

Master of Arts (English)

(M.A. English)

Final Year

Literary Criticism

Paper-III



दूरवर्ती अध्ययन एवं सतत् शिक्षा केन्द्र
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Literary Criticism

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I am happy to learn that Distance Learning & Continuing Education Center, Mahatma Gandhi Chitrakoot Gramodaya Vishwavidyalaya Chitrakoot, Satna (MP) has developed Self-Instructional Material for the students and trust that this endeavours of ODL Center will helpful to enhance the students understanding and their self enlightenment.

A handwritten signature in black ink, appearing to read 'Naresh Chandra Gautam'.

(Naresh Chandra Gautam)

CRITICAL THEORY

- Unit I :** Classical European Theory:
Aristotle: poetics
Plato, Cicero, Florence and Longinus
Classical Indian Theory
- Unit II :** **Renaissance and Neoclassical Theory**
Minturno, Castlevetro Cinthio and Tasso
Samuel Johnson : Preface to Shakespeare
Romantic and Post Romantic Theory
Wordsworth: Preface to Lyrical Ballads
Coleridge: Biographia Literaria
Arnold: Essay on Criticism
Pater: Appreciations
- Unit III :** **Modern and Post Modern Theory**
Henry James: Selection from the Art of Fiction
Virginia Woolf: Selections from the Modem fiction
T. S. Eliot: Tradition and the Individual Talent
American New Criticism:
Selections from J.C. Ranson's The New Criticism essay 1st from The well - Wrought Urn Cleanth Books.
- Unit IV :** Allied British Criticism
Selections front principles or literary Criticism by I. A. Richards.
F.R. leavis : Ist essay from Revaluations
W. Empson: Chapter I from some versions of past oral structuralism and post structuralism.
Saussure: Part I from Course in General Linguistics
Derrida: "on Difference" from Margins of Philosophy.
- Unit V :** **Psychoanalytical Criticism**
Sigmund Freud: The Nature of Dreams
Lacan: The Mirror Stage
Feminist Criticism
E. Showalter (ed) The New Feminist Criticism post. Colonial Theory:
E Said : Orientalism
Homi j. Bhabha : Signs Taken for Wonders.

BLOCK INTRODUCTION

In unit I we become familiar with the great elite critics like Aristotle, Plato, Longinus, Cicero etc., who have secured good position in the field of literary criticism. All possible area concerning critics mentioned above is well covered so that students can have enough knowledge about them and their works.

Unit II offers you knowledge about Wordsworth, Coleridge, Arnold, Pater and Johnson. It briefly covers all significant range of their works and contributions. Thus, well be familiarized with their valuable contribution to literary criticism.

Unit III contains Henry James, Virginia Woolf and T. S. Eliot. In this unit their works and literary opinions are highlighted in an easy way.

Unit IV throws due and sharp light on British criticism. F.R. Leavis Saussure and Derrida are notable. Hence they are well described to the great extent. Everything is presented simply keeping your needs in mind.

In unit V you will be acquainted with the psychoanalytical criticism. You can early understand head and tail of feminism. So you are to study Bhabha E said, Lacan, S. Freud & their works.

Now, it is hoped that it will be helpful and useful to the great extent to lead you to wards your destination

CLASSICAL EUROPEAN THEORY

Structure

- 1.0 Objectives
- 1.1 Aristotle: Poetics
 - 1.1.1 Aristotle's conception of imitation
 - 1.1.2 Aristotle's conception of the tragic hero
 - 1.1.3 Aristotle's Definition of Tragedy
 - 1.1.4 Aristotle's contribution to literary criticism
- 1.2 Plato
 - 1.2.1. Judicial Criticism before Plato
 - 1.2.2 Life of Plato and His theory of Ideas
 - 1.2.3 Plato's contribution to criticism
- 1.3 Longinus
 - 1.3.1 Longinus: The Romantic of the ancient world
- 1.4 Glimpse of classical Indian Theory
- 1.5 Comprehension Exercises

1.1.1 Aristotle's Conception of Imitation

NOTES

According to Aristotle epic poetry and tragedy, comedy also and dithyrambic poetry and the music of the flute and of the lyre, as well as dancing are all in their general conception, modes of imitation. And he adds that these arts differ from one another in three respect of the medium of imitation in respect of the objects of imitation and in respect of the manner of imitation. Poetry is a mode of imitation which employs language, rhythm and harmony as its medium of imitation. The objects of imitation in poetry are human beings and their actions. The manner of imitation in poetry may be dramatic or narrative.

T.R Henn categorically says that the word imitation in the poetics certainly does not denote a flat or slavish copy. Any such hypothesis according to Henn, is disproved by the text of this treatise. In fact, all agree that the "term imitation", as used by Aristotle in the poetics does not mean a servile or exact reproduction or a photographic copy. S.H. Butcher gives us a most lucid interpretation of imitation as an aesthetic term. According to Butcher, imitation as the common characteristic of the fine arts including poetry was not originated by Aristotle.

In literature, the term in this context first occurs in Plato though it may have been already current in popular speech a marking the antithesis between fine art and industrial production. The idea of imitation is connected in our minds with a want of creative freedom it is generally understood to mean a literal or servile copy: and the word transmitted from Plato to Aristotle was already tinged by some such disparaging associations. The platonic view, that the real world in a weak or imperfect repetition of a ideal archetype led to the world of reality being regarded as a world of mere imitation. Aristotle accepted as a world of mere imitation. Aristotle accepted the current term, but interpreted it in his own way, then deepening the enriching its significance and looking at it from many sides in the light of the master pieces of Greek art and literature, that imitation does not mean an exact copy of things as they are is proved by Aristotle's remark to the effect that the artist may imitate things as they ought to be. This means that the artist has the freedom to imitate some idea or ideal which is not to be found as a tangible reality in this world but which may be visualized by the artist on the basis of what

sees in the world. Thus it is clear that Aristotle does not think of the fine arts in terms of bare imitation or a literal transcript of the world of reality.

The Essence of Poetry in the Imitation

Poetry, Aristotle says, is a form of artistic expression and its essence lies rather in the imitation of the idea than in the mere versification. Within the sphere of literature, Aristotle finds actual example of such artistic imitation even in prose writing and he notes the want of common term which would include every imaginative delineation of life that employs language as its medium of expression. To illustrate his point, he mentions different kinds of literary composition, which had not, till his own time been brought under a single label or designation. These kinds are (1) the mimes of Sophron and Enarchus, and the dialogues of Plato, all of them being prose compositions of a dramatic or semi-dramatic character and (2) verse composition, whether written in a single metre or in several metres. The obvious suggestion which Aristotle here seems to be making is that the meaning of the word "Poet" should be widened so as to include any writer, whether in prose or verse, whose work is an imitation within an aesthetic meaning of the term. The essence of poetry is in the imitation and the verse or metre and melody are to be regarded as accessories or a seasoning of language. However, Aristotle does not develop this point in explicit terms and therefore we should not emphasize it too much.

Imitation as an Idealized Representation of Life

Imitation is a creative art. An artist presents idealized things in the traditional form. It is not enough that the artist should select, combine, embellish or add here and retrench there. All the elements must be harmonized into an ideal unity of type. The poet aims at something better than the original or the actual or the real. He produces a new thing, not the actual things of experience, and not a copying of reality. He produces in his imitation a higher reality, because the ideal type must surpass the actual. In other words, the poet, in imitating the universal, imitates the ideal, so that we can describe a work of art as an idealized representation of

human life, ad of character, emotion and action, and it is io be a representation under forms manifest to our senses.

1.1.2. Aristotle's Conception of the Tragic Hero

As regards the tragic hero, Aristotle rules out the virtuous man being brought from prosperity to adversity, he rules out a bad man being shown as passing from adversity to prosperity, and he rules out the down fall of the utter villain from being depicted in a tragedy. He rules out these persons because the aim of a tragedy is to affect the catharsis of pity and fear, and because this effect cannot be achieved by choosing such persons for treatment in a tragedy. The tragic hero, according to Aristotle should be a good man, but he should not be eminently just or good. He should be a man whose misfortune is brought about, not by vice or depravity, but by some error or frailty. The tragic hero must also be an illustrious man, holding an exalted position. In this connection it is pertinent to point out that in 'Sophocles' play Oedipus Tyrannus, the misfortune of the hero is not brought about by any frailty in his character. In this play the very precautions, which Oedipus takes to avoid the catastrophe, lead to the catastrophe. In this play the hero does have his faults, but his faults have nothing to do with the disaster which overtakes him. In his case, the catastrophe is almost wholly due to the working of fate. The bulk of ancient Greek drama, however, fulfills the choice of a tragic hero. Shakespearean tragedy also fulfills most of the requirements of the tragic hero as defined by Aristotle. In Hamlet, Othelo, King Lear, Macbeth, and Coriolanus, we witness the ruin of noble natures brought about by some error or defect of character. In another respect, however, Aristotle's conception of the tragic hero does not cover some of the ancient Greek plays. For instance, characters like Antigone and lphigenia suffer misfortune without any error or their part and without any frailty their character. These characters are morally superior even to Oedipus. Thus there are some innocent victims of disaster in ancient tragedy. In Shakespeare too, Cordelia and Desdemona are innocent victims. However, tragedy, at its best, is a story of human blindness leading to disaster. In laying down the rule that the tragic hero should be distinguished man of status and

rank Aristotle was taking into account the plays of antiquity and of his own time only. He could not have anticipated that a time would come when such ordinary persons as Tess and Willy Loman would figure as tragic characters. Aristotle's tragic hero has touched a fundamental truth.

1.1.3 Aristotle's Definition of Tragedy

Aristotle has thrown adequate light on the nature of tragedy. Although he has described a lot about epic, comedy and lyrical poetry, yet he has thrown more light on the nature of tragedy. He thinks that tragedy was the grand type of all the arts and in formulating his theory of tragedy, he has imparted us something very like a theory of fine arts. His definition of tragedy is as follows:

Tragedy, then is an imitation of an action that is serious, complete and of a certain magnitude in language embellished with each kind of artistic content, the several kinds being found in separate parts of the play in the form of action nor of narrative, through pity and fear effecting the catharsis or the proper purgation of these emotions. “

In the definition of tragedy mentioned above some words are undoubtedly controversial. These words are language embellished: Catharsis and purgation of these emotions. Aristotle himself explained all controversial words. He says language embellished refers to rhythm, song and music and for each part separately means that some parts of a tragedy have only the rhythm of poetry while other parts (the choral odes) have song and music as well. He is quite free from the moral fallacy in the appreciation of poetry. This would be very strange for Aristotle is a Greek, and he is certainly not free of the platonic fallacy. But in poetics there are a number of moral judgments. A, tragedy is the imitation of a good action. i.e. morally good. The other main difficulty is the meaning of catharsis. Here the choice lies between the Purity of such emotion and the purification of such emotions. The first is a medication metaphor, the second and orphic one, both are possible meaning. The rest of the definition is clear. We fully

appreciate that a tragedy should be action complete and of a certain length. Pity and fear are of spectators. So clearly purgation of emotions is clear.

1.1.4 Aristotle's Contribution to Literary Criticism

Aristotle is considered the father of western criticism. It means he is the first great critic of western world and he is also the father of subsequent literary criticism. His work poetics is milestone in criticism. More and more details are the different aspects of drama. More than Plato, he was the real torchbearer of criticism, and he, by approaching literature with the spirit of a scientist, discovered those fundamental rules of literature and various kinds, which have become some of the greatest doctrines of criticism. According to Plato, poetry is an imitation of an imitation. It is none but Aristotle, who exonerated poetry and art from Plato's charge. His interpretation of limitation was exclusively his own. According to Aristotle, each literary kind has its own peculiarities or peculiar pleasure. It is another matter that his definition of tragedy scored lot controversies. The widest changes of style in drama have only established more solidly his doctrine that the essence of tragic situation consists not so much in crime or in more misfortune as in a certain "falling or frailty", perhaps not very bad in itself, but leading in some cases to crime, in all to misfortune.

Aristotle's Criticism: Its' Limitation

Aristotle's criticism also has certain limitations. It is said that his poetics is the consequence of his observation of Greek drama and epic. Hence, many of his principles are not suitable to later day English drama, poetry and fiction. Aristotle had never seen, says R.A. Scott James, "An intellectual play like Man and Superman or Justice though perhaps Euripides came nearest to the type. He knew nothing the agreeable social sentiments which be fit the character a Somerset Maugham. A no coward ever came with the limits of his experience. He knew only the Greek tragedies and the Greek satiric and comic drama. Another limitation of Aristotle is that Aristotle never as a matter of fact gives us what in

modern terms may be called a appreciation of a single book, much less of single author said Saintsbury. He was further, surprisingly silent about lyric poetry, though lyrics and odes of excellence and charm were composed by Pindar and Sappho.

Significance of the Poetics

Despite Poetics shortcomings and limitations it has secured very valuable position in criticism. It has authentic treatises on the art of tragedy. Aristotle's - Poetics is a comprehensive treatment of poetry, its nature and art, revealing many of the first principles of literary theory and the canons of the dramatic art and constituting, besides a valuable study of critical method a mine of suggestive ideas and one of the few pieces of systematic criticism that have come down from the ancient world. Written in the severest of style devoid of -all literary grace, it forms treasury of ideas of lasting value the full significance of which it has taken centuries to understand. When we study it, get that Aristotle seem as the first of the systematic theorist an early exponent of the historical and psychological methods and incidentally a pioneer in the business of some literary judgment so that a like in the theory and the practice of criticism the work stands as the beginning of things developing and extending the findings of Plate. In the history of criticism its importance is unquestionable and fundamental.

1.2.1 Criticism in Ancient Greece (Plato (H 27. B.C 347, BC)

Judicial Criticism before Plato

The Age of Pericles

The age of Pericles in ancient Greek is known as the golden period in the realm of art and literature in Greece. It was primarily an age of creative activity. Artists like Phidias and Polygnotus, and writers like Aeschylus, Sophocles, Euripides and Aristophanes glorified this age by their works of art and literature. But as no era is

wholly creative or critical seeds of critical inquiry and analysis were also visible there and blossomed with full fragrance and efflorescence in the 4th century B.C. The beginning of Greek criticism date from the sixth century B.C. through criticism in antiquity before Plato was not systematic. Greek criticism developed when the philosophers Xenophanes and Heraculitus condemned Homer advocated an allegorical interpretation of the two Homeric epic-the Iliad and the Odyssey.

Growth of Literary Criticism in Ancient Greece

The writings of Homer, Hesiod, Xenophanes, Pindar and Gorgias contain stray hints which throw light on critical ideas in antiquity. The theory of inspiration was already current in connection with poetry and is suggested in the first place by the opening lines of the Homeric poems. Both the Iliad and Odyssey begin with an appeal to the Muse for inspiration to utter the truth of things, and this is confirmed by Hesiod, who in his preface to the Theogony, explains how the Muse breathed into him the art of divine music. Then, too, each poet pronounces indirectly on the function the poetry but with some amount of difference. To Homer, on the one hand, the end of poetry was pleasure produced by some sent of enchantment and this point he stresses at more than are place. To Hesiod, on the other hand the poetic function was that of teaching or conveying a divine message. Equally important is Homer's comment on the quality of illusion in art when on the shield of Achilles the earth looked behind the plough and like to the ground that had been ploughed although it was made of gold, that was a marvell us piece of work.

1.2.2 The Life of Plato

Plato, the most disciple of Socrates, was born in 429 BC. He was the son of Aristotle and Perictione. His parents were Athenians of distinguished lineage; His relatives were friends of Socrates and through them Plato as a boy, was introduced to him. Plato stated his carrier as poet but after coming in the contact of Socrates he started to take interest in Philosophy. He desired to shine in politics but after

the execution of his pupil Socrates in 399 B.C. he abandoned politics and retired for a time to Megara with other followers of Socrates.

Plato founded his Academy in 387 B.C. and taught his pupils philosophy, mathematics, natural science jurisprudence and practical legislation, Plato wrote his great books here. The Dialogues-*Lysis*, *Gorgias*, and *Symposium*, *Phaedrus* and *Republic*. He was highly respected and honoured by his countrymen. He died in 347 B.C.

In his own work *Lysis* and *Republic* (More specially book X) he has expressed his views on these subjects forcefully and at length. His views are scattered all over his works the form of stray references.

