestion.

3. Samsarga.

A sentence may express something over and above the meaning of the words that constitute the sentence. The relation between the various words is unexpressed. This relation is referred to as Samsarga by the Naiyayikas of ancient India. Samsarga is Vakyartha. How Samsarga is expressed is not satisfactorily explained. In sentences, there is a juxtaposition of words. The element of the relation between words is conveyed by suppression. The essential part of every judgement is conveyed by suppression.

4. Sahridaya.

In Literature, there is the artist's mind on the one side, and art on the other side. There is also a third entity without which literature loses its entity. This is the reader of the Sahridaya. Poetic expression is a bridge that conveys the art from the poet to the readers. This bridge consists of Vyanjana.

5. Sabda and Artha.

Poetry is a synthesis of form and content. It consists of Sabda and Artha. In order to generate extra-ordinary meaning, words are charged with Gunas, Alankaras, and Ritis. Gunas refer to the potentiality of words to arouse emotions. Alankaras are decorative devices. They enhance the beauty of poetry just as various ornaments, kumkuma and chandana enhance the beauty of women. Riti refers to style in general. Thus the form of poetry is constituted by words endowed with Gunas, Alankaras and Ritis. The essence of poetry lies in its efficacy to generate Rasa. Rasa is excited chiefly through the devices of Dhvani and Anumana. The synthesis of Rasa, Dhvani and Anumana constitutes the content of poetry. The perfect fusion of these elements stamps on the verbal art, the quality of Aucitya or appropriateness which is instrumental in evoking Rasa. Sabda and Artha cannot be harmonized except through suppression. It is the artistic instinct of suppression that serves as the connecting link.

6. Vakrokti.

Vakrokti means indirect expression, a deviation of expression from the ordinary. Kuntaka in his 'Vakroktijivita' says that the very essence of poetry consists in Vakrokti.

Poetry is born of the blend of Sabda and Artha. It renders real pleasure only when the poet excels in the use of un-straightforward expression or vakrokti. Dandin had also emphasized the concept of Svabhavokti in poetry. But Kuntaka points out that the mere literal representation fails to generate evocativeness and hence are out of the realms of poetic expression. Poetry must employ the language of indirection and it is this quality that renders beauty to poetry. Thus the language of poetry is deviant in its character.

7. Lokottara Vritti.

The language of poetry is different from that of ordinary discourse. It is characterized by Vyanjana or suggestion – a sort of immediate inference. This can be a process associated with artistic expression itself. It is extraordinary or unique. Hence 'Lokottara'. The process of artistic creation is not a worldly process. It is not 'Laukika'. It is 'Alaukika'. It involves suppression. It gives the readers delight.

8. Anandavardhana's classification of the Specimen of poetic art.

According to Anandavardhana, Dhvani is the soul of poetry. He classifies the specimen of poetic art on the basis of this principle. It was he who was responsible for the reclassification of poetic expression under three heads.

- i. Uttama – the best specimen of poetry. It allows the suggested element to reign supreme. It is never subordinated to anything else.
- ii. Madhyama—It is not the specimen that is allowed to reign supreme, and it is coordinated with some other element or subordinated to it but is at the same time allowed to preserve its minimum degree of agreeableness and beauty.
- iii. Adhama—It refers to certain specimens of art which may be described as the result of amusing diversion. They are readily described as lifeless chitras (use of figures and word play)

Ananda vardhana himself suggests that this re-classification is only a tentative device to challenge the traditional classification of literature into various genres. He indicates how unity in poetry could be preserved by fixing attention upon the central principle of Vyanjana. It is the leading principle of criticism and it is the source of literary charm.

COMPREHENSION QUESTIONS:

A. Answer in two or three sentences each.

1. The synthesis between law and liberty in literature.
2. What is genuine poetry?
3. What is Dhvani?
4. What is Vakkrokti?
5. What, according to Anandavardhana and Abhinavagupta, the source of poetic charm?
6. What is uttama kavya?

B. Write short essays of 100 words each:

1. The synthesis between law and liberty in poetry
2. Vyanjana
3. Sabda and Artha
4. Form and content in literature
5. Vyanjana is 'Lokottara, not Laukika' explain
6. Anandavardhana's reclassification of poetic art.

C. Write an essay of 300 words:

1. Elucidate how Vyanjana works as the leading principle of art criticism and the source of literary charm?

THE USE AND ABUSE OF ALANKARA

- V. Ragghavan

1. What is poetry?

It is not easy to define poetry. Different scholars and thinkers defined poetry differently. No definition is comprehensive. However, each definition highlights certain important aspects of poetry. According to Coleridge, poetry is the best words in the best order. Wordsworth defined poetry as "the spontaneous overflow of powerful feelings which takes its origin from emotions recollected in tranquility." Shelley defined poetry as the record of the best and happiest moments of the happiest and best minds. Boswell once asked Dr. Johnson, "What is poetry?" and Johnson replied, "It is much easier to say what it is not". The language of poetry is different from the language of ordinary discourse. The language of poetry is adorned with all kinds of artistic elements. In short, the language of poetry is embellished with appropriate use of figures of speech. Language achieves a special elegance and force when it is adorned with Alankaras. According to Anandavardhana, the Alankaras are the very soul of poetry when they are used judiciously. Abhinavagupta points out that Alankaras are not mere external ornaments, but they are the very soul of poetry.

2. Alankaras in poetry.

Poetry is not mere thought. Poetry does not reveal truth in logic but in light. Mere thoughts and emotions are proper subjects for philosophy. Facts, by themselves are unattractive, in poetry, feeling and imagination are necessary for the presentation even of mere facts. Even the plain statement is embellished in some manner. Even the 'swabhavokti' or the natural description is adorned in some way or the other. So, poetry requires not only to be useful but primarily attractive. All poetic expression involves some kind of expressional deviation. This constitutes Alankara. Alankara is the beautiful in poetry, i.e. the beautiful form. Bahamas found Alankara omnipresent in poetry.

Alankaras can be compared to the Alankaras of damsels. Anandavardhana says that Alankaras are only the Sarirs, the outer body, they can be made the Sariri, the soul, i.e. when Alankaras are not expressed but suggested. Alankaras are the external ornaments on the body but can sometimes be like the Kumkuma smeared for the beauty on the body, when they are organic and structural. When Alankara is suggested and not expressed, it attains great beauty and shares the nature of the soul.

Abhinavagupta compares the 'Suslist Alankara' to 'Kumkumlamkarana', and raises it above the level of 'Kataka; the mere external jewel worn. Bhoja classified Alankaras into those of 'Sabha'- i.e. Bahya; 'Artha'- i.e. Abhyantara and those of both 'Sabda' and 'Artha'- i.e. Bahyabhyantara. The first one consists of the most external, the verbal figure of speech i.e. the 'Sabdalankara'. Bhoja compared it to dressing, garlanding and wearing 'Kataka' etc. The third, he compared to bath, treating the hair with fragrant smoke, smearing the body with Kumkuma, Candana, etc., Beginning from outside, these are more intimate with the body. The second, he compared to cleaning the teeth, manicuring, dressing the hair etc. They are purely the Abhyanthara alankaras or the Arththalankaras. These are most intimate.

3. Auchitya (the appropriate)

Auchitya in poetry means appropriateness, harmony and proportion. It ensures the ultimate beauty in poetry. The Greek equivalent for the term 'Auchitya' is decorum which means propriety. It is the soul of poetry, Rasa. If auchitya is lost, the alankaras becomes more ornaments on a dead body. Alankaras are then said to be abused. Kshemendra says: 'Auchitya is the life of the Rasa-ensouled Kavya. Auchitya means that Alankaras have their meaning, only if they keep to their places. Only an Alankara which is appropriate to Artha and through it, to Rasa, can be of any beauty.

4. Anandavardhana's rules for the proper employment of Alankaras:

Anandavardhana has formulated rules for the proper employment of Alankara. Alankara is subordinated to Rasa. It has to aid the realization of Rasa. It shall suit the Bhava and come to the poet along with Rasa. It shall overpower neither the poet nor the reader. The following are the rules formulated by Anandavardhana:

- i. Alankaras shall be intended to suggest Rasa.
- ii. It shall be born along with the poet's delineation of Rasa.
- iii. It shall be naturally and easily introducible.
- iv. The poet shall not stop to take a fresh and extra effort to effect it.

Such a figure is allowed as proper in Dhvani. Such Alankara is born almost of itself. When the figure is actually found, it is a wonder. This Alankara properly function to heighten Rasa.

5. The connection between emotion and figure in 'Ramayana'

In 'Ramayana', we clearly see the connection between emotion and figures. The description of lamenting Ayodhya on Bharata's return from the forest and Sita's

condemnation of Ravana on seeing him out of his guise are two striking examples. Besides, there is a tendency in “Ramayana; to employ figures profusely in descriptions. The opening canto of Sundharakanda contains a figure in almost every verse, surcharged as the canto is with Adbhuta Rasa. But in the closing cantos of Aranyakanda in which Rama is lamenting on the loss of Sita, figures are not employed at all and the sublimity of the situation is left to itself to appeal to us with its own grandeur and beauty.

6. Figurers in the poetry of Kalidasa.

In kalidasa, we have many instances of figurers in moments of overflowing Rasa. Every line is a figure in Pururava’s description of Urvasi who has captivated his heart. To write such figures the poet must be lost in Rasa and must hare infinite pratibha.

7. Samiksha.

Those who do not naturally get the figures in an appropriate and natural manner can employ figures effectively, if they do so with discrimination—Samiksha. What is this Samiksha? Anandavardhana formulated it into the following principles:

- i. Alankaras must be ancillary—Angabhuta.
- ii. They must never become main—Pradhana or Angin.
- iii. The main theme shall always be kept in view and figures, ion consequence, must be taken and thrown away in accordance with the requirements of the main idea.
- iv. They must not be too much elaborated or overworked.
- v. Even if they are worked out, a good poet must take care to give them, on the whole, the position of Anga only.

To conclude, poetry is neither pure emotion and thought nor mere manner. A beautiful idea must appropriately incarnate itself in a beautiful expression. This defines Alankara and its place and function. The function of Alankara is to help the poet in order to heighten the effect. As such Alankaras should flow out of Rasa. Even as emotion is depicted, these must come off, without the poet consciously striving after them. They must be irremovable, structural and organic.

COMPREHENSION QUESTIONS.

A. Answer in two or three sentences each.

1. What is Alankara?
2. What is Aucitya?
3. When is Alankara said to be abused?
4. Explain the term Samiksha.
5. What is the relation of Alankara and Rasa?

B. Write short essays of 100 words each.

1. Svabhavokti.
2. Abhinavagupta's rules for the employment of Alankaras.
3. The functions of Alankara.

C. Write an essay of 300 words

1. What is Alankara? What are the principles to be followed while using various kinds of Alankaras.

MODULE: III

MODERN CRITICISM

POETRY AND POETIC DICTION

(Preface to the Second Edition of Lyrical Ballads 1800)

- William Wordsworth

William Wordsworth(1770 – 18500), one of the most famous of all Nature poets, set off the Romantic revolt in English with the publication of ‘Lyrical Ballads’ in collaboration with Samuel Taylor Coleridge in 1798. He published his masterpiece ‘The Prelude’ a long autobiographical poem in 1805. ‘The Preface to the Second Edition of The Lyrical Ballads, 1800’ contains Wordsworth’s philosophy of poetry. He argues that poetry should be written in the natural language of common speech. The themes of his poetry are inspired by ‘humble and rustic life’

Wordsworth’s “Preface to the Lyrical Ballads” with an Appendix on poetic diction is universally acclaimed as a manifesto of Romantic criticism. The principal object of Lyrical Ballads is to illustrate how good poetry can be written on common incidents in the lives of ordinary human beings in simple, natural language. Wordsworth has given a number of memorable definitions of poetry such as “a spontaneous overflow of powerful feelings which takes its origin from emotions recollected from tranquility” He says “Poetry is the breath and finer sprit of all knowledge.” Wordsworth emphasizes on the poet’s freedom of expression and the free play of imagination. He denounces the poetic diction of the Neo-classical poets for their artificiality. He does not consider metre and rhyme as absolutely essential for good poetry, He realizes that metre when superadded can give pleasure. He asserts that there is essentially no difference between the language of poetry and that of prose. However with the exception of his early poems, Wordsworth did not adhere to his own principles.

