

**LITERARY CRITICISM
AND THEORY PART - I
(UPTO NEW CRITICISM)
(ENG2C06)**

**STUDY MATERIAL
SECOND SEMESTER
CORE COURSE**

**MA ENGLISH
CBCSS (2019 ADMISSION)**



**UNIVERSITY OF CALICUT
SCHOOL OF DISTANCE EDUCATION**

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CONTENTS

1	Section A : The Classicists	5
2	Section B : An Apology for Poetry	34
3	Section C : Indian Aesthetics	78

Section A

The Classicists

The systematic study of literature, its interpretation, and appreciation are indispensable to literary criticism. The word criticism originates from the Greek word *krisis*, which includes several connotations such as 'separation', 'selection' and 'judgement'. "All these meanings are pivotal to the decisions taken in courts and poetic contests, which are popular forms of literary practices prevalent across various city states of Greece," points out Gary Day. Though an appropriate terminology for literature was not prevalent during those times, Plato's argument to separate good poetry from the bad for the ideal state could probably be considered the start-point of criticism of literature. His critique of the anthropomorphic tendencies in the works of Homer and Hesiod is crucial for the framing of a branch of study for comments on works of art.

Day refers to the Great Dionysia, a state festival held every year in honour of the God Dionysus in Greece as "the public face of criticism" because the comedies and tragedies written by Aeschylus, Aristophanes and others are performed on this day to provide amusement and instil patriotism and other virtues in the audience that comprised of people from all walks of life. Tragic and comic plays are staged in this state sponsored festival in Athens and the playwright who wins the contest is acknowledged and rewarded by the state. The fact that creativity and criticism are interweaved in the social and cultural matrix of very society is evident not only in the poetic contests of the fifth century BC Greece, but also the initial texts of classical literature. The contribution of the Greek, Roman and Italian scholars, philosophers, and critics is considered the initial landmark of serious critical activity grounded on philosophical precepts and theoretical formulations.

European Classical literature or Greco-Roman literature (8 BC to 6 AD) encompasses a time span of more than 1200 years. It includes Archaic Age (776 BC to 479 BC), Classical Age (479 BC to 323 BC), Hellenistic Period (323- 31 BC) and Roman or Latin Literature (31 BC to fourth century AD). This conventional classification is an arbitrary divide because several overlaps are evident. However, this categorisation has to be seen as the start point for a better understanding of literary history and the history of criticism.

Plato (427B.C.-348 B.C.), though not primarily a critic is an acknowledged idealistic philosopher who is interested in philosophical enquiry, which forms the basis of his celebrated *Dialogues*. This work, written in the form of scholarly exchanges between himself and his teacher Socrates, propounds Plato's ideas on philosophy. Plato, an idealist presents his theories in the form of dialogues with an eye on the social needs of the state. He carries several of his philosophical discussions by the way of conversations from the *Republic* down to *Ion*, *Cratylus*, *Protogoras*, *Gorgias*, *Symposium*, *Phaedrus*, *Philebus* and *Laws*. Plato's theories of literature, which rely on ethics argue that poetry is an imitation of life that appeals to the emotions of man rather than reason, therefore it is insignificant. He asserts that poets should be expelled from the state as their influence could be harmful. His pronouncements deriding art, artists and poetry are firmly refuted by his pupil Aristotle in *Poetics*.

The major contribution of Aristotle (384 B.C.- 322 B.C) (the name means 'the best purpose') to criticism is *Poetics* (circa 335 B.C.), probably the response to Plato's charges against poets, artists and art. Aristotle considers poetry the representation of the universal truth of life that gives a particular type of pleasure that purges the spectators of the emotions such as pity and fear. Apart from the discussions related to poetic art, and his disagreement with Plato on art as imitation, *Poetics* contains an elaborate discussion on the other genres such as tragedy, comedy, tragi-comedy and epic that have greatly influenced critics and artists down the ages. Aristotle's *Rhetoric* is concerned with the art of speaking. Taking a scientific and objective stance, and relying on observation and analysis, Aristotle lays down the qualities of

a good poet and a skilled orator. The significant treatises include *Physics*, *Metaphysics*, *Nicomachean Ethics*, *Politics*, and *De Anima (On the Soul)*. He was adept at anatomy, astronomy, embryology, geography, geology, meteorology, physics, zoology, education, foreign customs, literature and poetry, and philosophy. He also expressed his opinions on aesthetics, ethics, government, metaphysics, politics, economics, psychology, rhetoric and theology in his works.

Among the Roman critics, Horace (65 B.C.-8 B.C.) and some of the great Roman writers like Virgil, Tibullus, Propertius, Ovid and Livy contributed immensely to literature and philosophy during the reign of Octavian Augustus, the first Emperor of Rome. Horace's two books of *Satires*, four books of *Odes*, and three books of *Epistles*, the last of which, the *Epistle to the Pisos*, is generally called the *Ars Poetica (Art of Poetry)*, the title given to it by Quintilian in his *Institutio Oratoria (The Education of an Orator)* are discussions on poetry, poetic style and drama. He revived the ancient Greek tradition instead of the prevalent Alexandrian and the burgeoning old Latin. Since Horace is both critic and orator, there is affinity between what he practices and what he preaches.

Longinus (213 A.D.-273 A.D.), known by the names Dionysius Longinus or Pseudo-Longinus rose to prominence during the 1st century AD with one of the great seminal works of literary criticism *On the Sublime (Greek Peri Hypsous)*. This treatise is commonly called *Longinus on the Sublime*. Written in Greek, it is addressed to one Postumius Terentianus, a Roman whose identity remains unknown. The work elaborates the value of literature that lies in its ability to transport the reader and lift him out of himself. Longinus emphasises the importance of emotions in literature and advocates delighted ecstasy rather than persuasiveness to be the aim of great writing. While the subject of the book is rhetoric, its pivotal argument is centred on the notion of sublimity.

Quintilian (35 A.D.-100 A.D.) is a Latin teacher and writer whose work on rhetoric, *Institutio Oratoria (The Education of an Orator)*, written in twelve books discusses the education process from infancy onward until the development to an orator. He asserts that his work does not propose any new theories on rhetoric, but makes judgement between the prevalent ones. He rejects anything considered absurd and asserts that theoretical knowledge without experience and good judgement would not benefit mankind. He admired Homer, Pindar, Aristophanes, Sophocles, Euripides, Plato and Aristotle among the Greeks, and Virgil and Horace among the Romans.

Dante Alighieri (1265-1321) was born in the middle of the thirteenth century in the City of Florence, Italy into a noble family of ancient lineage. Deducing from autobiographical sketches and clues he had provided in *Divine Comedy*, historians believe his year of birth to be 1265. Dante's contribution to criticism is related to language and its relation to literature. He is principally recognised for *De Vulgari Eloquentia*, an unfinished critical treatise in two books written in Latin. Also known as *De Eloquentia Vulgari (Of the Vulgar Tongue)* or *De Vulgari Eloquentia (Of Writing in the Vernacular)* the work is a plea for writing in the vernacular or native tongue, for classical Latin was not only difficult for the writer to learn but also cumbersome for the common reader to understand. Since Latin was the language of the learned scholars rather than the masses, he argues for the adoption of Italian as the language of Italian literature.

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The Republic (Books 2 and 3)

Plato

Introduction

Plato (427B.C.-348 B.C.) dominated the intellectual and philosophical scenario in Greece during the first half of 4th century B.C. He was not only a philosopher but also a versatile prose-writer who critically examined every field of knowledge and laid down his doctrines especially related to art and literature. He ardently followed his master Socrates who insisted that men think and search for truth in a detached manner.

The Age of Plato

The grandeur of Athenian art and literature, exemplified in the works of artists like Phidias and Polygnotus and writers like Aeschylus, Sophocles, Euripides and Aristophanes was on the decline and replaced by philosophy and oratory of which the chief exponents were Parmenides, Empedocles and Socrates among the philosophers and Gorgias, Antiphon and Lysias among the orators. Concerned with the dual issues of decline in national character and fall in standards of social and public life, the philosophers in particular discussed matters of the state by applying the principle of reasoning to each.

Socrates' dispassionate quest of truth which often challenged many established beliefs and conventions won many followers, most of them being the young men of Athens. Plato was the most celebrated disciple of Socrates. Among the general inquiries related to the State, the value of literature to society and its nature and functions also came in for consideration. While the previous age was one of creative activity the fourth century B.C. was predominantly an age of critical enquiry and analysis. Plato was the founder of the Academy in c. 387 B.C., in Athens, where Aristotle studied for twenty years between 367 B.C. and 347 B.C. before establishing his own school, the Lyceum.

Plato's Theoretical Doctrines

Theory of Inspiration

The two most influential theories are the *Theory of Inspiration* and the *Theory of Imitation*. In his *Theory of Inspiration*, Plato considers the poet either a prophet or a madman, and in some cases both. In *Phaedrus*, Plato declares that the poet is looked upon as a creature who is possessed. He uses a language that is different from ordinary men and converses in a divinely enthused frenzy. The poet therefore cannot be judged by the standards used for normal men. He carries forward his views on the poet in *Ion*, where he claims that the poet is an inspired singer through whom God speaks. The poet is only a passive tool in the hands of God, who practises his art at the behest of God's will. Plato notices that a magnetic chain is developed among God, the poet and a rhapsodist or the singer and the spectators are enamoured at the performance of the artist.

In the *Republic*, Plato draws a distinction between the poet and the philosopher. Plato gives preference to the philosopher because the poet according to him tells lies. However, in *Phaedrus* and the *Ion* he gives the readers the impression that the poet speaks what is true and beautiful and hence his speech is equal to the words of God. Plato concentrates on the moral responsibilities of the poet, which suggests that his position is much inferior to the philosopher because the poet appeals only to the emotions of the people and not to their intellect. This is dangerous for the society. The poet misleads the people because he does not express reality in his works, but only provides an imitation of it. This idea is developed by Plato in the *Republic* as his second important theory of poetry called the *theory of imitation*.

Theory of Imitation

Plato remarks that poetry is harmful to the people because it is rooted in falsehood. The poet deals with appearance only or rather the appearance of an appearance. He deals with the ever-changing world, which can be perceived with the senses. The philosopher, on the other turns the attention of the people from the world of appearance to reality. While the poet presents the picture of an unreal world, his work is twice removed from truth and reality. The artist or the poet imitates appearance and not the reality. While the philosopher proceeds from appearance to reality, the poet moves away from appearance because he copies it in his poems. Thus he takes us doubly away from reality by projecting a copy of a copy.

The theory of imitation, derived from painting is enforced by Plato on poetry. He elaborates his theory by stating that at the outset, the carpenter makes a chair, which is an imitation of the ideal chair, also called the real or absolute chair in the mind of the carpenter. The painter who paints the chair offers a copy of that imitation, which the carpenter has created. Thus the work of the painter is the copy of a copy and therefore twice removed from the real chair or the ideal one. Just as the painter appeals to the eye, the poet uses words and rhythms that appeal to the ear. The poet as well as the painter recreates only an imitation of the appearance, which can be perceived with the senses. The world that the poet observes consists of apparitions and insubstantial images of the reality, which lies behind them. Therefore, the painter and the poet create a copy of a copy and hence their subjects and methods are considered false.

Charges against the Poet

Plato charges the poet of engaging the emotion rather than reason. Therefore, poets provide excitement and strengthen the worthless part of the soul that fascinates those unrestrained sentiments and disordered impulses, which in ordinary life a decent person would be ashamed to indulge in. The most fascinating and captivating the works of a poet are the deadlier they are in luring the people to a false view of life and have a detrimental influence on emotions. Building his assessment of poetry on the *theory of imitation* and Puritanical views, Plato concludes that poets like Homer and Hesiod must be banished from the ideal state. Tragedies and comedies, which deal with falsehood and appear appealing to the unrestrained emotions of the people must be absolutely avoided. If poetry is permitted, it must be confined to the hymns for the Lord, and verses in praise of noble men.

The Construction of Republic

The *Republic*, a book of ten chapters, is structured as extended conversations that lead to a debate among a group of philosophers led by Socrates. Plato builds the argument for the necessity of an ideal state, the republic and what it represents. The book is an exposition of Plato's philosophical concept of an ideal state that would function as model for the existing as well as emerging societies during his time and extending to posterity. Any society that intends to amend its functioning could emulate the framework laid down in the *Republic*. The work is considered to have made a lasting impression on the development of political theory and the role of philosophy in society.

