

ALL IN ONE
PG-TRB-ENGLISH CORE
2019-2020

Unit-X
PRINCIPLES OF LITERARY CRITICISM

1 Aristotle's 'Poetics'

- Aristotle was born in 384 B.C in Macedonia. He was a member of Plato's Academy. He was nominated by king Philip as tutor to Alexander.
- In 338 B.C Aristotle founded his school, the Lyceum.
- Dialogues, on monarchy, Rhetoric and metaphysics are some of the popular works of Aristotle.
- Poetry is a literary treatise in 26 chapters and he discusses in it the art of writing poetry which includes drama also.

Chapter I

- Imitation, the basic virtue of all arts. It is called "Mimesis". Imitation is not mere copying of Nature. It differs in terms of "Medium" or 'Objects' or 'manner'. Colour, form and sound are the mediums.

Chapter II

- The objects of imitation are men and their actions. Tragedy idealizes man and comedy exposes that men are worse than what they really are.

Chapter III

- The manner of imitation may be classified into three modes. the first may be narrative, the second is the dramatic presentation and the third mode is the combination of narrative and dramatic presentation. The manner of imitation determines whether the poetry may be epic or dramatic.

Chapter IV – The Genesis of Poetry

- Aristotle traces the origin and development of poetry. Poetry means dramatic poetry. Poetry takes its origin from 4 factors. 1. Men desires to imitate things even as the child imitates the parents, 2. Imitation gives pleasure, 3. Imitation gives learning which gives pleasure, 4. Pleasure from rhythm and harmony. In development, poetry broke up into two kinds. The first death with noble actions of noble personages. Hymns to God were written. This led to the birth of epic poetry. Homer's "Iliad and Odyssey" are good examples of epic poetry. The second kind death with actions of trivial people and this led to the birth of comedy. Homer's 'The magites' is a comic work.

Chapter V

Comedy, Epic poetry and Tragedy

- 1) Comedy presents characters worse than average. The characters are lowly and ridiculous. (a species of the ugly)
- 2) Epic poetry presents serious characters in the narrative form and it is long and there is no fixed time limit for its action. The metre is 'the heroic'
- 3) Tragedy presents serious characters and in tragedy different metres are used in different parts
- All the elements of an epic could be found in tragedy. But all the characteristics of the tragedy need not be there in epic.

Chapter VI

A Discussion of Tragedy

- A tragedy is the imitation of an action which is serious, complete and of certain magnitude.
- The audience identify their own feelings with those of the tragic characters. This identification of feels will produce "Catharsis", which means purification of feelings.

- A tragedy has six components 1. The Plot, 2. The characters, 3. Thoughts, 4. Diction, 5. Melody and 6. Spectacle of these six the plot is “the life and soul’ of a tragedy.

Chapter VII

Plot construction:

- A plot should have a beginning, a middle and an end. The incidents must be arranged in a proper sequence. A tragic story need not commence from the very beginning of the life of the hero and can commence even with the latter part of his life.

Chapter VIII

The tragic plot and its unity

- In a life of a hero, there will be many incidents and the dramatist will have to choose the important ones that a tragedy can have the absolute unity.

Chapter IX

The difference between poetry and History.

- The function of the poet is not merely to describe the events of the past but also to present what might happen. Poetry is an imitation of the idea of life. There is a difference between poetry and history.

- History deals with the past only where as poetry presents the ideals of life.
- The poet is creator who is a maker of plots. He may borrow stories for his plots from history and Tradition.

Chapter X

Nature of Plots simple and complex

- Simple – action progresses consistently to the denouement at the end.
- Complex – unexpected occurrence of events and a sudden change in the progress of action. The protagonist will experience rise and fall.

Chapter XI

The plot and its three parts

- 1. Peripety – Sudden change, 2. Anagnorisis – Discovery of some fact in drama, 3. Suffering – Murders, tortures, Wounds.

Chapter XII

The components of Tragedy

- A perfect tragedy has got three major parts 1. The prologue, 2. The episode, 3. The Exode.
- 1. The prologue is followed by the parole (entrance song of the chorus), 2. The episode – Incidents presented between two choric

songs, 3. The stasimon – Choric song in the middle of the tragedy,
4. The kommos is a lamentation song (sadness), 5. The exode is all that follows after the last choral song.

Chapter XIII

The perfect plot and the ideal Tragic hero

- The perfect plot would be complex. Three types of plot are to be avoided 1. A good man should not be shown to fall from happiness to misery 2. A bad man should not be shown from misery to happiness 3. A bad man must not be seen falling from happiness to misery.
- A tragic hero is neither a villain nor a perfect man he is of mediocre (average) type. He does not have moral weaknesses but suffers due to error of judgment and miscalculation. Aristotle calls this “Hamartia” in a tragic hero. The perfect plot must have a single issue. A dual issue plot is appropriate to comedy only.

Chapter XIV

Spectacle and tragic emotions

- Spectacle in a drama means a tragic event being Shown. It is always disastrous and will arouse pity and fear. (eg) A man kills his brother or a son kills his father.

Chapter XV – Characterisation

- Four points 1. The characters must be good, 2. The characters should be made appropriate in a tragedy, 3. They should be true to life and 4. the tragedy – writer should make the characters consistent throughout.