Plato's Theory of Ideas

Plato's doctrine of ideas is one of the first principles of metaphysics and takes a reader in the platonic metaphysics of transcendental reality. Plato was an idealist. He believed that ideas or heavenly archetypes one was true and real and all earthly things were mere copies of them. The world was the prototype of the heavenly archetype and it should have been the endeavour of human beings to know and discover this truth. But the poet and the painter or any other artist delighted human beings by imitating the transient world produced more illusions and appearances in the likeness of the ideas. In this way art does not deal in truth. It is content to represent the data of sense which are themselves a distorted image of reality. It is twice removed from reality.

Plato's theory of ideas is based on his theory of knowledge.

Plato's theory of imitation stems from his theory of knowledge (epistemology). in the words of David Daiches:

If true reality consists of the ideas of things, of which individual objects are but reflections or imitations then anyone who imitates those individual objects which is imitating assimilation and so producing something is still further removed from ultimate reality.

In the Republic (Book X) Plato develops this argument with reference to the painter and the maker of beds and then applies it in denouncing the poet who imitates reality without necessarily understanding it. In book X of the Republic Plato argues something like this

There are many tables in the world but there is one idea of form (Platonic idea) of table. When a carpenter makes a table he produces a mere semblance of this idea which is the one real table lying beyond all the tables which have been or can be made so that the idea, for its present very general purpose is outside the world altogether. And when an artist sits down in front of carpenter's table to paint a picture of it, the picture that results is a copy of something which is itself a kind of shadow of the real object. Thus the artifact is removed at two stages from reality.

Imitation of Reality without Understanding It:

Plato says that the poet imitates reality without understanding it just as a painter imitates what he sees and does not know how to make or use what he sees. So the arts are imitations of an imitation and thus twice removed from the truth, they are also the product of ignorance. Thus it is clear that there is no point in imitation without purpose and knowledge. The real artist, who knew what he was imitating, would be interested in realities and not in imitations and would desire to leave as memorials of himself works many and fair.

Plato's Insistence on Art for the Sake of Life

Plato advocates the doctrine of 'Art for life's sake,' for him the value of a work of art is its practicality and utility. As it is stated that the works of art were the partial image of the idea. The imitation of substantial idea is not possible. So, they helped neither in improving nor in educating mankind. As the artist does not rise up to Plato's conception of ennobling and uplifting human being.

Criticism of Plato's 'Theory of Ideas'

NOTES

Plato's views on imitation are much criticized. It is not worth of a great philosopher. He uselessly attacks art by his doctrines of ideas. He is blamed that he could not see the mental level of an artist. When painter or artist do their work at that time there perfect image of the transcendent. He should not have ignored that their inward eyes can see the ideal form visible to them. The impression of which is made on his mental surface, instead of the table made by the carpenter. In fact poetry is not a slavish imitation or copying, it is creative. It was Aristotle who put forth this creative nature of art and his attitude to the work of imitation is altogether more respectful than his master's. According to Aristotle the poet handles them in such a way that he brings out their -universal and characteristics elements, thus illuminating the essential nature of some event or situation whether or not what he is telling is historically true. The poet works according to the laws of probability or necessity not according to some chance observation or random invention.

1.2.3 Plato's Contribution to Criticism

Although Plato is a critic yet he is not a professed critic and his critical observations are not embodied in any single work. His chief concern was philosophical investigation which forms the subject of his great work, the Dialogues. In the course of these philosophical discussions the Platonic so crates made certain utterances on literature which are usually found in Ion, Symposium, Republic Phaedrus and Laws. Although they are no more than scattered references in a bigger context, the profundity of their thought makes them a very important contribution, the first of its kind to the art of criticism. In these utterances on poetry and drama, Plato shows himself a discerning critic. Undoubtedly he is the first literary critic of repute.

Apart from his historical significance his intrinsic value is by no means small. His theory of inspiration is a positive contribution to literary criticism. The theory of course, is as primitive as it is universal. It was current in connection with poetry

as suggested in the first place by the opening lines of the Homeric poems. Both the 'Iliad' and the 'Odyssey' begin with an appeal to the Muse for inspiration to utter the truth of things and this is confirmed by Herodotus, who in his preface to the 'Theogony' explains how the Muse breathed into him the art of divine music. In this way the theory of inspiration was prevalent before Plato. David Daiches says, "The Iliad is the most elaborate presentation in the ancient world of the notion of poetry as pure inspiration a nation which has had a long history has gone through many modifications and which serves even today."

Plato was the first critic, who advanced the theory of imitation that all art is an imitation of life and nature that art is an imitation of an imitation. The essence and his arguments is that poetry is a form of imitation and is, thus, a representation of an actual and the contingent and not of the ideal and the essential. Thus poetry takes us away from the true rather than towards it Poetry has no concern with serious things and it a form of trivial amusement. Aristotle dealt with this problem in the 'Poetics'.

Plato was mainly concerned with the active side of art and literature. Plato believed that poetry should subserve individuals and social morality He advocates that poetry does neither improves man nor promote the well being of the state. He condemned poetry because it is not only immoral but trivial too, and so detrimental to the welfare of the state.

Plato was also the originator of the theory of organic unity in a piece of composition one of the most fundamental and widely accepted principles of literary criticism. To quote him:

As far as his manner and style are concerned he set the fashion for criticising in a way which may be called romantic. Plato is not only the first philosophical critic but also the first critic to communicate the beauty and charm of creative literature to his critical pages, derogatory as well as commendatory. His prose is marked by simplicity and richness of thought. The perfection of style is variety in unity, freedom, ease, clearness, the power of saying anything of striking any note in the scale of human feeling without impropriety and such is the divine gift of language possessed by Plato in the 'Symposium' and 'Phaedrus'.

Plato was not a professed critic of literature and his critical observations were not embodied in any single work. His chief concern was philosophical investigation which forms the subject of his great work, the *Dialogues*. In the course of these philosophical discussions the Platonic Socrates made certain utterances on literature, which are usually found in *Lion*, *Symposium*, *Republic*, *Phaedrus*, and *Laws*. Although they are no more than scattered references in a bigger context the profundity of their thought makes them a very important contribution, the first of its kind, to the art of criticism. In these utterances on poetry and drama, Plato shows himself a discerning critic. Indeed he is the first literary critic of repute. Positively and negatively he was able to exert profound influence alike upon the advocates and the antagonists of poetry and art in the succeeding ages. The puritans and men of their inclination never failed to employ his weapons to combat the insidious influence of poetry. While its defenders invoked this theory of inspiration to uphold the dignity of letters. His outright condemnation of what he regarded as mimetic arts was really a challenge to all who were interested in imaginative literature and it spurred the daring intellects into deeper enquiries to furnish convincing arguments in support of the other side of the problem. In this way, he served as an effective irritant in the development of critical thought.

His theory of inspiration is a positive contribution to literary criticism. The theory of course is as primitive as it is universal. It was current in connection with poetry as suggested in the first place by the opening lines of the Homeric poems. Both the *Iliad* and *Odyssey* begin with an appeal to the Muse for inspiration to utter the truth of things, and this is confirmed by Herodotus, who in his preface to the *Theogony* explains how the Muse breathed into him the art of divine music. In this way the theory of inspiration was prevalent before Plato.

Plato was the first critic who advanced the theory of imitation that all arts in an imitation of life and nature, that art is an imitation of imitation. The essence of his arguments is that poetry is a form of imitation, and is thus a representation of an actual and the contingent and not of the ideal and essential. Thus poetry takes us away from the true rather than towards it, Poetry has no concern with serious things and it is a form of trivial amusement. Aristotle dealt with the problems in the *Poetics*.

Plato was concerned with the didactic side of art and literature. Plato believed that poetry should subserve individuals and social morality. He was of the view that poetry helped neither to mould character nor to promote the well being of the state.

Plato was also the originator of the theory of organic unity in a piece of composition, one of the most fundamental and widely accepted principles of literary criticism. To quote him:

Every discourse must be organized, like a living being, with a body of its own, as it were, so as not to be headless or footless, but to have a middle and members composed in fitting relations to each other and to the whole.

Plato is not only the first philosophical critic, but also the first critic to communicate the beauty and character of creative literature to his critical pages, derogatory as well as commendatory. His prose is Attic prose marked by simplicity and richness of thought. The perfection of style is variety in unity, freedom, ease, clearness, the power of saying anything, and of striking any note in the scale of human feeling without impropriety, and such is the divine gift of language possessed by Plato in the 'Symposium' and 'Phaedrus'.

1.3.1 Longinus: The First Romantic Critic of the Ancient World

Longinus is known as the first romantic critic in the sense that he laid stress on passion, ecstasy, transport, imagination, intensity and exaltation. All the romantic critics have repeatedly emphasized all these features in their criticism. In Longinus, all the romantic traits can very easily be traced. Longinus stressed on the aesthetic criticism which was paramountly adhered to by the romantic critics. Actually during the classical period in Greek and Roman criticism, a work of art was judged by the canons of set critical rules. Longinus could not adhere to these traditional and classical rules. He revolted against all such set rules. His advocacy for "the quality of transport or ecstasy" is the greatest proof of his as a romantic critic.

It was his paramount assertion that the sublime can never be achieved through external force like the set ruled and regulation of criticism. He told that it is the heart and the mind of man from where the sublimity will spring. He says that people who think that through classical adherence in form and taste, we cannot set sublimity, are wrong. Imagery and amplification can be considered greater value and triumphantly upheld that it is only through imitation amplification and imagery that sublime can be achieved and once (the sublime) is achieved, there can be in excess ecstasy or transport. Gibbon is also attracted by Longinus ecstasy or transport.

Longinus as a romantic critic emphasized the use of 'Metaphors'. Since he was having romantic vein, he could not deny using 'Metaphors,' which greatly impart an accurate aid to the promotion of everybody is romantic temper. Rhys Roberts has remarked in this connection.

He is subject rather than objective. He is better fitted to fire the young to convince the maturely skeptical. He speaks rather of 'transport' than of 'purgation' or 'universal'.

M.R. Abrams has likewise regarded Longinus as "the first romantic critic.

He remarks.

The consonance of his treatise with the familiar romantic tradition is the reason why later day students of criticism who find Aristotle schematic Horace worldly and rhetoricians trivial, respond to Longinus as animating and modern.

George Saintsbury has traced a lot of qualities of Being a romantic critic in Longinus. According to him, he was the first romantic critic. His trace of ecstasy or transport was a unique thing. His emphasis on the imagination is a new research. His understanding of the vital importance of high thinking and high feeling was entirely depending on his romantic fervour, yet the stands alone, observes prof. George Saintsbury. "We must skip fifteen hundred years and come to Coleridge before we meet any critic entirely of his class, yet free from some of his limitation. His work remains to be ranked among all other works of the class, the work of a critic at once Promethean and Epimethean in his kind, learning by the

mistakes of all that had gone before, and presaging with instinctive genius, much that was not to come centuries after.

1.4 Glimpse of Classical Indian Theory

The Tradition of Drama and Theatre in India

Drama in Indian had rich and glorious tradition. It begins its journey with the Sanskrit plays. We can get perfect glimpse of tradition in 'Natyasastra' the oldest of the texts of the theory of the drama, claims for the drama divine origin and a close connection with the sacred Vedas themselves. A.L. Basham, a prominent historian expresses similar views in his own way. The origin of the Indian theatre is still obscure. It is certain however that even in the Vedic period dramatic performances of some kind were given and passing reference in early source point to the inaction at festivals of religious legends, perhaps only in dance and mime. The surviving Sanskrit dramas are numerous and varied, ranging from short one act play lets to very long plays in ten acts. The chief dramatists were Asvaghosa, Bhasa, Kalidas, Bhavabhuti and Sudrak. Tragedies like Urubhanga, romances like Abhijnana-Sakuntalam and historical plays like Mudrarakshas form an imperishable part of our literary heritage.

All literahue in Sanskrit is classified into Drishya and the Sravya. While poetry in all foms can be said to fall under the latter, drama falls under the former. Drama in Sanskrit literature is covered under the broad umbrella of rupaka which means depiction of life in its various as aspects represented in foms by actors who play various roles.

The Sanskrit drama grows around three primary constituents: nmely, vastu(Plot), Neta (Hero) Rasa (Sentiment). The plot could be eiihc principal (adhikarika) or accessory (prasangika). The former concerns the primary characters of the theme and pervades the entire play. The latter serves io further and supplement the main topic, aid relates to subordinate characters other than the chef ones. This is further divided into banner (pataka) and incident (parkari). The former is a small episode

that presents, describes, improves or even hinders the primary plot to create added excitement. The latter involves minor incidents represented by minor characters.

In *Abhijnana-sakuntalam*, *Vivikramor vadyam*, and *Malavikagni-mitram* of Kalidas and *Swpanavasavadattam* of Bhasa, Sringara or the erotic is the chief rasa. Veera or the heroic is pervading rasa in *venisamhara* and *Mudra Rakshasa* of Visakhadattas.

It is significant to note that Sanskrit drama never offers tragedy unlike many of the Shakespearean plays. While all emotions including grief, terror, and disgust are depicted the Sanskrit drama never allows a tragic catastrophe to cause a painful impression in the minds of the audience.

Thus we do not miss the impact of Sanskrit playwrights like Bhasa and Bhavabhuti as K.R.S. Iyengar observes: But all five plays are steeped in poetry and romance, recalling the spirit and flavor of the distinctive dramatic type exemplified in different ways by Bhasa, Kalidas and Bhava Phuti-though, of course, all have Aurobindonian undertones.

1.5 Comprehension Question

1. Examine Aristotle's contribution to literary criticism.
2. Critically examine Aristotle's definition of tragedy.
3. Make a note on the three unities of Aristotle.
4. Critically examine Aristotle's statement that the poet is a maker of plots than of verse. Illustrate your answer.
5. Write in your own words Aristotle's definition of tragedy as the imitation of an action, serious, complete and of a certain magnitude.
6. Make a note on Aristotle's opinion and limitation.

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7. Write salient features of tragic hero of Aristotle.
8. Write a note on criticism in Ancient Greece.
9. Throw adequate light on the growth of literary criticism in Ancient Greece.
10. Assess Plato's theory of ideas with apt illustration.
11. Discuss Plato's insistence on Art for the sake of like.
12. What is Plato's contribution to criticism? Answer in your own words.
13. Consider Plato as originator of the theory of organic unity in a piece of composition.
14. Consider Longinus as the first romantic critic of the ancient world.
15. Critically examine Longinus as a literary critic.
16. Write an authentic note on classical Indian theory.

RENAISSANCE AND NEO-CLASSICAL THEORY

- 2.0 Structure
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2.1.1 Johnson's Criticism of Shakespeare

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The Preface to Shakespeare: A Note

Johnson's remarks on Shakespeare's dramatic art in his preface bring out clearly his originality as a critic. At the outset he establishes Shakespeare's sound claims to supremacy in literature not by applying classical or neo classical rules, but the Logicians test of all great literature namely "length of duration and continuance of esteem." After that he analyses the quality of Shakespeare's art which has given him supremacy over others. He defines this quality as the universality of his outlook, the faithful portrayal of the fundamental qualities of human nature common to all ages. He says:

"Nothing can please many, and please long, but a just representation of general nature. Particular manners can be known to few, and therefore few only can judge how nearly they are copied. The irregular combinations of fanciful invention may delight a while by that novelty of which the common satiety of life sends us all in quest; but the pleasure of sudden wonder are soon exhausted, and the mind can only repose on the stability of truth."

Shakespeare as the Poet of Nature:

Shakespeare is above all writers, at least above all modern writers, the poet of nature; the poet that holds up to his readers a faithful mirror of manners and of life. His Characters are not, modified by the customs of particular places, unpracticed by the rest of the world, by the peculiarities of studies or professions, which can operate but upon small numbers, or by the accidents of transient fashion or contemporary opinions: they are the genuine progeny of common humanity; such as the world will always supply and observation will always find. His persons act and speak by the influence of those general passions and principles by which all minds are agitated and the whole system of life is continued in motion. In the writing of other poets a character is too often an individual, in those of Shakespeare it is commonly a species'

Shakespeare art's is contrast with that of the other dramatists. In this connection Johnson says: The theatre, when it is under any often direction is peopled by such character as were never seen conversing in a language which was never heard, upon topics which will never arise in the commerce of mankind. But the dialogue of this author is often so evidently determined by the incident which produces it, and is pursued with so much ease and simplicity that it seems scarcely to claim the merit of fiction, but to have been gleaned by diligent relation out of common conservation and common occurrences.