The Background

The pivotal speaker Socrates recalls the visit to Piraeus, the port of Athens to take part in the festivities in honour of the Thracian goddess Bendis, who is also the Greek mythological goddess Artemis, the goddess of the moon. He meets his acquaintances who are scholars and philosophers and they urge him to spend some time with them in philosophical dialogues. Socrates (the persona for Plato, who appears in all the dialogues); Cephalus; Polemarchus, Cephalus's son; Thrasymachus, a Sophist and a teacher of argument; and Glaucon and

Adeimantus, the elder brothers of Plato gather at Cephalus' house on this day of feasting to engage in philosophical deliberations related to diverse aspects of the society, citizens and the state.

The Characters

Socrates: The principal speaker in the series of exchanges who initiates Plato's doctrines. The name Socrates means "master of life". The fictive character Socrates serves as the mouthpiece of Plato, and in doing so Plato tries to immortalise his teacher and his preaching.

Cephalus: A friend of Socrates and an old and wealthy businessman, who heads a business family. Cephalus commences the dialogues with a casual, friendly and informal conversation. His discussions prove his experience in life, but not as a philosopher. Cephalus' deliberations highlight the arguments which would ensue.

Polemarchus: The son on of Cephalus and the disciple of Lysias, a teacher of rhetoric. His name means "war lord" or "general" and he seems quite impatient in his demeanour when he takes charge as the host after his father Cephalus quits the conversation.

Thrasymachus: A sophist, a teacher of specious rhetoric. His name means "rash fighter". Socrates takes particular interest in engaging with Thrasymachus on philosophical issues in the dialogue, which rages into a pretty quarrel.

Adeimantus: A young poet and elder half-brother of Plato. His name means "sooth-singer.

Glaucon: A young half-brother of Plato whose name means "owl" or "gleaming eyes".

Titles of the Ten Books in *Republic*

Book I: "Of Wealth, Justice, Moderation, and their Opposites"

Book 2: "The Individual, the State, and Education"

Book 3: "The Arts in Education"

Book 4: "Wealth, Poverty, and Virtue"

Book 5: "On Matrimony and Philosophy"

Book 6: "The Philosophy of Government"

Book 7: "On Shadows and Realities in Education"

Book 8: "Four Forms of Government"

Book 9: "On Wrong or Right Government, and the Pleasure of Each"

Book 10: "The Recompense of Life"

Brief Summary of the Ten Chapters

The book begins with an attempt to define justice. Polemarchus comments that justice is "doing good to your friends and harm to your enemies." This definition is unacceptable because there are many contradictions in relation to who could be called a friend or an enemy, punishment for both the friend and the enemy who are wrong-doers, and how actions can be recognised good or bad. The second definition, offered by Thrasymachus, "Obedience to the interest of the stronger" sounds tyrannous. Dissatisfied with both these definitions, Socrates arrives at the conclusion that "justice is the excellence of the soul". Justice is its means and good is its end.

The first book ends with the question whether a just life would be more rewarding than the unjust, and this discussion is carried over to the next book. A definition related to political philosophy that justice is a legally enforced compromise instituted for the protection of citizens of a state is brought out. Socrates is against the notion that justice should be enforced. The basic amenities are to be provided for the citizens and the rudiments of education should not be manipulative or amoral.

In the second book, Socrates discusses the importance of justice in a state, and the formation of a state that would address the needs of the society. Socrates gives importance to assigning an occupation that is suited to natural preference rather than necessity. He asserts that the profession should be executed properly at the appropriate time. Socrates condemns fiction as he considers it detrimental and misleading; however, a rigid education system would replace the need for fiction. He then discusses the nature of God that according to him is “the origin of all things, complete, immutable, perfect, and good”.

In the third book, Socrates condemns the “libelous poetry” that portrays many of his favoured virtues in a negative manner. He indicts Homer but admits music, the first part of education that encapsulates courage, wisdom, temperance, and virtue (just behaviour). The second part of education, gymnasium, relates to physical training, the rigorous education of the citizens from where the rulers would emerge. The rulers are designated guardians while the non-guardians would be the ordinary citizens. The book ends with the Phoenician myth, which Socrates feels would serve as the effective mythical explanation for their State.

The fourth book questions the necessity of strenuous training for the guardians but approves strengthening defence against foreign attacks. However, the ultimate test of solidarity of the country would rest on love, education and military expertise. Courage, temperance, and wisdom along with justice that includes the harmonious blend of the essentials reason, passion, and appetite should be nurtured.

The neglect of the practical concerns of the state are brought to Socrates’ attention by Thrasymachus in the fifth book and matrimony, family, and community are discussed. Socrates provides a futuristic model of population control, selective breeding and casting away of the weak. Later, Socrates attempts to define a philosopher and introduces the Theory of Forms, an incipient version of manifestations, appearances, likenesses, that are merely shadows. Only the Forms, the ideals that lie behind are true and the philosopher seeks knowledge of these Forms.

The sixth book refers to Adeimantus reproving the guardians as monsters. Socrates disapproves the claim, and goes on to detail the need of a truly fit leader, which makes him develop the relationship between the guardians and philosophy. The ultimate section of the book elaborates the Theory of Forms.

The Allegory of the Cave, one of the most persisting images in the history of Western philosophy is discussed in parts in the seventh book. This image delves into the quality of the guardians who are educated, and having spent a major part of their life in learning would now sacrifice themselves to protect their fellow-men. Thus it would be an honour to serve their state and the citizens. The query related to the forms of fraudulent administration is opened up for discussion in the eighth book.

Socrates delineates the four principal defective forms of governance- timocracy, oligarchy, democracy, and tyranny in the eighth book. Timocracy is a government based primarily on honour not justice. Oligarchy arises when wealth becomes the standard. The democratic representative is ruled by appetites that stand above reason or honour. Tyranny is the outcome of democracy’s supposed virtue, freedom. The tyrant is the most miserable character, antithetical to the guardian; he is injustice incarnate.

Socrates carries forward the description of the tyrant in the ninth book and concludes with the question whether the unjust man who is perceived as just in public leads a better or worse life than the just man perceived as unjust. Having raised the question, Socrates

distinguishes between base pleasures and the noble ones to reiterate that injustice is loathsome, so it has to be shunned or cast out. Socrates asserts that whether the ideal State becomes a reality or not, the philosopher must always live as though the concept of the ideal state really rested in him.

The tenth book discusses two cardinal aspects: the first, the issue of imitative poetry and the second, the true recompense of life, which actually occurs in the afterlife. Socrates excludes Homer as a serious subject of study and suggests that man is ultimately paid his dues for the immortality of the soul and not solely for his deeds on earth. The Gods consider the just man, who has aspired all along to emulate them, as partly equal to them. The *Republic* concludes with Socrates' vibrant description of the tale of Er the hero, a long description of an afterlife, where the good souls travel back and forth from heaven to the earth and the wicked ones suffer eternal damnation in hell.

Book2: “The Individual, the State, and Education”

Detailed Summary

Socrates, Glaucon and Adeimantus continue their discussion on justice from where Thrasymachus and Polymarchus had left the debate to enjoy the festival in reverence of the goddess Bendis. When Socrates proposes that justice is worthy to pursue as both an end and as a means to an end, Glaucon decides to test the validity of the proposition to finally put an end to the debate. Glaucon asserts that justice is a compromise between doing injustice to others and having injustice done unto oneself that is imposed by law. He narrates a parable of the shepherd Gyges, who discovers a magic ring that would grant invisibility to the person who wears it. The shepherd misuses his powers, seduces the queen and overthrows the ruler.

Glaucon continues his discussion and suggests an experiment where the two opposed characters, the just and the unjust are perceived by the public. At this juncture, Adeimantus utters a series of poetic lines from Aeschylus, Hesiod, and Homer that assert the superiority of injustice over justice. He challenges Socrates to prove the other way round, for he cannot find any instances from literature in support. Accepting the challenge humbly, Socrates suggests scrutinising the role of justice in the State first and then the life of the individual, and therefore constructing the Republic with definite rules should be given priority.

Initially, the essential needs of man, namely food, a dwelling place and clothing have to be acquired and then labour or the structures that would help procure these amenities because the state by itself cannot provide these to the citizens. Socrates discusses economics, education, arts, territory, and warfare. Socrates asserts: “One man cannot practice many arts with success.” This observation leads to the need for division of labour where each person would have to follow only one profession and not the others.

He privileges the guardians, the citizens whose qualities par excellence vouchsafe them positions of civil and military authority. They would be entrusted with maintaining safety and order of the state. A good guardian is one who imbibes the dual goodness of music for the soul and gymnastics for the body. This way his philosophy and spirit, agility and strength would unify to mark him better than the others in the state. Socrates moves on to discuss the education pattern of the guardians wherein they would not be exposed to narratives of discord, violence and immortality because traditional tales propagate “lies” that would be harmful for the soul of the guardian. He forbids what he terms “bad fiction” that is, poetry and literature of unconvincing moral value, from the primary stages of education of the guardians. He advocates expurgation of the Greek literary tradition, especially with regard to the battle scenes of the Gods in Homer. Instead, the youth should be familiarised with “models of virtuous thoughts.”

Certain principles pertaining to the Gods are established by Socrates. The first that “God is not the author of all things, but of good only” and the second “he is one and the same immutably fixed in his own proper image”. Socrates does not consider God as the creator of

the world, but strictly of good. Book two concludes with Socrates' further elaboration of the theology of the State and the endorsement of its ethics into edicts.

Analysis of Book Two

Socrates states that it is important to be socially responsible, otherwise power could be misused and injustice would prevail. The entire book raises the most pertinent question related to accountability in matters related to the state, law and power. In reply to Adeimantus' reference to the poetry of Aeschylus, Hesiod, and Homer that do not assure success of the just, Socrates proposes to build a state where justice would be tested against injustice and then the trial of the just individual. He announces that the formation of the ideal state is more important at this stage, and the Republic that is formed "out of the needs of mankind" becomes the cornerstone of the *Republic*. A single occupation that suits natural inclination is considered the best.

The notion of mind/body schism is evident even in traditional Greek philosophy as Socrates suggests that education should be streamed into *mousik* (music) and *gymnastik* (gymnastics). However, he insists on censoring of fiction, debunking "bad fiction" that the guardians of the state could be exposed to and protect them from false representations of human life. He disapproves of Homer and Hesiod whose literature abounds in undesirable or fallacious stories. Plato's intention is to disregard fiction forever. The religious and spiritual claims of Socrates perceive God as the source of all that is complete, absolute, perfect, and good. Socrates' denouncement of Classical Greek mythology and folklore is based on improbable claims and therefore unacceptable.

Book 3: "The Arts in Education"

Detailed Summary

Socrates discusses poetic narratives and firmly denounces "libelous poetry and fiction" because it would be harmful at the initial stages of education of the guardians of the state. He expresses his willingness to censor Homer's lines to make them acceptable for education. The essential virtues such as wisdom, justice, courage, and temperance should be taught to the guardians strictly using poetry and literature that are didactic. Morally undesirable characters as men or Gods should not be discussed. He condemns the depiction of Achilles, the epic hero of *Iliad* and Theseus and Pirithous, the sons of Gods because the tales about these characters are untrue and they promote indiscipline.

Socrates discusses the various narrative styles. Narrative style could be single voice (or narrative), mimetic, and a combination of the both state Socrates and Adeimantus. Socrates criticises Homer's verses that are an uneven blend of narrative, especially the speeches of the characters in *Iliad* that also employ *mimesis* or imitation. Imitation is hazardous for the guardians of the state who should be concerned with righteousness and morality.

Socrates has earlier divided education into two branches: music and gymnastic. He expresses his views on music to the accompaniment of words, melody and rhythm. The Dorian and Phrygian harmonies embody "the strain of courage, and the strain of temperance" hence they are agreeable and suitable for study. Socrates approves of a musical style that is simple and exhilarating that would incline the guardians toward virtuous behaviour. He widens the scope of the aesthetic standards to be observed by all the diverse art forms prevalent in the state. Rigorous practice is essential for physical fitness. Citizens should maintain their health expecting little medical supervision.