Chapter XVI

Anagnorisis - Discovery or Recognition

- There are six kinds of Discovery
- 1. Signs or marks used by the dramatist, 2. Made at the will by the poet, 3. Made through memory, 4. Born out of reasoning a character, 5. Based on bad or false reasoning, 6. Arises from incidents and actions

Chapter XVII – Three rules for construction of plots

- 1. The dramatist should visualize the actual scenes of the drama 2. a poet should even act his story with the gestures, 3. A poet (Dramatist) should simplify and reduce the story of his drama to a universal form.

Chapter XVIII – Complication, Denouement and 4 Distinct species of Tragedy

- Action commences in the middle of the life of the protagonist, such incident are supposed to have taken place before the opening scene called complication.
- Denouement is a series of incidents in a drama.

The four Distinct species of Tragedy:

- 1 complete tragedy ('Peripety and Anagnorisis' are rightly handled), 2. Tragedy of suffering, 3. The tragedy of character protagonist is responsible for his fall, 4. The tragedy of spectacle

Chapter XIX – Thought in Tragedy

- Proof and refutation, 2. Production of emotional effects, 3. Indications of the importance on the whole thoughts through verbal expressions and interaction.

Chapter XX

- **Diction:-** Choice and arrangement of words

Chapter XXI

- Two kinds of words a) simple words b) double or compound words.

Chapter XXII – Diction in six categories:

- 1 words in ordinary speech, 2. foreign words, 3. Metaphorical words, (e.g.) “Bloody sun”, “copper sky”, 4. Ornamental expressions (e.g) “decked in gold”, 5. New coinages, 6. Modified words (e.g) Spake for spoke.

Chapter XXIII – Epic Poetry

- An epic poem does not imitate human action. It should have a beginning, a middle and an end. It deals with events belonging to several periods and lives of many persons.

Chapter XXIV

- A Comparison between Epic and Tragedy

Chapter XXV Response to critic’s questions:

- Critic’s five faults 1. Impossibility, 2. Irrationality or Improbability 3. Immorality, 4. contradiction 5. Technical correctness

Response

1. Impossibilities can be used spontaneously and not deliberately. They can be allowed for character revelation, 2. What in irrational is one age becomes rational in another age.

2. Killing an enemy in the battlefield is not immorality. Object is to achieve great good or avoid great evil. 4. This cannot be allowed 5. Poetic syntaxes may be resolved by checking the punctuation. Poetic licence may be allowed

XXVI The superiority of Tragedy over Epic

- 1) Music and spectacle are there 2) Effect on emotions stronger 3) Greater unity

2. Essay of Dramatic Poesy

- John Dryden

- Dryden (1631-1700) was one of the outstanding men of the letters in England during the last quarter of the 17th century.
- Dryden has contributed only one work of formal criticism namely “An essay of Dramatic poesie’ in 1668. The remaining criticisms are prefaces most of them to his own plays and poems.
- This essay was entered in the ‘stationers’ register – in 667

- Dryden has confined his discussion mainly to the dramatic art. The problems are three unities, if decorum (mingling of tragedy and comedy), the use of rhyme – are analysed.
- The essay is in the form of Dialogue. It is in the manner of Plato's 'Republic' and More's 'Utopia'. T.S. Eliot compared it to the dialogue of Plato.
- **The dialogue is among four characters**
 1. Eugenius, Crites, Lisideius and Neander.
 - 1) Eugenius – Charles Sackville, Lord Buckhurst
 - 2) Crites – Sir Robert Howard (Dryden's brother-in-law)
 - 3) Lisideius – sir Charles sedlay
 - 4) Neander – Dryden
- This essay is dedicated to the sixth Earl of Dorset.
- Eugenius is the advocate for the moderns, Crites argues for the ancients. Lisideius speaks in favour of the French playwright, Neander defends and speaks infavour of rhyme.

Who is superior – the ancients or moderns?

- Crites begins that the moderns have not only imitated the ancients but also built upon their foundations. He argues that ancients have

been faithful imitators and wise observers of nature. There are no sub-plots in the ancient plays. They use three unities perfectly.

- Eugenius argues that critics had failed to mention the points of excellence of the moderns. There is no proper emotional and moral effect in the plays of the ancient times. They fail in instruction.
- On the whole, Dryden seems to take a safe position by arguing moderately and tolerantly with regard to the moderns and by paying respect to the ancients.

French Drama Vs English Drama :

- Lisideius and Neander argue respectively for the French and the English. Lisideius points out the excellence of the French drama and he criticizes the English plays. He continues to say that forty years ago it were the English who were the best. But during the last 40 years the English had been fighting and quarreling with the result. Richelieu and Corneille reformed the French Theatre. He takes objection to the mixing up of tragedy and comedy.
- Neander takes up the challenge and feels that English Drama is superior to all. He defends the English tragic comedy by claiming it is one of the greater advances made in dramatic art. He feels that the French plots are artificial and barren. There is variety and

copiousness of nature in English plots. He is in agreement with Lisideius that things which are violent and improbable should not be represented on the stage. The English comedies have wit in plenty and they have spirit and variety.

Blank verse Vs Rhyme

- Neander and Crites are the two participants taking part in the discussion on the third controversy,
- Crites begins his attack on rhyme that it is not proper for the stage. He reminds Neander that Shakespeare and Ben Jonson wrote their plays out of rhyme. The rhyme of the ancients was more akin to the Blank verse.
- Neander replies in favour of rhyme. If men do not speak in rhyme, they do not also speak in blank verse. Rhyme can be rendered naturally but blank verse by an apt selection of words Dryden establishes the fact that rhymed verse is the proper medium of heroic tragedy.