SUMMARY OF THE PASSAGE

Wordsworth’s critical pronouncements are found in his Preface to the Lyrical Ballads.

They constitute the romantic manifesto. In the Preface to the Second Edition of the Lyrical Ballads, 1800, states the object of writing the Preface to the Lyrical Ballads. He expresses his hesitation to defend his theory of poetry for a number of reasons: Firstly, the reader might get the impression that the poet was foolishly and selfishly hoping to persuade them to appreciate the new variety of poems he was placing before them. If his poems

possessed a genuine quality, the reader would certainly receive it. He was not in favour of advertising his own poems.

Secondly, the poet felt that a substantial and sound view of poetry cannot be condensed within the limited framework of the Preface. If he were to do justice to the task, he would have to examine the prevalent public taste, the changes have occurred in social and literary trends as also the impact of language on the human mind. All this would require a lot of space.

In spite of his initial reluctance, Wordsworth did not wish to abruptly present a totally unfamiliar kind of poetry. He found it his duty to prepare his readers for this new variety of poems. Wordsworth expected strong opposition to his volume. Therefore, he intended his Preface.

Wordsworth's principal object of the Lyrical Ballads is to choose incidents and situations from common life, and to relate and describe them, as far as is possible, in a selection of language really used by men and at the same time, treat the subject imaginatively so that ordinary thing would appear unusual. Besides, he hoped to make such incidents and situations interesting by relating them to the primary laws of our nature, particularly the way we associate idea in a state of excitement. Humble and rustic life was generally chosen, since, in such a condition, human passions are less under control, more mature and can express themselves in a plainer and more emphatic language. Secondly, our basic emotions co-exist in a state of greater simplicity and so they may be reflected upon and communicated more effectively. Thirdly, the manners of rural life originate from these basic passions and lastly, in that condition such feelings blend with the beautiful and permanent forms of nature.

Wordsworth took special pain to purge the rustic speech of all its defects, coarseness and faulty constructions before employing it in his poems because the simple country folk are constantly in touch with the best aspects of nature from which the best part of language evolves. Thirdly, as the rural population is restricted to the narrow circle, their manner of expression is more passionate, vivid and powerful. Fourthly, rustic speech is more precise and philosophical than the artificial diction of such poets who deliberately separate themselves from the language and feeling of ordinary people. Thus the principal object of the Lyrical Ballads is to illustrate how good poetry can be written on simple themes of ordinary human beings in simple, natural language.

Wordsworth asserts that the poems in the Lyrical Ballads have the moral purpose of enlightening the readers and purifying their affections. He had the habit of meditation and it so regulated and transformed his emotions that the sentiments he has expressed are bound to increase the comprehension of the readers as also to purify and reinforce their own emotions. He says: "For all good poetry is the spontaneous overflow of powerful feelings which takes its origin from emotions recollected in tranquility" However, worthy and noble poems are produced only when the poet has thought long and deep on the subject matter. Wordsworth considers a poet as a man of more than usual organic sensibility, but also one who has "thought long and deeply", the poet's feelings are modified by his thoughts which represent all our past feelings; he becomes capable of connecting one thought with another,

in this manner he is able to discover what is really important and worthwhile. By continued repetition such mental exercises, our feelings will be connected with important subjects so that such a noble perception of things will become habitual. Naturally, whenever he composes poems, such a poet will deal only with noble themes and lofty sentiments in a worthy manner. Such poems will have a desirable impact on the readers' sensibility too. Wordsworth implies that if a poet is always given to noble thoughts and worthy ideas he will never fail to compose poems of a noble note.

In "Lyrical Ballads" Wordsworth adopts the simple language of common men. Personifications, figures of speech, antithesis and similar devices are rarely used. Wordsworth maintained and practised in "Lyrical Ballads" his theory that there is hardly any difference between the language of prose and that of poetry. The language of large portion of every good poem differs from that of good prose only in the use of metre. The choice of words and phrases is done with real feeling and taste. As the subjects of poems are chosen judiciously, they are expressed in a judiciously chosen dignified and variegated metaphors and figures. In the preface to the "Lyrical Ballads" published in 1798 Wordsworth tells the reading public that his poems were a kind of experiment to know how far the language of conversation in the middle and lower class society is successful in producing poetic pleasure.

Wordsworth asserts that even in the best poetry, the truly significant passages follow an order of words which is similar to that found in a good prose composition. The sole difference between the two is that the language of poetry is arranged according to the law of metre.

Wordsworth declares that "there neither is nor can be any essential difference between the language of prose and metrical composition" they are intimately related in their nature, function and appeal. According to the poet, poetry shed's no tears such as Angels weep, but natural and human tears. That is to say, both prose and verse employ the same materials, spring from the same source, and appeal to the same faculties. Thus Wordsworth establishes that there is no essential difference between prose and metrical composition.

Wordsworth points out that in the view of several critics the very use of rhyme and metre distinguishes the language of poetry from that of prose and that this in itself justifies the use of certain other artificial distinctions, which afford pleasure and so are willingly accepted by the readers. In other words, poetry, by its very nature, differs from prose. The use of poetic diction is as much a source of pleasure as rhyme and metre, and so it is equally justified.

Wordsworth does not subscribe to these views; He insistently recommends the use of "a selection of language really used by men". And if such a selection is made with true taste and feeling, the language of poetry would be free from the coarseness and vulgarity of ordinary life. Such diction is a sufficient distinction, and the addition of metre to it becomes a further source of pleasure. He holds the view that metre and rhyme are not indispensable to poetry. There can exist genuine poetry even without metre. Metre is merely superadded.

Wordsworth observes that the poet is basically a man speaking to men. He is a person who writes not for his own pleasure but primarily to express his own thoughts and emotions to his readers. He is a person endowed with a more lively sensibility, more enthusiasm and tenderness than ordinary people. He has a greater knowledge of human beings. He has a greater degree of imagination and so he can feel or react emotionally to events and incidents which he has not directly experienced. In addition, he has a disposition to be affected, more than other men, by absent things as if they were present. Having a more comprehensive soul, the poet can share the emotional experiences of others. He can identify himself emotionally with others and he can express the feelings and sentiments of others. He has greater amount of zeal and enthusiasm for life than ordinary people. He rejoices in the spirit of life, in the activities of mankind and in Nature at large and takes pleasure in communicating his own joy in life to others. Moreover he has greater readiness and power in expressing what he thinks and feels.

Wordsworth agrees with Aristotle's concept that poetry is the most philosophic of all writing. The object of poetry is truth, no individual and local, but general and operative. Poetic truth is much higher than the truth of history or philosophy. In fact, poetry is more philosophical than philosophy itself. While history deals merely with particular facts and philosophy, with abstract truths, poetry alone deals both with the particular and the universal. Poetry aims at universal truths and also illustrates them through particular instances and illustrations. It is the mirror of human life and nature. Poetry is guided by sole consideration, namely, that of imparting pleasure to the readers while giving a faithful picture of nature and reality. On the other hand, the historian and the philosopher, labour under several obstacles.

Poetry, says Wordsworth is the spontaneous overflow of powerful feelings which takes its origin from emotions recollected from tranquility. This definition of poetry gives us an idea of Wordsworth's poetics. This definition highlights the spontaneity and emotionalism of poetry. He says: "Poetry is the breath and finer spirit of all knowledge; it is the impassioned expression which is in the countenance of all sciences. This definition explains how poetry blends passions and knowledge. According to Wordsworth, poetic truth is superior to scientific truth, for it is based on universal facts of life and hence can be appreciated by all. While the scientist makes only a surface study, the poet probes into the inner reality and arrives at the soul of things. As he is a man of fine sensibility, the truth which he discovers is surcharged with his personal emotions. These emotions are recollected in tranquility and in a rare mood gush out as a spontaneous poetic outpouring.

Wordsworth affixes an Appendix to his Preface to the Lyrical Ballads to express his views on Poetic diction. In poetic diction Wordsworth could not agree with his neo-classical fiends. He wanted poetry to be a medium for expressing the feelings and aspiration of common man in common language. Wordsworth wrote Lyrical Ballads to justify his theory and to see if he could produce pleasure by writing in the language of common man. In the preface in 1798, he told the readers that his poems were a kind of experiment too knows how far the language of conversation among the middle class and lower class in the society was suited for poetry. In the second and the third editions, he stated that his object was to choose incidents and situations from common life and describe

them in a language used by men. He preferred the language of these men because they communicate with the best objects in nature and they express their emotions in simple and unelaborated expression. He maintained that there is hardly any difference between the language of prose and that of poetry. His poetic diction is therefore, devoid of personifications, phrases, figures of speech, antithesis and similar devices. He emphasized the selection of language. Words and phrases should be chosen with true taste and feeling. But the selection and choice of words implies the neo-classical attitude of the poets. This accounts for the comment that Wordsworth actually ends in good neo-classicism.

The whole trend of Wordsworth's writings, both poetic and critical, was towards the simplification of life. Even his theory of poetic diction is only another aspect of his general effort to pierce down through artificiality and conventions to nature and reality.

TRADITION AND INDIVIDUAL TALENT

- T S Eliot

1. CRITICAL SUMMARY

A Manifesto of Eliot's Critical Creed

Its Three Parts

Traditional Elements: Their Significance

Eliot begins the essay by pointing out that the word 'tradition' is generally regarded as a word of censure. It is a word disagreeable to the English ears. When the English praise a poet, they praise him for those aspects of his work which are 'individual' and original. It is supposed that his chief merit lies in such parts. This undue stress on individuality shows that the English have an uncritical turn of mind. They praise the poet for the wrong thing. If they examine the matter critically with an unprejudiced mind, they will realize that the best and the most individual part of a poet's work is that which shows the maximum influence of the writers of the past. To quote his own words: "Whereas if we approach a poet without this prejudice, we shall often find that not only the best, but the most individual part of his work maybe those in which the dead poets, his ancestors, assert their immortality most vigorously.'

THE LITERARY TRADITION: WAYS IN WHICH IT CAN BE ACQUIRED

This brings Eliot to a consideration of the value and significance of tradition. Tradition does not mean a blind adherence to the ways of the previous generation or generations. This would be mere slavish imitation, a mere repetition of what has already been achieved, and "novelty is better than repetition." Tradition in the sense of passive repetition is to be discouraged. For Eliot, Tradition is a matter of much wider significance. Tradition in the true sense of the term cannot be inherited, it can only be obtained by hard

labour. This labour is the labour of knowing the past writers. It is the critical labour of sifting the good from the bad, and of knowing what is good and useful. Tradition can be obtained only by those who have the historical sense. The historical sense involves a perception, "not only of the pastness of the past, but also of its presence: One who has the historic sense feels that the whole of the literature of Europe from Homer down to his own day, including the literature of his own country, forms one continuous literary tradition." He realizes that the past exists in the present, and that the past and the present form one simultaneous order. This historical sense is the sense of the timeless and the temporal, as well as of the timeless and the temporal together. It is this historic sense which makes a writer traditional. A writer with the sense of tradition is fully conscious of his own generation, of his place in the present, but he is also acutely conscious of his relationship with the writers of the past. In brief, the sense of tradition implies (a) a recognition of the continuity of literature, (b) a critical judgment as to which of the writers of the past continue to be significant in the present, and (c) a knowledge of these significant writers obtained through painstaking effort. Tradition represents the accumulated wisdom and experience of ages, and so its knowledge is essential for really great and noble achievements.