Shakespeare's Handling of the Supernatural

The same universal treatment is to be found in Shakespeare's handling of the super natural. Even where the agency is supernatural the dialogue is level with life Shakespeare approximates the remote, and familiarizes the wonderful, the - event which he represents will not happen; but if it were possible its effects would probably be such as he has assigned; and it may be said: that he has not only shown human nature as it acts in real excrescencies, but as it would be found in trials, it cannot be exposed.

Shakespeare's Style

Johnson has a word of praise for Shakespeare's style. He says there is style in every nation, which never becomes obsolete, a certain mode of phraseology so consonant and congenial to the analogy and principles of its respective language as to remain settled and unaltered, his style is probably to be sought in the common inter course of life, among those who speak only to be understood, without ambition of elegance---- there is a conversation above grossness and below refinement where propriety resides, and where this poet (Shakespeare) seems to have gathered his comic dialogue. He is therefore more agreeable to the ears of the present age than any other author equally remote, and among his other excellences deserves to be studied as one of the original masters of our language.

Johnson's Defence of Shakespeare's Characterization

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Johnson gives answer to the charges against Shakespeare's characterization as made by Dennis, Rymer 2nd Voltaire. Dennis and Rymer have described Shakespeare's Romans as "not sufficiently Romans" Whereas Voltaire had objected to his representation of the usurping king in Hamlet as a drunkard. To these charges Johnson replies:

Shakespeare always makes nature predominate over accident, and if he preserves the essential character is not very careful of distinctica super kduced and adventitious. His story requires Romans, or kings but he thinks only of men. He knew that Rome, like every other city, had men of all dispositions, and wanting a buffoon he went into the senate house for that which the senate house would certainly have afforded him. He was inclined to show a usurper and a murderer not only odious but despicable, he therefore added drunkenness to his other qualities, knowing that kings live wine like other men, and that wine extends its natural power upon kings. These are the petty cavils of petty minds, a poet overlooks the casual distinction of country and condition, as a painter, satisfied with the figure, neglects the drapery.

Defects in Shakespeare's Plays

Johnson then points out a few defects in Shakespeare's plays. In the beginning he says that there is no poetic justice in his plays. He has written without moral purpose:

His first defect is that to which may be imputed most of the evil in books or in men. He sacrifices virtue to convenience, and is much more careful to please than to instruct, that he seems to write without any moral purpose. This fault the barbarity of his age cannot extenuate: for it is always a writer's duty to make the world the better and justice is a virtue independent of time or place.

He also finds faults in his plots and their endings. The plots are often so loosely formed, that a very slight consideration may improve them, and so carelessly pursued that he seems not always fully to comprehend his own design.. it may be observed that in many of his plays the latter part is evidently neglected. When he found himself near the end of his work, and in view of his reward, he shortened the labor to snatch the profit. He, therefore, remits his efforts where he should most vigorously exert them, and his catastrophe is improbably produced or imperfectly represented. He also objects to Shakespeare's anachronisms or violations of chronology. Then he points out certain faults in comedies:

in his comic scenes he is seldom very successful when engages his characters in reciprocation of smartness and contests of sarcasm their jerks are commonly gross, and their pleasantry licentious, neither his gentlemen nor his ladies have much delicacy, for are sufficiently distinguished from his clowns by any appearance of refined manners.

Again he says:

There is a tendency in Shakespeare to amplify unduly the narratives and set speeches, and to fall in his tragedies into bombast and obscurity. In tragedy his performance seems to be worse, as his labour is more. The effusions of passions which exigency forces out are the most part striking and energetic, but whenever he solicits his invention or strains his faculties, the offspring of his theories is tumor, meanness, tediousness, and obscurity in narrative he affects of disproportionate pomp of diction, and a wearisome train of circumlocution, and tells the incident imperfectly in many words, which might have been more plainly delivered in few.... His declamations or set speeches are commonly cold and weak. . .

In the end he points out the tiresome quibbles in his plays.

A quibble is to Shakespeare, what luminous vapours are to the traveler, he follows it at all adventures it is sure to lead him out of his way, and sure to engulf him in the mire. It has some malignant power over his mind, and its fascinations are

irresistible... A quibble is the golden for which he will always turn aside from his career, or stoop from his elevation. A quibble was to him the fatai Cleopatra for which he lost the world, and was content to lose it.

2.12 Johnson Views on the Unities

Unities display three unities, unity of action, unity place and unity of Time. Johnson views on the unities are as follows:

Unity of Action

Johnson advocates Shakespeare's non-observance of the unities of time and place. He regards the unity of action as essential for the drama and Shakespeare, he observes, has generally preserved it in accordance with Aristotle's requirement. His plots have a beginning, middle, and an end, all the events are linked together, and conclusions result from what had gone before. But Shakespeare paid no regard to the unities of time and place. Shakespeare thinks that the necessity of observing the unities of time and place arises from the supposed necessity of making drama credible. The critics holds it impossible that, an action of months or years can be possibly believed to pass in three hours; or that the spectator can suppose himself to sit in the theatre, while ambassadors go and return between distant kings, while armies are levied and towns besieged, while an exile was dears and returns, or till he whom they saw courting his mistress, shall lament the untimely fall of his son. The mind revolts from evident falsehood, and fiction loses its force when it departs from the resemblance of reality.

Johnson Expresses His Views like This:

The objection arising from the impossibility of passing the first hour at Alexandria, and the next at Rome, supposes that when the play opens, the

spectator really imagines himself at Alexandria and believes that his walk to the theatre has been a voyage to Egypt, and that he lives in the days of Anthony and Cleopatra. Surely he that imagines this may imagine more. Etc that can take the stage at one time for the palace of the polemics, may take it in half an hour for the promontory of Action. Delusion, if delusion be admitted, has no certain limitation if the spectator can be once persuaded, that his old acquaintances are Alexander and Caesar, that a room illuminated with candles is the plain of Pharsalia, or the bank of Granieus, he is in 2 state of elevation above the reach of reason, or of truth, and from the heights of empyrean poetry may despise the circumscriptions of terrestrial nature. There is no reason why a mind thus wandering in ecstasy should count the clock, or why an hour should not be a century in that calenture of the brains that can make the stage a field.

Unity of Place

The spectators are aware of the fort that they are watching only a drama. Form the first act to the last they know that all players are only players. They come to hear a certain number of lines recited with just gestures and the elegant modulation. The lines relate to some action and an action must be in places very remote from each other; and where is the absurdity of allowing that space to represent first Athens, and then, Sicily, which has always know to be neither Sicily nor Athens, but a modern theatre.

Unity of Time

In the same way Shakespeare does not regard the unity of time essential for the drama. He thinks that time is, of all modes existence, most obsequious to the imagination: A lap of years is easily conceived as a passage of hours. In contemplations we easily conceived as a passage of hours. In contemplations we easily contract the time of real actions, and therefore, willingly permit it to be contracted when we only see their imitation. "How the drama moves, if it is not credited?"

A possible question may be asked, Johnson's reply is: It is credited with all the credit due to a drama. It is credited, whenever it moves.... as a just picture of a real original; as representing to the author what he would himself feel if he were to do or suffer what is there feigned to be suffered or to be done.... The delight of tragedy proceeds from our consciousness of fiction; if we thought murders and treasons real, they would please no more. Imitations produce pain or pleasure, not because they are mistaken for realities, but because they bring realities to mind. Johnson expresses his views clearly and forcibly:

That the unities of time and place are not essential to a just drama, that though they may sometimes conduce to pleasure they are always to be sacrificed to the noble beauties of variety and instruction; and that a play, written with nice observation of critical rules, is to be contemplated as an elaborate curiosity, as the product of superfluous and ostentatious art by which is shown, rather what is possible, than what is necessary.

2.1.3 A General Estimate of Johnson's Criticism of Shakespeare

The services Johnson rendered to Shakespeare are only second to these he rendered to the language in which Shakespeare wrote. The preface to his edition of Shakespeare is certainly the most masterly piece of his literary criticism: and it may still be doubted after all that has been written about Shakespeare in the century and a half that separate it from our own day, whether the world can yet show any sixty pages about Shakespeare exhibiting so much truth and wisdom as these. All Johnson's gifts are seen at their best in it: the lucidity; the virile energy the individuality of his style: the unique power of first placing on the level of the plain man and then lifting the plain man to his; the resolute insistence on life and reams, not learning of ingenuity, as the standard by which books are to be judged. No one ever was as free as Johnson from that part of literature which a fine French critic, one of the subtlest of his countrymen, called, "l'ingenious sans bon sens", and he never showed himself as free of it as in his Shakespeare. The master of life, whether life or nature be his subject shows plainly that he has seen

it with his own eyes, inspired the great critic with more even than his usual measure of sanity; and perhaps the very best things in the preface and the notes are the frequent summoning of ingenious sophistries to the bar of a merciless merely lifeless application of mechanical rule, read again the famous passages in the preface where he dismisses the claims of the unities of place and time to be necessary to the proper illusion of drama. Never did critic show himself freer of the easy slavery to traditional rules which afflicts or consoles sluggish minds. In Johnson pages at any rate, there is always an appeal open as he says from criticism to nature and, though all his prejudices except those of the anti Gallican must have carried him to the side of the unities, he goes straight to the truth of experience obtains there a decisive answer, and records it his a few pages of masterly reasoning. The first breath of the fact as known to everyone who has visited a theatre, is required not for the sake of deceiving the spectators, which is impossible, but for the sake of bringing order into chaos, art into nature, and the immensity of life within limits that can be compassed by the powers of the human mind the unity of action, which assists the mind is therefore vital, the unities of time and place, which are apparently meant to deceive it, are empty imposture for the truth is that the spectators are always in their senses, and know, from the first act to be last, that the stage is only a stage and the players only players the delight proceeds from our consciousness of fiction if we thought murders and treasons real they would please no more.

But this is simple one especially famous passage in an essay which is full of matter from the first page to the last. It says little, of course of the sublime poetry of Shakespeare, and it cannot anticipate the criticism of the imagination which Goethe and Coleridge have taught us to expect from every writer about Shakespeare. They day for that was not yet: and as Johnson, himself among the first to suggest the historical and comparative point of view in criticism, says in this very preface, every man's performances, to be rightly estimated, must be compared with the state of the age in which he lived and with his own particular opportunities, He had a difficult task, and he performed it so admirably that what he says can never be out of date. It had not then become superfluous to insist on the greatness of Shakespeare. If it has since become so, no small share of that result may be ascribed to Johnson. We forget that, because, as he said of Dryden it

is the fate of the critic who convinces to be lost in prevalence of his own discovery. Ever certainly has the central praise of Shakespeare, as the master of truth and universality, been better set forth than by Johnson. Ours ears are delighted, our powers of admiration quickened, our reasons convinced, as we read the succession of luminous and eloquent paragraphs in which he tries Shakespeare by the tests of time, nature, of universality, and finds him super in all. Shakespeare has had subtler and more optical critics than Johnson. But no one has equally insist, lucidity and finality which Johnson shows in his own field.

2.2 Romantic Criticism: William Wordsworth

William Wordsworth (1770-1850) is one of the greatest poets of England, one to whom Matthew Arnold assigns as place near only to Shakespeare and Milton. He was primarily a poet, and not a critic. He has left behind him no comprehensive and systematic treatise on literary criticism. His criticism consists of Advertisement to the Lyrical Ballads, 1802 with an Appendix on Poetic Diction. The preface was constantly revised for the subsequent editions of the Lyrical Ballads. For the 1815 edition, the poet wrote a new Preface and the older one was added as an Appendix. The volume also contained an essay, Supplementary to the Preface.

The 1802 Preface is generally taken as the standard text and competent critics regard it as a land mark in the history of criticism.

Wordsworth's critical works also include his notes to "The Thorn" and other poems as well as critical remarks of great significance scattered all up and down his correspondence.

Its Genesis and History

Wordsworth's preface to The Lyrical Ballads- is a critical document of abiding significance. It underwent a number of revisions till it acquired its present form. It

is first published in 1798 and Wordsworth merely added a short introduction to this edition. The second edition of the Lyrical Ballads published in 1800 containing detailed Preface. He began writing it in the summer of 1800 and completed it by the end of September. Coleridge claimed in 1802 that it was "half a child of my own brain", since many of its ideas has originated in discussions between the two poets, and he may have even given further help by making notes on these topics. Nevertheless, it was Wordsworth who finally shaped this material and in doing so assimilated it to his own way of thinking. With the several of his formulations Coleridge subsequently comes to disagree.

The 1800 Preface was revised, enlarged and perfected for the 1802 edition of the Lyrical Ballads. The most significant addition to the 1802 preface is the long account of the nature, qualifications and functions of a poet the demonstration of his superiority over the man of science and an examination of the nature of poetic pleasure. To this edition Wordsworth also added an Appendix on poetic diction, devoted to a consideration of poetic diction and its history.

The Preface was constantly revised and perfected for each subsequent edition of the Lyrical Ballads, but basically the poets views remained the same. No significant changes were made for the edition of 1805. But in the edition of 1815 this Preface appeared as an Appendix and the volume was provided with an entirely new Preface. To this volume Wordsworth also added an Essay Supplementary to the Preface. The Mace that we study today is that of 1808.

Wordsworth's Aim

Wordsworth himself tells us that his aim in writing the Preface was not to give an elaborate account of his theory of poetry or to make a systematic defense of Ms point of view. He added the Preface because he felt that his poems were of a new kind, both in theme and style, and therefore, he should not hurl them at the head of the people without a world of introduction. Every new and original poet has to create the taste by which he is read and enjoyed and the creation of such a taste was Wordsworth is basic objective in writing the preface. He seeks to bring about

drastic revaluations of earlier poetry so that his own poetry may be properly appreciated.

Poetic Diction

The theme which dominates the Preface, and which Wordsworth pursues most consistently is his argument against poetic diction. As Derek Roper points, out the immediate objects of his attack were the gaudiness and phraseology of contemporary poets.

Wordsworth's fundamental objection to what he elsewhere calls a vague glossy and unfeeling language is that to separate poetry from ordinary speech is to separate it from human life. For him, the great value of poetry is that it permits the sharing of experience, the communication of truths carried alive into the heart by passion. The view of poetry as communication is not confined to one period or movement but it has never been so forcefully expressed as in the great passage. Wordsworth added in 1802, fore shadowed by his earlier sentence: "Poetry sheds no tears such as angel sweep, but natural and human tears she can boast of no celestial ichors (Fluid) that distinguishes her vital juices from those of prose the same human blood circulates through the veins of them both.

Function of Poetry - Poetic Pleasure

Poetry is known as communication and it is his own pleasure that the poet communicates. Traditionally the function of poetry was supposed to be both to instruct and delight, but for Wordsworth the function of poetry is to give pleasure. However his conception of pleasure is an exalted one. Poetic pleasure is not mere idle amusement like rope dancing or sherry drinking. Serious poetry provides a pleasure of a more exalted kind. It is the pleasure which results from increased knowledge and understanding. He considers poetry superior to both history and philosophy, as well as to science. He regards it as the most philosophical of all writings, the impassioned expression that is the countenance of all science. The appeal of science is merely to the intellect poetry complements science by adding

feelings to its truth, and by its imaginative treatment it makes people more fully aware of them.

The Poet: His Qualification

In a long passage added in 1802 he gives us his view of the nature and character of a poet. The poet is essentially a man speaking to man, he differs from other men not in nature, but merely in the degree of his &s. He is a man of greater sensibility, observation, reflection and imagination of greater powers of communication. He can, therefore, comprehend truth to which other remain blind. He can see into the heart of things and can communicate his own understanding of the soul of things to his readers. Thus the Preface makes it clear that Wordsworth's understanding of his own calling is a very exalted one.

Richness of Preface

The preface is a rich piece of writing. Its themes are manifold and it raises many questions. To quote Margaret Drabble, It is quite impossible to try to give an account of all the questions raised by the Preface, for in it Wordsworth covers an enormous stretch of ground, throwing out quite effortlessly the most acute observations on the relationship of poetry and science on the use of metre on the place of pleasure in art on Aristotle a taste and its cultivation arid on the history of poetry. It raises, in fact almost every knotty aesthetic problem are can think of and deal with it with an amazing confidence and energy. It cannot read too often: every time it seems to contain something new and unexpected it marks the beginning of a new age.