The guardians, the elite of the citizens of the state are reckoned pre-eminent to rule the state because they possess the qualities of steadfast love of the state and a resolute sense of duty. They are magnanimous in their deportment and their sense of responsibility is

unsurpassed. Socrates moves on to narrate the Phoenician tale, a myth related to the state with which the book ends. The citizens of the State are the sons of a mother and they are extremely fond of their State. They are brothers who do not share common attributes. The individual qualities of the characters are a mix of metals ranging from gold to brass and iron. Citizens of gold are the worthiest of the lot and beloved of the State. The others are placed according to a social hierarchy. When Socrates enquires whether this allegory would benefit the citizens, the others disagree, but they mention that succeeding generations would benefit out of this tale.

Analysis of Book Three

Socrates feels it is necessary to censor artists and poets to bring out the best poetry that would benefit the citizens, especially the guardians of the state. Beauty, pleasure and laughter for their own sake are rejected. Corruption cannot be overlooked. By segregating select passages from *Odyssey* and *Iliad* to show their potential harmful tendencies, Socrates fails to recognise that these epics, read as a whole could benefit the guardians of the state because they contain instances of moral and social uprightness.

These epics dramatise the struggles between the good and the evil. Socrates opts for simple living not giving into the excesses of social and cultural factors because the integrity of the State would be at stake. Physical education need not be rigorous but it could be imparted in a harmonious manner. Through the Phoenician tale that allegorises the necessity for social stability and hierarchy based on individual character, Socrates privileges the rulers of the State. He makes the point that each man embodies a mixture of metals that determines his value in the State.

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Questions

1. The principle argument of Plato's *Republic*.
 2. Critically examine Plato's stand on education and the arts with reference to the *Republic*.
 3. Comment on Plato's denouncement of poetry and the arts.
 4. Comment on the narrative technique of Plato's *Republic*.
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Poetics

Aristotle

Introduction

An erudite scholar and a polymath, Aristotle (384 B.C- 322 B.C) scripted his treatises between 335 B.C. and 323 B.C. His discourses encompass various disciplines ranging from science to the arts and governance. His noteworthy works include *Physics*, *Metaphysics*, *Nicomachean Ethics*, *Rhetoric*, *Politics*, *De Anima(On the Soul)* and *Poetics*. His opinions on several areas of study have influenced critics and scholars of every generation.

With regard to religion, Aristotle believes that God is a powerful force, the source of thought and action. He described God as the “unmoved moves”. He declares dictatorship as the worst form of government and democracy the best. He dislikes communism and favours private ownership of property; however, he says that each person’s private property should be made available for public utility. The strict division of the society into the rulers and the ruled should be avoided, and the contentment of the ruled should be enforced through just means. The education of the young, both practical and the ideal is important.

The citizens should be taught to live within their means to ensure a prosperous and contented life. The welfare of the citizens should be given priority. A virtuous person is one who possesses physical powers, technical competence and intelligence. Each person should train to become warriors in the battlefield of life. His doctrine of “golden mean” preaches that the happy and virtuous man is one who preserves the golden mean between the two extremes, in which the middle path is taken between sides that would wreck happiness. A virtuous man would be just and wisely normal in all ways. The ideal man is one who offers help and expects nothing in return.

Believed to have been composed around 330 BCE, *Poetics* is a treatise that deals with poetry, the types of poetry and the dramatic art form. Considered a profound work of about twenty-six chapters, *Poetics* is an elaborate and systematic treatise on art and poetry. Divided into six parts with chapters that exclusively deal with one form of art or the other, *Poetics* although offers a framework that gives the reader a view of Aristotle’s unique knowledge of art and literature and its presentation, albeit some parts are incomplete and some others lack clarity and comprehensiveness.

The Design of *Poetics*

Section 1: Chapters 1-5: Observations on imitation, and the classification of poetry.

Section 2: Chapters 6-19: Elaborate discussion on tragedy and its elements.

Section 3: Chapters 20-22: Elaboration of poetic diction.

Section 4: Chapter 23: Narrative poetry and tragedy.

Section 5: Chapters 24 and 26: The epic in comparison with tragedy.

Section 6: Chapters 25: Objections against poetry and Aristotle’s defence of poetry.

Section wise Summary

Section 1: Chapters 1-5: Observations on Imitation, and the Classification of Poetry.

Aristotle’s view on imitation is in opposition to Plato’s interpretation. Aristotle believes that imitation is common to all fine arts. He gives a loftier position to imitation than Plato does. Aristotle does not consider imitation a mere mimicry or subservient copying of nature but a creative activity that has greater intensity and depth. A musician imaginatively imitates the emotions and passions of the human soul and hence the inner life of man is included in imitation. The various art forms differ from each other in the manner, object and medium of imitation. By medium of imitation, Aristotle mentions the vehicle or the material through

which the art imitates, that is through colour, sound and form. For poetry, whether lyric or epic, tragedy or comedy, rhythm, language and harmony are employed in different combinations.

Aristotle categorises poetry into heroic and satiric. Tragedy develops from the heroic and comedy from the satiric. Therefore, the principles laid out for epic would be applicable to tragedy and those on satire to comedy. Abercrombie mentions that the original treatise, which contained a second part related to comedy and satire, is now missing.

Aristotle classifies the fine arts on the basis of three criteria- the medium of imitation, the object of imitation and the manner of imitation. Poetry is distinguished from the other arts on the basis of the medium of imitation. Poetry is divided into the epic and the dramatic according to the manner of its imitation. Dramatic poetry is then classified into tragedy and comedy on the basis of the medium of imitation. The fine arts differ from each other by the objects they imitate. A poet may idealise or caricature. In a tragedy, men are portrayed as better human beings and comedy caricatures men worse than they actually are.

There are three modes or ways of imitation-first, the poet may use any narrative method throughout, second, he may describe things through assumed characters or show things actually being done or third, he may use a combination of these two methods. He may narrate a part of his story and represent the other part of it through a dialogue between the assumed characters. On the basis of the manner of imitation, poetry is classified as epic or narrative and dramatic. In dramatic poetry, the characters act out the story, whereas in epic poetry a poet like Homer narrates the story or sketches a dialogue between the characters. The poet uses both the narrative and the dramatic methods in the epic, while only the dramatic in the tragedy.

Poetry: The Early Stages and Evolution

Poetry has its origin in four basic human instincts, 1) the natural human instinct to imitate things as children do, 2) the natural pleasure one gets from a good work of imitation, 3) learning or knowing something new, and 4) the instinctive pleasure in harmony and rhythm. Poetry principally diverges into two that is expressed in two different types of poetry. Poets who were more serious, imitated noble actions of noble men and in this way, the heroic or epic poetry like the *Iliad* and the *Odyssey* of Homer were written.

Tragedy emerged gradually from the epic. Similarly, there were other poets who were frivolous by nature and imitated the actions of trivial persons to produce personal satires from which comedy arose. Aristotle observes the peculiar faculty of Homer, who excels both in the serious and the frivolous. He composes serious epics such as the *Iliad* and the *Odyssey* as well as a comic one *Margites* that gives a picture of the ridiculous, believed to be the spirit of comedy.

Epic and Tragedy

Comedy is a representation of characters of a base type, which means ridiculous. It is that “species of the ugly”, which is harmless and produces laughter. The epic and the tragedy are similar in that they represent serious actions of serious characters, or characters better than the average sort. The representation in both is done in a grand or elevated style. However, the differences between the two forms are clearly demarcated. While the epic is narrative in form, tragedy is dramatic. The epic employs only one meter, which is the heroic, while tragedy can use different meters, such as verse for dialogue and the song for the choric parts and the epic is much longer because its action is not limited by time and place, while the action in tragedy is confined to a single time period. This statement gave rise to the unities of time and place by later critics.

Section 2: Chapters 6-19: Elaborate Discussion on Tragedy and Its Elements.

Definition of Tragedy

The sixth chapter, which defines and elaborates tragedy, is the mainstay of *Poetics*. Aristotle defines tragedy as “the imitation of an action that is serious, complete and of a certain magnitude in language embellished with each kind of artistic ornament, each kind brought in separately in the separate parts of the work; in the form of action, and not in a narrative form; with incidents arousing pity and fear, where with to accomplish the Catharsis of such emotions.” Aristotle explains that the object imitated by tragedy is an action or slice of life that is serious, complete in itself and possesses a certain magnitude. The medium employed is language embellished by all the available decorations, such as melody and poetic diction. The manner of imitation is dramatic, that is the story is presented by the essential characters acting out their parts.

Plato is of the opinion that the effect of art on human nature might be a dangerous excitement of emotions, which would adversely affect the individual and hence it should be discouraged. Aristotle, realising the risks of repression of emotions insists that this effect is not only pleasurable but also beneficial. Tragedy could provide “catharsis”, that is a good release of emotions, which might otherwise break out rather inopportunately. The emotional respite prevents psychical distress by providing an emotional outlet to the suppressed feelings.

The Six Parts of a Tragedy

The six constituent parts of a tragedy are plot, characters, thoughts, diction, melody and spectacle. The plot, characters and thoughts are concerned with the objects imitated. Diction and melody are the means of imitation employed and spectacle is the mode of imitation by which the story is presented on a stage before an audience. Aristotle deems the plot “the life and soul of tragedy”.

Plot Construction

The seventh chapter discusses the construction of an ideal plot, which is fundamental to tragedy. Tragic action should be complete in itself, which means it should have a beginning, middle and an end. The exposition is related to what follows but it has nothing antecedent to it. This does not mean that the tragic story must portray or the tragic action should cover the early life of the hero. Rather the tragic action is more effective if it begins at a later stage in the career of the hero. Aristotle believes that the plot must not provoke to demand the circumstances leading to the understanding of the play. The middle must take on naturally from the beginning and must logically proceed to the unfolding of the catastrophe. Artistic wholeness implies the connection of various incidents, each following the others spontaneously.

The question of magnitude, which implies the proper length of a tragic play, is important. It must be a whole story rather than an assemblage of incidents. There should be an orderly arrangement of the parts, which means the development of the plot from an incident, which may reasonably be detached from the beginning that proceeds through the intermediate stages to an end that is inevitable. The plot must not be so extensive that the beginning is forgotten before the end is reached. Beauty consists in a proper balance concerning the whole and its parts. A play that is well-proportioned can be instantly comprehended as a whole. The plot of a tragedy is compared to a living creature, where the tragedy speaks of its organic wholeness and unity. Artistic beauty requires the symmetric and proportionate relation of the parts to the whole, as in a living organism.

Unity of the Plot

In the eighth chapter, Aristotle mentions that by merely narrating the story of the life of a single hero, formal unity cannot be imparted to the plot. The hero may have to encounter innumerable situations and pass through several instances in his life, but the dramatist need not portray all these incidents; he could sift and make a proper selection of the instances to be revealed. Just as the artist imitates only one subject, the dramatist must imitate only one action. The unity of plot must be an organic one. For a living organism, every part is essential for its sustenance and no part can be removed without wounding it. In a similar vein, there should be nothing superfluous in the tragic action. There should be no action, which can be rearranged or stripped off without damaging the whole. Such a mode of organic unity of action is essential.

The Ideal Tragic Plot

The ideal tragic plot imitates a serious action and not a trivial one. The action that is depicted portrays a change from happiness to gloom and that results in catharsis. The ideal plot is a complete whole with a proper beginning, a middle and an end. The length of the plot should be adequate enough to depict the movement from happiness to misery completely and clearly. The plot must possess unity of action where neither any superfluous incident nor character interferes with the process of change. Unity of action claims that plurality of action is avoided. Multiple plots with two actions, one tragic and the other comic are ruled out by Aristotle.

Organic unity which implies that the components should be proportionately related to each other and to the tragedy as a whole is important. There must be symmetry, proportion and order similar to the constituent parts of a living creature. Aristotle gives importance to the rule of probability and necessity whereby the incidents depicted are probable under the circumstances that principally resume from the preceding incidents. While necessity implies logical connection of the various incidents and events, probability relates to the integration of plot with character. The various events must have logical unity and the harmony that ensues from the objective of the dramatist, which is stirring emotions should also be maintained.

Plots could be depicted as fortunate or otherwise. To portray a tragedy, catastrophic plots should be included. Simple plots and those that fail to correlate the various episodes of the drama are regarded inferior by Aristotle; however, complex plots that contain *peripeteia* and *anagnorisis* are the best. The dramatist who writes tragedies should handle *denouement*, the resolution of complication effectively. Poetic justice is unnecessary and double endings should be avoided.