DYNAMIC CONCEPTION OF TRADITION: ITS VALUE

Emphasizing further the value of tradition, Eliot points out that no writer has his value and significance in isolation. To judge the work of a poet or an artist, we must compare and contrast his work with the works of poets and artist in the past. Such comparison and contrast is essential for forming an idea of the real worth and significance of a new writer and his work. Eliot's conception of tradition is a dynamic one. According to his view, tradition is not anything fixed and static; it is constantly changing, growing, and becoming different from what it is. A writer in the present must seek guidance from the past, he must conform to the literary tradition. But just as the past directs and guides the present, so the present alters and modifies the past. When a new work of art is created, if it is really new and original, the whole literary tradition is modified, though ever so slightly. The relationship between the past and the present is not one-sided; it is a reciprocal relationship. The past directs the present, and is itself modified and altered by the present. To quote the words of Eliot himself: "The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly altered." Every great poet like Virgil, Dante, or Shakespeare, adds something to the literary tradition out of which the future poetry will be written.

THE FUNCTION OF TRADITION

The work of a poet in the present is to be compared and contrasted with works of the past, and judged by the standards of the past. But this judgment does not mean determining good or bad. It does not mean deciding whether the present work is better or worse than works of the past. An author in the present is certainly not to be judged by the principles and the standards of the past. The comparison is to be made for knowing the facts, all the facts, about the new work of art. The comparison is made for the purposes of analysis, and

for forming a better understanding of the new. Moreover, this comparison is reciprocal. The past helps us to understand the present, and the present throws light on the past. It is in this way alone that we can form an idea of what is really individual and new. It is by comparison alone that we can sift the traditional from the individual elements in a given work of art.

SENSE OF TRADITION: ITS REAL MEANING

Eliot now explains further what he means by a sense of tradition. The sense of tradition does not mean that the poet should try to know the past as a whole, take it to be a lump or mass without any discrimination. Such a course is impossible as well as undesirable. The past must be examined critically and only the significant in it should be acquired. The sense of tradition does not also mean that the poet should know only a few poets whom he admires. This is a sign of immaturity and inexperience. Neither should a poet be content merely to know some particular age or period which he likes. This may be pleasant and delightful, but it will not constitute a sense of tradition. The sense of tradition in the real sense means a consciousness, "of the main current, which does not at all flow invariably through the most distinguished reputations". In other words, to know the tradition, the poet must judge critically what are the main trends and what are not. He must confine himself to the main trends to the exclusion of all that is incidental or topical. The poet must possess the critical gift in ample measure. He must also realise that the main literary trends are not determined by the great poets alone. Smaller poets also are significant. They are not to be ignored.

WORKS OF ART: THEIR PERMANENCE

The poet must also realize that art never improves, though its material is never the same. The mind of Europe may change, but this change does not mean that great writers like Shakespeare and Homer have grown outdated and lost their significance. The great works of art never lose their significance, for there is no qualitative improvement in art. There may be refinement, there may be development, but from the point of view of the artist there is no improvement. (For example, it will not be correct to say that the art of Shakespeare is better and higher than that of Eliot. Their works are of different kinds, for the material on which they worked was different.)

AWARENESS OF THE PAST: THE POET'S DUTY TO ACQUIRE IT

T.S. Eliot is conscious of the criticism that will be made of his theory of tradition. His view of tradition requires, it will be said, a ridiculous amount of erudition. It will be pointed out that there have been great poets who were not learned, and further that too much learning kills sensibility. However, knowledge does not merely mean bookish knowledge, and the capacity for acquiring knowledge differs from person to person. Some can absorb knowledge easily, while others must sweat for it. Shakespeare, for example, could know more of Roman history from Plutarch than most men can from the British Museum. It is the duty of every poet to acquire, to the best of his ability, this knowledge of the past, and he must continue to acquire this consciousness throughout his career. Such awareness of tradition sharpens poetic creation.

IMPERSONALITY OF POETRY: EXTINCTION OF PERSONALITY

The artist must continually surrender himself to something which is more valuable than himself, i. e. The literary tradition. The poet must allow his poetic sensibility to be shaped and modified by the past. He must continue to acquire the sense of tradition throughout his career. In the beginning, his self, his individuality, may assert itself, but as his powers mature there must be greater and greater extinction of personality. He must acquire greater and greater objectivity. His emotions and passions must be depersonalized; he must be as impersonal and objective as a scientist. The personality of the artist is not important; the important thing is his sense of tradition. A good poem is a living whole of all the poetry that has ever been written. He must forget his personal joys and sorrows, and he absorbed in acquiring a sense of tradition and expressing it in his poetry. Thus, the poet's personality is merely a medium, having the same significance as a catalytic agent, or a receptacle in which chemical reactions take place. That is why Eliot holds that, "Honest criticism and sensitive appreciation is directed not upon the poet but upon the poetry."

THE POETIC PROCESS: THE ANALOGY OF THE CATALYST

In the second part of the essay, Eliot develops further his theory of the impersonality of poetry. He compares the mind of the poet to a catalyst and the process of poetic creation to the process of a chemical reaction. Just as chemical reactions take place in the presence of a catalyst alone, so also the poet's mind is the catalytic agent for combining different emotions into something new. Suppose there is a jar containing oxygen and sulphur-dioxide. These two gases combine to form sulphurous acid when a fine filament of platinum is introduced into the jar. The combination takes place only in the presence of the piece of platinum, but the metal itself does not undergo any change. It remains inert, neutral and unaffected. The mind of the poet is like the catalytic agent. It is necessary for new combinations of emotions and experiences to take place, but it itself does not undergo any change during the process of poetic combination. The mind of the poet is constantly forming emotions and experiences into new wholes, but the new combination does not contain even a trace of the poet's mind, just as the newly formed sulphurous acid does not contain any trace of platinum. [in the case of a young and immature poet, his mind, his personal emotions and experiences, may find some expression in his composition, but, says Eliot, "the more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates." The test of the maturity of an artist is the completeness with which his men digests and transmutes the passions which form the substance of his poetry. The man suffers, i.e. has experiences, but it is his mind which transforms his experiences into something new and different. The personality of the poet does not find expression in his poetry; it acts like a catalytic agent in the process of poetic composition.

EMOTIONS AND FEELINGS

The experiences which enter the poetic process, says Eliot, may be of two kinds. They are emotions and feelings. Poetry may be composed out of emotions only or out of feelings only, or out of both. T.S. Eliot here distinguishes between emotions and feelings, but he does not state what this difference is, "Nowhere else in his writings", says A.G. George, "is this distinction maintained; neither does he adequately distinguish between the

meaning of the two words". The distinction should, therefore, be ignored, more so as it has no bearing on his impersonal theory of poetry.

POETRY AS ORGANIZATION: INTENSITY OF THE POETIC PROCESS

Eliot next compares the poet's mind to a jar or receptacle in which are stored numberless feelings, emotions, etc., which remain there in an unorganized and chaotic form till, "all the particles which can unite to form a new compound are present together." Thus poetry is organization rather than inspiration. And the greatness of a poem does not depend upon the greatness or even the intensity of the emotions, which are the components of the poem, but upon the intensity of the process of poetic composition. Just as a chemical reaction takes place under pressure, so also intensity is needed for the fusion of emotions. The more intense the poetic process, the greater the poem. There is always a difference between the artistic emotion and the personal emotions of the poet. For example, the famous Ode to Nightingale of Keats contains a number of emotions which have nothing to do with the Nightingale. "The difference between art and the event is always absolute." The poet has no personality to express, he is merely a medium in which impressions and experiences combine in peculiar and unexpected ways. Impressions and experiences which are important for the man may find no place in his poetry and those which become important in the poetry may have no significance for the man. Eliot thus rejects romantic subjectivism.

ARTISTIC EMOTION: THE VALUE OF CONCENTRATION

The emotion of poetry is different from the personal emotions of the poet. His personal emotions may be simple or crude, but the emotion of his poetry may be complex and refined. It is the mistaken notion that the poet must express new emotions that results in much eccentricity in poetry. It is not the business of the poet to find new emotions. He may express only ordinary emotions, but he must impart to them a new significance and a new meaning. And it is not necessary that they should be his personal emotions. Even emotions which he has never personally experienced can serve the purpose of poetry. (For example, emotions which result from the reading of books can serve his turn.) Eliot rejects Wordsworth's theory of poetry having, "its origin in emotions recollected in tranquility", and points out that in the process of poetic composition there is neither emotion, nor recollection, nor tranquility. In the poetic process, there is only concentration of a number of experiences, and a new thing results from this concentration. And this process of concentration is neither conscious nor deliberate; it is a passive one. There is, no doubt, that there are elements in the poetic process which is conscious and deliberate. The difference between a good and a bad poet is that a bad poet is conscious where he should be unconscious and unconscious where he should be conscious. It is this consciousness of the wrong kind which makes a poem personal, whereas mature art must be impersonal. But Eliot does not tell us when a poet should be conscious, and when not. The point has been left vague and indeterminate.

POETRY AN ESCAPE FROM PERSONALITY AND PERSONAL EMOTIONS

The poet concludes "Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality:" Thus Eliot does not deny personality or emotion to the poet. Only, he must depersonalize his emotions. There should be an extinction of his personality'. This impersonality can be achieved only when poet surrenders himself completely to the work that is to be done. And the poet can know what is to be done, only if he acquires a sense of tradition, the historic sense, which makes him conscious, not only of the present, but also of the present moment of the past, not only of what is dead, but of what is already living.

COMPREHENSION QUESTIONS.

A. Answer the following questions in a sentence or two.

1. How does Eliot define tradition?
2. "No poet, no artist of any sort, has his complete meaning alone" Explain
3. What is the difference between the past and the present, according to Eliot?
4. What is 'depersonalization' of the artist?
5. what does Eliot say about emotions and feelings?

B. Write short essay of 100 words each:

1. What is tradition?
2. Impersonal aspect of poetry
3. The analogy of mind and platinum
4. "Poetry is not expression of personality, but an escape from personality" comment.

C. Write an essay of 300 words:

1. "Poetry is not turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality" How does Eliot substantiate this impersonal theory of poetry.

NATURE OF THE LINGUISTICS SIGN

- Ferdinand de Saussure

INTRODUCTION

Born on 26th November, 1857 in Geneva, Ferdinand de Saussure laid the foundation for many developments in linguistics in the 20th century. He perceived linguistics as a branch of a general science of signs he proposed to call semiology. His work “*Cours de Linguistique Generale*” (Course in General Linguistics) was published in 1916, 3 years after his death. The book was edited by Charles Bally and Albert Sechehaye based on his lecture notes. This became a seminal linguistic work, perhaps the seminal structuralist linguistics work, in the 20th century. Saussure emphasized a synchronic view of linguistics in contrast to the diachronic (historical study) view of the 19th century. The synchronic view looks at the structure of language as a functioning system at a given point of time. This distinction was a breakthrough and became generally accepted. Roland Barthes, in his look mythologies, demonstrated how Saussure’s system of sign analysis could be extended to a second level, that of myth.

Dear student, the present essay is the clear and precise statement of the views Saussure put forward. It is written in a very logical and lucid style. Do read the essay before you proceed to the next section.

STRUCTURALISM: AN INTRODUCTION

Here we will try to absorb Saussure ideas presented in the essay through our terms and examples. Hope you are ready and we will begin.

As an academic study discipline, structuralism is primarily concerned with the study of structures. It analyses how things get organised into meaningful entities. It studies the structural relationship between things as well. Structuralism is a philosophical method of understanding the world too. Structuralists argue that the entities that constitute the world we perceive (human beings, meanings, social positions, texts, rituals...) are not the works of God or the mysteries of nature. It is an effect of the principles that structure us. The world without structures is meaningless. It will then be a random and chaotic continuum. Structures order that continuum and organize it according to certain set of principles. And thus we make sense of it. In this way structures make this world meaningful and real. Once discovered, structures show us how meanings come about.

Let’s see it in a different way.

Think about your teacher. His name is X.

He is teaching poetry in a class room. We say, without doubt, he is a teacher. Yes, we are right.

When the same is at home, what is he? Is it appropriate to make the earlier statement?

He is a husband/ father/ brother etc. that seems better, no? Yes, that is better.