The silent woman

- Then Neander takes up Ben Jonson's 'The silent women' for an analysis. It is an attempt at comparative criticism. Ben Jonson's

imitation of nature is 'just' and lively. Jonson divides the plays into acts.

Imitation:-

- Neander takes up for consideration the basis concept of imitation.

Shakespeare and Ben Jonson:-

- Of the English writers, Neander observes Ben Jonson is the most careful and learned observer of the dramatic laws. Neander continues that while Shakespeare's greatness is that of nature, Jonson's is that of art. Shakespeare can be looked upon as the father of the English dramatic poets. Jonson is the more correct poet but Shakespeare 'the greater wit'. On the whole Dryden admires Jonson but loves Shakespeare.
- Dr. Johnson described Dryden as the father of English criticism.
- Dryden was the first English critic to teach us that the merit of literary work should be judged upon principles.
- Literary criticism was of three kinds.
 1. Theoretical criticism dealt with abstract questions of literary aesthetics.
 2. Legitative criticism – In this the critic thinks that he is a law giver. He prescribes rules for every form of writing.

3. Descriptive criticism – Dryden was pioneer of this type of criticism in English. He was the first English critic to consider a critic a mediator between the reader and the writer.

- He also introduces practical criticism, his forical criticism and comparative criticism.

3. Biographia Literaria Chapter XIV and Chapter XVII

- **S.T Coleridge**

(1772-1834)

- William walsh calls him “a critic with a poet inside him and a philosopher on his back.
- His theory of “Willing suspension of disbelief” marks an important advance over the earlier theories on the subject.
- ‘Coleridge is rather a damaged archangel’. Coleridge’s theories are either derived or borrowed from German Philosophers.

A Note on Biographia Literaria

- Saint Bury calls it the ‘Very Bible of criticism.
- Coleridge himself called his book immethodical miscellany” it was published in 1817. The first name was “Autobiographia Literaria”, he changed it to ‘Biographia Literaria”.

- It is in two volumes. It has 24 chapters in all. The first volume (Chapters I to XIII) forms a record of Coleridge's philosophy. The second volume (Chapters XIV to XXII) contains an evaluation of Wordsworth's poetic principles and practice.
- Coleridge was Wordsworth's friend and collaborator. When they wrote 'Lyrical ballads' they were obliged to partition the field of poetry between them. Wordsworth wrote poetry dealing with incidents and situations from low and rustic life. Coleridge wrote poetry dealing with the supernatural.
- The first edition of the 'Lyrical Ballads' was brought out in 1798. It contained poems both by Wordsworth and Coleridge. The second edition was published in 1800 Wordsworth added a preface to that edition. Coleridge himself called it half a child of my own brain" In his "Biographia Literaria' he attacks Wordsworth's theory of Poetry.

Biographia Literaria Chapter XIV

- Allen Tate considers Chapter XIV as "the background of the criticism of poetry from more than a hundred years".
- I.A. Richards considers this chapter, 'that lumber room of neglected wisdom which contains more hints towards a theory of poetry than all the rest ever written upon the subject'.

- In this chapter Coleridge recalls the occasion of the Lyrical Ballads.
- Wordsworth and Coleridge discussed two cardinal points of poetry.
 1. The power of exciting the sympathy of the readers by a faithful adherence to the truth of nature.
 2. The power of giving the interest of novelty by the modifying colours of imagination.

Objects proposed:-

- Wordsworth - Poems dealing with low and rustic life.
- Coleridge - Poems dealing with persons and characters supernatural.

Preface to the second Edition of the Lyrical Ballads.

- With this view, Coleridge wrote 'The Ancient mariner' and planned to write 'The dark ladie' and 'Christabel' But Wordsworth's contributions were greater in number. Hence arose the controversy regarding the language of poetry and the nature of poetry

Objection by Coleridge

- Coleridge objects to the preface "as erroneous in principle. He wants to show where he agrees with Wordsworth and where he disagrees with him. Therefore he proceeds to make an analysis of poetry as he views it.

Philosophic definition of a poem and poetry:

- The result of philosophy is the perception of unity. Coleridge begins his critique of poetry by explaining “ideas first of a poem and then of poetry in kind and essence”.

Prose and poetry:

- A poem naturally partakes of the general object of prose as stated by Coleridge and Wordsworth. But a poem has a form. Coleridge says a poem uses the same medium as a prose composition, namely words. Metre and rhyme do not arise from the nature of content or matter of the poem. They are imposed on a poem to make it more easily memorized

Aim of poetry

- The objects of two different ways of writing the scientific and the poetical. Each has an immediate object and an ultimate one. The immediate object of science is truth. The immediate object of a poem is pleasure. So there need not be a mere super-addition for ornament's sake or to facilitate memory.

Metre, Organic to Poetry:

- The communication of pleasure may be the immediate purpose of work of art not meterically composed. Novels do not become poetry

suppose metre is added to them. The metrical form of poetry is thus closely related to its language and content. The rhyme and metre should bear an organic relation to the total work. poem's aim to give pleasure – pleasure arising from the parts. and it increases the pleasure of the whole.

Poem Defined:

- Coleridge finally defines a poem “A poem is that species of composition which is opposed to works of science , by proposing for its immediate pleasure, not truth”. He further adds that a legitimate poem is one whose parts mutually support and explain each other. A more continuous and equal attention is to paid to the parts, and this is possible only in poetry not in prose.