Nature of Poetic Truth

In the ninth chapter, Aristotle mentions that the intention of poetry is not to provide a faithful representation of life. The function of a poet is not only to relate what has already happened but also depict what may possibly happen according to the law of probability and necessity. This is the principle of natural causation. The events described should correlate with incidents that could happen in real life and the events should be connected to each other logically. Tragedy imitates life only to certain extent that largely depends on the conception of life made apparent by the poet's mind.

Poetry is an imitation of the poet's idea of life and this bestows universality. Poetry is more philosophical than history because by presenting an idealised and ordered imitation of life, the poet is better equipped to generalise the law of things and facilitate comprehending them, which is the essence of philosophy. A historian recounts actual events chronologically without demonstrating the links of cause and effect. While history merely recounts what happened in the past, tragedy discloses what could or what must happen.

In an epic or the drama, the poet portrays various types of characters that suffer the consequences of action. Since the poet conveys the truth through the actual story of events of people in real life, he is considered the maker of the story because he selects the incidents to show how and why they occurred. It is through this inevitable sequencing of cause and effect in a story that the emotions proper to tragedy arise. A mere accident would fail to arouse as much fear and pity as a disaster greater in magnitude, which is deemed the outcome of the events. Tragedy need not rigidly and elaborately adhere to the traditional stories but the poets are advised to retain the historic or traditional names for their representations because that helps impart artistic authenticity and credibility.

The Greek equivalent for poet is “maker” and a poet is a maker because he creates his plots and chooses his subject from history and tradition. However, he subjects the plot to artistic ordering and selecting and remains the creator of his plot. While the story may be conventional and borrowed, the plot is always poet’s creation, hence it remains original and ingenious. The plot lies in the arrangement and progress of incidents and not in the happenings. Aristotle condemns episodic plots, where events and incidents are not intimately connected and therefore significant parts could be deleted without bringing about any injury to the plot.

The Types of Plots: Simple and Complex Plots

In the tenth chapter, Aristotle discusses the types of plots. In a simple plot, the action moves forward continuously and uniformly without any change of direction towards the catastrophe. In a complex plot, there is a sudden change of direction, where the hero’s fortune rises up to a certain point, which is the climax and then falls downwards rapidly. There are reversals (Gk. *peripeteia*) and recognition or discovery (Gk. *anagnorisis*). *Peripeteia* and *anagnorisis* are incidents that influence the circumstances in the life of the hero and as such they are connected with the plot and have nothing to do with the character.

The Fundamental Elements of the Plot

The eleventh and twelfth chapters are centred on the elements that are most important for tragedy. He states that the plot of a tragedy has three major elements-*peripeteia*, *anagnorisis* and suffering. In a complex plot, there is a climax or a turning point at which some sort of discovery leads directly to the change of fortune, which Aristotle calls the *peripeteia*, a sudden reversal of fortune. The most effective form of *peripeteia* is one that corresponds with *anagnorisis* as that which happens in *Oedipus Tyrannus*, where Oedipus’ fortune reverses at the point where he discovers his parentage.

Peripeteia can also be construed as the reversal of the character’s intention, which is a situation in which the consequence of the hero’s action is the opposite of what he has intended. This gives rise to tragic irony. Discovery and reversal are thus regarded the most essential elements for a tragedy to be effectual. The third element of tragedy is suffering, where tragic incidents such as murder, torture, and wounding would portray the miseries that befall the hero.

The Stage Divisions of a Tragedy

The thirteenth chapter discusses the conventional divisions of a tragedy when it is acted out. The tragedy, when staged consists of **1)** Prologue – the entire part which precedes the Parode of the chorus, **2)** Parode, the entrance song of the chorus, **3)** Episode, the entire part of a tragedy placed between the complete choric songs. Episode is the equivalent of an act in drama, **4)** Stasimon is a choric ode, **5)** Commos, the mourning of the chorus and the actors together and **6)** Exode, the entire part of the tragedy after the final song of the chorus.

The Ideal Tragic Hero

The thirteenth chapter also elaborates the qualities of the ideal tragic hero. Aristotle prefers complex plots over the simple ones. In his view, the distinctive tragic emotions are pity and fear and so the plot must be conceived to give rise to these emotions. Aristotle mentions that three kinds of plots are to be avoided-1) a perfectly good man moving from happiness to misery, for such an action would be repulsive and would not arouse the emotions of pity and fear, 2) a bad man passing from misery to happiness is unsuitable for tragedy because such a situation cannot be considered tragic, and 3) an extremely bad man plummeting from happiness to misery is inappropriate for his fate is well deserved and pity and fear are unnecessary emotions. An extremely bad man does not possess the general human nature, which is made up of both the good and the bad attributes. Aristotle does not discuss the situation when a good man passes from destitution to happiness.

The ideal hero must be a person who is neither villainous nor impeccably good and just. On the whole he should be a good man with ordinary human flaws and frailties. He would be an ordinary person and pity and fear would be aroused by his misfortunes that result from his own actions. Aristotle uses the word *hamartia* which means “error of judgement” or “miscalculations” rather than moral weakness or depravity as interpreted by several critics. The ideal tragic hero must be a prosperous and famous person. He must be a person from an eminent family occupying a higher social status because the fall of such person is more likely to attract the tragic emotions than the fall of a person not so eminently placed.

An ideal plot must depict the misfortunes of the hero. Aristotle does not prefer a tragedy with a dual concern that is happiness for the good and misery for the bad. The pleasure in such a situation is not a pleasure proper to tragedy, but suitable to comedy only. He rules out tragi-comedies, and dramas in general, which have double plots, a tragic or serious main plot and a comic subplot.

The Unities in Drama

Aristotle emphasises only the unity of action. He believes that a number of actions would weaken dramatic effect. There could be many events, and they should be linked to each other and support the effect planned by the dramatist. The unity of time is explained in relation to action only. Aristotle mentions: “Tragedy arises, as far as possible, to live within a single revolution of the sun, or only slightly to exceed it, whereas the epic observes no limits in its time of action”. The unity of place has not been mentioned by Aristotle.

The Spectacle and the Plot as Sources of Tragic Emotion

The fourteenth chapter is a comparative analysis of the spectacle and the plot that are fundamental for the arousal of tragic emotions. Pity and fear may be produced by an unforeseen circumstance that is discerned spectacle. For instance, the scene in *Oedipus Tyrannus* where Oedipus stands aghast with his eyes gouged out. However, proper pleasure of tragedy is independent of spectacle and is felt even when the play is read without performance because it is produced by the construction and sequence of the incidents.

The most effectual situation is where one member of a family murders or causes harm to another member. This could happen due to ignorance and the relationship would be discovered later. The situation would achieve greater impact if the kinship is discovered just in time to avert the deed. Lack of knowledge is *hamartia* and realisation is *anagnorisis*. The calamity, which stirs the emotions of pity and fear, is the outcome of *hamartia* or lack of knowledge that could be averted if *anagnorisis* or understanding emanates at the proper time. The worst situation is when the character realises the harm that would follow but does not do anything to prevent the tragedy. For instance, the situation faced by Haemon and Creon in *Antigone*.

Characterisation in a Tragedy

In the fifteenth chapter, Aristotle discusses the attributes of the characters in a drama. A character is essentially good if his actions and words prove his purpose good. Women in ancient Greece were considered inferior and worthless. Aristotle says that women and slaves depicted in a tragedy could possess admirable qualities; however, debauch characters that assume minor roles are insignificant for tragedy. Depravity has to be included in the plot only when it is absolutely necessary. The poet must represent the characters in a better and dignified light and must bear resemblance to the original. The characters depicted must be true to their type or status. A woman cannot be shown as manly and a slave cannot be given a status higher than what he deserves.

If the characters are taken from mythology or a story, they must be true to tradition. The characters portrayed must be true to life which means that they must possess the virtues, weakness and all other human qualities that are likely to be found in humans and only such characters can arouse pity and empathy through verisimilitude in action. An example would be the portrayal of Achilles by Agathon and Homer. The characters must be consistent and their actions cannot be rash or impulsive. The actions of a character must bear semblance to the probable outcome of his true nature, which implies that he should act in a manner that is expected of his nature under the given circumstances.

The incidents that are logically connected to one another necessitate actions that are natural and they are the outcome of the character's response to a given situation. This leads Aristotle to explain the irrelevance of *denouement*, which is unnatural and unnecessary, but achieved through the intervention of the supernatural or by other such mechanical devices. Denouement should arise from the plot and not stagecraft as in the play *Medea* or the story of the departure of the Greeks in the *Iliad*.

The Different Kinds of Recognition

Aristotle identifies six forms of recognition or discovery in the sixteenth chapter:

- 1) Recognition brought about by birth marks and scars, for instance, the scars depicted in *Tystes* by Carcinus, or signs and artefacts acquired after birth, like a necklace or the ark in the Discovery in *Tyro*. The scar of Ulysses is also another example. These signs relate to the events spontaneously and they are recognised by chance that affect the characters' response to particular situations.
- 2) The discoveries introduced by the poet by the exercise of his will develop from the plot. They are manipulated by the poet at his free will and do not depend on its requirement or chance. For example, Orestes' discovery of himself in *Iphigenia*; whereas his sister reveals her identity through the letter. Another example is the "shuttles' voice" in the play *Tereus* by Sophocles.
- 3) The discovery that depends on memory is made by the character who, stimulated by something seen or heard, is made aware of the past, and the recognition follows. For example, the sight of the picture forces the man to tears in *The Cypriote* of Dicaeogenes. Similarly, hearing the harper, Ulysses weeps in the discovery of the past in *The Tale of Alcinous*.
- 4) The fourth is the discovery made through a process of reasoning, where one event logically leads to the other until the truth is unfolded. For instance, the dialogue in the scene in *The Choephoroe*: "One like me is here; there is no one like me but Orestes; he, therefore must be here". Another example would be the suggestion of Polyidus the Sophist for Iphigenia, and Orestes reflects: "My sister was sacrificed, and I am to her..."
- 5) The discovery by way of clues or improper reasoning. For instance, in *Ulysses, the False Messenger*.

- 6) The best type of recognition is one that grows out of the action itself. It is counted natural and credible as it surprises and startles the reader, like Sophocles' *Oedipus* and the play *Iphigenia*.

Construction of the Plays

In the seventeenth and eighteenth chapters, Aristotle gives a lot of importance to the types of tragedies and the construction of plays, for which he proposes some guidelines. First, the action should be visualised by the poet and second, the emotions should be worked out with the gestures employed by the characters; third "the universal form" of the plot should be intermingled with the names and episodes. The poet should be able to essentially visualise every scene through the mind's eye that would retain the authenticity and credibility of the play and avoid the interception of what is unlikely or ridiculous.

The poet should be able to empathise with the characters that would help to write out the speeches that express those emotions effectively. The poet should be able to act out the part of the characters to perceive the appropriateness of the dialogues and in this manner, the poet would be able to feel every emotion on his own. Effective characterisation supplants the efficacy of the plot.

Poetic inspiration is the prerequisite for a poet, who is specifically gifted. Poetry is a form of craft that needs inspiration that is imperative to impart universality to the plot. The story of the drama could be borrowed from history, the legends, sagas or mythology, but the act of framing the plot by episodes is the particular facet that solely depends on the creativity of the poet. This aspect lends the poet the status of the "maker". The events and incidents that are logically connected to each other constitute the plot, which is then considered well-constructed.

However, the failure to establish a logical connection between the series of episodes would result in isolated episodes would render the plot, ineffective. The names assigned to the characters would determine whether the drama could be considered fiction, myth or history. The fourth is Aristotle's emphasis on the significance of complication and *denouement*, which is the unravelling or untying of the complexities of the plot that comprises of events from the end of the falling action to the actual ending scene of the drama.

The Four Kinds of Tragedy

Depending on the four integral elements of a tragedy, Aristotle identifies four kinds or "species" of tragedy:

- 1) The complex tragedy with reversal (*peripeteia*) and recognition (*anagnorisis*).
- 2) The tragedy of suffering that portrays destructive events such as death, calamity, and fatal wounds and so on. The agonising effect of the tragedy is evolved by the pitiable and fearful nature of the incidents depicted. For example, the *Ajaxes* and *Ixions*.
- 3) The tragedy of character in which the character's deportment is revealed through the speeches made throughout the drama as in *The Phthiotides* and *Peleus*.
- 4) Tragedy of spectacle is where the sensational effects produced by the characters, the costumes, use of mechanical and artificial effects, the incredible adventures portrayed, the larger than life characters and the bizarre scenes of action are perceived in a world outside the normal one, often involving the supernatural. These are evident in *The Phorcides*, in *Prometheus* and in all the plays where the scenes take place in the nether world.