Some Faults

Undoubtly, the Preface has its faults, is Coleridge, who criticizes it for the needles obscurity of its half, and the extreme elaboration and constrainedness of its diction. As Garrod tells us the Preface is a propaganda pamphlet and such as

suffers from the sin of exaggeration and over emphasis. Wordsworth frequently goes to extremes. Derek Roper points out that considered as the introduction to a collection of poems, the Preface is not a tactful piece of writing forty pages of none too easy prose dithered readers at the outset. These who preserved ran some risk of being alienated either by the extreme form in which Wordsworth states some of his doctrines or by his failures of tone, which is sometimes pedantic, sometimes

arrogant and sometimes absurdly defensive. Wordsworth makes bold claims for his poems, such as not all of them will bear, declares that to appreciate them despite revaluations of earlier poetry will be necessary and cautions the reader interminably as to how they must and must not be read. Despite this care, the account he gives of the poems is misleading since they are much more diverse than the Preface suggests. Coleridge was right in concluding that it was this Preface which provoked the hostility of critics from 1802 onwards.

Its Value and Significance

Despite this weakness, the Preface is probably the most important single document in the history of English criticism. It helped substantially to bring about the reforms Wordsworth most wanted, it gave valuable new insights into the nature, scope and function of poetry and into the creative process, and above all it set new standards for the discussion of such matters by its intense seriousness and by its grasp of inward experience. By comparison with Wordsworth's Preface. All previous writings on poetry seem superficial. It is the first comprehensive attempts to build up a theory of poetry.

The preface is an unofficial manifesto of the English Romantic Movement. It explained the aims and objectives of romanticism and thus gave to the romantic movements a definite direction and programme. The Preface is a great irritant to thought; it poses numerous questions and provokes discussion.

2.3.1 Matthew Arnold: A Critic

Arnold was the greatest and most influential critic of the Victorian age. In his theoretical writings he was concerned with social education religious Cultural as well as literary improvement. He was not satisfied with the social values and literary principles prevailing in his own times. He saw the degenerated standards of art and literature false social values and indifference to moral ideas around him and wanted to bring about a reform in all of them. Dissatisfied with his own age he went back to the ancient Greece for inspiration. He saw that the best poetry was to be found in writers like Homer and Sophocles, and propagated their thorough study by the writers of his own age. He found in their works what he thought to be the greatest quality of poetry a combination of great action and grand style. In his critical principles he was also influenced by Goethe and Sainte-Beuve from Goethe he learnt the sanity, and above all the architectonic quality of art. From Sainte-Beuve he learnt that, in forming critical opinions, we should take into account the life and personality of the writer, and that the main quality of a critic is disinterestedness. A critic can formulate correct judgments only when he is disinterested when he has no other ends and interests save the literary.

Arnold's criticism is of great historical importance. He provided the classical resistance to the prevalent but degenerate romantic criticism. His classicism- his love of Greek culture, art and literature is reflected in almost all his critical writing. He did an invaluable service to the cause of literature and criticism by reaffirming the classical principle of the importance of the action of high seriousness and of grand style and the importance of the study of the ancients as models of excellence and Perennial sources of inspiration. He stressed the need and value of comparative criticism and the necessity of having international views of all literatures. He brought about a reform in criticism by strongly opposing the intrusion of personal, literary or religious prejudice in passing judgments on creative writers. He was very much concerned with the real estimate of a work of art. The critic's duty according to him was to leave the real estimate of a work to rise above the fallacies of the historic and the personal estimates, and to see the

object as it really was. He raised criticism there should be a synthesis of imagination and reason.

Arnold comes before us as a great reformer. If the chief merit of a critic is to promote in others the intelligent appreciation, the conscious enjoyment of literature then, in the words of Prof. Saintsbury, few critics can mute -this question more triumphantly than Mr. Arnold. Arnold thinks that a critic can affect a reform in society, and therefore he set himself to the task of defining the critic's duty in the relation to society. In this connection R.A. Scott James says, "In that body of hold's work, dealing with critical principles which has most affected the public mind, and has passed into currency as his distinctive doctrine, he is dealing with a function of criticism that did not concern Aristotle at all. Aristotle shows us the critic in relation to art".

Arnold dissects a critic. The one gives us the principles which govern the making of a poem, the other the principles by which the best poems should be selected and made known. Aristotle's critic owes allegiance to the artist, but

Arnold's critic has a duty to society. He is a propagandist tilling the soil so that the best ideas may prevail, making an intellectual situation of which the creative power can profitably avail itself. To prepare a social atmosphere which will stimulate the artist to make the best that has been written familiar to the problem of perfection or how believe it was on the way to becoming a branch of "social reform".

Arnold like Sainte Beuve, believes that the life and personality of a writer have a great impact on his work and we should take them into consideration while judging his work. He, therefore, adopted the biographical method of criticism. This was the same method used by Dr. Johnson in his lives of the poets. In his essays on poets Arnold studies their life and simultaneously presents before us an assessment of their works in relation to their lives. As George Watson says:

Here, as in Johnson's 'Lives' most studies begin in biography and end in criticism, but now the two principal components are utterly merged, so that we should seek in

vain the moment of separation, and both subserve a mysterious end superior to biography and, critical analysis alike Lionel Trilling also says that Arnold Possessed a biographical talent richly suited to critical purpose, not so brilliant and dramatic as to over- shadow the litera7 evaluation but alert to the tone and inflection of personality, able, by reference to there, to illustrate the spiritual meaning of style. In part learned from Johnson and Cotton, in large part from Saint Beuve, it was a biographical method whose results for their entire frequent wrongheadedness, were perhaps more reassuring than Sainte-Beuve's because they wrong from a more firmly based temperament.

Arnold made criticism a creative activity. According to him criticism was creative as poetry and in good criticism there should be a synthesis of imagination and reason. His aim was to make criticism a pleasant creative activity and not mere dry rationalism. In this connection, Lionel Trilling says:

"If we are to understand Arnold appeal to his contemporaries, we must understand his dual intention of criticism. If few are to follow the fluctuations of his opinions, his offer confusing modulations, we must see that his criticism is the recirculation of the two traditions whose warfare had disturbed his youth- rationalism and faith. It is an attempt to bring this synthesis to bear on all the aspects of modern life. He steers course both my compass and by stars reason but not the cold and formal reason that makes the mind a machine, but not the escape from the earth binding facts "The main elements of the spirit's life, he says," is neither the sense and understanding nor the heart and imagination. It is the imaginative reason. The imaginative reason with this phrase Arnold feels he has closed the gap between head and heart, between feelings and intellect, a schism, as it had appeared in his poetry".

One of the distinguishing features of Arnold's criticism is its comparative method and international view of all literatures. According to him a writer should be and judged not only in the light of the literature of his own country, but in the light of literature of all the countries all that is known and thought the best in the world Saints Bury says.

He may be said imperfectly romantic or even anti romantic as he was to have been the very first critic to urge the importance the necessity of that comparative criticism of different literature the half blind working of which had helped to create, if it had not actually created, the romantic movements. In England he was absolutely the first to do this systematically and with something like though not with complete impartiality.

In his essay on Wordsworth, he says that there should be a court of judgment for all the writers of the world.

Let us conceive of the whole group of civilized nations as being, for intellectual and spiritual purpose, one great confederation, bound to a joint action

working towards a common result, a confederation whose members have a due knowledge both of the part, out of which they all proceed, and of one another. This was the ideal of Goethe and it is an idea which will impose itself upon the thoughts of modern societies more and more. Then to be recognized by the verdict of such a confederation as a master, or even as a seriously and eminently worthy workman in one's own line of intellectual or spiritual activity is indeed glory, a glory which it would be difficult to rate too highly.

The last thing in this connection is his brilliant prose style. He writes in a persuasive manner and leaves the impact of his personality on the readers. A kind of radiance, a sweetness and light, pervades all his works which make him an extremely pleasing writer. Referring to his prose style, Lionel Trilling says:

Arnold has a manner and a style rather new to England and perfectly adapted to art of criticism elegant yet sinewy, colloquial yet reserved, cool yet able to glow into warmth careful never to flare into heat. It was a style which kept writer and reader at a sufficient distance from each other to allow room between them for the object of their consideration. The opposite of Macaulay's of which it has been said that no one could tell the truth in it, Arnold's, "prose was sinuous and modulated, permitting every nuance and modification that exactness required.

There are some defects in Arnold's criticism and those critics who see defects only try to belittle the value of his criticism. It has been pointed out that there is no system and logical arrangement of ideas in his criticism and that it suffers from inconsistency. T.S. Eliot says in this connection that he had not the power of connected reasoning at any length his flights are either short flights or circular flights. Nothing in his prose work, therefore, will stand very close analysis, and we may well feel that the positive content of many works is very small. Arnold sometimes pronounces absurd judgments and it has offended many critics. For example, he prefers the letters of Shelley to his poetry and says that he is "a beautiful and intellectual angel, beating in the void his luminous wings in vain."

He was not able to appreciate Chaucer and Burns properly then, it is said that Arnold is a preacher, preaching religion and morality with the zeal of a prophet. His moral predilections have vitiated his criticism of Shelley and Keats. But here it can be said that Arnold's religion was poetry. He thought that religion and morality were as broad as life and since poetry can never be divorced from life, religion, morality and poetry, to him, became one. Then, Arnold has a habit of repeating certain phrases, 'like criticism of life high seriousness', 'grand style the Application of noble ideas to life', which sometimes become very boring. It is for this reason that he is often called an advertising agent a salesman of literature. T.S.

Eliot calls him "rather a propagandist for criticism than a critic." His dogmatism is also not liked by many critics in this connection Raleigh says:

The method of his criticism is essentially and wholly dogmatic. He believed in dogma and Authority as engines of practical good and in an academy as a means of literary salvation. He wanted only the best and highest things for poetry, he was very quick to discern them and was so confident in his judgment that he cared not at all to reason about them, or to analyse the causes of their greatness.

Arnold's scholarship was limited and sometimes he shows ignorance in his criticism of writer. He did not understand Celtic literature properly, and therefore his study of Celtic literature remains a stupid and useless performance. In the

same way he did not understand very well the French and Russian languages, yet he expressed his views on Amiel and Tolstoy. Then, his persona! mannerisms and cult for classicism, or "neotato classicism" have vitiated his crucial judgment. He had unbounded feet for his cult and it made him blind to the beauties of the romantic poetry.

Summing Up

Arnold certainly has limitations, yet in spite of them, he is a great critic prof. Saintsbury sums up the whole position in the following manners:

His services, therefore, to English criticism, whether as a perceptist or as actual craftsman, cannot possibly be overestimated. In the first respect he was if not the absolute reformer. The leader in reform of the slovenly and disorganised condition into which romantic criticism had fallen. In the second, the things which he had not, as well as those which he had, combined to give him a place among the very first. He had not the robustness of Johnson the supreme critical reason (as against understanding) of Coleridge scarcely the exquisite, if fitful appreciation of Lamb or the full blooded and passionate appreciation of Hazlitt. But he had exacter knowledge than Dryden's the fineness of his judgment shows finer beside Johnson's bluntness, he could not woolgather like Coleridge, his range was far wider than lambs, his scholarship and his delicacy a like gave him an advantage over Hazlitt. Systematic without being hidebound well read (if not exactly learned) without pedantry, delicate and subtle, without Weakness or diletantism, catholic without eclecticism, enthusiastic without indiscriminateness Mr. Arnold is one of the best and most precious of teachers- on his own side. Arnold was the most influential critic of his age, and continues to inspire writers even today. Referring to his wide influence Lionel Trilling says, "Other critics may have been momentarily more exciting, Hone was eventually more convincing." T.S: Eliot has said that the academic literary opinions of our time were formed by Arnold. F.O. Matthiessen, recalling the comment, Specifies George Saintsbury, Charles Whibley, A.C. Bradley W.P. Ker and Irring Babbitt as the continuations of the Arnold tradition, and in another essay Eliot finds that the assumptions of Arnold.

Criticism was adopted by Walter Pater, Arthur Symonds, J.A. Symonds Stephen and F. W.E. Myers. For half a century, R.A. Scott James says:

Arnold's position in (England) was comparable with what that of Aristotle in respect of the wide influence he exercised, the mark he impressed up on criticism and the blind faith which he was trusted by his votaries.

2.4.1 Pater's Appreciations

Appreciations is a collection of critical essays first published in 1889. The writer of this work was the historical and critic Waiter Hoxatio Pater. Chronologically Pater was the third great critic of 19th century, the two before him being Colridge and Mathew Arnold.

The Theme

Appreciations is a collection of six critical essays. Except the first which deals with style these essays deal with a great English writer each. These writers are:

- i. Charles lamb
- ii. Wordsworth
- iii. Coleridge
- iv. Sir Thomas Browne
- v. Rossetti

Pater himself was a romantic and subjective critic and very characteristically, he chose writers of the same kind for his critical appreciation. He particularly excels in the treatment of writers like Sir Thomas Browne and Coleridge who, like him were given to introspection and self analysis. In his appreciation, of a writer, Pater does not follow constantly the same set plan. His method varies from writer to

writer. Biographical details are thrown here and there with his critical impressions (Which are all too personal) of the writer concerned.

His essay "Of Style" as would be expected, deals with style. Pater emphasises the need for adhering to the inner truth of the moment rather than any ingenious external devices for an effective style. He refuses to believe in the differentiation, between form and matter. He is for their complete fusion. The highest of arts, according to him is music for in music the form and the matter are indistinguishable. He likes that literature which is near music in this respect. In conclusion Pater makes a distinction, according to David Daiches, "somewhat surprisingly" between good art and great art. The greatness of art depends also on "the quality of the matter it informs or controls". It is on, this, "its campus its variety, its alliance to great ends or the depth of the note of revolt, or the largeness of hope in it, that the greatness of literary art depends". But says Daiches, the theme is not fully worked out.

Criticism

In his practical criticism, observes Daiches, his concern is to lay his finger on the essential element in the mind or sensibility of the writer. Wordsworth, for instance, subdues man to the level of nature, and gives him thereby a certain breadth and coolness and solemnity. Similarly Coleridge is described as "A true flower of the emmei" and so on.

A word about Pater's style in Appreciation Pater himself seems to follow the principles of style which he has laid down in his essay about style. The end of style according to him, is beauty of expression, which however, is not so easy of attainment for achieving it the writer should choose every word and cadence with a world of care so that his language reproduces the right mood at any given moment. Commenting upon the mutual conformity of Pater's theory and practice, Compton Rickett points out: No man more conscientiously tried to put into practice his precepts than he. No essayist has been more sensitive to the colour and gradation of shades in words than he: and there is an amazing delicacy

and subtlety in the critical nuances by which he endeavoured to actualise for the reader the object of his criticism.

2.4.2 Pater as a Critic

With reference to criticism Pater follows the tradition of Longinus. Longinus method was that of impression as opposed to Aristotle's method of precept.

Pater's Criticism Subjective and Impressionistic

Like Hazlitt and Lamb, Pater has method of criticism. It is entirely subjective and impressionistic. He judges a work of art by the impressions it makes on him and not by any rules or set standards. Explaining the essential characteristics of Pater's criticism. Benson says:

It is true that his knowledge is not pedantically applied, that he concerns himself little with minute and technical questions of art criticism, but I conceive that Pater's attempt was always to discern the inner beauty, the essence of the things is to disentangle the personality, the humanity of the artist rather than to classify or analyse the work. And so it comes about that his art criticism is essentially a creative thing. In the reference of Pater's impressionistic method Cazamian says:

His method is that impressionism which Hazlitt and Lamb had brilliantly illuminated. His intuition, no less acute is still more, personal than theirs, in so far as it is more limited, exclusively governed by the feeling of his own powers, in so far, too as it readily utilizes semi-conscious states, the dim regions of the inner world and as his judgments more often are a divination of the obscure parts and of the reverse side of the souls. Penetration to that degree has a tinge of morbid; will deem it disquieting. It is made up of too composite a sympathy. Whatever in case may be the 'Appreciations of Pater are recreations, the substance of which we feel, drawn himself.

Pater does not separate the idea from the expression in literature because he regards both of them important in artistic creations. He observes both the sides of the work.