Role of Imagination:

- Coleridge is a great Psychological critic. He distinguishes a ‘poem’ and ‘poetry’. Poetry is an activity of the poet’s mind and a ‘poem’ is a verbal expression of that activity. A poem is a harmony. This supreme work is in all powerful imagination. the elements of life representing (i) Sameness with difference (ii) The general with the concrete (iii) the idea with the image (iv) the individual with the type

(v) the sense of novelty (familiar objects) (vi) more than usual emotion
(vii) good judgement.

- Imagination blends and harmonizes the natural and the artificial but at the same time it subordinates art to nature, the manner to matter.

Imagination is the soul.

- He disagrees with Wordsworth who considers metre as a super added charm. He also disagrees with him who says there is no essential difference between the language of prose and poetry.

Chapter XVII

- Wordsworth's language of poetry is the language of men in real life.
- Coleridge objects 1) Rule is applicable only to certain classes of poetry 2) Applicable to these classes only in a limited sense 3) When practicable it is very dangerous.

Subject of the poem

- Coleridge says that the choice of rustic life is unfavourable to the formation of human diction.
- Purified rustic language is not different from others.
- Rustic language is influenced by world of Nature and it is not intellectually capable.

According to Aristotle

- 1) Poetry is essentially ideal and 2) It should avoid all accidents 3) The persons must be loathed with common attributes of class.

Conclusion

- Coleridge concludes that Best parts of language are the products of philosophers not shepherds.
- Wordsworth language is the language of shepherds and Coleridge's language is the language of philosophers

4. Letters – John Keats

- Born in 1795, Keats died before he could complete 26 years of age.
- F.R Leavis calls that the success was due not only to hard work but also to his critical intelligence.
- Leavis finds that 'ode to Nightingale' has the structure of a fine and complex organism'
- Maurice Buxton forman collected and published the Letters of John Keats. (94th edition 1952) The letters established his intellectual range which proved once for all the Keats was not a wild genius or a simple soul inspired by the Muses.

- In 1848, under the editorship of Richard Monckton miles, two volumes of his life, letters and remains published, the reading public realized that Keats “had engaged in a life of thought, with unusual ability, and seriously planned his contribution to the literature of his age and country in the manner of a philosophic maturity”.
- 1. In the first letter written to his friend ‘Benjamin Bailey’ in 1817, he speaks something that happened to increase his humility. He says that “men of genius are great as certain etheral chemicals operating on the man of neutral character”. He only knows of “the holiness of the heart’s affection and truth of the imagination”. Using poetic symbolism keats says “Imagination may be compared to Adam’s dream he awoke and found it truth”.
- This letter is important for this wish which expresses the essence of his philosophy and gives a clue to an understanding of the famous phrase ‘negative capability’
- 2. The next letter written in February 1818 to John Taylor, Contains Keat’s axioms.
 1. Poetry should express the reader’s thoughts but in fine diction, 2. Like the sun, the expressions of beauty, quite naturally, rise, progress and set. The imagery used by the poet should shine

brightly.

3. "If poetry comes not as naturally as the leaves to a tree it had better not come at all".

- 3. The next letter written in 1818 to his friend Reynolds, contains his important thoughts regarding expanding knowledge. "An extensive knowledge is needful and it helps by widening speculation, to ease the burden of the mystery. To exaggerate his sensuousness and conclude that he did not want a life of thoughts is a critical error.
- Keats here made his position very clear in knowledge and sensation.
- Speaking of Wordsworth's genius, he says that axioms in philosophy are to be proved on our pulses is personal experience and faith. He compares human life to a large mansion of many apartments. (The Bible). Two of which Keats can describe.
 1. The first is the infant thoughtless chamber where we remain as long as we are without thoughts.
 2. The doors of the second chamber remain wide open and after a long interval we go near it pushed by thoughts. This chamber can be called room of maiden thought.
- We now feel 'the burden of the mystery' (a phrase borrowed from Wordsworth) Keats felt that the time had not come for him to go exploring the areas of human misery.

- 4. In the next letter, to Richard Wodehouse written on 27 October 1818, Keats speaks of the poetical character. He uses a series of Oxymorons and paradoxes to describe it being everything and also nothing. A poet has no identity, he fills others and plays many roles as such he is the most unpoetical of all God's creatures.
- Keats ambition was to write a great epic but after writing the first 'Hyperion', he stopped it was becoming Miltonic in its grand style.
- Keats composed his 'Ode to Autumn" after abandoning the second attempt at 'Hyperion' the epic. The ode shows the relation between Keats sensuousness and seriousness and his capacity for rapid development.
- Coleridge's contribution is the emphasis on imagination. Coleridge's powerful use of imagination can be seen in his "Kublakhan". Such imaginative vision can be seen in Keat's odes. Besides his thoughts on poetic diction and nature, Wordsworth paid it down almost as a rule that poetry is the result of the overflow of poetic emotions recollected in tranquility.
- Keats did consider himself to be a critic and made no attempt to evolve a theory. De Quincy's essay on the knocking at the Gate in Macbeth' is a fine example of 'affective fallacy'. Keat's critical

intelligence which helped him to grow and reach maturity rapidly in seen in the letters he wrote to his friends and relations.