Now he is husband.

When X sitting in the consultation room of a Doctor, he is not a teacher or husband/ father/ brother.

There he is a patient.

When he is in a polling booth, standing in a queue, he is a voter.

So, the class room, family, hospital, polling booth...all these are structures which provide him an identity, a meaning and reality. Without these structures, X has no identity or meanings.

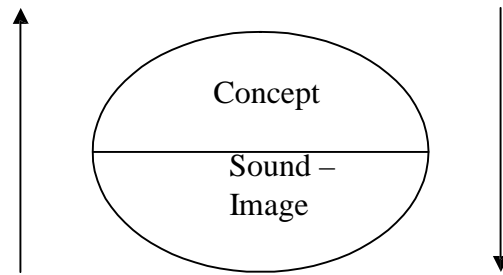
Do not think that Saussure is the first man in history who thought like this. It is perhaps centuries old, but only in philosophical treatises. This principle of the arbitrariness of the linguistic sign was not an original conception: Aristotle had noted that 'there can be no natural connection between the sound of any language and things signified'. In Plato's Cratylus, Hermogenes urged Socrates to accept that 'whatever name you give to a thing is its right name; and if you give up that name and change it for another, the latter name is no less correct than the earlier, just as we change the name of our servants; for I think no name belongs to a particular thing by nature'. 'That which we call a rose by any other name would smell and sweet', as Shakespeare put it. It is in the first two decades of the 20th century that it got established in Western thought. In other words, it is through Saussure that we started feeling this argument. The interesting thing is that all these came primarily from the study of language.

We can say that the roots of structuralism lie in the linguistic observations of Saussure summarized in his seminal work, course in general linguistic. Saussure was thinking how meanings are generated and maintained in a language. Apart from Saussure, the anthropologist Claude Levi-Strauss did contribute much. As an anthropologist, Levi Strauss was studying myths. He used the structural method to explain how myths make meanings. Later structuralism became a method to study almost all disciplines like literature, fashion, dress code, power and so on. During the 1950's the movement was in vogue through out Europe and especially in France. Roland Barthes (he comes in the next section) developed these arguments.

Saussurian linguistics was innovative and radical in many ways. During the 19th century, linguists were mainly interested in the historical aspects of language. Saussure instead concentrated on the patterns and functions of language in use at the time. His studies were mainly on the functions of grammatical structures and he emphasized how meanings are maintained and preserved. Primarily, he argues, language is a sign system:

It is a system of signs that express ideas, and is therefore comparable to a system of writing, the alphabet of the deaf/mute, symbolic rites, polite formulas, military signals etc. But it is the most important of all these systems.

A sign is a complex of *signifier* (symbol) and *signified* (referent).



The symbol could be verbal or an image. Regarding the relation between the signifier and the signified, Saussure made 3 major pronouncement:

a) Meaning is Arbitrary

Saussure argues that there is no natural relation between the signifier and the signified. Whatever relation that exists is just imposed and maintained by culture. If it were otherwise, the flower rose would have had the same name in all languages. Moreover, if a particular group decides to call the same flower with any other name, it won't make any problem among them. Hence, Saussure concludes that the relation between the signifier and the signified is arbitrary.

b) Meaning is Relational

The times of any word depends upon its relation with other words, which are adjoining with it in meaning. This notion is explained by using the phonemic theory of difference. We can't arrive at a definition of the phoneme 'b' except by means of distinguishing it from other phonemes like 'p, d, k, t' etc. For example, the meaning of the word *King* is related with its position in the 'syntagmatic chain':

Knight, Lord, King, Monarch, Autocrat, Emperor...

The meaning of any one of these will be altered if any one of the words is deleted from the chain. Saussure even pronounced that in language there are only differences without positive terms.

c) Language Constitutes Reality:

The traditional notion has been that language is a medium of communication and it communicates a reality, which is pre-existent.

On the contrary, Saussure argues that it is language, which constitutes reality. It is the word, which we used to describe a person or object that defines its quality

What are you reading right now? Is it a Guide? Is it University Notes? Or is it Self Instructional Material? Can it be an analytical essay on structuralism? (I am sure not many won't say so). For some it is a Guide, for some others University Notes as the case may be.

For the person who prepared it, it is something that he has written. But the thing remains the same. The word or words we use constitute reality.

Yes, these 3 pronouncements were strong enough to topple the foundations of Western thought. People started viewing things in a different way. We have to familiarize with two more concepts introduced by him.

1. **Langue and Parole**

Saussure gave structuralists a way of thinking about the larger structures, which were relevant to the study of literature as well. *Langue* signifies language as a system or structure as a whole and *parole* designates any utterance, which is made in accordance with that structure. *Parole* makes sense only if you have the corresponding *langue* in you.

What the Structuralist critics do:

- a) Analyse literary works relating the next to some larger structure. The structures in question can be the conventions of a particular genre or a network of connections or an underlying universal structure.
- b) Interpret literature in terms of a range of underlying parallels as described by modern linguistics.
- c) Tend to study anything from Greek myths to paper advertisements as ‘systems of signs’ and apply the concept of systematic patterning and structuring to the study of these.

Thus the aim of structuralism is to construct a new poetics, which is to function as grammar does in the study of language. Apart from literature, structuralism had its deep influence in the study of myths, social rituals & practices and other modes of cultural articulations. In analyzing a ritual, the Structuralist uses his language (English, French, etc) to interpret and explain a sign system. But, in the case of analyzing a poem written in English, the critic uses the language to speak about the same. In other words, here the object of study and the means of study remains the same. Hence criticism is a kind of Metalanguage.

SELF CHECK QUESTIONS:

1. What was the first change Saussure brought about in the field of language studies?
2. “It is structure which provide meanings” Explain.
3. Establish the arbitrary nature of sign.
4. Why Saussure says that meaning is relational?
5. What is ‘binary opposites’?

THE ESSAY.

Nature of linguistic sign is an excerpt from Ferdinand de Saussure's book, *Course in General Linguistics*. The book is a summary of his lectures at the University of Geneva from 1906 to 1911. Saussure examines the relationship between speech and the evolution of language, and investigates language as a structured system or signs.

The text includes an introduction to the history and subject-matter of linguistics; an appendix entitled "Principles of Phonology;" and it has five main sections.

Part One	:	General Principles,
Part Two	:	Synchronic Linguistics
Part Three	:	Diachronic Linguistics,
Part Four	:	Geographical Linguistics,
Part Five	:	Concerning Retrospective Linguistics.

Obviously, the present essay is from Part One: General Principles.

GENERAL SUMMARY OF THE ESSAY

In his treatise, Saussure defines linguistics as the study of language, and as the study of the manifestations of human speech. He says that linguistics is also concerned with the history of languages, and with the social or cultural influences that shape the development of language.

He then differentiates between language (*langue*) and the activity of speaking (*parole*). Speaking is an activity of the individual; language is the social manifestation of speech. Language is a system of signs that evolves from the activity of speech.

Any spoken language is a link between thought and sound, and is a means for thought to be expressed as sound. Thoughts have to become ordered, and sounds have to be articulated, for language to occur and communication to happen. Saussure says that language is really a borderland between thought and sound, where thought and sound combine to provide communication.

Language is a product of the speaker's communication of signs to the listener. Spoken language includes the communication of concepts by means of sound – images from the speaker to the listener. Saussure says that a linguistic sign is a combination of a concept and a sound-image. The concept is what is signified, and the sound-image is the signifier. The combination of the signifier and the signified is arbitrary; i.e., any sound-image can conceivably be used to signify a particular concept. (see the introduction in the preceding section)

Linguistic signs are by nature linear, because they represent a span in a single dimension. Auditory signifiers are linear, because they succeed each other or form a chain. Visual signifiers, in contrast, may be grouped simultaneously in several dimensions.

Semiology is the study of signs, and linguistics is a part of semiology. He maintains that written language exists for the purpose of representing spoken language. A written word is an image of a vocal sign.

Language is a structured system of arbitrary signs. On the other hand, symbols are not arbitrary. A symbol may be a signifier, but in contrast to a sign, a symbol is never completely arbitrary. A symbol has a rational relationship with what is signified.

Linguistic signs may, to a varying extent, be changeable or unchangeable. Deterrents to linguistic change include: the arbitrary nature of signs, the multiplicity of signs necessary to form a language, and the complexity of the structure of language.

Synchronic (static) linguistics and diachronic(evolutionary) linguistics. Synchronic linguistics is the study of language at a particular point in time. Diachronic linguistics is the study of history or evolution of the language.

Diachronic change originates in the social activity of speech. Changes occur in individual patterns of speaking before becoming more widely accepted as a part of language. Speaking is an activity which involves oral and auditory communication between individuals. Language is the set of rules by which individuals are able to understand each other.

Nothing enters written language without having been tested in spoken language. Language is changed by the rearranging and reinterpreting of its units. The units of language can have a synchronic or diachronic arrangement.

Saussure's investigation of structural linguistics gives us a clear and concise presentation of the view that language can be described in terms of structural units. He explains that this structural aspect means that language also represents a system of values. Linguistic value can be viewed as a quality of the signified, the signifier, or the complete sign.

The linguistic value of a word (a signifier) comes from its property of standing for a concept (the signified). The value of the signified comes from its relation to other concepts. The value of the complete sign comes from the way in which it unites the signifier and the signified.

The meaning of signs is established by their relation to each other. The relation of signs to each other forms the structure of language. Synchronic reality is found in the structure of language at a given point of time. Diachronic reality is found in changes of language over a period of time.

Language has an inner duality, which is manifested by the interaction of the synchronic and diachronic, the syntagmatic and associative, the signifier and signified.

THE SCOPE OF STRUCTURALISM.

What are the ways in which structuralism is used as a method of study? And how did it revolutionize our habits of reading and understanding things? Let's see.

1. Structuralism enables both the reading of texts and reading of cultures: Through semiotics, structuralism leads us to see everything as ‘textual’, that is, composed of signs, governed by conventions of meaning, ordered according to a pattern of relationships.
2. Structuralism enables us to approach texts historically or trans-culturally in a disciplined way. Whenever we have to move objectively, when we are transversing barriers of time, say, or of culture or interest, then the structural method, the search for principles of order, coherence and meaning, become dominant.
3. This sort of study opens up for serious cultural analysis of texts which had hitherto been closed to such study because they did not confirm to the rules of literature, hence were not literature but ‘popular writing’ or ‘private writing’ or ‘history’ and so forth. When the rules of literary meaning are seen as just another set of rules for a signifying arena of a culture, then literature loses some aspects of its privileged status, but gains in the strength and cogency of its relationship to other areas of signification. Hence literary study has expanded to the study of textuality, popular writing has been opened up to serious study, and the grounds for the relationship between the meaning-conventions of literature and the way in which a culture imagines reality have been set, and we can speak more clearly of the relation of literary to cultural (or, ‘human’, or ‘every-day’) meanings.
4. As everything that can be known, can be known by virtue of its belonging to a signifying system, then everything can be spoken of as being textual.
 - a. All documents can be studied as texts – for instance, history or sociology can be analyzed the way literature can be.
 - b. culture can be studied as text. Anthropology, among other fields, is revolutionized through ethnography; qualitative rather than quantitative study becomes more and more the norm in many areas of social science.
 - c. Belief-systems can be studied textually and their role in constructing the nature of the self understood.

QUESTIONS:

1. What is Sassure’s contribution to modern linguistics?

Hints: Changed language study from diachronic into synchronic – Introduced the concept of *sign*, *signifier* and *signified*.... Showed the arbitrary nature of signs...sowed the seeds for the movement Structuralism...Enabled later theorists to study any discourse as a text.

2. Language is a system of differences: Explain.

Hints: no natural relation between the *signified* and *signifier*... One sign derives its meaning through its differences from other signs...example of letters, word chain...

3. Language Constitutes reality. Explain.

Hint: The explanation below the title: **Language Constitutes Reality**

4. How does Saussure argue that everything is textual?

Text is system of signs... The meaning of these signs is relational/differential...no sign has an innate sense...it derives this out of the structure to which it belongs...the same is the case of everything...human beings, positions, rituals...So, everything is textual.