Pater's Style

In spite of certain defects Pater is a great critic. There is a peculiar charm of style in all his writings. Benson says about his achievement and position in English literature. In literature he practically struck out a new line. The tendency of the best prose writers of the century had been as a rule to employ prose in a prosaic manner. Landor had aimed at Greek austerity of style. Macaulay had brought to

perfection a bright hard balanced method of statement like the blowing of sharp trumpets. This was indeed the prose that had recommended itself to the test of the early Victorians it was full of a certain sound and splendour, rolled along in kind of impassioned magnificence but the object of it was to emphasise superficial points in an oratorical manner to produce a glittering panorama rich in detail it made no appeal to the spirit awaking at best at a kind of patriotic optimism, a sense self glorification.

Pater really struck out a new line in English prose working on the principles enunciated by Flaubert in widely different region. The essence of his attempt was to produce prose that had never before been contemplated in English full of colour and melody, serious exquisite, ornate. He devoted in simple and stately, whether he is involved and intricate, he has the contrast always in view. His object was that every sentence should be weighted, charged with music, haunted with echoes that should charm and suggest rather than convince or state. The danger of the perfection to which he attained is the danger of over influence seductive sweetness; the value is to suggest the unexplored possibilities of English as a vehicle for a kind of prose that is wholly and essentially poetical. The triumph of his art is to be metrical without meter, rhythmical without monotony. There will, of course always be those whom this honeyed laboured cadence with affect painfully with a sense of something stifling and over perfumed. One does not praise his works as the perfection of style. There is limpidity and lucidity of prose

style- prose as used by Newman, by Matthew Arnold, by Ruskin in chastened moods -to which no style that depends upon elaborateness and artifice can attain; but it may fairly be claimed for Pater that he realized his own conception of perfection. The style is heavy with ornament, supple with artifice.

We get in philosophy of Pater skeptical spirit, designing to plunge beneath established system is and complacent explanation. He takes account a religious beauty. It carries minds to the inner spirit. All the charm of ritual and ceremonial in worship has for Pater an indefinable and constant attraction. He is forever recurring to it, because it seems to him to interpret and express an emotion a need of human spirit, whose concern is to comprehend if it can what is the shadowy figure, the mysterious will, that moves behind the world of sight and sense.

2.4.3 Water Pater (1839-93)

Pater an Exponent of the Aesthetic Movement

In the aesthetic movement Pater's ride is vital and this movement first started in France, then it came to England and remained dominant there till the closing years of the nineteenth century. In France its chief exponents were Gautier, Baudelaire and Flaubert. One significant thing about them was that they were worshipper of beauty and believed that in art. Content is less valuable than form and art has nothing to do with moral and ethical questions. But in Victorian age we get a sort of moral and spiritual degradation, in England. Writers like Ruskin and Arnold wanted to redeem people from this state. They wished to sustain art with moral and spiritual standards. It means that they wanted art to deal with moral (Arnold used the word in its widest sense) subjects and in this way effect the spiritual improvement of men. The aesthetes, on the other hand, reacted against these writers and said that art had nothing to do with morality, that it is its own end and that the final test of art was its pleasure giving quality. Their creed may be summed up in the phrase. *Art for Art's sake* Aesthetes did not want art of an inferior and vulgar type away from reality. They hoped for the highest kind of art in which the artist shows fidelity to what he sees. When he has endeavoured to

see to the best of his power. This is too much helpful in developing the mental. In this connection Benson presents his view as follows:

When the whole movement has so to speak, shaken down, when we can look dispassionately at the part which the aesthetic school has played in the mental development of the age, we shall be able. While we condemn whole heartedly the excesses of advanced disciples to discern the part that Pater and the leaders of the movement played in setting the deliberate appreciation of the subtle effects of impassioned art in its right place among the forces and temperament.

Pater's Critical Works

It is known to all that Pater is the greatest exponent of this aesthetic movement. He is branded as worshipper of beauty not of the licentious. Sensual or voluptuous kind but the higher intellectual beauty. He writes in a scholarly manner and does not attract a large body of readers his criticism is to be found in his studies in the History of the Renaissance (1873) "Marius the Picurean' Appreciations (1 889), Plato and Platonism (1 893).

The Function of Criticism

Pater advocates that a work should not be judged by particular theories and preconceived notions on him but by the impression that work of art produces on him. Defining the critical process he says: to feel the virtue of the poet or the painter, to disengage it to set it forth these are three critical duty. The critic's first task is to see where lies the distinctive merit of the work and to feel the feelings of the writer. Then, he has to distinguish and disengage this characteristic excellence from what is dross and common in the work. And lastly, he has to interpret to the world. A Critic's greatness can be judged only on the basis of his success in all these things. The first (Pater does not say this but we may) is a passion of pleasure passing into an action of inquiry, the second is that action consummated the third is the interpretation of the result to the world.

2.5.1 Coleridge on Imaginations

In chapter XIII of *Biographia Literaria*, Coleridge Writes: "The imagination then I consider either as primary, or secondary. The primary imagination I hold to be the living power and prime agent of all human. Perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I am. The secondary I consider as an echo of the former coexisting with the conscious will yet & till as identical with the primary in the kind of its agency and differing only in degree and in the mode of its operation. It dissolves differs dissipates in order to re-create, or where this process is rendered yet & till at all events, It struggles to idealize and to unity. It is essentially vital, even as all objects (as objects) are essentially fixed and dead."

In chapter LXV of the book he calls imagination, a magical and synthetic power and ads. This power first put in action by the will and understanding and retained under their ire missive though bindings, gentle and unnoticed, control reveals itself in the balance or reconciliation of 6pposite or discordant qualities of sameness, with difference of the general with the concrete the idea with the image the individual with the representative the sense of freshness, with old and familiar objects' a more than usual state of emotion with more than usual order Judgment ever awake and steady self possession with enthusiasm and feeling profound or vehement and while it blends and harmonies the natural and the artificial still subordinates art to nature; the manner to the matters; and our admiration of the poet to our sympathy with the poetry.

Primary Imagination

The extracts clearly bring but Coleridge's views on the nature and function of imagination, and the ways in which it is distinguished from fancy. According to Coleridge Imagination has two forms primary and secondary, Primary imagination is merely the power of receiving impressions of the external world through the senses. It is the Power of Receiving the objects of the human mind receives impressions and sensation from the outside world, unconsciously and involuntarily, it imposes some sort of order on those impressions, reduces them to

shape and size so that the mind is able to form a clear image of the outside world it is in this way that clear and Coherent.

Secondary Imagination

The primary imagination is universal, it is possessed by all. The secondary imagination, on the other hand may be possessed by others also, but it is the peculiar and distractive attributer of the artist it is the secondary imagination which makes artistic creation possible, Secondary imagination is more active and conscious in its working. It requires an effort of the will, volition and conscious effort. It works upon what is perceived by the primary imagination, its raw material is the sensations and impressions supplied to it by the primary imagination, By an effort of the will and the intellect, the secondary imagination selects and orders the raw material and re-shapes and modifying power which by it plastic stress7re shapes objects of the external world and sleeps them with a glory and dream that never was on sea and land. It is an active agent which, "dissolves, diffuses, dissipates, in order to create." This secondary imagination is at the root of all poetic activity. It is the power which harmonises and reconciles opposites, and hence Coleridge calls it a magical, synthetic power. This unifying power of the imagination is best seen in the fact that it synthesis or fuses the various faculties of the soul perception, intellect, will emotion- and furies the internal with the external, the subjective with the objective, the human mind with external nature, the spiritual with the physical or material, It is through the play of this unifying Power that Nature is coloured by the soul of the poet, and soul of the poet is steeped in nature. The identity, which the poet discovers in man and nature results from the synthesising activity of the secondary imagination.

Imagination and Fancy

Imagination and fancy on the other hand differ in kind. There are activities of two different kinds. Fancy is not a creative power at all. It only combines what it perceives into beautiful shapes, but like the imagination it does not fuse and unity.

The difference between the two is the same as the difference between a mechanical mixture and a chemical compound. In a mechanical mixture a number of ingredients are brought together. They are mixed up but they do not lose their individual properties. They still exist as ingredients combine to form something new. The different ingredients no longer exist as separate identities. They lose their respective properties and fuse together to create something new and, entirely different. A compound is an act of creation, while a mixture is merely a bringing together of a number of separate elements.

2.6 Comprehension (Questions) Exercise

1. Make an attempt on Johnson's Preface to Shakespeare.
2. Assess Ben Johnson as a great critic.
3. Write Johnson's opinion on Shakespeare's characterization.
4. Write in your own words Johnson's views on The Unities.
5. Estimate Johnson's Criticism of Shakespeare.
6. Analyse Wordsworth's statement that all good poetry is the spontaneous overflow of powerful feelings."
7. Wordsworth's Preface to the Lyrical Ballads makes a crucial turning point in the way critics look at poetry. Can you summarize salient features of Wordsworth's criticism?
8. What is a poet? What is Wordsworth's opinion on that?
9. The primary problem in Preface to the Lyrical Ballads seems to be the proper language of poetry. Do you agree? If yes, answer reasonably.

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10. Attempt a comparison of the views of Wordsworth and Coleridge concerning the imagination.
11. Attempt a brief explosion of Coleridge's concept of the simplistic power of imagination.
12. Consider Mathew Arnold as a critic.
13. How do you react to Arnold's belief that a literary masterpiece is the result of the convergence of the power of the man and the power of the moment? Illustrate your answer.
14. Examine Pater as a critic.
15. Do you agree with this opinion that Pater is exponent of the Aesthetic Movement? If yes. Why? Present reasoned answer.

MODERN AND POST MODERN THEORY

Modern and Post Modern Theory

3.0 Structure

3.1 Virginia Woolf

3.1.1 Virginia Woolf s Modern Fiction

3.1.2 Virginia Woolf s The Modern Assay

3.2 T.S. Eliot

3.2.1 Life and Career of T.S. Eliot

3.2.2 Tradition and Individual Talent

3.3 Comprehension Exercise

3.1.1 Virginia Woolf's Modern Fiction

NOTES

Virginia Woolf was a multifaceted personality. He was an essayist, writer, short story writer, reviewer, critic, biographer, diarist and novelist. She became an indefatigable writer by her own choice. When we study Virginia Woolf one important thing we get that she described the psychological aspect of characters. Virginia Woolf was an omnivorous reader and it was primarily through reading that she became a great writer. Virginia Woolf read everything important from ancient Greek literature down to Modern literature; she read the writings of Plato and Aeschylus, Spinoza and Hume. Among old English writers of her own country, Defoe, Sterne, Locke, Jane Austen, De Quincey and Meredith were a few whom Virginia Woolf read with interest and who became a source of inspiration to her.

In Virginia Woolf's life her father, Sir Leslie Stephen played a very vital role. Of diverse shaping influences on her mind and art, her father was the foremost. He was not only her father but her mentor also. His lessons became life-long precepts for Virginia Woolf.

To read what one liked because one liked it, never to pretend to admire what one did not - that was his only lesson in the art of reading. To write in the fewest possible words, as clearly as possible, exactly what one meant that was his only lesson in the art of writing. He was a full-fledged library to her. Because of her father she usually enjoyed scholars' meetings. Leonard Woolf, her husband was also too much co-operative to her. Her husband brought social and political interests into her life and shared her genuine interest in literature.

Virginia Woolf found fiction writing congenial to her temperament. Moreover, Fiction dominated the literary scene in the age she lived. But she soon realized that the correct form of the novel, in which she had been working till then, would not do. She was hampered by the convention of an intricate continuous plot, by set descriptions of people and scenes from without and by the necessity to provide

link passages. But when she examined the technique of poetry, she found that these mechanical devices were not essential, verse could achieve an economy and a directness which were lacking in prose.

Virginia Woolf was interested more in the life of the- mind in sensations, thoughts, feelings, intuitions- than in the life of external action. In 1919, she published "Modern fiction which became her manifesto. Virginia Woolf called her immediate predecessors Wells, Bennett and Galsworthy"- materialists and added that "the sooner English fiction turns its back upon them, as politely as may be, and marches, if only into the desert, the better for its soul. She called them materialists as they wrote of important things. And spent immense skill and immense industry making the trivial and the transitory appear the true and the enduring.

Woolf finds fault with the forced tendency of a writer to provide a plot, to provide comedy, tragedy love interest and an air of probability embalming the whole so impeccable that if all his fables were to come to life they would find themselves dressed down to the last button, of their coat in the fashion of the hour she asks, Is life like this? Must novels be like this? The answer is in the negative. She assertively says:

Look with in, and life, it seems, is very far from being like this. Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions- trivial, fantastic, evanescent or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms.

Virginia Woolf, thus, asks the new novelists to come closer to life and to preserve more sincerely and exactly what interests and moves them, even if to do so they must discard most of the conventions which are commonly observed by the novelist.

To Virginia Woolf, fiction has the widest scope. Anything between the sky and the earth may be the proper subject of a novel. "The proper stuff of fiction does not exist; everything is the proper stuff of fiction. Every feeling, every thought, every quality of brain and spirit is drawn upon, no perception comes a miss."

In "Modern fiction" Virginia Woolf laid down her hypothesis. Now she was to test it before it could be utilized in the novels. In her essay on "Modern fiction", Virginia Woolf says:

The most elementary remarks upon modern English fiction can hardly avoid some mention of the Russian, influence and if the Russians are mentioned, one runs the risk of feeling that to write of any fiction save theirs is waste of time is waste of time. If we want understanding of the social and heart where else shall we find it of comparable profoundly?

Virginia Woolf became a novelist not by accident but by choice. In "Modern fiction" and her other critical essays regarding fiction she formulated certain theories and stressed the point that writing of fiction needed overhauling as life which the novel mirrored had undergone a great transformation. She felt that life in the 20th century was not the scene as it was in earlier centuries, its meaning and mode had changed and the novel, therefore, had to be changed both form wise and content wise of course, it was an uphill task and it could not be done at a stroke.

3.1.2 Virginia Woolf's The Modern Essay

The Review of Rhys

Mrs. Virginia Woolf gave her impressions on 'Modern English Essays', edited by the Ernest Rhys. These essays were written between 1870 and 1920. She describes the definition, nature and scope of essay. The essay can be short or long, serious

or trifling about God and spinaza or about turtles and cheap side. The essay must be pure like water or - pure like wine, but pure from dullness deadness and deposits of extraneous matter.

The Essays of Ernest Rhys

She does not want to describe deeply the history and origin of the essay. It has its own principles which can be detected from Mr. Ernest Rhys five volumes of Modern Essay. Mr. Ernest Rhys says that it is useless to go profoundly into the history and origin of the essay. Its present is more important than its past. Some writers got international fame, while others were obscured by time. These essays show that some principles control the chaos. The progress of history is denoted by it.

The Purpose of Essay

The purpose of the essay should be taken into consideration. It must give some pleasure. The very first word of the essay should impress the reader so much that he may feel refreshed till end. The reader of the essay should encounter the experiences of amusement, surprise, interest and indignation. "We may soar to the heights of fantasy with Lamb or plunge to the depths of wisdom with Bacon; but we must never be roused"

The Salient Features of Essay

A novel has a story, a poem rhyme, but an essayist has nothing of that sort. He must know how to write. He must be well learned, but he should have his leaning in essays, but Mark Pattison could not frame his essays well. Matthew Arnold was also conscious essayist. There is not a space for literal truth telling and &ult finding in a "Where everything should be for our good rather for eternity that for

the March number of the Fortnightly Review. There is no voice of scold in the essay, but instead there is another voice of a man stumbling drowsily among loose words, clutching at vogue ideas."

The True Essayist

An essayist should say clearly his ideas in a simple language. A good essay must be pure, pure like water, pure like wine, but pure from dullness, deadness and deposits of extraneous matter. He should produce his conception clearly before his readers. The essay should be polished.

Walter Faler, Swift and Browne

Walter Pater was successful in writing his essay according to his plan. He fbsed his material before writing the essay; one may get a unified vision of his conception as a whole. He has produced the specific quality in his essay despite limitations. He achieves shape and intensity by following truth. He avoids taking help of those ornaments which ancient writers preferred and modern dislikes. Nobody appreciates the extravagant description of Leonarde's lady. Now the gush, the rhetoric and much high stepping ar.d cloud pronouncing of ancient writers has its splendour and sobriety. The glamour of Sir Thomas Browne and the vigour of swift may be mentioned here".