5. Metaphysical Poets

T.S. Eliot

- Thomas Stearns Eliot was born on 26 September 1888, in St. Louis, Missouri. He was the seventh and the youngest child of Henry ware Eliot.
- Eliot was schooled in the Smith Academy in St. Louis. His earliest prose and poetry appeared in the Smith Academy record which was the current school magazine then. Eliot entered the portals of Harvard in the autumn of 1906.
- In 1910 Eliot visited Paris and studied Philosophy and French Literature for a year in Sorborne University. His excursion into Greek philosophy began in Oxford. Eliot was employed in the Foreign Department of Lloyds Bank, London 1917. His first volume of Poetry 'Prufrock' was published in London. He became the assistant editor of 'The egoist'
- The first collection of critical essays called "The sacred wood" in which his well known 'Tradition and the Individual Talent' was published in 1920.

- In 1924 a piece of literary criticism bearing the title “homage to John Dryden” appeared which contained three essays on the poet and poetry.
- “The family reunion” is based on the classical myth of Orestes. At 76 (in 1965) he passed away.

Introduction to the Essay:

- Eliot wrote ‘The metaphysical poets’ as a review of Herbert J.C. Grierson’s anthology of metaphysical poems.
- Metaphysical Lyrics and poems of 17th century Donne to Butler in ‘The Times Literary supplement’ in 1921. He later included it in ‘Homage to Dryden’ and ‘selected essays’ (1932).
- Through this essay, he revived the interest of the 20th century in metaphysical poetry after a long period of neglect and contempt and he influenced a large number of creative writers and critics.
- The essay gives a short account of the features of metaphysical poetry, with reference to his theory of dissociation of sensibility and of the characteristics which the poetry should have.

Summary

1) Metaphysical poets not a Digression:

- T.S. Eliot contends that the 17th century poets like Donne, Marvell, Crashaw, Vaughan, Lord Herbert, George Herbert, Cleveland, Bishop King and Cowley who are current of English poetry. they are contemporaries of John Milton.

2) The Term metaphysical:

- Dr. Johnson used it in his “Life of Cowley” to disapprove the poetry of some 17th century poets. Donne and Cowley expand a figure of speech to the logical extremes. Like the dramatists Shakespeare, Middleton, Webster and Tourneur, he resorts to telescoping of images and multiplied associations.

3) Dr. Johnson’s charge

- Dr. Johnson complains that in metaphysical poetry the most heterogeneous ideas are yoked by violence together.
- 4) The metaphysical poets use a simple and pure language. But their syntax is complex because they want to be true to their thought and experience.

5) Dissociation of sensibility:

- A thought to Donne was an experience. It modified his sensibility. (thoughts and feelings) The poetic mode of the metaphysical was disturbed in the 17th century and consequently dissociation of sensibility set in . The dissociation of sensibility was aggravated by the influence of Milton and Dryden whose other merits overshadowed the presence of it. It also led to sentimentalism in the 18th century. In the romantic Age, Keats and Shelly made feeble attempts at unification of sensibility. In the Victorian Age, Browning and Tennyson wrote a kind of poetry which was again an example of dissociation of sensibility.

6) Modern poets

- Like the metaphysical poets and many French poets, modern poets have to use conceits, obscure words and simple phrasing.
- Lord Herbert of Cherbury (1583-1648) he was the elder brother of George Herbert, another metaphysical poet and he often dilates on the platonic theme of soul and body in the realm of live.

- Dryden said “Donne affects the metaphysics” Dryden used the term ‘metaphysics’ with reference to Donne in the ‘Origin and progress of satire’
- Courtly Love: In the 16th century Sidney, Shakespeare and Ben Jonson wrote sonnet sequences dealing with courtly love which came to England through the Italian poet Petrarch. In courtly poetry love is treated as a desire and as a religion.
- Donne – a pair of compasses – comparison of the souls of two lovers to a pair of compasses which occurs in the poem ‘A valediction’ ‘forbidding mourning’.
- ‘A bracelet.....the bone’ – A line taken from Donne’s poem ‘The Relic’. This poem supposed to have been addressed to Mrs. Magadalen Herbert, deals with woman’s constancy in an ironical and mocking manner.
- On the round ball-dissolved so-the view that Donne develops a comparison by rapid association of thought in “Valediction of weeping”
- Ezra pound contended that poetry provides equations for emotions. Such equations correspond to what Eliot calls “Object correlative”.

The ability of the poet to produce such equations or correlative is what Eliot called sensibility.

- Of the metaphysical, Eliot claims that they have a sensibility which could devour any kind of experiences which await fusion and the result is complexity. The hall mark of great poetry is not its ethical quality such as sublimity or intensity or complexity.
- According to Eliot, the metaphysical, the later Elizabethans and early Jacobean dramatists possess this brand of sensibility.
- T.S. Eliot finds Milton and Dryden to be the culprits for the dissociation of sensibility in the English poetry of the post metaphysical period.
- The phrase “object correlative” finds expression in ‘Hamlet and his problems’ an essay appeared in the collection “The sacred wood”
- In the thirties Eliot largely withdrew from his previous critical posture on the metaphysical and in an essay contributed to “A garland for Donne”. In Donne, there is a fissure between thought and sensibility”.