5. Explain the terms *langue* and *parole*.

See the explanations given for these terms.

TOWARDS FEMINIST POETICS

- **Elaine Showalter**

Elaine Showalter (1941---) is an American literary critic and feminist. She is one of the founders of feminist literary criticism in the US. Her well-known works include: 'Towards Feminist Poetics'(1979), *Hystories: Hysterical Epidemics and Modern Media*(1997). And 'Inventing Herself: Claiming a Feminist Intellectual Heritage (2001)

Feminist criticism started as a revolt against male domination in literature. Behind it lies, two centuries of struggle for the recognition of women's social and political rights. The basic view of feminist criticism is that Western civilization is pervasively patriarchal, the prevailing concepts of gender are largely cultural constructs generated by the pervasive patriarchal biases and that the patriarchal ideology pervades those writings which have been traditionally considered great literature.

In the essay, 'Towards a Feminist Poetics', Elaine Showalter advocates a new way of reading. The author traces the history of women's literature and divides it into three phases----'Feminine'(1840 -1880), "Feminist" (1880-1920), and 'Female" (1920 to the present)Women should turn to female experience as the source of an autonomous art. The feminist criticism, free from the divided consciousness of 'daughters' and 'sisters' is to be made a permanent home.

Feminist criticism can be divided into two varieties. The first one is concerned with women as reader of male produced literature. Showalter calls this kind of analysis as 'the feminist critique'. It is a historical grounded enquiry. Its subjects include the images and the stereotypes of women in literature, the omissions and misconceptions about women in criticism, and the exploitation and manipulation of the female audience in popular culture and film. The second type is concerned with woman as writer, i.e with woman as the producer of literature; its subjects include the psychodynamics of female creativity,

linguistics and the problems of female language. Showalter calls this type of analysis as 'gynocritics'. It is a type of criticism designed by feminists to evaluate works by women as feminist works. It takes into consideration the circumstances in which a work of art is produced, the point of view of the author, and the motivation and attitudes of the characters.

One of the problems of feminist critique is that it is male-oriented. If we study the stereotypes of women, and the limited roles women play in literary history, we are trying to learn not what women have felt and experienced, but only what men have thought women should be.

Showalter traces different phases in the evolution of a female tradition. He calls these phases as follows: the Feminine, the Feminist and the Female stages. During the Feminine phase, (1840 – 1880) women wrote in an effort to equalise the intellectual achievements of the male culture and internalized its assumptions of female nature. The distinguishing sign of this period is the male pseudonym. The feminist content of feminine is typically oblique, displaced, ironic and subversive; one has to read it between the lines, in the missed possibilities.

In the feminist phase (1880 – 1920) women reject the accommodation postures of femininity and to use literature to dramatize the ordeals of wronged womanhood.

In the female phase (1920 onwards) women rejected both imitation and protest. They considered these two as forms of dependence. Instead, they turn to female experiences as the source of autonomous art. For example, Dorothy Richardson and Virginia Woolf begin to think in terms of male and female sentences and divide their work into 'masculine' journalism and 'feminine' fiction.

The feminist criticism revised and even subverted related ideologies especially Marxist aesthetics and structuralism. It altered their vocabularies and methods to include the variable of gender.

The current theoretical impasse in feminist criticism comes from the divided consciousness of women, the split in each of them. Women are both the daughters of the male tradition, or their teachers, and professors, or publishers, a tradition which asks them to be rational, marginal and grateful. Women are also the sisters in a new women's movement, which demands them to renounce the pseudo-success of token womanhood.

The task of feminist critics is to find a new language; a new way of reading that can integrate women's intelligence and experience their reason and their suffering. This enterprise should not be confined to women. Critics, poets and philosophers should share it with them. Showalter concludes saying that feminist criticism is not visiting. It is here to stay.

CRITICAL TERMS AND CONCEPTS

FIGURES OF SPEECH

The language of poetry is different from the language of prose and that of ordinary discourse in the sense that it employs different embellishments referred to as the figures of speech. Figurative use of language implies the use of language in which the standard

meanings of words, or else the standard order of words are different. This is done to achieve some special meaning or effect. Originally these figures were considered as ornaments specific to poetry. However, they are also integral to the functioning of all modes of discourse.

The following are the most important figures of speech used in English.

1. Simile

In a simile, a comparison between two distinctly different things is explicitly indicated by the word, “like” or “as”. A simple example is Robert Burns, “O my love’s like a red, red rose”. The following simile from Samuel Taylor Coleridge’s “The Rhymer of the Ancient Mariner” also specifies the feature (“green”) in which icebergs are similar to emerald.

“And ice, mast-high, came floating by,
As green as emerald”

2. Metaphor.

In a metaphor, a word or expression that in literal usage denotes one thing as it applies to a distinctly different kind of thing, without asserting a comparison. For example, if Burns had said, “My love is a red, red rose” he would have uttered a metaphor instead of a simile. Here is a more complex metaphor from Stephen Spender, in which he describes the eye as it perceives a landscape.

“Eye, gazelle, delicate wanderer,
Drinker of horizon’s fluid line.”

3. Synecdoche

A part of something is used to signify the whole or vice versa. We use the term ‘ten hands’ for ten workmen or ‘hundred sails’ for ‘hundred ships’

4. Metonymy

It is a figure of speech in which a literal term for one thing is applied to another with which it is closely associated. Thus, ‘the crown’ or ‘the sceptre’ can be used to stand for a King.

5. Symbol.

In the broadest sense, a symbol is anything which signifies something. In this sense all words are symbols. In literature, however, the term symbol is used to a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference, beyond itself. Some symbols are conventional or public. Thus ‘the Cross’, ‘the red, white, and blue’ and ‘the Good shepherd’ are terms that refer to symbolic objects of which the further significance is determinate within a particular culture. Poets use such conventional symbols. However many poets use ‘private’ or ‘personal’ symbols. For example, the general association of a peacock with pride and of an eagle with heroic endeavour or the rising sun with birth and the setting sun with death. Some poets,

however, repeatedly use symbols whose significance they largely generate themselves, and these pose a more difficult problem in interpretation.

6. Irony

The term 'irony' took its origin from the Greek word 'eiron'. In Greek comedy, eiron was a character (a dissembler) who spoke in understatement and deliberately pretended that he is a fool. In the modern use of the term 'irony' there remains the root sense of dissembling.

Verbal irony

It is a statement in which the meaning that a speaker implies differs from the meaning that is expressed. Jane Austen opens "Pride and Prejudice" with an ironic statement: "it is universally acknowledged that a single man in possession of a good fortune must be in want of a wife". What is implied is that a single woman is in want of a husband.

Structural irony

Some literary works exhibit structural irony. They introduce a structural feature that serves to sustain a duplex meaning and evaluation throughout the work. Example of this type of irony is the invention of a naive hero, or else a naive narrator or spokesman, whose invincible simplicity leads him to persist in putting an interpretation of affairs which the knowing reader—who penetrates to, and shares, the implied point of view of the authorial presence behind the naive persona.

Sarcasm

The term sarcasm derives from the Greek verb 'sarkasein' which means 'to tear flesh'. The term is used to the crude and taunting use of apparent praise for dispraise: "Oh, you're God's great gift to women, you are!"

Socratic Irony

Socrates usually dissembles by assuming a pose of ignorance, an eagerness to be instructed, and a modest readiness to entertain opinions proposed by others.

Dramatic Irony

It involves a situation in a play or a narrative in which the audience or reader shares with the author knowledge of present or future circumstances of which a character is ignorant. The writers of Greek tragedy make frequent use of this device. These Greek tragedians based their plot on legends and hence the outcome of the plot was already known to the audience. Sophocles 'Oedipus the King', for example is a very complex instance of tragic irony. A comic example of dramatic irony is the scene in Shakespeare's "Twelfth Night" in which Malvolio struts and frets in anticipation of a good fortune. But the audience knows that it is based on a fake letter written by Mirya, which tells him that Lady Olivia is in love with him.

Paradox.

Paradox is a statement that appears to be absurd or self-contradictory, but turns out to have a valid meaning.

e.g. 'Child is the father of man: (Wordsworth)

“One short sleep past, we wake eternally

And death shall be no more; Death, thou shall die” (John Donne)

Oxymoron

This is a form of paradox in which the adjective seem to contradict the noun it modifies. A Paradoxical utterance conjoins two terms that in ordinary usage are contraries. E.g. “terrible beauty”, “death in life and life in death”, “ Painful pleasure”, “I burn and freeze” etc.

Paradox was a prominent concern of many New Critics. Cleanth Brooks claims that ‘the language of poetry is the language of paradox’ (‘The Well Wrought Urn’ -1947)

LITERARY MOVEMENTS

1. Classicism

The term classicism designates an attitude to literature that is guided by admiration of the qualities of formal balance, proportion, and decorum and restrained attributed to the major works of ancient Greek and Roman literature. A classic is a work of the highest class. The term is applied to the writings of major Greek and Roman authors from Homer to Juvenal, which were regarded as the unsurpassed models of excellence.

2. Neo-classicism

It refers to the literary principle which claims that literature should be guided by rules and precedents derived from the best ancient Greek and Roman authors. The neo-classic period in England spans the 140 years or so after the Restoration (1660). The major writers of this period are John Dryden, Alexander Pope, Joseph Addison, Jonathan Swift, Samuel Jonson, Oliver ;Goldsmith, and Edmund Burke.

The salient features of neo-classicism.

1. The writers of this period exhibited a strong traditionalism and showed an immense respect for classical writers, i.e. the writers of ancient Greece and Rome.
2. Literature was conceived to be primarily an art,-- a set of skills to be perfected by constant practice.
3. Human beings were considered too be the primary subject matter of literature. Poetry is considered to be an imitation of human life. The neo-classical writers never stood for “Art for Art’s sake”, they believed that art is for humanity’s sake.

4. They viewed human beings as limited agents who ought to set themselves only to accessible goals. So many works of the period attack human pride.

Romanticism was a revolt against the stereotyped works of art of the neo-classical period.

3. Romanticism.

The Romantic Period in English Literature had its beginning in 1785 or alternately 1789, the year in which the French Revolution started or 1798, the year in which “Lyrical Ballads” was published by Wordsworth and Coleridge.

Romanticism is a revolt against the stereotyped diction and content of neo-classicism. Wordsworth’s “preface to the Second edition of ‘Lyrical Ballads’” in 1800 may be considered to be the manifesto of Romanticism. Wordsworth denounced the ‘poetic diction of the poets of the preceding 18th century neo-classical writers and dealt with materials taken from ‘common life’ in a ‘selection of language really used by men’. The romantics also wrote about the supernatural. Coleridge’s “The Rhyme of the Ancient Mariner” and “Kubla Khan” for example abounds in the supernatural. To the poets of the period, poetry was visionary.

The romantic writers conceived feelings as important in literature. Wordsworth defined poetry as “the spontaneous overflow of powerful feelings which takes its origin from emotions recollected from tranquillity”. The romantic poets democratized poetry. According to Wordsworth ‘a poet is a man speaking to men’ and hence should relate incidents and situations taken from ordinary life in a language really used by men. The subject of poetry is nature. Nature provides an impetus for the poets to think. The romantic poems are poems of meditation which is concerned with the central problems of human life.

4. Humanism.

Originally the word humanist was used to signify one who taught ‘humanities’. In the 19th century, a new word ‘humanism’ came to be applied to the view of human nature, the general values, and the educational ideas common to many Renaissance humanists, as well as to a number of later writers in the same tradition. Renaissance humanism assured the dignity and central position of human beings in the universe; emphasized the importance of the study of classical imaginative and philosophical literature with emphasis on its moral and practical rather than its aesthetic values; and insisted on the primacy of reason as opposed to the instinctive appetites and the ‘animal’ passion.