Each of these four kinds of tragedies proves effective due to diverse elements. The effect of the tragedy would be enhanced by the combination of these elements used proportionately. The tragedy should refrain from the excesses of details and action. The chorus, which is

integral to the action in the drama should partake in the progression of the plot as in the plays of Sophocles rather than Euripides.

Thought in Tragedy

The nineteenth chapter discusses the thought of the characters that is expressed through their dialogues or speeches and hence, there is a logical connection between the thoughts and diction. While diction is the objectification of the thought, it also serves as the vehicle through which the thoughts are expressed. The speeches of the characters could be noble and significant or trivial and base. Thoughts could be expressed in the form of arguments where the characters prove or disprove opinions, establish their points of view or refute the arguments proposed by the other characters. The speaker may introduce a variety of emotions in the speech in order to persuade or convince the listener or the intended speaker.

The thought that is expressed in the speech is expected to exaggerate or minimise the import of the action or any other part of the drama. Thought, which is appropriate or adapted to the particular circumstances and the situations of the tragedy, is revealed in the speech. The plot expresses the reaction of the characters but the effect of the plot is reinforced by the verbal expression of the thought of the characters. The thought of a tragedy depends on the knowledge of the art of rhetoric.

Section 3: Chapters 20-22: Elaboration of Poetic Diction.

Diction and Style

The twentieth, twenty-first and twenty-second chapters contain elaborate descriptions on wording. Diction is the choice and arrangement of words and images in literary composition. Based on the Greek model, diction comprises of the letter, the syllable, the conjunction, the article, the noun, the verb, the case, and the speech. The words are of two kinds- the simple that comprises of unimportant parts, like the word 'yn', and the double or compound where a word may be made up of either the significant or the non-significant part or of two significant parts. It is also possible to have triple, quadruple or multiple compound words. The words, which a poet uses could be current terms used in ordinary speech, foreign terms from other languages or dialectical variations, those which are metaphorical, others ornamental, new coinages and those formed by modification of the existing words.

The poet's style "should be clear and it must not be mean". The use of current words only in the work would imply clarity, but it would be considered mean. Therefore, the use of modified words or variant forms is useful as it would neither be mean nor obscure. Compound words are best suited for the lyric and the ode; rare words would suit the epic and metaphorical diction would befit the iambic verse of drama. Iambic words are closest to the prose of ordinary life and present an imitation of that life. Aristotle adds "the gift of metaphor is the greatest of all. This alone cannot be thought, but is a mark of natural genius; for it implies an inborn eye for likeness". Aristotle's treatment of metaphor is clear, concise and inspirational.

Section 4: Chapter 23: Narrative Poetry and Tragedy.

The twenty-third chapter is on the epic. The epic, like the drama, gives importance to the storyline. It is not enough that it relates the events of a single period or an individual's career. The story must have a beginning, middle and an end. The parts must be subordinate and coherent to the whole.

Comparison of the Epic and the Tragedy

Aristotle compares the epic with the tragedy to highlight its features in the twenty-fourth chapter. He mentions that the epic resembles the tragedy in many ways. The epic may be simple or complex and its effect may be predominantly due to characterisation or tragic

suffering. Spectacle and the choric song are not included in the epic. An epic poem is lengthier than a tragedy and the events that occur concurrently at different places add to the richness and variety of interest. The epic describes marvellous events which otherwise cannot be represented on the stage.

The plays of Homer are the primary models of artistic unity, dramatic construction and the author's role in the epic. Homer is adept in making the improbable look probable and convincing. It is futile to present events which are possible or historically true, if the representation is unconvincing. The ability to convince the reader is the criterion of success. The marvellous and the irrational may be introduced, but it should be done sparingly. Plots which require frequent use of the marvellous must be avoided. The greatness of Homer is seen in the way in which he hides the improbabilities of his plots by the poetic charm he invests in them. Ornate and refined diction is to be used sparingly for it tends to obscure character and thought. Aristotle advocates simplicity and clarity of language.

Objections Raised by Critics and Aristotle's Reply

In the twenty-fifth chapter, Aristotle examines the objections of critics and says that he has provided answers to five kinds of censures- impossibility, improbability, immorality, contradiction and lack of technical correctness. Although impossibilities should generally be avoided, their use is sometimes justified when they support imitation as Homer's depiction of the pursuit of Hector. Some impossible events happen by chance and not purposefully as the representation of an animal without horns. The impossibility may also be caused by the poet's wish to present a character as he *ought to be* rather than *as he is*. The charge of irrationality may be met by reference to received opinion. Men often believe what is false and the poet can use such beliefs without any artistic errors. What now seem irrational were often common practises during earlier periods.

The critic must consider not only the statement or deed but also its context. The poet's use of strange words or metaphors is to fulfil the necessities of poetic art. The poet may have poetic licence to create a complexity that can be resolved by altering the accent. Poetic syntax may be ambiguous and difficulties may be resolved by changing the punctuation. Poetic language incorporates common usages that involve misuse of standard words. In a passage that involves contradictions, the one that is most probable should be selected.

Superiority of Tragedy

Poetics concludes with the twenty-sixth chapter that compares tragedy with the epic poetry. Tragedy has been criticised as vulgar because its appeal to the general masses and the theatrical representations are exaggerated, for which the poet cannot be blamed. Acting is not essential to heighten the effect of tragedy because the emotion can be felt even by reading. Tragedy is superior to the epic since it contains all the elements that give pleasure along with music and spectacle. The effect of tragedy on the emotions is stronger because it is terse and the parts of the tragedy are correlated, which facilitates attainment of poetic effect. Aristotle prefers tragedy because of the immensity of tragic pleasure it provides in comparison to the epic.

Significance of *Poetics*

The *Poetics* is one of the most influential books that discards Plato's dialectic method because of its inadequacy in reaching a positive and coherent statement of truth. The methods explained in the treatise are exploratory in nature. There is no assertion of a predetermined notion and a rationale is built throughout the compilation. Poetry is studied in relation to the primary instinct of human nature wherein the limitations posed by human nature is taken into consideration. The historical method of enquiry begins with the *Poetics* that traces the

evolution of Greek poetry. Aristotle refrains from artificiality and sophisticated expressions, but whatever is true to human nature is presented in the most effective manner. The *Poetics* is a provocative text that has influenced all subsequent literary discourses.

Drawbacks of *Poetics*

The *Poetics* draws attention to several limitations. The handling of the subjects mentioned is disproportionate. Lyric poetry has been ignored because Aristotle considers it more suited to music than poetry. For this reason, it is assimilated in drama. The comedy and the epic have not been given due importance. A large part of the discussion in *Poetics* is solely devoted to tragedy and the focus is on the nature of the plot and the effects of tragedy. The style is concentrated, abrupt and terse. Several parts from the *Ethics* and *Politics* have been included that hinders the conception of the work. Several anomalies, digressions, omissions and repetitions hamper reading. The principal argument of *Poetics* rests on Plato's attack on poetry and proceeds to establish the superiority of poetry over philosophy apart from its instructional values. Several Greek words are cumbersome to translate into English. Many of his views are restricted to Greek poetry and drama and most of his views have become obsolete.

Comparing Plato and Aristotle

Aristotle and Plato have certain points of agreement in respect of the nature of poetry and its relation to emotions. They consider poetry as "imitation" that possesses the innate capacity to arouse emotions. Poetry gives pleasure through imitation and by arousing emotions through the agency of imitation. The personality of the spectator or reader is affected by the rising of emotions by poetry that in turn influences emotional behaviour.

Disagreements between Aristotle and Plato

Abercrombie, in *Principles of Literary Criticism* observes that though Aristotle had been Plato's pupil, he noticed that he could not accept several of his master's pronouncements as he formulated his own convictions. Plato's interest in philosophy and mathematics is in sharp contrast to Aristotle's that is inclined towards philosophy and biology. Aristotle's scientific bent of mind is in contrast with Plato's metaphysical one. Plato's objection to poetry is consistent with his philosophy just as Aristotle's views are consistent with his philosophical views.

Though Aristotle never mentions Plato anywhere in the *Poetics*, he explicitly refutes Plato's observations wherever he has to. It could be deciphered that Plato condemns poetry because his philosophy is related to things that are considered representatives of ideas. A thing unworthy as a characteristic of things ought not to exist. Poetry, being a thing of nature should therefore be abolished. Aristotle, possessing the mind of a scientist, accepts poetry because of its connection to nature. Aristotle's motive is to prove poetry superior Plato's philosophical tenets.

Plato is a transcendentalist and idealist, but Aristotle has a temperament of a scientist that works through observation and analyses and gives importance to the reality of the world of senses. Plato's language is poetic, but Aristotle's is highly dogmatic. While Plato uses the word imitation in connection with poetry and considers imitation mimicry or a mere copy of nature, Aristotle takes the word imitation from his master and transforms its meaning into something of immense magnitude. He interprets imitation as a creative process that comprises of a range of emotions. While Plato relates poetry to painting that imitates only superficial appearance as a painter does, Aristotle associates poetry to music that steers human emotions and experiences. In Plato's view, poetry presents a copy of nature as it is, but for Aristotle poetry offers its own version of reality.

Plato condemns poetry on moral intellectual and emotional grounds, but Aristotle refutes Plato's objections and justifies poetry. He used the term catharsis in connection with tragedy and demonstrates the healthy influence of poetry and tragedy in particular. Plato's endeavour is to show that philosophy is superior to poetry and hence poetry is unfit; however, Aristotle effectively brings out the superiority of poetry over history and philosophy. While Plato considers emotions as undesirable and advocates their repression, Aristotle stresses the need for the emotional output. Plato and Aristotle are poles apart in their perceptions and their conflicting propositions have paved the way for further debates through subsequent centuries.

Questions

1. The ideal tragic hero, according to Aristotle.
 2. Elaborate the four kinds of tragedy.
 3. The nature of poetic truth, in the opinion of Aristotle.
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On the Sublime (Chapters 7 – 9)

Longinus

Introduction

On the Sublime (~100 CE) by Longinus (213 A.D.-273 A.D.) is acclaimed as a prominent treatise on the craft of writing that could transgress the boundaries of convention to achieve expressive prowess. Considered second only in importance to Aristotle's *Poetics* (circa 335 B.C.), the dense and compact *On the Sublime* declares that *hypsos* (Greek) denotes greatness, excellence, or sublimity that is imperative to artistic and rhetorical composition. Though the identity of the author of this masterpiece is shrouded in mystery, studies have attributed its authorship to Dionysius Longinus, who is also known as Cassius Longinus. Recent studies, however, note at least three major competing claims concerning the identity of the writer known as "Longinus"; albeit, none is ultimately satisfactory, each still demands attention.

John H. Crossett and James Arieti conclude in "The Dating of Longinus" (*Studia Classica*, 3 [Department of Classics, Pennsylvania State University, n.d.]) that the treatise very probably dates from the reign of the emperor Nero (A.D. 54-68). Rather than argue over the identity of the author, it would be better to take note that the author is a well-educated person endowed with an exquisite taste for literature and an acute sense. He advocates cultivating critical skills and literary judgement for pursuing expressive power and intellectual refinement.

Features of the Essay

Epistolary in structure and fragmentary in construct, Longinus' text is interspersed with opinions on emotions and passions before the abrupt conclusion. The hallmark of this treatise is the unmistakable coherence of thought and integrity of expression, spread over forty-four chapters. Though succinct, chapter-breaks are not specified in the extant copy of the manuscript. The extended set of mediations in the text is the reference to "my dear Postumius Terentianus" and "my dear friend." This friend, as Longinus reminisces in the first sentence, once accompanied him in a study of "Caecilius [of Calacte]'s monograph on Great Writing"; but both friends found the work deficient in the treatment of its subject matter and the attitude it took toward its readers.

Longinus insists that "every specialized treatise ... should clarify its subject," and, second, "it should tell us how and by what methods we can attain it and make it ours." Both these aims Longinus intends to fulfil, and he requests that his friend and interlocutor assist him "with frank criticism of the points [he is] about to make." Longinus maintains an amiable, intimate, yet soberly critical attitude in the work, and views his inquiry into the nature of the sublime or greatness in writing as a collaborative enterprise.