6. Four Kinds of Meaning

- **I.A. Richards**

- Ivor Armstrong Richards (1893-1979) was an influential English literary critic and rhetorician. He was educated at Magdalene College, Cambridge where his love of English was nurtured by the scholar cabby Spence.
- His books “The meaning of meaning”, ‘principles of Literary criticism’, “Practical criticism” and “The philosophy of Rhetoric” proved to be founding influences of New criticism.
- His cognate field (Philosophy, Psychology, rhetoric etc)
- In foundation of Aesthetics (study of art) (Co-authored by Richards, Ogden and James woods)
- Richards is often labelled as the father of New criticism. He served as a mentor and teacher to other prominent critics. (most notably William Empson and F.R. Leavis)
- ‘The meaning of meaning’. “A study of the influence of language upon thought and of the science of symbolism”

Four kinds of meaning

- He was the first critic to bring to English criticism a scientific precision and objectivity. He was the first to distinguish between the

two uses of language – the referential and the emotive. The present extract is from his “practical criticism which speaks about the 4 kinds of meaning.

- Four kinds of functions or meanings are
1. Sense, 2. Feeling, 3. Tone, 4. Intention

1. Sense

What we speak to convey our listeners for their consideration can be called ‘sense’ something to say and hear (what he says). This is the most important thing in all scientific utterances where verification is possible.

2. Feeling

The attitude towards what we convey is known as ‘feeling’. We use language to express our feelings. The speaker’s attitude to the subject is known as ‘feeling’. (Personal flavour)

3. Tone

Tone refers to the attitude to the listener. Recognition of the relation

4. Intention

There is speaker’s intention, his aim or his purpose (conscious or unconscious) the effect he is endeavouring to promote. The speaker’s purpose modifies his speech.

- Poetry is a form of words that organizes our attitudes. Poetry is composed of pseudo statements therefore it is effective
- There are two dictionaries 1) Denotative or primary (meanings) 2) Connotative or Secondary (extra given meaning)

Failure of functions:

- One function is predominant and other functions
 1. Precise and adequate statement of the sense.
 2. Lively exhibition of feelings and
 3. Variety of tone
- So intention is predominant. Rank of political utterance
 1. Intentions
 2. Feeling
 3. Tone
 4. Sense. But in poetry feeling is predominant.

7. The Seventh Type of Ambiguity

- William Empson

- Empson's own phrase is "Licensed buffon".
- 'The Seven Types of Ambiguity' first published in 1930.
- He was widely influential for his practice of closely reading works, fundamental to the new critics.
- he is the sharpest and most sensitive of modern critics.
- Empson's critical work focuses largely on early and pre-modern works in the English literature. He was a significant scholar of Milton

(Milton's God), Shakespeare (Essays on Shakespeare) and Elizabethan drama (Essays on renaissance literature)

- He is the first analytic critic to apply Richard's principles.
- Empson's 'Milton's God' is often described as an attack on Christianity.
- An Ambiguity is represented as a puzzle to Empson. It is inducing (provocative) and stimulating.

Summary:

- There is an ambiguity (confusion) when in an use of word or expression such that two or more meanings are equally relevant.
- Multiple meaning and pluralisation are alternative terms.
- The term was introduced in criticism by Humpty Dumpty.
- Seventh type is when the two meanings of a word are the two opposites defined by the context confusion arise due to word meaning and structure.
- The first type of ambiguity is the metaphor this concept is similar to that of metaphysical conceit.
- Two or more meanings are resolved into one.

- Two ideas that are connected through context can be given in one word.
- Two or more meanings that do not agree but combine to make a clear, a complicated state of mind.
- When the author discovers his idea he describes a simile that lies halfway between two statement made by the author.
- When a statement says nothing and the readers are forced to invent a statement of their own.
- Empson's High regard for the metaphysical poet John Donne is to be seen in many places within his work (poetry) tempered with his appreciation of Buddhist thinking.
- Frank Kermode commended him as a 'most note worthy poet'
- Seven type of Ambiguity was one of the most influential critical works of 20th century and was a key foundation work in the formation of the New criticism school. The book is organized around seven types ambiguity that Empson finds in the poetry he criticizes.
- The first printing in America was by New directions in 1947. It ushered in New criticism in the united states.
- Empson reads poetry as an exploration of conflicts within the author.

8. The Arch types of Literature

- Nor thorp Frye

- Born in 1921 in Canada, he studied at Toronto university and at merton college, Oxford.
- In 1947, he published the “Fearful symmetry” a study of William Blake’ (first book)
- His place as a leading literary critic was established with his publication of Anatomy of criticism in 1957.
- “The Fables of identity – studies in poetic my theology (1963) “T.S. Eliot – 1963, “The stubborn” (Essays on criticism and society) in 1970. Frye died in 1991.
- This essay is taken from the book “The Fables of identity”. He interprets literature in the light of various rituals and myths.
- Part I
- The Concept of Archetypal Criticism
- The term ‘Archetype ‘means an original idea or pattern of something of which others are copies.
- James George Frazer and Carl Gustav Jung are the two great authorities who have greatly contributed to the development of archetypal approach.

- Creative writers have used myths in their works and critics analyse any particular myth in a work and he presents an analysis of 'mythical patterns' used by writers in general.
- Jung was a Psychologist associated with Freud. The "collective consciousness" is a major theory of Jung. According to Jung, civilized man 'unconsciously' preserves the ideas, concepts and values of life cherished by his distant fore father. (myths and rituals)
- Like science, literary criticism is also a systematized and organized body of knowledge. Literary criticism analyses and interprets literature.
- There are two types of literary criticism 1. Meaningful criticism 2. Meaningless criticism Meaningless criticism will give only the back ground information about a work. (centrifugal approach)
- Literature is part of humanities and humanities include philosophy and history. Archetypal criticism is based on philosophy and history of people. So it is a meaningful criticism. (centripetal approach)
- Criticism would be to art, what philosophy is to wisdom and history to action
- Formalistic or structural criticism will help the readers to understand the pattern of a text to some extent.