In the modern time ‘humanist’ is used for a person who bases truth on human experience and bases values on human nature and culture as distinct from people who regard religious revelation as the guarantor of truth and values. Renaissance humanists were pious Christians and so their ideals bordered the Christian creed. Sir Philip Sidney, Edmund Spenser, John Milton and so on, are often described as spokesmen of Christian humanism. Matthew Arnold, the notable proponent of humanism in the Victorian period, strongly defended the central role of humane studies in general education. Many of his ideas are adaptations of the tenets of the older humanism. The American movement of

1910-1933 is known as the 'New Humanism' under the leadership of Irving Barbitt and Paul Elmer More.

5. Realism

The term realism is used in literary criticism in two different ways:

- i. To identify a movement in the writings of novels during the 19th century that included the works of Balzac in France, George Eliot in England, and William Dean Howells in America.
- ii. To designate a recurring mode, in various eras and literary forms, of representing human life and experience in real life.

Realistic fiction is often opposed to romantic fiction. The 'romance' is said to represent life as we would have it-more picturesque, fantastic, adventurous and heroic than actuality. This distinction in terms solely of subject matter, while relevant, is clearly inadequate. Casanova, T. E Lawrence and Winston Churchill were people in real life, but their biographies demonstrate that truth can be stranger than literary realism. It is more useful to identify realism in terms of effect on the reader; realistic fiction is written to give the effect that it represents life and the social world as it seems to the common reader, evoking the sense that its characters might in fact exist and such things might well happen. To achieve such effects, such novelists may or may not be selective in subject matter-although most of them prefer the common place and the everyday, represented in minute detail, over rarer aspects of life. Daniel Defoe's 'Robinson Crusoe' and 'Moll Flanders' are examples. He made his novels seem to the readers a mirror held up to reality by rendering all the events in the same circumstantial, matter-of-fact way.

6. Magic Realism

The term was originally applied in the 1920s to a school of surrealist German painters and was later used to describe the prose fiction of writers like Jorge Luis Borges, Gabriel Garcia Marquez Isabel Allende, Gunter Grass, Salman Rushdie etc. These writers weave a sharply etched realism representing ordinary events and details together with fantastic and dreamlike elements, as well as with materials derived from myth and fairy tales.

Robert Scholes has popularized metafiction- a term for the growing class of novels which depart from realism and foreground the roles of the author in inventing the fiction and of the reader in receiving the fiction. Scholes has also popularized the term fabulation for novels that violate the standard novelistic expectations by drastic experiments with subject matter, form, style and the fusion of the everyday, the fantastic, the mythical, and the nightmarish.

7. Naturalism.

The term is used to refer to works of art which give an even more accurate depiction of life than realism. Naturalism was a mode of fiction that was developed by schools of writers in accordance with a particular philosophic thesis. This thesis is a product of post-Darwinian biology. It held that a human being exists entirely in the order of nature and

does not have a soul nor any mode of participating in a religious or spiritual world beyond the natural world; and therefore, such a being is merely a high-order animal whose character and behaviour are entirely determined by two kinds of forces-especially hunger, the drive to accumulate possessions, and sexuality- and is then subject to the social and economic forces in the family, the class, and the milieu into which that person is born. The French novelist Emile Zola and later naturalistic writers try to present their subjects with scientific objectivity and with elaborate documentation, sometimes including an almost medical frankness about activities and bodily functions usually unmentioned in earlier literature. They tend to choose characters who exhibit strong animal drives such as greed and sexual desire, and who are helpless victims both of glandular secretions within and of sociological pressure without. The end of the naturalistic novel is usually tragic. The protagonist, a pawn to multiple compulsions, usually disintegrates or is wiped out. Thomas Hardy's "Jude the Obscure" the plays of Eugene O'Neill and Norman Mailer's "The Naked and the Dead" are other examples of the naturalistic fiction.

8. Formalism.

Formalism is a literary theory which views literature primarily as a specialised use of language. It proposes a fundamental opposition between the literary use of language and the ordinary, practical use of language. It proposes that the central function of ordinary language is to communicate to auditors a message, or information by references to the world existing outside of language. In contrast, it conceives literature language to be self-focused. According to the formalists, the function of literary language is not to convey information by making extrinsic references, but to offer the reader a special mode of experience by drawing attention to its own 'formal' features i.e. to the qualities and internal relations of the linguistic signs themselves. The distinctive features of literary language are called literariness. The literariness of a work consists in 'the maximum of foregrounding of the utterance' (to foreground is to bring something into prominence, to make it dominant in perception). The primary aim of literature is thus foregrounding its linguistic medium. Victor Shklovsky uses the term estrangement or defamiliarization to designate this function of literature. To defamiliarize means to disrupt the modes of ordinary linguistic discourse. By doing so literature 'makes strange' the world of every day perception and renews the reader's lost capacity for fresh sensations.

9. Marxist criticism

Marxist criticism grounds its theory and practice on the economic and cultural theory of Karl Marx (1818-83) and his fellow-thinker Friedrich Engels (1820-95). It is based on the following claims:

- i. The history of mankind is a history of struggle and conflict. The history of mankind, its social groupings and relations, and of its institutions and its ways of thinking are largely determined by the changing mode of its 'material production'
- ii. Changes in the fundamental mode of material production effect changes in the class structure of a society, establishing in each era dominant and subordinate classes that engage in a struggle for economic, political, and social advantage.

- iii. Human consciousness is constituted by an ideology- that is the beliefs, values, and ways of thinking and feeling through which human beings perceive, and by recourse to which they explain, what they take to be reality. An ideology is in complex ways, the product of the position and interests of a particular class. In any historical era, the dominant ideology embodies, and serves to legitimize and perpetuate, the interests of the dominant economic and social class.

‘Ideology’ has become a key concept in Marxist criticism of literature and other arts. Marx inherited the term from the French philosophers of the late 18th century, who used it to designate the study of the way that all general concepts develop from sense perceptions. In the present era “Ideology” is used in a variety of non-Marxist ways, ranging from a derogatory name for any set of political ideas that are held dogmatically and applied rigorously, to a neutral name of ways of perceiving and thinking that are specific to an individual’s race, sex, education, or ethnic group. In its distinctively Marxist use, the reigning ideology in any any era is conceived to be, ultimately, the product of its economic structure and the resulting class relation and class consciousness.

A Marxist critic typically undertakes to explain the literature in any historical era, not as words created in accordance with timeless artistic criteria, but as ‘products’ of the economic and ideological determinants specific to the era.

10. Absurd Literature

The term is applied to a number of works in drama and prose fiction which have in common the sense that the human condition is essentially absurd and that this condition can be adequately represented only in works of literature that are themselves absurd. The literature has its roots in the movements of expressionism and surrealism, as well as in the fiction, of Franz Kafka and the existential philosophy of Jean Paul Sartre and Albert Camus. Existentialism views a human being as an isolated existent who is cast into an alien universe, to conceive the universe as possessing no inherent truth, value, or meaning, and to represent human life-in its fruitless search for purpose and meaning, as it moves from the nothingness whence it came toward the nothingness where it must end-as an existence which is both anguished and absurd.

Samuel Beckett is the most eminent and influential writer in this mode. His play, ‘Waiting for Godot’ for example, projects the irrationalism helplessness, and absurdity of life. Such plays reject realistic setting, logical reasoning or a coherently evolving plot. ‘Waiting for Godot’ presents two tramps in a waste place, fruitlessly and all but hopelessly waiting for an unidentified person, Godot, who may or may not exist and with whom they sometimes think they remember that they may have an appointment; as one of them remarks ;Nothing happens, nobody comes, nobody goes, it’s awful”

11. Modernism

Modernism in literature designates new and distinctive features in the subjects, forms and concepts and styles of literature and other arts in the early decades of the 20th century, especially after World war I. It involves a deliberate and radical break with some of the traditional bases of western art and culture. The intellectual precursors and thinkers

questioned the traditional social organisation, religion, and morality and the traditional ways of conceiving the human self. Friedrich Nietzsche, Karl Marx, Sigmund Freud, and James G. Frazer stressed the correspondence between central Christian tenets and pagan, often barbaric myths and rituals.

James Joyce's 'Ulysses', T.S. Eliot's 'The Waste Land' and Virginia's Woolf's 'Jacob's Room' are experimental works of modern literature. The war had shaken faith in the moral basis and durability of Western civilization and raised doubts about the adequacy of traditional literary modes to represent the harsh realities of the post-war world. In the "Waste Land" (1922), Eliot, replaced the standard syntactic flow of poetic language by fragmented utterances', and substituted for the traditional coherence of poetic structure a deliberate dislocation of parts, in which very diverse components are related by connections that are left to the reader to discover or invent. Modern works of literature depart from the standard ways of representing characters, and violate the traditional syntax and coherence of narrative language by the use of stream of consciousness and other innovative modes of narration.

12. Post modernism.

The term post modernism is often applied to the literature and art after World War II. The effects on Western morale of the first war were greatly enhanced by the experience of Nazi totalitarianism and mass extermination, the threat of total destruction by the atomic bomb, the progressive devastation of the natural environment, and the ominous fact of over-population. Post modernism involves not only a continuation of modernism, but also a break away from modernist forms by recourse to other models, of "mass culture" in film, television, newspaper cartoons, and popular music. Many of the works of post modern literature blend literary genres, cultural and stylistic levels, the serious and the playful. They resist classification according to the traditional literary rubrics. They subverted the foundations of our accepted modes of thought and experience so as to reveal the meaninglessness of existence. Post modernism in literature and the arts has parallels with the movement known as post structuralism on linguistic and literary theory.

13. Post Colonialism.

It refers to the critical analysis of the history, culture, literature and modes of discourse that are specific to the former colonies of European powers. It also refers to the discourse and cultural production of those countries like Australia and Canada which achieved independence much earlier the third world countries.

Edward Said's "Orientalism" is an important text which established the theory and practice of post colonialism. This work applied a revised form of Michael Foucault's historic critique of discourse to analyze "cultural imperialism". This mode of imperialism imposed its power by effective means of disseminating in subjugated colonies a Eurocentric discourse that assumed the morality and pre-eminence of everything 'Occidental' representing the oriental as an exotic and inferior other.

Issues central to post-colonialism:

- i. The rejection of the master-narratives of Western imperialism- in which the colonial other is not only subordinate and marginalized –and its replacement by counter-narratives in which the colonial cultures fight their way back into world history written by Europeans.
- ii. The subaltern has become a standard way to designate the colonial subject that has been constructed by European discourse and internalized by colonial peoples who employ this discourse. “Subaltern” is a British word for someone of inferior rank, and combines the Latin terms for “under” (sub) and “other” (alter). A recurrent topic is how and to what extent, a subaltern subject, writing in a European language, can manage to serve as an agent of resistance against, rather than of compliance with, the very discourse that has created its subordinate identity. Gayatri Chakravorty Spivak’s “Can the Subaltern Speak?” is a significant work on post colonial issues.
- iii. A major element in the post colonial agenda is to disestablish Eurocentric norms of literary and artistic values, and to expand the literary cannon to include colonial and postcolonial writers.

14. Feminist criticism.

Feminist criticism is a theory and practice of analysing works of art, which undertakes recognize women’s cultural roles and other achievements and social and political rights.

An important work of feminist criticism was Virginia Woolf’s “A Room of one’s Own” . According to her, patriarchy prevented women from realising their creative potentialities. The “Second Sex” by Mary Elman, “Sexual Politics” by Late Millet, etc, are books which launched a much more radical criticism of the patriarchy.

The assumptions and concepts of feminism:

- I. Western civilization is pervasively patriarchal. Male domination subordinated women in all cultural domains: familial, religious, political, economic, social, legal and artistic.
- II. It is recognized that while one’s sex is determined by anatomy, the prevailing concepts of gender are largely cultural constructs.
- III. The patriarchal ideology pervades those writings which have been traditionally considered great literature and which until recently have been written mainly by men for men.

A major interest of feminist critics is to reconstruct the ways we deal with literature in order to do justice to female points of view, concerns, and values.