Longinus takes the rhetorical recourse throughout the text, and frequently returns to address his interlocutor and reader as well to make claims for his digression from Caecilius' opinions in his treatise. It is this background, the *mise-en-scène*, which unifies this five-stage rhetorical structure for what could be designated the argument of the work. Though the text appears fragmentary in nature, the arguments of the author proceed in succinctly segmented stages of his thoughts.

General Summary of the Essay

In the first of the five stages (chapter one), Longinus proposes that “great passages have a high distinction of thought and expression to which great writers owe their supremacy and their lasting renown.” This does not mean that the attributes of greatness, grandeur, excellence, nobleness, or sublimity in writing- the horde of terms by which the Greek word *hypsous* can be associated involves mere persuasion or skillful arrangement of words. For Longinus, “Great writing does not persuade; it takes the reader out of himself. The startling and amazing is more powerful than the charming and persuasive, ... [and] greatness appears suddenly; like a thunderbolt it carries all before it and reveals the writer’s full power in a flash.” In proffering his definition of great writing, Longinus deviates dramatically from the debater’s customary preoccupation with masterly invention, careful arrangement, and decorum.

The second stage (chapters two to six) proceeds to categorise great writing with the inquiry “Can greatness in writing be “a matter of art” and open to critical study under the terms offered at the outset?” Longinus asserts that “natural talent, though generally a law unto itself in passionate and distinguished passages, is not usually random or altogether devoid of method.” The Neoclassical insistence on balance, judicious harmonising of talent and method, nature and art, genius and critical knowledge becomes relevant. However, errors that occur in writing illustrate turgidity, puerility, false enthusiasm, and frigidity in discourse and “clear knowledge and critical judgment of what is truly great” admits the astute writer.

The third stage of the argument (chapters seven and eight) considers the pragmatic tests for and the possible sources of great expressive power. Longinus offers three experientially oriented tests for the presence of greatness, namely social value, psychological impact, and canonical or institutional authority. He further argues that these tests offer distinct ways to enquire into and recognise great writing. Later, he classifies and elaborates the “five sources” that are “most productive of great writing” namely **1.** “grandeur of thought”, **2.** “a vigorous and spirited treatment of the passions”, **3.** “a certain artifice in the employment of figures, which are of two kinds, figures of thought and figures of speech”, **4.** “Dignified expression, which is sub-divided into **(a)** the proper choice of words, and **(b)** the use of metaphors and other ornaments of diction” and **5.** “majesty and elevation of structure”.

The fourth stage (chapters nine to forty-three) is sequenced as well-demarcated discussions that constitute a substantial segment of the treatise. The first section is on mental conception; second, fashioning of figures; third, diction; and fourth, music, rhythm, and word arrangement. Chapters thirty-three to thirty-six discuss how great but imperfect writing should be conceded as superior to unblemished yet moderate or humble writing.

The fifth and final stage, presented in chapter forty-four, is Longinus’s often discussed rhetorical section on the causes of the decline of rhetoric and great writing. In response to the view that a “world-wide sterility of utterance” has descended upon the Roman Empire because democracy and freedom no longer thrive, Longinus reiterates: “...perhaps it is not the peace of the world [Pax Romana] which destroys great talents, but much more so this endless war which occupies our passions and, beyond that, the desires which surely rule our present world like an army of occupation and drive everything absolutely before them”. Instead of yielding to the tyranny of one’s intimate and selfish desires, Longinus seems to suggest that human beings need to experience the liberating force of sublimity or greatness. The experience of the sublime feeds the soul with a sense that extends beyond the mortal and the mundane; it reveals an unforeseen pathway leading outward from the confinement of selfhood.

On the Sublime: Gist of the Earlier Chapters

Written in the form of a letter to Postumius Terentianus (Longinus’ friend) in *Peri Hypsous* (Greek) that translates as *On the Sublime*, Longinus’ arguments against Cecilius is that he has not defined what sublimity is or pointed out the components of *hypsos*, the attribute

of elevation and eloquence in writing. At the request of Terentianus, Longinus undertakes to define sublimity and outline the methods through which sublimity in writing could be achieved. In the first chapter, Longinus explains that the reason for writing down the letter is Caecilius' failed attempt to explicate what constitutes sublimity. Longinus defines sublimity and explains the reason why he has decided to detail his formulations.

Longinus delineates sublimity (*hypsos*) in literature as “the echo of greatness of spirit,” which is the moral and imaginative power of the writer that permeates his work. Sublime “consists in a certain loftiness and excellence of language”, it “is the image of greatness of mind,” Sublime signifies “a certain distinction and excellence of expression, that distinction and excellence by which authors have been enabled to win immortal fame”.

Only through sublime can poets and prose-writers gain eminence and win themselves long-lasting fame. It “sways every reader whether he is willingly or not”. A sublime thought “if happily timed, illuminate the entire subject vividly like a lightning-flash, and exhibit the whole power of the orator in a moment of time.” In chapter two, he remarks that good literature cannot be ascribed to genius alone because in the absence of proper guidance, even the most gifted soul will not be appreciated.

In chapter three, Longinus expresses his disagreement with the use of artificial diction and unnecessary ornamentation. He identifies and develops the three impediments to attain sublimity as tasteless grandiloquence, puerility and frigidity. Grandiloquence is the excessive use of verbal ornamentation that obstructs the natural use of language and hence it should be avoided. Puerility is the display of immaturity, which is identified by a parochial display of learning. Excessive elaboration would curtail enthusiasm. Longinus mentions that Plato and Xenophon exhibit frigidity and Timaeus, when he talks about Alexander is frigid: “Who annexed the whole Asia in a fewer years than Isocrates spent in writing his panegyric (Formally expressing praise) oration in which he urges the Greeks to make war on Persia.”

In chapter five, Longinus observes that “pursuit of novelty in the expression of ideas which may be regarded as the fashionable craze of the day” could be both favourable as well as unfavourable for proper sense of expression in literature. Therefore “it is necessary now to seek and to suggest means by which we may avoid the defects which attend the steps of the sublime”. In chapter six, Longinus comments that the best way to attain sublimity is to gain knowledge and appreciation of what constitutes true sublimity, which is arduous because judgement of style can only be made through long years of experience. He discriminates between the true sublime and the false sublime. The “external trappings of a showy splendour” is considered false sublime.

On the Sublime: Chapter Seven

In chapter seven, Longinus provides markers to distinguish the true sublime from the false one. The true sublime uplifts the soul and fills the mind with joy. The appeal of true sublime is impossible to resist for it stands the test of time and always remains memorable. False sublime, which is superficial however, gives an impression of grandeur by the use of excessive ornamentation. With every successive reading, these words lose their effectiveness and they are discarded as verbose. A true sublime work is equally enjoyed by all, irrespective of diverse professions, age, aspirations and language. Longinus moves on to consider the three sound pragmatic tests for greatness or sublimity in writing that have social implications because of the inherent moral values they hold.

He mentions: “nothing is noble which it is noble to despise.” Possessing wealth, acquiring social status, and political power do not embody greatness because “men admire those great souls who could possess them but in fact disdain them.” Besides this stoic test of value, Longinus advocates the second pragmatic test that whatever is memorable or makes an enduring psychological impact upon a hearer or reader constitutes great writing. The third

pragmatic test is the test of time that tends to canonise or institutionalise writing as great. “Greatness in writing,” reveals Longinus purportedly “satisfies all men at all times,” and “the agreed verdict ... acquires an authority so strong that the object of its admiration is beyond dispute.”

Chapter Eight

Chapter eight examines the five principal sources of sublimity. At the outset, Longinus underscores that the fundamental criterion on which these sources of sublimity would depend on is the command of language. The five sources of language are 1. “grandeur of thought”, 2. “a vigorous and spirited treatment of the passions”, 3. “a certain artifice in the employment of figures, which are of two kinds, figures of thought and figures of speech, 4. “Dignified expression, which is divided into (a) the proper choice of words, and (b) the use of metaphors and other ornaments of diction” and 5. “majesty and elevation of structure”.

The first source of sublimity, “grandeur of thought” that refers to the ability to form impressions, notions or thoughts and the second, “a vigorous and spirited treatment of the passions” are innate and they involve “vigor of mental conception” and “strong and inspired emotion.” The other three factors of sublimity are the product of art. Sublimity and passion are inseparable and they form a unity. Passions such as pity, grief and fear are considered lower order ones; however, passions that are independent of the sublime are evident in Homer. Eulogies and addresses that are dignified and elevated are devoid of passion. Passionate speakers are the worst eulogists. However, genuine passion, when expressed appropriately, would result in wild enthusiasm and ecstasy. Longinus does not discuss emotion further for his treatise concludes just at the point where he turns to consider the topic of the passions.

Longinus digresses to Caecilius’ omission that provides a clear sense of the direction that Longinus might have taken: “nothing contributes to greatness as much as noble passion in the right place; it breathes the frenzied spirit of its inspiration upon the words and makes them, as it were, prophetic.” This passage becomes relevant to the Romantic conception of sublimity which is clearly expounded as inspired diction and as a quality that is solemnly transcendental.

Chapter Nine

Primacy of “grandeur of thought”, the first source of sublimity is elaborated in chapter nine. Longinus affirms: “Sublimity is the echo of a great soul.” Men with despicable and subservient dispositions would not be able to produce anything enriching or elevating. “Great accents we expect to fall from the lips of those whose thoughts are deep and grave.” To attain distinction of style, it would suffice to feed the soul with works of the great masters like Homer, where “the sublimity is so overpowering....” The creative and vital force responsible for ingenuity, illuminates and guides the mind in an enigmatic way to reach higher standards of the ideal.

The grandeur of conception is to be enforced to effect the desired treatment of the subject. It is important to maintain organic unity and “amplification” that is, the collection of details of a given subject would be helpful to strengthen and enhance poetic creativity. The use of powerful and captivating images would enable the reader to comprehend the writer effectively.

Longinus quotes the *Iliad* and the *Odyssey* to illustrate the power, force and vigour of Homer’s lines that are characterised by loftiness of expression. Homer uses appropriate diction to suit the intensity of emotion that befits the situation. The passages related to the Battle of Gods “are those which represent the divine nature as it really is—pure and great and undefiled.” The description of Poseidon in a passage goes:

Her far-stretching ridges, her forest-trees, quaked in dismay,
And her peaks, and the Trojans' town, and the ships of Achaia's
array,
Beneath his immortal feet, as onward Poseidon strode.
Then over the surges he drave: leapt sporting before the God
Sea-beasts that uprose all round from the depths, for their king
they knew,
And for rapture the sea was disparted, and onward the
car-steeds flew. (Iliad 13. 18)

Similarly, in Homer's *Iliad*, during the battle of the Greeks, the scene is suddenly veiled by mist and baffling night. Then Ajax, at his wits' end, cries:

Zeus, Father, yet save thou Achaia's sons from beneath the
gloom,
And make clear day, and vouchsafe unto us with our eyes to
see!
So it be but in light, destroy us!(Iliad 17. 645)

Ajax does not plead for life, for such a plea would demean his stature. In this situation, he craves for death that is worthy of his bravery even if he has to fight Zeus at the other end.

Longinus extols the descriptive and expressive force and vigour of Homer that captures the frantic and desperate mood of Ajax in the appropriate manner. Longinus mentions: "In truth, Homer in these cases shares the full inspiration of the combat, and it is neither more nor less than true of the poet himself that

Mad rabeth he as Ar s the shaker of spears, or as mad flames
leap
Wild-wasting from hill unto hill in the folds of a forest deep,
And the foam-froth fringeth his lips. (Iliad 15. 605-7)

Longinus also observes that this preservation of Sublimity in *Iliad* cannot be seen in *Odyssey* since it is composed "when a great genius is declining, the special token of old age is the love of marvelous tales", that is during the decline of Homer's poetic genius.

While *Iliad* is written when Homer is written "at the height of his inspiration, full of action and conflict", the "*Odyssey* for the most part consists of narrative, as is characteristic of old age". Homer's artistic abilities, in the *Odyssey* could be compared to the sinking sun bereft of its intensity. Homer's poetic skills seem to wane in the *Odyssey*, and his composition fails to express the abundance of pent up passions with oratorical skills that are vibrant and active being drawn from real life. To quote Longinus: "His sublimities are not evenly sustained and free from the liability to sink; there is not the same profusion of accumulated passions, nor the supple and oratorical style, packed with images drawn from real life." Greatness therefore, is not without its limitations and "the genius of great poets and prose-writers, as their passion declines, finds its final expression in the delineation of character". Homer's characterisation and depiction are thus reduced to "a comedy of manners".