The Ornamentation

The ornamentation is served by the use of metaphors and artificial polishing. But its spontaneity is finished and words lose their natural colour. If the theme of the essays is light, there is some scope in the ornamentation. Stevenson and Samuel Butler chose different methods for exciting the interest of the readers.

The Victorian Essayist

NOTES

The Victorian Essayists, too, differ from one another, yet they had something in common. They wrote for the public which had ample leisure at their disposal and kept a high standard of culture. Mrs. Biffell was good, direct and simple. Mr. Beerbohm brought personality into his essays quite consciously and purely. She says, "Literature is stern, it is no use being charming, virtuous, or even learned and brilliant into the bargain, unless, she seems, to reiterate you fulfill her first condition to know how to write. And this knowledge how to write is possessed' to perfection by Mr. Beerbohm".

The Sensitive Essayist

The essayist is the most sensitive person to face public opinion. The essays of Mr. Beerbohm were suited to the drawing room and became very popular. The essays should not be lengthy. An essay should not exceed fifteen hundred words. Mr. Belloc's essays are short, and the personality they reflect is not natural. The essays of Mr. Lucas, Mr. Lynd or Mr. Squire are distinguished from the beauty of Walter Pater. Mr. Clifton Block still brought the essay out of private drawing room.

3.2 T.S. Eliot

3.2.1 Life and Career of T.S. Eliot

Thomas Stearns Eliot enjoyed long life span of more than seventy five years and his period of active literary production extended over a period of forty- five years. He has come to be regarded as one of the greatest of English poets, and he has influenced the course of modern poetry more than any other poet of the 20th century. Yet opinion concerning the most influential man of letters of the 20th

century has not freed itself from a cloud of unknowing. Says Hugh Kenner and therefore the learned author proceeds to call him the invisible poet. This unknowing has resulted partly from Mr. Eliot's deliberate mystifications - he called himself of possum and tried to pretend that he was no poet at all and partly from the different nature of his writings.

Birth and Parentage

However, it may be the facts of his life are clear and well known. He was born on 20th September 1888 at St Louis, Missouri, industrial city in the centre of the U.S.A. his ancestors on the father's side had migrated to America in 1668 from East Coker (the name of one of four quarters) in Somersetshire, England, and had become flourishing merchants at Boston, New England. It was the poet's grandfather who had left New England for St. Louis, and established a Unitarian church there. He was a man of academic interests and in course of time he became the founder of the Washington University at St. Louis and also left behind him a number of religious writings. But the poet's father Henry Eliot did not enter the church. He took the brick trade at St. Louis in which he was very successful. He married Charlotte Stearns, who came directly from Boston when they married. She was an enthusiastic social worker as well as a writer of caliber. In her writing it can be seen that keen interest in technical innovations which we find in the poetry of our poet. Thus, it is clear that Eliot's grandfather and his mother contributed a lot to his development as a writer, especially as a religious poet. From his father he inherited his business ability which led him to the bank, and later on made him such a successful head of a publishing firm, Mr. Eliot's complex, many-sided personality was the outcome of a number of inherited factors.

Boyhood and Education

The boy Eliot was first sent to school at St. Louis day-school where he studied till 1905, when he went to Harvard University. At school he was considered a

brilliant student, and in 1900 won a gold medal for Latin. He began writing at school and showed a marked technical proficiency and sense of humour. In 1897, his father built a holiday resort at eastern point, near Cape Ann, in New England and here the poet passed his school vacations. It was here that the poet became an expert yachtsman, and consequently, sailing images are frequent in his works. Near Eastern point there are three rocks as the dry salvages, and a part of the Four Quartet derives its title from them.

The poet was at Harvard from 1906 where he pursued a wide-ranging course of studies in language and literature, the classics, and German, French and English literatures. Particularly keen was his interest in comparative literature. Two of his teachers, Irving Babbit and George Santayana, influenced him profoundly, and he owed his sense of tradition largely to them. Around the year 1908, he read Arthur Symonds' book on the Symbolist movement in literature, and this stimulated his interest in the poetry of the French symbolists, especially Laforgue.

European Tour

Eliot graduated from Harvard in 1910, and prompted by his interest in the French Symbolists he went to France and spent a year at the Sorbonne University at Paris, studying widely in many contemporary writers. In 1911, from Paris, Eliot went to Bavaria, Germany, where he came into contact with important German writers and read their works. He returned to Harvard later in the year and studied philosophy specially Indian and Sanskrit literature and philosophy. He was by nature an introvert, and in order to shake off his shyness he booked boxing lessons. In 1913, he was elected the president of the Harvard philosophical club. However, the very next year he undertook another trip to Germany to continue his philosophical studies there.

Eliot in England: Marriage

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With the outbreak of the First World War, Eliot had to leave Germany. He came to England and continued his studies at Oxford till 1915. His financial difficulties compelled him to take up the job of a school teacher. From England he submitted his thesis on the philosophy of Bradley for the doctorate degree, but - never returned to Harvard to back degree. The outbreak of the first world war, his meeting with Ezra Pound in London in 1914, and his introduction through him to the lively literary circles of the London of the time, and finally his marriage to an English Vivienne High. He made London his home. Thus though born an American, Eliot came to be a naturalized citizen of England.

Career as a Journalist: Takes to Poetry

In 1917, Eliot gave up teaching, and entered the foreign department of Lloyds Bank, where he worked till 1925, dealing with, "documentary bills acceptances, and foreign exchange." During all this time he was also writing vigorously and several times became ill with over work. In 1918, he registered for the U.S. Navy, but was not taken into service owing to his poor health. He worked as the assistant editor of the *Egoist* from 1917-1919 contributed frequently to the *Athenaeum*, and in 1925 became the editor of the *Exterior* which he continued to edit till the outbreak of the second world war, in 1925 he joined the new publishing firm Faber and Faber, of which he soon became director, and worked in that capacity till the end of his days. During this time he had also been writing poetry, and his reputation as a poet was constantly growing. The publication of *The Waste Land* (1922) attracted wide interest, its technique was widely imitated and it influenced even those who were not conscious imitations.

His Poetic Plays: The Religious Note

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Eliot became a British citizen in 1927, and also joined the British church that very year the event marks an epoch in his poetic career. The poems written after that as "The Journey of the Magi" "Ash Wednesday", are more religious in tone, they reflect the stage of Eliot's thinking and feeling about the religion he has adopted and are a stage in his intention to communicate the feelings. His reputation continued to grow and he paid a short visit to Harvard, in 1933, to lecture then a visiting professor. At this time, Eliot was also developing a practical interest in drama, with a view to reaching wider audiences. The result when the great masterpieces of poetic drama- The Murder in the Cathedral, The Family Reunion, The Confidential Clerk, The Cocktail Party, etc. His poetry, after 1935 continued to be religious, but not so obviously Christian as that of the earlier period. His last major poetic work is The Four Quartets.

Fame and Recognition: Death

Eliot's success both as a poet and in a worldly sense was remarkable. He visited the U.S.A. several times as visiting professor; and continued to publish articles and essays unto the very end of his days, World recognition of his genius came with the award of the order of merit and the Nobel prize for literature in 1948. On the death, in 1947, of his first wife, which had been ailing since 1930, he married to his private secretary, Miss Valerie Fletcher, in 1957. This lady was the companion of his last days and nursed him tenderly when he fell ill in 1964. He died on 4th January 1965 in London, Leaving a void in the literary world which may never be filled. He was cremated and his ashes were buried in the little village of East Coker in Somerset from where his ancestor, Andrew Eliot had migrated to America in the 1th century.

3.2.2 Tradition and Individual Talent

NOTES

T.S. Eliot, a spokesman of his age brings a complete overhaul of the existing poetic criticism. As a conscious artist thinks deeply over the nature and function of poetry and advocates that poetry is neither play nor random experiment but it is something which is achieved with the fullest exertion of the powers of the poet. His *Tradition and Individual Talent* deals with such vital problems of poetry. He examines these vital problems exquisitely. He, here, propounds the impersonal theory of poetry rejecting the poetic theory of the romantic school. According to romantic theory, poetry is the expression of the personality of the poet. When a poet is in the state of inspiration, he feels certain deep emotion; he wants to share his emotion, pleasure and joy with the other through the poetry. In this way he makes the poetry a good source of expressions his emotion joy, pleasure and sentimentality directly in the form of the poetry. His poetry is free from all tradition because tradition proves for him a great difficulty in expressing his genuine emotion. In other words (in addition to this) the romantic theory does not also attach any importance to tradition but freedom from all tradition is considered as very necessary for artistic creation.

Eliot objects to this personality, subjectivism and freedom of the poet in the creation of poetry. He holds that poet and poetry are two other things. This he explains by examining, first, the relation of the poet to the part and next the relation of the poem to its poet.

Eliot's emphasis on tradition should not be confined to a narrow sense, but it has a wider significance. Tradition means not only a sheer imitation of the past but a poet must cultivate throughout the life a consciousness of the past a historical sense. A poet must have knowledge of the whole literature of Europe from Homer to his own generation. Keeping this knowledge of the past in the background and analysing its relevance and importance to the present he must proceed to create a new work. When a really new work is created it alters and revitalises the ideal order which is formed by the past. In the words of Eliot: "Past

should be altered by the present as much as the present is affected by past." In this way the personality of a poet is merged in the wider range of objectivity of tradition. A writer "Cannot be evaluated or appreciated in isolation but he must be compared and contrasted with the past writer. This compares and contrast is essential for forming an idea of the real worth and significance of new writer and his work. But he is not judged to prove good or bad or worse or better than the past writers.

Eliot further points out that the relation of the poet does not mean that he should know the past as whole. But he must be familiar with the main literary current and significance parts of the works of the past the only thing is that he must continue to develop the consciousness of the part throughout his poetic career. For poetry individuality has no meaning if it is completely out of touch with the wider background of values already established in the past. Originality requires awareness.

In other aspect of the impersonal theory of poetry is that there is no connection between the poet's personality and the poem. Honest criticism and sensitive criticism is directed upon the poetry not upon the poet. "A traditionless mind will not be a platinum shred". Creation is impersonal only in so far as the creator's feelings are under firm control, there should not be spontaneous overflow.

Eliot further compares a poet's mind to a container in which a large number of feelings, images, phrases are stored, he describes "Poetry is not turning loose of emotion but an escape from personality." A poet should depersonalize his emotions. This depersonalization can be acquired by having a historical sense what is personal into what is universal.

Comprehension Exercise

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1. Make a note on Virginia Woolf's *Modern Fiction*.
2. What has Henry James presented in *The Art of the Novel*?
3. Assess T.S. Eliot as a great critic.

Or

Discuss Eliot's contribution to 20th century criticism in the light of the essay prescribed for your reading.

4. Compare and contrast Eliot and Arnold as literary critic.
5. Write an essay on Tradition and Individual Talent.

Or

Throw light on T.S. Eliot's theory of poetry with apt illustration.

ALLIED BRITISH CRITICISM

- 4.0 Structure
- 4.1 I.A. Richards
 - 4.1.1 20th Century Criticism: I. A. Richards
 - 4.1.2 I. A. Richards: Psychological Approach.
 - 4.1.3 The New Criticism
- 4.2 F.R. Leavis :
 - 4.2.1 F.R. Leavis : A Revaluation
- 4.3 Ferdinand de Saussure.
- 4.4 Comprehension Exercise

4.1.1 20th Century Criticism: I.A. Richards

NOTES

Full name of I.A. Richards is Ivory Armstrong Richards. He is one of the 7 great critics of the modern age. He has exercised considerable influence on both sides of the Atlantic. As -matter of fact both T.S. Eliot and I.A. Richards are pioneers in the field of new criticism. It is another matter we get a little likeness between. I.A. Richards and T.S. Eliot has influenced a number of critics on both sides of the Atlantic. Crowe Ranson, Kenneth Burke, Cleanth Brooks, R.P. Blackmur, Robert Penn Warren, William Empson are such new critics. These despite differences in their theory and practice have repeatedly acknowledged their indebtedness to him. I.A. Richards is the first rate critic since Coleridge, who has formulated a systematic and complete theory of poetry and his views are highly original illuminating. Like Coleridge Richards is a man of wide learning. He is widely read not only in literature but also in philosophy, psychology, aesthetics, the fine arts and the broad principles of the various sciences. He has used all this stupendous learning for the compounding of an amazingly new and original poetics.

His Birth and Career

Richards was born in 1893 and educated at Cambridge, where in 1919, he also grabbed the post of professor of English literature. Hence, he carried a long and distinguished career both as a teacher and critic. He delivered his lectures at Cambridge and Harvard and thus could influence the course of literary criticism in both countries. His first work, published in 1922, was in collaboration with C.K. Ogden. This was followed by *The Meaning of Meaning*, 1923, also written in collaboration with Ogden. In 1924, he produced his work *The Principles of Literary Criticism*. It is one of his major works, in which he has presented the best of himself. It was at once hailed as a highly original work likely to give an entirely new orientation to critical theory. This was followed in 1929 by his *The Practical Criticism*, in which he advocates the practical criticism. The work puts to the test

the new theories propounded by him and also clarifies and illuminates his theories. Science and Poetry, Coleridge on imagination Mencius of the Mind, The Philosophy of Rhetoric and Speculative instruments are some of his other works.

Richards Technique and Basic Principles

From the study of his *The Practical Criticism* a study of literary Judgment, it is clear that I.A. Richards is a staunch advocate of a close textual and verbal study and analysis of a work of art. The author had three things in his mind while preparing this book. He says, "First to introduce a new kind of documentation to those who are interested in the contemporary state of culture whether as critics, as philosophers as a teachers as psychologists, or merely as curious persons. Secondly, to provide a new technique for those who wish to discover for themselves what they think and feel about poetry and why they like or dislike it. Thirdly to prepare the way for educational methods more efficient than those who use now in developing discrimination and the power to understand what we hear and read.

It can be said that his approach is pragmatic and empirical. He distributed among his Cambridge students printed sheets containing twelve poems and invited their comments. The names of the poets and all other information about them were carefully withheld. After getting their comments he gave his own comments, suggestions and interpretations and conclusions and these are incorporated in the third part of the book. Thus, Richards by his own work, has made literary criticism factual scientific and complete.

Stress on Close Textual Analysis

A study of his *Practical Criticism*, together with his work *The Meaning of Meaning*, reveals his great interest in textual and verbal analysis. Poet writes to communicate and Language is the means of that communication Language is

made of words and hence a study of words is all important if we are to understand the meaning of a work of art. Words can have four kinds of meaning or to be more precise, the total meaning of a word depends upon four factors. These are sense, feeling, tone and intention. By sense is meant something that is communicated by the plain literal meanings of the words. Feeling refers to emotions, emotional attitudes, will, desire, pleasure, displeasure and the rest. When we say something, we have a feeling about it an attitude towards it some special direction, bias or accentuation of interest towards it some personal flavour or colouring of feeling. Words express these feelings, these nuances of interest.

By tone is meant the writer's attitude to his reader. The writer chooses his words and arranges them keeping in mind the kind of readers likely to read his work. There is relation between the writer and his reader and the tone reflects the awareness of this relation.

Feeling is only a state of the mind. It does not imply an object. But intention has an object. Intention is the writer's aim which may be conscious or unconscious. It refers to the effect one tries to produce. This purpose modifies the expression. It controls the emphasis, shapes the arrangement draws attention to something of importance.

Richards says, Originally language may have been almost purely emotive; that is to say a means of expressing feeling about situations a means of expressing impersonal attitudes, and a means of bringing about concerted action. In poetry language returns to that primitive condition, language of poetry affects feelings.

"The statements in poetry are there as a means to the manipulation and expression of feelings and attitudes. Hence we must avoid an intuitive reading and also an over literal reading of poems. Words in poetry have an emotive value, and the figurative language used by poets conveys those emotions effectively and forcefully.

The Context: Its' Importance

Words also acquire a rich associative value through their use by different poets in different context. The context in which a word has been introduced is all important. Thus words have different meaning in different contexts. Words are symbols or signs and they deliver their full meaning only in a particular context. They work in association and within particular context. Meaning is dependent on context. But the context may not always be apparent and easily perceptible. We get missing context and ambiguity.