- Historical criticism will make the readers to understand clearer.

Part II

The inductive method of Analysis

- Structural criticism and inductive analysis help ‘the reader in understanding an author’s personal symbols, images and myths which incorporates in his works.
- Historical criticism and inductive analysis helps the readers in understanding not only symbols, images, and myths but also the very genre itself.

The collective unconscious or Racial memory

- According to Jung, primitive factors (symbols, myths and rituals) lie buried in the “Collective unconsciousness” which may other wise be called ‘racial memory’ of people. works of art are created in this way and their origin is primitive cultures.

Archetypal criticism and its facets:

- Under Archetypal criticism the efforts of the specialists, (Editor, rhetorician, Philologist, Historion) converge on the analysis of a text.

Part III

Deductive method of Analysis

Rhythm and pattern in Literature

Literature is like music and painting. Rhythm is an essential characteristic and pattern is the chief virtue. In a work of literature should have both rhythm (narrative) and pattern (meaning)

- At the time of planting and harvest, sacrifices and offerings are made. In the human world rituals are performed voluntarily (rhythmically every year)
- Patterns are derived from a writer's "epiphanic moments". The writer expresses what he has perceived in the form of proverbs, riddles, commandments and aetiological folktales.

The four phases of the myth:

1) The dawn, spring and birth phase:

Dealing with the birth of a hero, his revival and resurrection, defeat of the powers of darkness and death. Such myths are the archetypes of romance and of rhapsodic poetry.

2) The zenith, summer and marriage or triumph phase:

There are myths of apotheosis, (the act of being raised to the rank of a god), of sacred marriage and of entering into paradise. Such myths are the archetypes of comedy, pastoral and idyll.

3) The sunset, autumn and death phase:

Dealing with a fall of hero, a dying god, violent death, sacrifice and the hero's isolation. Such myths are the archetypes of tragedy and elegy.

4) The darkness, winter and desolation phase:

The myths of floods, the return of chaos and defeat of the hero. The ogre and the witch are the sub-ordinate characters. These myths are the archetypes of satire.

Quest-myth:

The hero goes in quest of truth and this type of myth recurs in all religions. Frye says that, almost all genres in every literature have been evolved from the quest – myth only.

Literary criticism and Religion

Critic considers as an archetype of man who is portrayed as a hero in a work.

- The search for archetypes in literature can be seen as a kind of literary anthropology.

9. Sense of the past

- Lionel Trilling

- Born in New York in 1905. He started teaching at the age of twenty-one in the university of Wisconsin. since 1932 he has been on the faculty of Columbia university and in 1948 he became professor of English.
- 'The middle of the Journey', his first novel was published in 1947. Two critical studies "Mathew Arnold" in 1939 and "E.M. Forster " in 1943.
- Ezra pound, one of the leaders of the "Imagist movement, wanted everything to be new. Imagism was a revolt against the vagueness and verbosity of decadent romanticism.
- But Eliot the illustrious disciple of Pound, often uses phrases from earlier literature. In fact, Eliot eventually turned back to the traditional order.

The sense of the past:

- Lionel Trilling's "The sense of the past" like T.S. Eliot's "Tradition and the Individual Talent" is a critical reinforcement of the receptiveness of historical sense and resisted by the field of New criticism.

- Eliot discusses that historical sense is essential in literary creativity but Trilling analyses how the sense of the past becomes a desideratum in critical approach. Trilling's "The sense of the past" is an improvement upon Eliot's "Tradition and the individual talent".

New criticism, and Aggressor

- Its implication was that literature need not and should not be combined with historical aspect.
- Trilling feels that genetic method of critical approach was not favoured by some as it was in itself inimical to the work of art. Teachers by using scientific study, cannot help students derive the experience of literature.
- Trilling says that the followers of "New criticism" revolted against 'the scientific notion of the fact'. He goes on to say that the New critics in their reaction to the historical method forget that the literary work is ineluctably a historical fact.

Faults of the New critics:

- Trilling is also quite aware of the pitfalls of New critics. He comes to the defence of the new critics against Chapman's charge. Chapman

in 1927 said that the new critics 'study of fine arts' tried to express "the fluid universe of many emotions in terms drawn from the study of physical sciences"

- Reading and understanding a literary work calls for this sense of the past. only the leap of imagination combined with this sense makes the play comprehensible and enjoyable.
- It is in the sense of the past, inherent in a work, lies the assurable of validity and relevance" without this historical sense, they try to make the works of the past writers more immediate and real.
- To Nietzsche, a German philosopher, the historical sense is an actual faculty of the mind, sixth sense.
- Marx, the Jewish prophet of communism believes that without this sense man's life in politics and in history will come to an end.
- Samuel Johnson and Coleridge recognize how easy it is to misunderstand the writers of the past for lack of historical knowledge.
- Trilling also recognizes how difficult it will be to recognize and appreciate a work of art without the sense of the past.
- Mathew Arnold is the champion of historicism.
- Trilling finds fault with new critics and supported the historical fact.

‘A think of the past is a pleasure thing’

➤ **Trilling says that literature is historical in three senses.**

1. A poet is supposed to be historian, poet and history cannot be separated in olden days.

2. Literature is necessarily aware of its own past. Eliot’s “Tradition and individual talent” is the best example.

3. In the existence of literature, its pastness is very important.

➤ We must read literature by its historicity and new critics are against historicity. Historical sense must be refined and made more exact.