Elaboration of the Other Sources of Sublime

The first source of sublime, "grandeur of thought" has been discussed in chapter nine and the others are described in the ensuing chapters. The second, "a vigorous and spirited treatment of the passions" contributes more to loftiness in writing than expression of genuine emotion. It is for this reason that Longinus prefers the *Iliad* to the *Odyssey* and Demosthenes to Cicero; however, advocates that "true emotions" should be used in "the right place". While Aristotle justifies the use of emotions to arouse cathartic effect, which is more moral than

aesthetic in function, Longinus values them for their aesthetic quality, which would ultimately lead to moral uplift.

Longinus offers a greater artistic explanation of the emotional appeal of literature in comparison to Aristotle. Longinus does not elaborate further on passions in the treatise. The third, “a certain artifice in the employment of figures, which are of two kinds, figures of thought and figures of speech” is extensively deliberated in the essay. The figures of speech have to be employed to convey genuine emotion and not as mere mechanical artifice. Used naturally, the figures of speech are invigorating and rendering them would bring about an elevated style.

According to Longinus, the figures of speech such as asyndeton, or the omission of conjunctions; hyperbation or inversion of words; and periphrasis are to be used to enhance emotional quality, and hyperbation; anaphora, which is the repetition of words; apostrophe or adjuration; and asyndeton useful in heightening expression. Periphrasis induces the expression of lofty thoughts by enhancing expression and imparting rhythm. However, injudicious use of the figures of speech would dampen the expressive ability of words and the whole exercise would degenerate into a cumbersome and insignificant activity.

The fourth source of sublime is “Dignified expression, which is divided into two, (a) the proper choice of words, and (b) the use of metaphors and other ornaments of diction”. The choice and arrangement of words, that include metaphor and simile, are necessary to improve the style of writing and convey the emotion effectively. Both the ordinary and striking words are to be used to preserve grandeur, impart beauty and sustain the force of expression in language. Verbal magic imparts liveliness to words and thoughts are illuminated. It would be tragic, warns Longinus to exercise magnificent diction to trivial matters because the effect would be disastrous.

The use of metaphors is not limited to number but depends on the intensity of emotion to be conveyed. Longinus comments: Thus impassioned utterance...demands the use of these striking turns often in a sustained series; so that there can be no fixed limit to the number used.” Metaphor helps sustain passion, and passion in turn governs the use of metaphor, for there is a reciprocal relationship between the two. Hyperbole must emerge from emotion; however, excessive use of the hyperbole ends in bathos. The use of hyperbole becomes effective only when a strong and timely passionate moment needs to be manifested.

The fifth source of sublime is “majesty and elevation of structure”. This is characterised by the arrangement and composition of words that is designated rhythm. A harmonious blending of words leads to loftiness of expression. This would in turn, appeal to the soul and enable the reader to share the emotions of the writer. Longinus warns that “extreme conciseness cramps and cripples the thought; whereas brevity, in the true sense, is effective because of its economy and directness.” Sublimity in a work of art is the result of a harmonious blending of lofty thought, strong and genuine emotion, appropriate figures of speech and suitable words. The elements of grandeur cannot be separated from each other.

Questions

1. The sublime arises when “noble and lofty thoughts find their natural expression in a lofty language.” Explain.
2. The five sources of sublimity. Elaborate.

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Section B

An Apology for Poetry

Sir Philip Sidney

Introduction

Sir Philip Sidney (1554-1595), courtier, poet, scholar, Renaissance critic, and statesman is a contemporary of Shakespeare, who lived during the Elizabethan Age. Some of his earliest works include *Astrophel and Stella* (1576), the sonnet sequence. In 1578, he composed the pastoral playlet *The Lady of May* for the queen. The pastoral romance *Arcadia* was published in 1579. In 1578, he wrote *The Defence of Poesie*, considered an impressive appeal for the social value of imaginative fiction. He also composed other poems and later began a paraphrase of the *Psalms*.

In 1583, Sidney was knighted. Sidney was fatally injured in the fight against a Spanish convey, which he had led in 1586. While lying injured, he is supposed to have lent his water bottle to another wounded soldier, declaring, "Thy need is greater than mine." This demonstration of self-sacrifice and nobility is regarded "the best known anecdotes in English history," remarks the English biographer Alfred W. Pollard.

There was no standard model of English criticism during Sidney's time. Sir Thomas Elyot's (1490-1546) *The Book Named the Governor* (1531) lacks critical insight. Roger Ascham (1515-1568), in *Taxophilus* (1545) strongly advocates the use of English, as he is a purist who opposes the introduction of foreign words into the English language. In *Schoolmaster* (1570), he expresses his fondness for the *misomousoi*, the "poet haters" of the time. Thomas Wilson's (1525-1581) *The Art of Rhetoric* (1553) could be regarded the first modern treatise on English composition.

An Apology or Poetry was posthumously published separately in two editions, in 1595 by two printers. William Ponosby brought it out as *The Defence of Poesie*, while Henry Olney published it as *An Apologie for Poetrie*. It could be deciphered that the ideas that he conveys in this defense, have been said before by Aristotle or Horace and others. Yet Sidney deserves acclaim because he has selected, altered, and modified the ideas borrowed from many sources to frame his unique conception of poetry.

The Essay

Introduction

An Apology for Poetry is Sidney's reply to Stephen Gosson's *The Schoole of Abuse* (1579) that criticised poets, mistrusted the morality of poetry and other forms of literature, and disputed their social significance. The sixteenth century Puritanism declares man to be unworthy and incapable of doing any good either to himself or the society. Sidney's essay provides a humanistic perspective by arguing that the essential goodness in man cannot be refuted.

Before getting under way with a defence of poetry, Sidney justifies his stance on defending poetry as he refers to an anecdote on horsemanship by Giovanni Pietro Pugliano, in a quasi-hilarious manner. If the art of riding a horse could deserve considerable acclaim and justification, then poetry should definitely deserve greater esteem and validation. Poetry needs to be defended because it has fallen into the hands of those who do not realise its worth. Poetry is supreme, the mother of all knowledge. It has a universal appeal and is revered by the world at large.

Poetry in the Ancient Times

The early Greek masters Musaeus, Homer, and Hesiod helped to “draw with their charming sweetness the wild untamed wits to an admiration of knowledge.” The Roman poets Livius and Ennius, the Italian poets Dante, Boccace (Boccaccio) and Petrarch taught people to be become civilised; and Gower and Chaucer, in English “encouraged and delighted” later poets “to beautify our mother tongue.” During ancient times, there wasn’t any real distinction between poetry and the other arts because poetry was the language of all learning. The earliest Greek scientists Thales, Empedocles, and Parmenides, “sang their philosophy in verses” just as Pythagoras and Phocylides on moral philosophy; Tyrtaeus, on the art of war; and Solon on politics.

Plato, famous for his critiques of poetry, wrote in a poetic manner. His dialogues engage in “poetical describing” of circumstance and named symbols, for instance the Gyges’s ring that is mentioned in the *Republic*. Herodotus, the historian, similar to the others “either stole or usurped” from poetry the description of human emotions, the details of historical events they have only been able to imagine, and the orations they have never heard of. This proves that irrespective of the subject of study, poetic techniques have been used in writing in the ancient times.

Universality of Poetry

The ability to write in a poetic manner has enabled each writer to make a mark in the annals of literary history. Poets are revered across cultures, and even in times of war as in the conquests of Wales, poetry has survived. Ancient cultures do not consider poetry “scorned skill” as it is now. In Rome, the poet was referred as *vates*, which means a seer or prophet. The ancient English king Albinus linked poetry and prophecy after reading the line *sortes Virgilianae* by Virgil and considered it a prophetic statement about life. The English word *charm*, derived from the Latin word *carmen* means “poem” or “song.” The prophecies of the oracle at Delphi and the Sibyl were delivered in verse.

The prophet David wrote the Psalms in the form of poetry, employing metaphors and similes. Though Sidney undertakes the task of “profan[ing]” the Psalms by referring to them with the modern word *poetry*, he insists that however, if the true sense of the word poetry be “rightly applied,” it becomes evident that poetry “deserveth not to be scourged out of the church of God.” In Greek, a poet is named *poietes*, which denotes that the poet is a “maker.” All works of art are related to “the works of nature”- which means, made by God, the poet alone, possesses the capability to make the world a better place to live in. Therefore, the poet is not subject to nature, but rather “goeth hand in hand” with nature, free to invent fictional characters and events. The poet also creates wonderful people with perfect virtues, such as Theagenes, in Heliodorus’ ancient novel; an exemplary friend in Pylades, in Euripides’s *Orestes*; the extraordinary hero Orlando, in Ariosto’s *Orlando Furioso*; the perfect Prince Cyrus, in Xenophon’s *Anabasis*, and an extraordinary man Aeneas, in Virgil’s *Aeneid*. It is in the unique capacity to imagine that the poet resembles God, “the heavenly Maker of that maker.” While nature transcends all the other art forms, poetry has the capacity to surpass nature, since the poet is the creator. A similar statement is made by Shelley in *Defence of Poetry*: “None deserves the name of Creator, but God and the poet”. Shelley adds: “As God, the creator, creates his own universe, the poet too has his own world. To attack poetry is to attack the roots of culture, to attack poetry is to attack the universality of poetry itself.”

Definition of Poetry

Defending his stand after the initial proposal, Sidney defines poetry: “Poesy therefore is an art of imitation, for so Aristotle termeth it in his word mimesis, that is to say, a

representing, counterfeiting, or figuring forth- to speak metaphorically, a speaking picture with this end, to teach and delight.” Sidney, in agreement with the past masters, accepts the dual functions of didacticism and aesthetic pleasure of poetry. He reiterates the didactic purpose of the Horatian view that poetry must function either to instruct or provide delight to people and encourage them to refrain from savagery.

Poetry, says Sidney, is an art of “imitation” that serves to instruct and delight. Imitation does not imply mere copying or reproducing facts, but representing or transmitting the real and the actual and often creating something novel. Plato and Aristotle have drawn parallels between poetry and painting. In *Ars Poetica*, Horace mentions *ut pictura poesis*, that is, “as is painting so is poetry”. Sidney employs an almost a similar idea when he denotes that poetry is a “speaking picture”.

Categories of Poetry

Sidney subdivides poetry into three major categories. The central kind, “CHIEF, both in antiquity and excellency,” is poetry that imitates “the inconceivable excellences of God” as David’s poetry in the *Psalms*; Solomon’s, in the *Song of Songs*, *Ecclesiastes*, and *Proverbs*, Moses and Deborah and Job, among others. The mythical pagan poets Orpheus and Amphion, and Homer did the same. The second kind of poetry, the philosophical ones include poetry about moral philosophy, such as the works of Tyrtaeus, Phocylides, and Cato; natural philosophy, as Lucretius’s *On the Nature of Things*, or Virgil’s *Georgics*; astronomy of Manilius and Pontanus; and the history of Lucan. The third and final category of poetry is the poetry written by “right poets.”

If the philosophical poets are similar to painters who paint the people in front of them, “right poets” could be compared to painters who use their imagination to paint in colours “fittest for the eye to see.” Hence a good painter does not paint the Roman heroine Lucretia, he has never seen, but rather uses Lucretia as the “outward beauty” of the virtue she represents. These “right poets,” like the best painters, create in order to “teach and delight.” Their potential is not limited by the worldly aspects, and their abilities enter into “divine consideration of what may be, and should be.” These “right poets” deserve the title of *vates* that teach their readers to be virtuous as Shelley labels them “the unacknowledged legislators of the world.”

Sidney categorises poetry into the religious, philosophical and “right” poetry based on the themes of poetry, he makes smaller sub-divisions based on content, such as heroic poetry, satire and comedy; and form, the elegy, iambic and tragic. He does not designate right poetry into any of these categories because he believes that true poetry is not “cause[d]” by verse or any other formal characteristics. Pastoral poetry relates with the beauty and simplicity of life and sometimes, the miserable circumstances of the common people serving under the Lords and the nobles. Elegiac poetry evokes pity because it deals with the weakness of mankind and the desolation of the world.