Gyno-criticism

The term has been popularised by Elaine Showalter (“Towards Feminist Poetics”). Showalter concentrates on women as a writer of literary works. Gyno-criticism is a criticism which concerns itself with developing a specifically female framework for dealing

with works written by women, in all aspects of their production, motivation, analysis and interpretation, and in all literary forms including journals and letters.

15. Psychological Criticism.

Psychological criticism deals with a work of literature primarily as an expression, in fictional form, of the state of mind and the structure of personality of the individual author. It treats works of literature as correlated with the author's distinctive mental and emotional traits. It refers to the author's personality in order to explain and interpret a literary work, and refers to literary works in order to establish, biography, the personality of the author. It is a mode of reading a literary work specifically in order to experience the distinctive subjectivity, or consciousness of its author.

According to John Keble, "Poetry is the indirect expression of some overpowering emotion, or ruling taste, or feeling, the direct indulgence where of is somehow repressed". This repression is imposed by the author's 'reticence' and 'shame'; the conflict between the need for expression and the compulsion to repress such self-revelation is resolved by the poet's ability to give 'healing relief to secret mental emotion, yet without detriment to modest reserve' by a literary art, 'which under certain veils and disguises reveals the frequent emotions of the mind' and this distinguished mode of self-expression serves as 'safety valve, preserving men from madness'.

Psycho-analytic Criticism.

The procedures of psycho-analytic criticism were established by Sigmund Freud. Psychoanalysis is a means of analysis and therapy for neuroses. Psycho-analysis considers literature and other arts, like dreams and neurotic symptoms as the imagined or fantasied fulfilment of the wishes that are either denied by reality or are prohibited by the social standards of morality and propriety. The forbidden, mainly sexual wishes come into conflict with, and are repressed by the 'censor' into the unconscious realm of the artist's mind, but are permitted by the censor to achieve a fantasied satisfaction in distorted forms which serve to disguise their real motives and objects from the conscious mind.

16. Structuralism

Structuralism designates the practise on analysing and evaluating a work of art on the explicit model of structuralist linguistics. It is based upon the concept that things cannot be fully understood in isolation. They have to be seen in the context of larger structures they are part of.

Structuralist criticism views literature as a second-order signifying system that uses the first-order structural system of language as its medium. Structuralist critics often apply a variety of linguistic concepts to the analysis of a literary work, such as the distinction between phonemic and morphemic levels of organization, or between paradigmatic and syntagmatic relationships. Some critics analyze the structure of a literary text on the model of the syntax in a well-formed sentence. Literary structuralism explains how it is that a competent reader is able to make sense of a particular literary text by specifying the underlying system of literary conventions and rules of combination that has been unconsciously mastered by such a reader.

Tenets of Structuralism

- i. A literary text is considered as a 'text' i.e. a mode of writing constituted by a play of component elements according to specifically literary conventions and codes. These factors may generate an illusion of reality, but have no truth-value, nor any reference to a reality existing outside the literary system itself.
- ii. The individual author is not assigned any initiative, expressive intentions or design as the 'origin; or producer of a work. Instead the conscious 'self' is declared to be a 'space' within which the impersonal, the pre-existing system of literary language, conventions, codes and rules of combination gets precipitated into a particular text.
- iii. Structuralism replaces the author by the reader as the central agency in criticism; but the traditional reader, as a conscious, purposeful and feeling individual, is replaced by the impersonal activity of "reading" and what is read is not a work imbued with meanings, but 'écriture'. The focus of structuralist criticism is on the impersonal process of reading.

17. Deconstruction.

It is a literary theory developed by Jacques Derrida. It regards language as inadequate to convey the meaning, for languages are all based upon sound symbols. Communication is therefore made fuller with gestures, facial expression and so on. Since the same word may mean different thinkers, distortion is possible. Derrida challenges the conventional theory that language has the potential to refer to an extra-textual world or to express determinate signification.

LITERARY CONCEPTS

1. Objective correlative.

This term was coined by the American painter and poet Washing Allston. It was introduced by T.S Eliot into his essay "Hamlet and His Problems". According to Eliot, objective correlative is the only way of expression emotions. By objective correlative, Eliot means, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion and which will evoke the same emotion from the readers.

2. Ambiguity

Ambiguity means the use of vague or equivocal expression. It has been once considered a faulty style since what is wanted is precision in meaning. However, since, William Empson published "Seven Types of Ambiguity" the term has been widely used in criticism to identify a deliberate poetic device. i.e. the use of a single word or expression to signify two or more distinct references, or to express two or more diverse attitudes or feelings. Multiple meaning and plurisignification are alternative terms for this use of language.

3. Intentional fallacy

It is an error that occurs in evaluation a work by the critic assuming the intentions of the author. The term was proposed by W.K. Wimsatt and H.C. Beardsley. It is said that even if the author himself has stated his intention, it is irrelevant because the meaning and value of what he says resides in the text. It merely distracts the critic's attention from the text to external matters.

4. Affective Fallacy

It is the error arising out of regarding the effect of work on the reader to be the yardstick of its literary merits. This was stated by Wimsatt and Munroe.C. Beardsley who opposed I.A. Richard's view that poem is to be judged by the psychological response it elicits from the reader. They demanded that a critic must analyse such features as form, style and technique of the work.

5. Negative Capability

The term negative capability was introduced by John Keats in a letter written in December 1817 to define a literary quality 'which Shakespeare so possessed so enormously, i.e. when man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason" Keats contrasted this quality the writing of Coleridge, who "would let go by a fine isolated verisimilitude....from being incapable of remaining content with half knowledge", and went on to express the general principle 'that with a great poet the sense of beauty overcomes ever other consideration, or rather obliterates all considerations".

Negative capability is an elusive term. It can be taken (1) to characterize an impersonal, or objective, author who maintains aesthetic distance, as opposed to a subjective author who is personally involved with the characters and actions presented in a work of literature. (2) to suggest that when embodied in a beautiful artistic form, the literary subject matter, concepts, and characters are not subject to the ordinary standards of evidence, truth, and morality.

6. Myth

In classical Greek "mythos" means any story or plot, whether true or invented. In its modern sense, a myth is one story in any mythology-a system of hereditary stories of ancient origin which were once believed to be true by a particular cultural group. They served to explain why the world is as it is and things happen as they do. They also served to provide a rationale for social customs and observances, and to establish the sanctions for the rules by which people conduct their lives. Most myths are related to social rituals, set forms and procedures in sacred ceremonies, but anthropologists disagree as to whether rituals generated myths or myths generated rituals. If the protagonist is a human being rather than a supernatural being, the traditional story is usually called a legend. If the hereditary story concerns supernatural beings who are not gods, and the story is not a part of a systematic mythology, it usually classifies as a folktale.

According to the French structuralist, Claude Levi Straus, the myths within each culture signify systems whose true meanings are unknown to their proponents. He analyses the myths of a particular culture as composed of signs which are to be identified and interpreted on the model of the linguistic theory of Ferdinand de Saussure.

Mythology is a religion in which we no longer believe. Poets, however, use myths in their works. A number of modern writers like James Joyce T.S Eliot and Eugene O'Neil and many other writers have deliberately woven their modern materials on the pattern of ancient myths.

Myth is a prominent term in literary analysis. Many myth critics view the genres and individual plot-patterns of many works as recurrences of basic mythic formulas. Northrop Frye says: "the typical forms of myth become the conventions and genres of literature". According to him, there are four main narrative genres-comedy, romance, tragedy, and irony(satire)-and those are displaced modes of the four elemental forms of myth that are associated with the seasonal cycle of spring, summer, autumn, and winter.

7. Archetypal Criticism

The term Archetype denotes recurrent narrative designs, patterns of action, character types, themes, and images which are identifiable in a wide variety of works of literature as well as myths, dreams and even social rituals. Such recurrent items are usually held to be the result of elemental and universal patterns in the human psyche. Two important antecedents to the archetypal criticism are James Frazer's "The Golden Bough" and Carl Jung's concept of depth psychology. Frazer identified elemental patterns of myth and rituals that recur in the legends and ceremonials of diverse and far-flung cultures and religions. Jung applied the term 'archetype' to 'primordial images'. The psychic residue of repeated patterns of experience in our very ancient ancestors which survive in the 'collective unconscious' of the human race and are expressed in myths, religion, dreams, and private fantasies, as well as in works of literature.

Archetypal criticism was given impetus by Maud Bodkin's "Archetypal Patterns in Poetry" (1934). G. Wilson Knight, Robert Graves, Philip Wheelwright, Richard Chase, Leslie Fielder, and Joseph Campbell and Northrop Frye. These critics assume that myths are closer to the elemental archetype. They are not artful manipulations of writers. The death-rebirth theme is treated as the archetype of the archetypes. It is based on the cycle of the seasons and that of human life.

In a remarkable book, "Anatomy of Criticism" Northrop Frye developed the archetypal approach. According to Frye, the totality of literary works constitute a 'self-contained literary universe' which has been created over ages by the human imagination so as to assimilate the alien and indifferent world of nature into archetypal forms that satisfy enduring human desires and needs. In this literary universe, four radical mythoi, correspondent to the four seasons in the cycle of the natural world, are incorporated in the four major genres of Comedy (spring). Romance (summer). Tragedy (autumn), and Satire (winter),

LITERARY FORMS

LYRIC

A lyric is any short poem uttered by a single speaker, who expresses a state of mind or a process of perception, thought and feeling. Although the lyric is uttered in the first person, the "I" in the poem need not be the poet who wrote it. Some lyrics such as John Milton's sonnet "when I consider how my light is spent" and S. T. Coleridge's "Frost at Midnight" the references to the known circumstances of the author's life make it clear that we are to read the poem as a personal expression. Even in such personal lyrics, both the character and the utterance of the speaker may be formalized and altered by the author in a way that is conducive to the desired artistic effect.

ODE

An Ode is a long lyric poem, serious in subject, dignified in style and elaborate in structure. It is generally rhymed and often written in the form of an address, in various or irregular meter. The Pindaric ode, named after the Greek poet Pindar were written in triads, composed of two stanzas called "strophe" and "antistrophe", followed by an epode, different in shape. E.g. Thomas Gray's "The Progress of Poesy" and the "Bard". Horatian Ode named after the Latin poet Horace was generally monostrophic and composed of many stanzas, all of the same shape. e.g. Collins's "Ode to Simplicity" The English Ode or Irregular Ode was introduced in 1656 by Abraham Cowley. He imitated the Pindaric style and meter but disregarded the strophic triad and allowed each stanza to find its own pattern of varying line length, number of lines and rhyme scheme. Shelley's "Ode to the West Wind" is an example of this type of ode.

ELEGY

In Greek and Roman times, elegy denoted any poem written in elegiac meter (alternating hexameter and pentameter lines). In its limited and present usage, the term elegy means a formal and sustained lament in verse for the death of a particular person, usually ending in a consolation. Lord Alfred Tennyson's "In Memoriam" (1850), on the death of Arthur Hallam, and W.H. Auden's "In Memory of W.B. Yeats" are examples. Thomas Gray's "Elegy Written in a Country Churchyard" is different from these personal laments in that it is a somber meditation on mortality.

The dirge is also a versified expression of grief on the occasion of a particular's person's death. But differs from the elegy in that it is short, is less formal and is usually represented as a text to be sung. Threnody is now used as an equivalent for dirge and monody for an elegy or dirge which is presented as the utterance of a single person. John Milton's "Lycidas" written on the occasion of the death of his learned friend Edward King and Matthew Arnold's "Thyrsis" written on the occasion of the death of A.H. Clough are monodies.

An important sub-type of the elegy is the pastoral elegy, which represents both the poet and the one he mourns as shepherds. (The Latin word for shepherd is pastor). This poetic form was originated by the Sicilian Greek poet Theocritus. Notable English pastoral

elegies are Spenser's "Astrophel" on the death of Sir Philip Sidney. Milton's Lycidas, Shelley's "Adonais" on the death of Keats and Arnold's "Thyrsis".