Words have different meaning in different contexts. Sense and feeling have a mutual dependence of the sound of word has much to do with the feeling it evokes. First, the meaning may arise from the meaning and be governed by it the feeling is the result of grasping the meaning. Secondly the meaning arises from the feeling evoked. Thus, the word gorgeous first generates a feeling from it is very sounds. Thirdly, sense and feeling may be related because of the context.

A complete poem can influence a single word or phrase contained in it either through the feeling or through the sense. Richards argues that we need one careful reading to find the meaning and another to grasp the feeling.

A New Critic with a Difference

I.A. Richards is at one with the new critics in his stress on close textual and verbal study of a poem. His study of words as means of communication and his stress on their fourfold meaning and on the way in which meaning is determined by them and metre, are original and striking, and have gone a long way towards shaping the course of literary criticism in 20th century. Both in England and America, and evaluation of a work of art started the vague of experimentation and analysis in literary criticism. He challenged intuitive cursory reading as well as over literal reading and literary criticism. By his insistence on verbal analysis (Though T.S. Eliot sneered at it as lemon squeezing) he has revealed new and unexpected

meanings, and in the words he has studied, has turned verbal and structural analysis into interesting and fitful techniques.

In all these respects I.A. Richards along with T.S. Eliot, may be called the founding father of New Criticism. He has been constant source of inspiration to the new critics- more particularly to John Crowe Ransom and William Empson many of whom have used his tools and techniques on an extensive scale. But he differs from the new critics in one important respect. While the new critics limit themselves rigorously to the poem under consideration, I.A. Richards also takes into its effect on the readers. For him the real value of a poem lies in the reaction and attitudes it creates and whether or not its conducive to greater emotional balance, equilibrium, peace and rest in the mind of the readers. In the view of new critics all such considerations are extrinsic and they come in the way of the appreciation and evaluation of work of art as it is in itself.

4.1.2 I.A. Richards' Psychological Approach

I.A. Richards is a new critic with a difference and the difference arises from his keen interest in psychology. His interest in psychology will be best brought out by a brief consideration of his views on the value of art and the function of tragedy

There are conflicting instincts and desires, or appetencies as he calls them, in the human mind. Man is often torn between conflicting pulls suffers from mental uneasiness. The main function of art is to enable human mind to organize itself more quickly and completely than it could do otherwise. In short, art is a means whereby we can gain emotional balance, mental equilibrium, peace and rest. What is true of the individual is also true of society. A society in which arts are freely cultivated exhibits better mental and emotional tranquility than the societies in which arts are not valued. Harmony is produced by the work of art in that it stimulates usually opposed aspects of being, keen thought, yet strong feeling fear (as a tragedy) yet calm. Equilibrium among these is maintained in that there is no

desire no actor, only a poised awareness, a general intensification of consciousness exercising all a man's faculties and together. In this way is produced state of mind in which all the faculties are a live and active and pleasure results from their harmonious adjustment. All the complex thoughts, feelings and desires which are stimulated are simultaneously put into an ordered pattern leading to mental peace and pleasure. This harmonization of varying impulses accounts for the pleasure which arises from reading or witnessing, a great tragedy. Tragedy pleases, calm of mind, all passion spent does not result from the purgation of any impulse or impulses it results from a harmonization of opposite impulses. In this way I.A. Richards uses his knowledge of psychology to resolve the age old controversy regarding the sources of tragic pleasure and the nature of tragic katharsis.

4.13 The New Criticism

The new criticism is no longer new but quite old. Like modern American poetry the new criticism of America cannot be considered strictly within the bounds of the new world. The old world has contributed to the making of it no less than the new, though it is in the new that it took its shape. Its sponsors, exponents and practitioners, both English and American have made it a pervasive force in 20th century. The term new criticism became current after the publication of John Crowe Ransom's book 'The New Criticism.'

It has come to be applied to the wide spread tendency in Recent American criticism deriving in part from various elements in I.A. Richards, Principles of Literary Criticism (1921) and Science and Poetry (1926) and From The Critical Essays of T.S. Eliot. Notable critics in this mode are Cleanth Brooks, Robert Penn Warren, R.P. Blackmur, Allen Tate, J.C. Ransom and William K. Wimsatt. An important English critic who shares some critical tenets and practices with these. American New Critics is F.R. Leavis. Understanding Poetry (1938) is the standard textbook of the new criticism.

Their Methods

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New critics did close reading of the text. Their honest criticism and sensitive appreciation were directed not upon the poet but on the poetry. Their critical vision was not concerned with the historical or sociological aspects of the age in which the particular poetry was written. In short, we can summarize their attitudes as follows :

1. The New critics believe that a poem 'Qua' poem as an object in itself, primarily as poetry and not another object in itself primarily as poetry and not another thing. In analyzing and evaluating a particular work, they usually do not refer to the biography of the author, to the social conditions at the time of its production or to its psychological and moral effects on the readers. They also tend to minimize recourse to the history of literary genres and subject matter.
2. The distinctive procedure of the New Critic is explication or close reading: the detailed and subtle analysis of the complex inter-relations and ambiguities (multi meanings) of the component elements within a work. They derived their explicative procedure from such books as I.A. Richards Practical Criticism (1929) and William Empson's Seven Types Ambiguity (1930).
3. The distinction between literary genres, although casually recognized, is not essential in the new criticism. The basic components of any work of literature whether lyric, narrative, or dramatic are conceived to be words, images and symbols rather than character, thought and plot.
4. The principle of the new criticism are basically verbal which means that literature is conceived to be a special kind of language whose attributes are defined by systematic opposition to the language of science and of logical discourse, and the key concepts of this criticism deal with the meanings

and interaction of words, figure of speech and symbols. There is great emphasis on the organic unity of structure and meaning, and warning against separating the two by what Cleanth Brooks has called the heresy of paraphrase.

Achievement of the New Critics

The following is the achievement of the new critics.

1. It taught the generation how to read poetry.
2. It made revaluations of the poetry of the past.
3. It focused attention on contemporary achievement as reflecting contemporary consciousness.
4. It enlarged the frontiers of criticism by showing the necessity for knowledge of other disciplines than literature proper.
5. It turned the attention as nothing else did in the past to the modern traditional values and provided the readers with broad tools with which to approach literature.

In spite of all new criticism has some shortcomings. The new critics have removed criticism into a highly specialized technical area where it cannot be read or appreciated from general eyes of people. Along with it has ignored altogether the relation of literature.

4.2.1 F.R. Leavis: A Revaluation

E.R. Leavis is the most important English critic and has distinctive contribution to modern criticism. When we revalue Leavis we can fully be confirmed in the belief

that modern criticism would have been what it is even without Leavis. He remains a parasite on I.S. Eliot in spite of the differences between the two on certain authors and secondly, under his influence no critic of significance emerged. The followers of Leavis seek to consider him in isolation from T.S. Eliot perhaps thinking that the shadow of latter tends to belittle him and frequently a long list of critics who have laid him under contribution. But we can hardly think Leavis without T.S. Eliot. I.A. Richards more than T.S. Eliot or F.R. Leavis has been a force behind the new critical movement. Eliot and I.A. Richards are considered two great pillars of modern criticism. The influence of both critics is discernible on other critics. Eliot's influence was felt by F.R. Leavis and Richards by the new critics. After Eliot and Richards R.S. Crane is only critic of great significance. His critical premises are based on Aristotle's Poetics. It is R.S. Crane, who represents the Aristotelian tradition and sets it in opposition to the Coleridgean tradition as revealed in I.A. Richards and Cleanth Brooks. Influencing more and more critics his tradition is still alive.

The admirers of Leavis have ascribed to him various achievements in modern criticism unmindful of the fact that other critics have better claim to many of them. Narasimhaiah opines, demonstrating his contribution to modern criticism. Leavis affected us more pervasively. We accepted him almost unquestioningly because he affected us by his recourse to practical criticism, by his demonstration of the actual organization of the poem (as an object in front of us) rather than the poet, the background material, the ethos, the message, the philosophy, all of which has figured prominently before him in our study of poetry. Above all he taught us to make the necessary challenging discrimination in literature both because discrimination is life and indiscriminate is death and because one did not live like Methuselah for 969 years and so one has no time for anything but the very best". It makes it clear that none of them can be exclusively claimed by Leavis. It is felt that the Well Wrought Urn is a better work of practical criticism than revaluation for the reason that it attempts close textual analysis of individual poems taking them in their total context. While the latter attempts the revaluation of individual poets taking into consideration their total products. But Leavis

mostly keeps his eye on the poet (The body of his works) rather than the individual poem of course, without touching the non textual data. If we centre our attention on and revalue individual poets rather than individual poems by particular poet is good or bad. Leavis admits that Wordsworth and Keats are good poets whereas Shelley is a bad poet. But it is not sure that Shelley could not exhibit good. It means Shelley's some books are good and Keats and Wordsworth's some works are bad also Wordsworth does not always exemplify that relation between thinking and feeling which according to Leavis, represents a continuous development out of the 18th century and it constitutes it Wordsworth's strength.

C.D. Narsunhaiah explicitly observes Leavis. In his essay "Better Literary History and Better Literary Criticism" he writes, "The old literary historians with their learned encyclopedic survey of literary theory and impressive accounts of movements, influences and such other pedantry have been rooted out of the academy. This remains Leavis' unique and most significant service to literature and literary criticism. It appears that he is giving Leavis and undue credit. Just like other history a Literary History is a narrative of the changing habits, beliefs, attitudes, taste and purposes of present living in particular times and places, it is not a history of literature but of Literary men. R.S. Crane in his essay "Critical and Historical Principles of literary history" expresses the view that Literary History in order to be literary must be critical. We can learn the idea of better than from E.R. Leavis's and before him formidable scholarship that goes into the formidable of the principles of literary history. Leavis' views on "Better Literary History" sink into insignificance.

The admirers of F.R. Leavis set much store by evaluation in the criticism of Leavis and other critics associated with scrutiny. S. Betsky differentiates Leavis from the new critics saying that the former attempts both analysis and evaluation analysis for the sake of evaluation, whereas the latter attempts analysis for the sake of it. Leavis does not attempt in the first place that close verbal analysis that we find in the new critics and secondly he includes in his critical fold many such elements (for example the idea of morality and culture) as are alien to the new critical system. But as for evaluation. Can we say that this is something that we have to

learn and get only from Leavis only? But it can not be proved that the new critics are not so much without evaluation, Donne's Valediction Forbidding Mourning. Thampson's The Vine End Cowly's Hymn: To light are splendid poems.

Unlike the new critics Leavis recognizes the value of literature for life "Leavis effort, says William Walsh, was to open a connection between sensibility and practical judgment and to display the resources of literary taste in the interest of general civility and to do this by bringing into conscious relation and articulate contrast the structure of our first responses with the assumption of our daily action. The importance of F.R. Leavis is often overrated and that he is not so important a figure in modern critical scene as he is thought to be. He is a good minor critic who brought about a minor movement during his editorship of Scrutiny.

4.3 Ferdinand De Saussure

Ferdinand de Saussure (1857-1913) was a Swiss linguist. Who studied in Germany and France before taking up a university chair in his native city of Geneva, which he occupied for the rest of his life. He is considered the father of modern linguistics. His theory of language is well studied among the student and it should be studied played a seminal part in the development of structuralism as a method in the human science. The theory was not published by himself in a complete and authoritative form. The course "General linguistics" (first published in Paris in 1915) which goes under his name was compiled by colleagues after his death, based on lecture notes taken down by Saussure's students in his lifetime its most recent translator and editor, Raj tarries has described it as "Without doubt one of the most for reaching works concerning the study human cultural activities.

Saussure argued that a scientific linguistics could never be based on a diachronic study but only by approaching language as a synchronic system i.e. a system of which all the elements and rules are in theory simultaneously available to the user

of the language Saussure's discussion of the object of study in linguistics, reprinted below, defends crucially on a distinction between language, langue and parole translated as language.

It is fact that language is made up of words, and another contribution of Saussure's was his analysis of the word as a verbal sign having two sides, an acoustic image or sound pattern and a concept. The former he called significant translated by horrid as signal and the other signific translated as significance. Saussure's crucial point was that the connection between the two is arbitrary that is to say a convention accepted by all users of a given language not the result of some existential link between word and thing. It is the arbitrariness of the verbal sign that necessitates a systematic structure for language.

Some implications for literary studies which may be glimpsed in the brief extract from the course reprinted below (from Ray Harris, translation of 1983) are the idea that literary texts could be seen as manifestation of a literary system (such as narrative) the underlying rules of which might be understood, thus making literary criticism a sore scientific discipline (2) skepticism about historical explanations of literary phenomenon, especially research into the origins of meaning (3) a corresponding emphasis on the collective or social construction of meaning in the production and reception of literary texts (4) a critique of new theories of literary realism many of the essays included in this book are directly or indirectly indebted to Saussure's theory of language.

4.4 Comprehension Exercise

1. What view do you form of Richards as a critic on the basis of your reading of the essays prescribed for your reading?
2. To what extent is Richard's derivative in his *Principals of Literary Criticism* and to what extent original?

NOTES

3. Consider the salient features of the ne-vv criticism.
4. Consider I.A. Richards as a critic.
5. What is Richards' psychological approach? Write a note.
6. Make an essay on F.R. Leavis S.A. Revaluation.
7. Give an estimate of F.R. Leavis as a critic.
8. Discuss F.R. Leavis' contribution to English criticism.
9. Write the greatness of Ferdinand de Saussure.
10. Write an authentic note on Ferdinand de Saussure

PSYCHOANALYTICAL CRITICISM

Psychoanalytical Criticism:

5.0 Structure

5.1 Feminist Criticism

5.1.1 Feminist Criticism: A critique

5.2 Sigmund Freud

5.3 Jacques Lacan

5.4 Cleanth Brooks

5.4.1 The Modern Poet of Revolt

5.4.2 Cleanth Brooks Opinion about Robert Penn Warren

5.5 Comprehension Exercise

5.1 Feminist: A Critique

Feminist literary Criticism discerns the woman position in world. It responds to the way woman is presented literature. It has two dimensions the first is concerned with woman as reader (i.e., woman as the consumer of male created literature) and the second is concerned with woman as writer (i.e. women the creator of literature). Feminist writers deny accepting the image of woman as displayed by male writers. They admit women portrayed by male writers deserve not an atheistic. The image of woman is from men's point of view not from the view point of women themselves). In this reference Carlo Christ is inclined to say that women have not experienced their own experience. In this way we see the rise of two kind of feminist criticism phallogentrism and Gynocriticism. Theoretical foundation of feminist criticism laid by Simone de Beauvoir's book titled, 'The Second Sex: In its earliest years, feminist criticism describes the misogyny of literary practice : the stereotyped images of women in literature as angels or monsters, the literary abuse or textual harassment of women in classics and popular male literature and the exclusion of women from literary history.

Feminism advocates that world should be enhanced to the advantage of women. Simone de Beauvoir's phrase 'the Second Sex' with reference to woman cut ice. She opines that woman thinks of herself inferior to man and entirely dependent on him because of patriarchy system. She always thinks of herself from the view point of male. She realizes that the world is masculine on the whole. For feminism is an ideology which seeks not only to understand the world but to change it to the advantage of woman. Where it is said that woman is inferior to man because of many factors. First of all idea there is biological distinction between male and female and those who fashioned the world, ruled it and still dominates it today are men. Needless to say it is only sanely accepted fact. It is now inclined to agree that there is not a single position in the society including administration and government which is not being occupied by women today. We have woman

Presidents, prime minister, commanders, administrators, Scientists and what not. The feminist movement aims at overthrowing social practice that lead to oppress on and victimization of women lock, stock and barrel. Simone de Ceauvoir asserts that one is not born but becomes woman in. In the words of Shirin Kudchedkar, it disputes the conflation of sex and gender categories and release women from confinement to gender roles. It aims at making woman the subject of her own story and not the object of male desire and male satisfaction or a whipping block for male frustration. Women come to realize the authenticity of the lives lead and struggle to discover for themselves, their own impulses, reactions, desires and needs. Their quest is for self-knowledge and self-realization which can in turn lead to relationships based on mutual understanding and respect. Individual change and social change, both are desired goals, together with an eventual change in male perception and attitude.