The virtues of Historical sense:

➤ 1) Makes men unpretentious, unselfish, modest, brave, self-controlled and self reunciation.

➤ 2) Gives the capacity for dividing quickly the order.

10. Irony as a principle of structure

- Cleanth Brooks

- In this essay Brooks discusses the organic unity of a poem and how a poet achieves it in his poetry” “A poem is not a collection of beautiful or poetic images” alone.
- Irony is a literary device and it is use of words in a work which are clearly opposite to one’s meaning. A poet uses irony to convey more meanings and it contributes to the organic unity of a poem.

Every component makes a poem

- In modern poetry, the poets conventional habit of using the language is reversed. It is the particular which determines the general. “It is the tail that wags the dog” says Brooks. The genuiness of a poem is determined by its parts such as irony, metaphor, symbol etc. Like a tail of a kite irony and its other components of a poem maket it original, great and interesting.
- Shakespeare’s expression in ‘King Lear’ “Ripeness is all is eloquent “Never is a prosaic term but in ‘king Lear’ Shakespeare uses it five times in a situation. The context modifies the meaning and it is called ‘irony’. In Gray’s Elegy, The truth of life is presented in the

form of a question in the poem. Irony is the basic principle of structure of a poem.

- Irony comprises a wide variety of modes, tragic irony self irony, playful irony, arch irony, mocking irony, gentle irony etc. Connotations (associated meanings of a word) are important in poetry.
- There are many reasons for the contemporary poets use of irony. 1. There is a break down of common symbolism 2. There is general skepticism prevailing everywhere 3. There is depletion and corruption of the language.
- When irony and other components of a poem are appropriately used, the poem will not fail to give a unified poetic experience to the reader.
- Cleanth Brooks is the most forceful and influential critic of poetry – J.C. Ransom.
- He is a critic of close analysis and his theories are stated in “The well wrought urn”. He is one of the best intrinsic critics. His main device is irony and paradox. In his criticism, there is charge of anti-romantic.

- Neo-Aristotelians (users of Aristotle's poetics) Booth, R.S. found fault with his monism. (single principle to judge all kinds of poems). They are against criticism.
- Ronald Salmon founded Chicago school of critics. (1930-50)
- This essay was published in *Literary Opinion* in America. Its critical principles are 1. Functional value of metaphor in poetry 2. Validity of poetic truth 3. Importance of contextual qualification 4. Structural principle of irony 5. Method of indirection 6. Poem as an organism.
- He says that poem is not a blossom in a bouquet but it is a flowering plant and sarcasm is an obvious kind of irony.
- Irony is to be found in poetry of every period and modern poetry uses irony as special characters (principle of structure)
- Modern poetry has to rehabilitate the polluted language and this task is imposed on moderns as a special burden. So moderns use ironic techniques to win clarity.
- Brooks (October-16-1906 – May-10-1994) was an American literary critic and professor. Brooks helped to formulate formalist criticism, emphasizing "the interior life of a poem".

11. Tension in Poetry

- Allen Tate

- Allen Tate, a great and critic was born in 1899 in Kentucky. He studies at Vanderblit university, Tenesse. He published some twenty books and received numerous literary honours. He received the Bollingen prize for poetry in 1956.
- Tate was identified with the 'Fugitive group' at vanderblit - (John crowe Ransom, Robert Penwarren) initiated the southern Literary Renaissance.
- His essays of four Decades appeared in 1969. the essay 'Tension in poetry' is taken from 'The man of letters in the modern world – selected essays'.
- New critics identified the literariness of literature with one particular device-metaphor, Irony, Paradox etc. Allen Tate declares that meaning of poetry (including the literary quality) is its tension.
- Explaining the term 'tension' Fowler writes "Endemic in dialectic thought it has been variously employed in the analysis of the Romantic sensibility"

- For Tate 'Tension' means the simultaneity of literal and figurative meaning. Besides Tate uses the terms "intension" and 'extension'. By lopping the prefixes off he coins the term 'tension'.
- According to Tate, a good poet is one who fuses together the connotative and denotative aspects of language.

Tension in Poetry

- 'Tension' makes a poem literary or artistic. There are several kinds of poetry – political, picturesque, didactic and personal poetry.
- Mass language has become the medium of communication and the poets are interested only in kindling the feelings of the readers. (I.A. Richards)
- Tate is attacking fallacy of communication in poetry. The 19th century English verse is poetry of communication. Now a days poets use the term 'Social sciences' when they refer to a certain kind of poetry.
- Tate warns that the poet will abdicate his position as poet if he reduces poetry to the level of science.
- Tate declares that the central achievement of poetry is its 'tension'. Tate examines two metaphysical poems. First he analyses Marvell's "To his coy mistress" The Platonists and traditional critics hold the

view that the poem recommends immoral activity. But the tension of the poem reveals that the meaning has nothing to do with immoral activity.

- Analysing Donne's 'A valediction' Tate shows another example of tension. Commenting on Arnold's touch stones, Tate says 'they are not poetry of extremes, but poetry of the center, poetry of tension.
- Tate opposed to the abstractions of science and he accepted the ultimate moral and religious purpose of literature.

Books for reference:

1) Henry Bradley: The Making of English

2) F.T.Wood : An outline History of the English Language

3) A.C.Baugh : A History of the English Language

LINGUISTICS-Books for Study

1.Frank Plalee : Grammar, ELBS

2.John Lyons : An introduction to Theoretical linguistic

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