Conventional Features of Pastoral Elegy:

- i. Opens with an invocation to the muses
- ii. All nature joins in mourning
- iii. The nymphs and other guardians of the dead are charged for their negligence.
- iv. There is a procession of mourners
- v. The poet raises the questions about the justice of fate.
- vi. There is a closing consolation.

EPIC

An epic is a long verse narrative on a serious subject, told in a formal and elevated style, and centered on a heroic or quasi-divine figure on whose action depends the fate of a tribe, a nation or the entire human race.

There is a difference between traditional epics and literary epics. The former were written versions of what had originally been oral poems about a tribal or national hero. Homer's Iliad and Odyssey are examples. Literary epics were composed by individual poets in imitation of the traditional form. Virgil's "Aeneid" Milton's "Paradise Lost" are examples.

Conventional features.

- i. The hero is a figure of great national or even cosmic importance
- ii. The setting of the poem is ample in scale, and may be world-wide or even larger.
- iii. The action involves extraordinary deeds in battle.
- iv. The gods and other supernatural beings take part in the action
- v. An epic is a ceremonial performance, and is narrated in a ceremonial style which is distanced from the ordinary speech.

SONNET

A sonnet is a lyric poem of fourteen lines. There are two major patterns of rhyme in sonnets in the English language.

- i. The Italian or Petrarchan sonnet.

It is named after the fourteenth century Italian poet Petrarch. It falls into two main parts: an octave (eight lines) rhyming abbaabba followed by a sestet (six lines) rhyming cdecde or some variant such as cdccdc. Petrarch's sonnets first imitated in England by Sir Thomas Wyatt in the early sixteenth century.

iii. English or the Shakespearean Sonnet

The Earl of Surrey and other English experimenters developed a stanza form called the English sonnet or the Shakespearean sonnet. Shakespeare was its great practitioner. This sonnet falls into three quatrains and a concluding couplet: abab cdcd efef gg is the rhyme scheme.

BALLAD

A ballad is a song, transmitted orally which tells a story. Ballads are thus narrative species of folk songs, which originate, and are communicated orally, among illiterate or partly literate people. In all probability, the initial version of a ballad was composed by a single author, but unknown; and since each singer who learns and repeats an oral ballad is apt to introduce change in both the text and tune, it exists in many variant forms. Typically, the popular ballad is dramatic, condensed, and impersonal: the narrator begins with the climactic episode, tells the story tersely in action and dialogue and tells it without self-reference or the expression of personal attitude or feelings.

Traditional ballads gave birth to literary ballad, which is a narrative poem written in deliberate imitation of the form, language, and spirit of the traditional ballad. Coleridge's "Rhyme of the Ancient Mariner" and Keats's "La Bella Dame Sans Merci" are typical ballads in English.

TRAGEDY.

Aristotle defines tragedy as 'the imitation of an action that is serious, complete and of a certain magnitude, in language embellished with each kinds of artistic ornaments, the several kinds being found in the separate parts of the play, in the form of action and not narrative, through pity and fear effecting catharsis or the proper purgation of these emotions.'

Aristotle regarded tragedy as the highest form of poetry. He identified six elements of tragedy. They are plot, character, thought, diction, music and spectacle. Tragedy is a serious play that deals with the misfortunes and sufferings of man. The tragic hero is neither too virtuous nor too vicious but his misfortune or fall is brought about by some error or frailty. Aristotle called it hamartia which means tragic flaw. Tragedy excites pity and fear in the minds of the audience, thus resulting in the purgation of their emotions.

Aristotle divides the plot of tragedies into two kinds: (i) simple and (ii) complex. The distinction is made on the basis of whether the plot is accompanied by peripetia and anagnorisis. Peripeteia means reversal of the situation and anagnorisis means recognition or discovery. In a simple plot, there are no puzzling situations like peripeteia or anagnorisis.

Aristotle is quite emphatic that Plot is more important than character. He even says that there can be tragedy without character, but none without plot. The function of tragedy is the arousal of the feelings of pity and fear in the mind of the audience effecting catharsis or proper purgation of these emotions. As a result when the spectators leave the theatre, they attain a calm state of mind. This is the principle behind tragic pleasure.

Marlow made significant contribution in the field of tragedy. His heroes are not kings or princes but humble individual. However, they have heroic qualities. Tamburlaine and Dr. Faustus are examples, the former is a shepherd, and the latter a poor scholar. Their insatiable ambition leads them to their downfall. Marlow added to the English tragedy the element of struggle which was absent in the tragedy of the Middle Ages.

A Shakespearean tragedy is the story of the downfall of a man from a high status. The story leads up to the death of the hero. At the end the stage is littered with dead bodies.

Modern conception of tragedy differs from the Aristotelian, Medieval and Shakespearean conception. The hero of a modern tragedy is not a person of high rank and status. He is a person like us, who suffers terribly, for no fault of his own. The saying 'character is destiny' is not true of modern tragedy. For example, Thomas Hardy's concept of tragedy is capsuled in a quotation drawn from Shakespeare's "King Lear": 'As flies to wanton boys, Are we to God/ They kill us for their sport.'

COMEDY

The roots of comedy lie deep in satirical verse as those of tragedy in epic poetry. Satirical verse itself owes its origin to the earlier phalli songs sung in honour of Dionysus, the god of fertility. Comedy represents men as worse than they are. While satire ridicules personalities, comedy ridicules general vices. The purpose of comedy was to correct manners and conduct. Nicholas Udall's 'Ralph Roister Doister' (1550) was the earliest English comedy.

Ben Jonson was a famous writer of comedies during the Elizabethan age. Jonson's comedies are popularly known as 'comedy of humours'. They represented the eccentricities of characters. "Volpone" is a fine example.

The puritan attack on drama led to the closing down of all theatres in England in 1642 and this led to the steady decline of drama during this period. During the Restoration period (restoration of Monarchy in England in 1660) drama revived again. The Restoration plays were mainly comedies. They were modeled on the realistic comedies of Ben Jonson. They were known as comedy of manners. They portrayed the manners of the elites. Congreve's 'The way of the World' and William Wycherley's 'The Country Wife' are the best examples.

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TRAGICOMEDY

Tragicomedy is a type of drama which inter-mingled the characters, subject matter and plot forms of tragedy and comedy. Thus the important agents in tragicomedy included both people of high degree and people of low degree. Tragicomedy represented a serious action which threatened a tragic disaster to the protagonist, yet, by sudden reversal of circumstance, turns out happily. Shakespeare's "Merchant of Venice" is the best example.

The tragic-comic genre was adopted by Shakespeare in his 'Cymbeline', 'Winter's Tale' and 'The Tempest'

FARCE

It is a light dramatic work with improbable plot and exaggerated characters. It is regarded intellectually and aesthetically inferior to comedy. It provokes the audience to simple, hearty laughter. The antecedents of farce are found in ancient Greek and Roman theatre both in the comedies of Aristophanes and Plautus. Farce was a component in the comic episodes in medieval miracle plays. It derives its humour from amusing situations, tricks, verbal dexterity and sudden reversals of action. Earlier these were comic interludes studded into the main play to enhance its length. The characters in the farce were real people; the recurrent themes are petty dishonesty, illicit love, stupidity, and stubbornness. Farcical elements abound in Shakespeare's *Midsummer Night's Dream*, *Merry Wives of Windsor*, and *Comedy of Errors*.

MELODRAMA

"Melos" is a Greek term meaning 'song', and the term melodrama was, therefore, applied to musical plays including opera. In the 19th century musical accompaniment was a characteristic of most of the plays, because "legitimate" plays were permitted only in the Drury Lane and Covent Garden theatres while musical entertainment had no such restriction at all. In melodrama, the hero and the heroine were embodiments of virtue, and the villain was a monster of evil. The plot was centered round intrigues and violent actions. Credibility of plot and character was sacrificed for violent effect an emotional excitement. Now the term melodrama is applied to any work that contains improbable events and sensational actions.

MASQUE

Masque was a dramatic entertainment with the French and English aristocracy during the 16th and 17th centuries. In a Masque, plot, character and even dialogue are subordinated to spectacle and music.

The origin of masque can be traced in the folk ceremony known as mummary and gradually evolved into elaborate court spectacles. The performers wore rich costumes and the scenery was ravishing. The genre reached its height in 17th century England when Ben Johnson gave it a great social and literary force. His 'Love Freed from Ignorance and Folly' and Oberon were popular masques.

The characters in a masque were deities of classical mythology, nymphs, and personified abstractions like love, delight, harmony etc. Dances of various kinds are introduced at appropriate places along with elaborate scenery and costumes. Milton's 'Comus' has been described as a masque. Shakespeare in his play 'The Tempest' introduced the element of masque in a scene where the engagement of the hero and heroine are solemnized.

SATIRE

Satire is a work of art of diminishing a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation. It differs from the comic in that comedy evokes laughter mainly as an end in itself, while satire derides i.e. it uses laughter as a weapon, and against a butt that exists outside the work itself. That butt may be an individual, or a type of person, a class, an institution, a nation or even mankind.

Satire may be classified as follows:

- i. Formal satire: In it the satiric persona speaks out in the first person. This 'I' may address either the reader or else a character within the work itself.
- ii. Horatian satire: In it, the speaker manifests the character of an urbane, witty and tolerant man of the world, who is moved more often to worry amusement than to indignation at the spectacle of human folly, pretentiousness, and hypocrisy, and who uses a relaxed and informal language to evoke from readers a wry smile at human failings and absurdities.
- iii. Juvenalian Satire: In it, the character of the speaker is that of a serious moralist who uses a dignified and public style of utterance to decry modes of voice and error which are no less dangerous because they are ridiculous, and who undertakes to evoke from readers contempt, moral indignation, or an unillusioned sadness at the aberrations of humanity.
- iv. Indirect Satire: It is cast in some other literary form than that of direct address to the reader. Fictional narrative is an example. In it the objects of the satire are characters who make themselves and their opinions ridiculous by what they think, say or do.

One type of indirect satire is Menippean satire, modeled on Greek form developed by the Cynic philosopher Menippus. It is sometimes called Varronian satire, after a Roman imitator, Varro.

MODEL QUESTION PAPER

II. Answer the following bunches of questions:

A. Choose the correct answer.

1. The ultimate reality, according Plato's "Republic" is -----
a. Things b. art. c. ideas. d. literature
2. The bodily expression by which emotion is communicated is called-----
a. Vyabhari b. Anubhave. c. Vibhave. d. Alankara.
3. Two forms of dependency in the earlier phases of feminism.
a. Imitation, protest. b. sex, patriarchy,
c. love, fidelity. d. all the above.
4. 'Like' "as"
a. Metaphor. b. metonymy c. synechode. d. simile.

B. Name the following.

5. An emotion excited by artistic circumstances or situations.
6. Feminist critique is concerned with woman as -----
7. In a tragedy, a change from ignorance to knowledge is called-----
8. The figure of speech in "Blind Moouths"

C. Match the following.

- | | |
|----------------------------|-------------------|
| 8. The Death of the Author | a. T.S. Eliot |
| 9. Vyanjana | b. hamartia |
| 10. The Waste Land | c. Roland Barthes |
| 11. Purgation | d Aristotle |
| | e . catharsis |
| | f. suggestion |

II. Answer the following in two or three questions

12. Why is tragedy enjoyable according to Plato?
13. Vyanjana
14. Rasa theory
15. Alamkara
16. The depersonalization theory of poetry

17. Wordsworth's concept of poetic diction
18. Semiotics
19. Simile
20. Comedy and satire
21. Subaltern.

III Answer any five of the following in 100 words each

- 22 Plato's attack on poetry
- 23 Value of Aristotle's criticism
- 24 Abhida, Vyanjana and Lakshana
- 25 Catalyst
- 26 Hyperbole and Athissayokti
- 27 Tragicomedy.

IV Answer any two of the following in 300 words

- 28 Aristotle's views on tragedy
- 29 The theory of Rasa.
- 30 The nature of linguistic sign according to Ferdinand Saussure