Without understanding the system of patriarchy we cannot understand woman's position in the world. Men always forced women to look at themselves and think from male point of view. Needless to say that woman is always looked from male point of view. Shirin Kudchedkar throws light on women's position in the society in the following words:

Basic to patriarchy is the conflation of sex and gender roles. The biological sex distinctions of male and female are by and large acceptable to feminists, though with the increasing attention paid to homosexuality even these distinctions are being examined afresh. But the invariable association of socially established gender characteristics of masculine and female with these biological sex distinctions is what feminists challenge together with the sexual division of labour. The social roles of wife, mother, housewife assigned to women go hand in hand with a division into the public and private domains, the first being the sphere considered proper to men, the second to women. Women become the second sex in Simone de Beauvoir's telling phrase. Milton's line, "He for God only, she for God in him." Could well be cited as an example of the almost universally held assumption that man's purpose in life is to serve God, the state society not least his

om self advancement, while woman's purpose is to serve man, Man is seen as the norm, woman as the other not merely different but inferior lacking. Personality traits are distinguished in terms of polar opposites of masculine and feminine. Men are considered to be bold, strong assertive, independent, aspiring, rational, logical. Women on the contrary are considered to be timid, yielding, gentle, dependent, self-sacrificing, emotional, and intuitive. Though all cultures claim to praise and value the womanly quality one can cite an equal number of passages denigrating women while the verbal praise masks the actual relegation to a secondary position.

On feminist literary criticism Elaine Showalter asserts in the following words: now the feminist critique is essentially political and polemical with theoretical affiliations to Marxist sociology and aesthetics, gynocritics is more self-contained and experimental, with connections to other modes of new feminist research. In a dialogue between these two positions, Carolyn Heilbrun, the writer, and Catherine Stimpson, editor of the American journal *Signs: Women in Culture and Society*, compare the feminist critique to the Old Testament : looking for the sins and errors of the past and gynocritics to the New Testament seeking the grace of imagination: Both worlds are necessary, they explain, for only the jeremiahs of the feminist critique can lead us out of the Egypt of female servitude to the promised land of the feminist vision. That the discussion makes use of these Biblical metaphors points to the connections between feminist consciousness and conversion narratives which often appear in women's literature among them. To each partner, the feminist critics bring the questions about women and gender.

Feminist literary criticism has provided as chance to observe and look at woman in literature from women's even as they have been and are, without reference to what they might be is wretchedly imperfect and superficial. To conclude we are inclined to say that feminist criticism is concerned with women as the producer of textual meaning with the history themes, genres and structures of literature by women.

5.2 Sigmund Freud

An Australian Psychologist, Sigmund Freud is responsible to bring psychoanalytic criticism in existence and its development to Jacques Lacan, who is a French psychologist. In the interpretation and analysis of literature he uses some of the techniques of psychoanalysis. Psychoanalytical criticism is different from psychological criticism. Psychological criticism studies the mental process to describe of the author's work. For it is essential to expose the inner reality which is also the part of one's behavior. It describes author's work in the line of the author's personality. Hence it can be succinctly said that it is kind of biographical criticism. Psychoanalytical criticism, although it is a type of psychological criticism, it lays emphasis on psychoanalysis and advocates a theoretical framework for the analysis of literature, Since the 1920s a very widespread psychological type of literary criticism has come to be psychoanalytical criticism. Sigmund Freud established its premises and procedures Freud had developed the dynamic form of psychology that he called psychoanalysis as a means of therapy for neuroses, but soon expanded it to account for many development in the history of civilization, including warfare mythology, and religion as, well as literature and the other arts. In the twenty-third lecture of his introduction to psychoanalysis 1920, Freud's brief comment on the working of the artist's imagination set forth the theoretical framework of what is called 'classical' psychoanalytic criticism. Literature and other arts like dreams and neurotic symptoms, consist of the A imagined or fantasized or fulfillment of wishes that are either rejected by reality or are restricted by the social standards of morality and propriety.

Freud's theory has three basic premises which laid the foundation of psychological and psychoanalytic criticism. Which can be succinctly summarized like this:

- i. An individual's mental process are largely unconscious
- ii. Human behavior is motivated by sexuality

- iii. Social taboos attached to sexual impulses compel a person to be inhibited about love and sex. According to Freud there are three psychic zones of our mental process (1) the 'Id' (2) the ego, (3) the super ego.

The 'id' always seeks pleasure in life. The 'id' is reservoir of libido. The ego stands for reason and reality whereas 'super ego' stands for morality in life. W.L. Guerin asserts Freud's theory in the following words:

Whereas the id is dominated by the pleasure principle and the ego by the reality principle, the superego is dominated by the morality principle. We might say that the id would make us devils, that the superego would have us behave as angels, and that it remains for the ego to keep us healthy human beings by maintaining a balance between these two opposing forces. It was this balance between these two opposing forces that Freud advocated not a complete removal of inhibiting factors.

Freud has interpreted life in terms of an individual's attitude to life sex but Lacan has approached life in terms of psyche and language. C.G. Jung also does in terms of "Collective unconsciousness common to all cultures. It is essential to analyse texts in terms of images, symbols and myths of ancient culture of the land. Jung laid emphasis on the common unconsciousness of the tribe (i.e. human race). Here, it is apt to illustrate Ross Murfin's Supriya Ray's opinions like this.

Psychoanalytic criticism stands in stark contrast to psychological criticism; it is actually better known and more widely practiced than its parent approach. Psychoanalytic critics are not so reluctant to identify themselves as such; in fact, most critics who approach literature from the standpoint of its relationship to author's or readers minds identify themselves specifically as psychoanalytic critics. And unlike psychological critics who eschew psychoanalysis psychoanalytic critics tend to structure their analysis within a relatively well defined theoretical framework.

Psychoanalytic theories make easy the reading of literature in several ways. For instant, we can study a work of literature from the stand point of mconscious mind and a text can be studied from the wvther point of view that is by studding the inner reality of the author. The psychology of anthcr's personality is perused. A text might be read for the way unc;onscious material manifest; itself through indirect means images or descriptions that iavoice psychological issues.

Literature cannot be said as an expression of one's sexual wish or pine. It does not describe sexual desire under social pressure. For asserts the inner beauty either in mundane things or in spiritual things. Hence it cannot always be described by psychoanalytical criticism, For the author may camouflage and the incidents in the work may be completely fictitious. It is not always profitable peruse a text from the author point of view. In the some way characters in a work of art cannot be interpreted always in terms of their libido or unconscious mind. A reader who reach the text brings his own personality to bear upon it Psychoanalytic criticism should not negate the teacher and his libido and unconsciousness mind. Never the less, psychoanalytic criticism has its validity as tool of criticism in the reading of literary texts.

Liberal and Marxist ferninisms postulate an identity for women in relationship to men that assumes a humanist essence for wommhoods by the mid 1970s, feminist criticism was an international movement with a wide, conflicting range of theoretical concerns. Indeed the potential porters for a feminist critic are a narrative of contemporary critical methods and the quarrels.

5.3 Jacques Lacan (1901-81s): As Psychoanalyst

Jacques Lacan throws light on Freud's theories to interpfet in the li&t of Saussurian linguistics. He advocates that h u m unconsciousness is structured like a language. He reinterprets Ferdinand de Saussure's signifierlsignified to present

his psychological theory of Criticism. Editor-in-chief of Encyclopedia of Semiotics, Paul Boussec explains Lacan's concept of Criticism in the following lines:

In *The Agency of the letter in the unconscious or Reason since Freud* (1975), Lacan theorizes the unconscious by rewriting Saussure in Freudian terms. Lacan approvingly cites Saussure's perceptions that the two parts of the sign are arbitrarily related; that signs are related by a system of differences from each other without positive terms; and that language is a closed, not referential system. Lacan modifies, however, Saussure's theory of the relative importance of the two parts of the sign to the process of signification. His "algorithm" sets in which represents the signifier and the signified is meant to indicate the incomparably greater power of the signifier. Most of the time one signifier merely begets another, rather than effacing itself before a secure signified. To theorize this signifying chain, Lacan maps Jakobson's linguistic concepts of metaphor and metonymy upon Freud's psychoanalytic concepts of condensation and displacement. Both sets of terms indicate forms of disturbance to logical speech; both reveal another kind of system of work. Lacan starts with Freud on dreams and notes that the presence of "logical articulations" argues that a dream uses language not mime. But Lacan insists that the unconscious can also be seen at work outside dreams, in jokes, slips of the tongue, and puns. Thus disruptions take two main forms: condensation/ metaphor and displacement/ metonymy. The disruption when mapped upon the Freudian model of the acquisition of logical language as acceptance of the name of the father, work to avoid the censorship that the incest taboo imposes on the human subject. Condensation/ metaphor get around the censorship barrier by selecting elements and making a new "whole" that is a disguise while displacement/ metonymy avoid censorship by new associations and combinations. The parts of metaphor and metonymy have the relation of one signifier to another, not of a signifier to a signified, for example, in the metonymic "thuty sails, "Sail does not equal ship but rather stands for or displaces it. Likewise, a metaphorical term abolishes the literal meaning but is itself only another signifier. The word murders the thing.

Lacan makes use of Freud's term phallus to show how sexual desire in a child and later in an adult shapes his opinion about other people and the world. M.H. Abraham comments on Lacan's assimilation of Freud's theories with Saussure's linguistic concept. He opines that Lacan reformulates Freud's views on the early stages of psychosexual development and the formulation of the Oedipus Complex into a distinction between the prelinguistic stage that he calls the "imaginary" and the stage after the acquisition of language that he calls the "symbolic". In the imaginary stage, there is no clear distinction between the subject and an object, or between the self and others. When it enters the symbolic stage, the infant subject assimilates the inherited system of linguistic differences, and thereby learns to accept its pre-determined position in such linguistic oppositions as male/female, father/son, and mother/daughter. This symbolic realm of language, in Lacan's theory is the realm of the law of the father, in which the "phallus" is "the privileged signifier" that serves to establish the mode for all other signifiers. In a parallel fashion Lacan translates Freud's view of the mental workings of dream formation into textual terms of the play of signifiers.

Lacan exhibits that all processes of linguistic expression and interpretation, driven by desire for a lost and unachievable object, move incessantly along a chain of unstable signifiers without any possibility of coming to rest on a fixed signified, or presence.

In psychoanalytic criticism the emphasis is on the presence of sexuality in the text. Lacan goes a step ahead to describe that there is no coherent and autonomous self. The unconscious and the 'ego', Freudian terms cannot be separated completely. Lacan has analyzed literature from a psycho-biological point of view.

5.4.1 The Modern Poet of Revolt

NOTES

Modern American Poetry and Tradition:

Modern American Poetry is generally regarded as anti-traditional. This is because it has rejected the dead conventions of Victorians like clichés, worn out literary materials. It writes of American scenes, American things, and the American people. Brooks justifies this revolt against Victorianism. However, he feels that it is wrong to identify tradition with Victorianism. A healthy tradition is capable of continual modification. The English tradition includes much more than 19th century. This revolt against Victorianism though healthy was negative in effect. It set a high premium on originality. Brooks agrees with Eliot in that the most individual part of a poet's work may be those in which the dead poets, his ancestors, assert their immortality most vigorously.

Fusion of Victorianism and Americanism

The poets of revolt are good to the extent they violate Victorian conventions. Victorian passages in Vachel Lindsay's poems represent him uniformly at worst. His poem General Booth Enters Heaven is good in its conception of heaven as an American small town. Its weakness lies in its padding with Victorian "literary" phrases. Edgar Lee Masters in his Spoon River Anthology reveals the same mixture of Victorian diction, rhythms and sentiment. In his Anne Rutledge, we get an anomalous Victorian patch in the prevalently frank and modern examination.

Kinds of Poetry of Revolt

Revolt against Victorianism led to realistic American materials. But this representation is only superficial. This preoccupation revealed itself in two forms:

- Poetry of mere objective description of things. Ransom has called it physical poetry, poetry of things without ideas as Paul Engle's American Song.
- Poetry of new and unworked material. It merges with self-conscious nationalism as in Whitman or with certain kinds of regionalism. It is poetry of local colour, as Jesse Stuart's Mm with a Bull-Tongue Plow.

Imagist Manifesto

The poets of revolt whether imagists or regionalists did not make more than superficial changes in the organization of their poetry. The Imagist Manifesto justified the experiment and innovation in subject-matter and in versification. It liberalized the Victorian restrictions. Its introduction is new materials, like steam engines, into poetry. But it did nothing to determine the relationship of these new materials to the older 'poetic' materials. Its function was fundamentally negative that of cutting dead wood. Its symbols had a thin and over simple synthesis.

Drawback of Poetry of Revolt

Sandburg in his Definitions of poetry proposes that poetry is a "synthesis of hyacinths and biscuits." This fusion is, however, lacking in poets of revolt including Sandburg himself. The positive achievement of these poets is usually on the simplest of levels. For example, Sandburg's poem Washington Monument by Night begins with description of the physical object. The poem weakens when the monument is developed into a symbol. The psychology of Washington, the man, is not sharply realized. The poem peters out completely with the effort to concentrate the meaning. The violent rejection of tradition thus results in the lack of psychological subtlety, the lack of complexity in the poet's attitude, the weak dramatic sense and the general crudity of form. There is a great deal of primitivism in this poetry. The rejection of formal verse systems has led loose

chant lines and repetition. Complex structure has given place to piling of detail on detail as in H.D.'s *Sea Gods*. Wordsworth and Coleridge, in their revolt, did not cut themselves off completely from the tradition. These poets of revolt, however, did not accept even positive aspect of the tradition.

Regionalism, Tradition and the Modern Poet

Victorian poetry was poetry of sharp exclusions. Poetry of Tate, Ransom and Warren is poetry of inclusion. Their poetry is intrinsically good. Their criticism helped accomplish the revolution in modern poetry. Their achievement is closely associated with the vexed questions of regionalism and traditionalism. These questions are linked with the technique of inclusion. The poets of revolt were faced with a choice between the raw, unqualified, Present and the dead past. Modern I poets avoided the dilemma because could weld past with present. Past, unconnected with the present, is merely a collection of sensation or unrelated images. The problem to hold on to tradition is, thus, a problem of sincerity or integrity. We cannot know the past without knowing the present. Ransom, Tate and Warren are Southern poets They are unwilling to sentimentalize the past. They do not limit themselves to objective descriptions of the local colour of the present. They mediate their account of the old South through a consciousness of their experience includes both positive and negative elements fused Poetry striking directly at the universal is empty and thin. The poetry merely expressing the local colour of a region is also false. In Ransom, Tate and Warren, regionalism is never the chief motif of the Poem.

5.4.2 Cleanth Brooks opinion about Robert Penn Warren

NOTES

Warren's Poetry and Tradition

Cleanth Brooks points out that modern American poetry started as a poetry of revolt. It marked a complete break with the past. It was physical or Imagist poetry which gave an objective description of things. It was also poetry of local colour. It lacked complex structure and psychological subtlety. Warren's poetry is not content with such elements. It is not poetry exclusion. It relates rational to the irrational; experience to the commentary on it, the past to the present. The effort is to establish contact with concrete reality and avoiding abstractions.

Nature of Warren's Poems

There is a rich and detailed examination of the particular experience. The illusion comes as a quietly ironical statement or as modest and guarded statement. The poet doesn't do violence to the integrity of the experience. Therefore he allows only the minimum of commentary. This general method is frequently used to state the theme of the relation of the rational to the irrational, of the experience as experience to the commentary on the experience.

History among the Rocks

This poem describes the various ways of dying in the rocks. They are zing, drowning, and the bite of the copperhead in the wheat. These items of colour are absorbed in the poem as parts of the larger theme. These ways of dying are all natural. They appear to be part of the landscape. They appear easy, effortless, and appropriate. But there are other ways of death. They include death in a battle. The poem, however, does not fall into an easy resolution with a comment on the meaninglessness of war in general.

5.5 Comprehensions Exercise

1. What do you understand by psychoanalytical criticism? Throw adequate light on it.
2. Make an authentic note on feminist criticism.
3. "Feminism advocates of women". Do you think so? Give reason.
4. Examine Sigmund Freud as psychoanalyst.
5. Make a critical appreciation of Freud's The Nature of Dreams,
6. Make a note on Lacan's The Mirror Stage.
7. Write a brief note on the modern poets of revolt.

Or

The greatness of poetry lies not merely in, a revolt against tradition) discuss.

8. Elucidate the views of Cleanth Brooks about the poetry of Robert Penn Warren.
9. How is Warren's poetry related to the tradition?