Satiric poetry pokes fun at the follies and foibles of mankind and the iambic poetry attempts to expose treachery. Comedy is an imitation of the common errors of an individual’s life portrayed in a ludicrous manner to prevent men from committing such errors. Tragedy is replete with “sweet violence” that reminds the individual of the uncertainties of life and the importance of being humble and down-to-earth. Lyric poetry, which instils morality, invokes the Almighty through songs of praise and glory. The epic or heroic poetry inculcates virtue of the utmost degree by depicting the heroic and the morally good in the most admirable and effectual manner. Sidney contends that the heroic is not merely a kind of poetry but “the best and the most accomplished kind of poetry”.

Sidney is against curtailing expressiveness in poetry due to external restraints like metrical construction. Verse is not so important because it serves as the outer skin of poetry and not its flesh and blood. Verse is mere adornment that is inessential to poetry. Though rhyme and meter

are insignificant to poetry, they aid synchronisation of language and retention of lines.

Poetry in Comparison with History and Philosophy

A philosopher speaks “sophistically against subtlety quite paradoxically. The philosopher employs logic to come up with a way of teaching virtue, and tries to master the passions “by showing the generalities that contain it, and the specialities [*sic*] that are derived from it.” The historian, in contrast, “laden with old mouse-eaten records,” is similarly bound by the discourse of history. He knows more about the past than the present. the historian teaches “active” virtue as embodied in historical events such as the battles of Marathon, Pharsalia, Poitiers, and Agincourt. The philosopher gives the “precept” and the historian gives the example.

Philosophy and history play their individual roles in promoting values. While philosophy deals with its theoretical facets, and teaches virtue through doctrines, history teaches practical virtues from real-life experiences and incidents. Poetry in contrast, is a combination of both principles and pragmatic examples. Philosophy cannot be considered a reliable guide to the youth because it is based on abstraction, while history is tied down to empirical facts. Poetry provides the perfect representations of the virtuous, which are highly effective and motivating than plain and abstract philosophical definitions. Poetry is infused with the perspicacity of imaginary examples that are more instructive than concrete examples from history. In short, poetry is superior to history and philosophy in teaching essential human values.

Poetry is acclaimed the most elevated of the arts. Sidney compares the poet with the historian and the philosopher. He ignores the lawyer who, though works with people’s manners, is disinterested in improving people. Neither philosophy nor history can teach virtue on its own. One gives the moral principle, the other the historical example. The poet, can work with both abstract principles and compelling moral examples. Examples from literature, such as Anchises speaking about patriotism as Troy falls, teach readers much more about virtue than the philosopher’s description of it.

Sidney lists examples from literature to show how common language associates the names of characters or mythical figures with certain emotions or types of people, such as Oedipus for remorse, and Medea for bittersweet revenge. The “feigned image” of poetry does more to teach readers about virtue than the “regular instruction” of philosophy as the moral teaching in Western culture, Christ’s preaching in the Gospels. The philosopher teaches “obscurely,” but the poetis “the right popular philosopher,” teaching virtue in a way that everyone can understand.

Aristotle, in *Poetics* mentions that poetry is more philosophical and Sidney mentions that poetry is “ingenious” than history because it deals with the universal (*katholou*) rather than the particular (*kathekaston*). The poet can write about what should have happened to Cyrus the hero, such as Cyrus, not as he was, but as he should have been. The “feigned” Cyrus or Aeneas is “more doctrinable” than the true Cyrus or Aeneas. The character is capable of instructing readers about virtue because he is more of the character than the actual person. Sidney cites examples from Herodotus, Livy, and Xenophon, all of whom tell fictional stories about noblemen trying to deceive kings, and being punished for the wrongdoings in the end.

Poetry cannot be relegated as mere art because it functions to make people better versions of themselves. It is a branch of learning that attempts to male human beings better. Poetry is endowed with the power to teach virtue and it is the best of arts and depicts how virtue is rewarded and the vice, punished. Poetry instigates virtuous action and possesses the capacity to move. It teaches moral lessons in the best possible manner. Poetic imitation has the potential to mitigate the effects of the depiction of cruel battles and unnatural monsters. Poetry is therefore the monarch of all sciences, more philosophical and superior to both philosophy and history.

Principal Opposition to Poetry

Several objections have been raised against poetry. Poetry has been considered a worthless effort, a waste of time; poetry is deceptive and the mother of lies; it is immoral, which nurtures abuse; and Plato denounces poetry and poets from his republic. Sidney gives a befitting reply these baseless charges. The four chief objections against poetry could be outlined as its uselessness, propensity to spread falsehood, its corrupting effect and Plato's indictment of poetry. The "poet-haters" (Greek *misomousaioi*) criticise poetry to gain attention. Writers like Erasmus, in the *Praise of Folly*, make absurd claims to attract the reader's attention to trivial or substantive arguments.

Sidney defends poetry by proposing that it is the true form of art because it does not pretend to depict the factual truth. The astronomer, geometer, the historian and others make false statements, however, the poet is not a liar and hence to claim that poetry is immoral is to abuse poetry. the poet does not claim to talk about reality, so he or she cannot, by definition, lie: "he nothing affirmeth, and therefore never lieth."

Poetry may contain things that are not true, but they are to be considered fiction. Aesop's fables are fiction. A child seeing a play understands that the setting is unreal. The narration of a poem or a play does not reflect reality, but presents before us "an imaginative ground-plot of a profitable invention." What the poet presents is not fact but fiction that exemplifies truth of an ideal kind. Poetry possesses the capacity to rouse man to virtuous action.

A sword used to kill is not blamed for the crime, but the individual. In a similar note, blaming poetry of immorality is absolutely baseless because in the right hands, poetry would promote virtue. Poetry has served to promote courage and military spirit. Alexander the Great preferred the poetry of Homer to the teachings of Aristotle and the Roman general Fulvius loved the archaic Latin poet Ennius.

Sidney believes that Plato was against the wrong opinions of the Gods and atheism, which poetry in ancient times talked of. In the opinion of Sidney, Plato was not against poetry in general, but he levelled his charges against a particular kind of poetry, which would be harmful for human minds and the ideal state. Plato has warned against the abuse of poetry and with all reverence he describes the poet in *Ionas* as "A light and winged and holy thing" (157).

Sidney's Views on Contemporary English Poetry and Drama

After the defense of poetry, Sidney reassesses the pitiable situation of poetry in England. Poetry, in Greece referred to all forms of imaginative literature like drama. He recalls England's negative attitude towards the poets of his time who are placed alongside deceivers. He traces the root cause of the depraved condition of poetry, namely the tendency to write without proper poetic inspiration; that is, without true poetical talent - *invita Minerva* (against Minerva's will, without the blessing of the goddess of knowledge). Sidney recounts, "A poet is born and not made, Poesy must not be drawn by the ears; it must be gently led, or rather it must lead." He praises Chaucer, who "in that misty time could see so clearly" and the Earl of Surrey, and makes an indirect praise of Spenser by naming his "Shepherds' Kalendar."

Sidney expresses his dislike for contemporary dramatists who mix genres. They mix kings with clowns, creating "mongrel tragicomedy." According to Sidney, a dramatist should have the freedom to frame the history he wishes to portray according to his vision of tragic convenience. Furthermore, Sidney analyses that tragedy is not always maintained in a well-raised admiration (42). Laughter in comedy is often confused with pleasure and comedy denigrates into something ludicrous or immoral. It is the misconception that comedy must always be funny and provoke laughter.

Laughter, according to Sidney is only one kind of delight that comedy triggers, which is the outcome of "disproportion" to the normal human experience and to nature, where deformed creatures and monsters are deployed. Sidney insists that comedy should aim at enjoyable

teaching and not entertaining uncouth delight. He praises George Buchanan for using the appropriate tone for the content in his tragedies. Lyric poetry too is in a degraded state for it has become insipid and artificial. They need to portray the passions with more *energia*, a Greek term that means “vigor.” The use of eloquent affectation has become fashionable and the metaphors used are too exaggerated.

Sidney further praises the English language as it is most suited for poetry. English language is adapted to both the old and the modern systems of versification. Sidney’s estimation of the English language paved the way for further developments. He concludes the essay with a speech where he recapitulates the claims of poetry he made earlier. The charges leveled at poetry are fabricated and unjustifiable and hence it should never be demeaned. The motives of contemporary poets are avaricious that they lack genuine love for poetry. Moreover, paucity of training and requisite practice for writing poetry has resulted in inferior poetry. He extols those who love poetry and warns those who are averse to poetry. Written in a light vein, his fitting reply to the Puritan stance against poetry and all those who object it is worth reading even in our own times.

Questions

1. Sir Philip Sidney’s defense of poetry.
2. Sidney’s pivotal argument in the essay “An Apology of Poetry”.
3. How does Sidney refute the major objections leveled against poetry in his own day?

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Preface to Lyrical Ballads (1802)

William Wordsworth

Theory of Art of Romanticism

The Romantic Movement emphasises subjectivity and freedom of the individual artist. The view that art is imitation or interpretation and that poetry includes pictures and pleasant visions embraced by various ideas held in the Neoclassic period is disputed. Art, which is creative and is devoid of any form of imitation or interpretation. Poetry, the manifestation of the soul of man, is the articulation of the external nature of the poet that undergoes a transformation by the poet's imagination and creativity. The cause of poetry is independent of the imitative function and entirely focuses on the inner impulse and creative imagination of the poet.

The dictum that poetry is the expression of the inner mind of the poet is the shared dynamic aspect in the various definitions given by the Romantic poets as to the constituent of poetry, even though they differ in their definitions of poetry. Wordsworth claims that poetry is "the spontaneous overflow of powerful feelings". Coleridge, in "Of Poesy of Art", states that the entire gamut of fine arts is a revelation of the inner world of man. Shelley defines poetry as "the expression of imagination" and Byron mentions that poetry is "the lava of imagination whose eruption prevents an earthquake." To encapsulate, the Romantics consider imagination, inspiration, wholeness and emotion to be the cardinal aspects related to the integration of art.

Tenets of Romantic Criticism

- Romantic criticism is impressionistic in nature and encourages freedom of inquiry. It ignores the return to the Classica and respect for rules and regulations in poetic creativity. Conformity to a predetermined criteria or standard for poetry is rejected, which paves the pathway for pristine definitions of poetry.
- Artistic creativity and the process of poetic creation are given importance. Style, diction and literary genres are insignificant, while the nature of poetry and its functions are emphasised.
- Imagination and emotion rather than logic, rationality, reason and good sense are singled out. The Romantic imagination is centred around poetic zeal.
- The impetus is provided by the subjectivity of the poet, and creativity relies on inspiration and intuition.
- The function of poetry is to provide pleasure rather than to instruct. Coleridge perceives, "If poetry instructs, it does so only through pleasure". Coleridge suggests that imagination helps creativity, which in turn produces prodigious works of art. Simplicity of poetic diction and verification is reiterated.

The Preface: Beginnings

William Wordsworth (1770-1850) considers the *Preface* an inauguration to his poems rather than a defence of his theory of poetry. Wordsworth's intention is to give his readers the time to read and accept the changed pattern of poetry ushered by the Romantic poets. Wordsworth's intention is to impart his verse in an interesting manner that would trace the prime laws of human nature.

To the *Lyrical Ballads*, a collection of poems first published in 1798, Wordsworth added a brief "Foreword", which briefly stated his primary argument. Wordsworth pointed out that his poems were experimental in nature and his purpose was to find out whether the themes taken from common life and composed in the language of real people would be suitable for

poetry. He denounced the contrived diction of Neoclassical poetry that was the dominant in his period.

Coleridge claimed that the second edition of the *Lyrical Ballads* that was published in 1800 with a detailed *Preface* as “half a child of my own brain”, since many ideas had originated in the numerous discussions between the two poets. Coleridge had passed his notes to Wordsworth, who organised the structure of the *Lyrical Ballads* and assimilated the thoughts uniquely. However, Coleridge later disagreed with Wordsworth on several grounds.

The expanded third edition in 1802 is considered important because of the explanation of the nature and characteristics of the poet and the reasons for his superiority over the man of science. It included an assessment of the nature of poetic pleasure. To this edition, Wordsworth also added the *Appendix on Poetic Diction*, which detailed poetic diction and its history. The *Preface* was revised and perfected for each subsequent edition of the *Lyrical Ballads*, but the poet’s views remained unchanged. There weren’t any changes to the 1805 edition, but the 1815 edition of the *Preface* appeared as an Appendix, and the volume was given a new *Preface*. To this edition, Wordsworth added an *Essay Supplementary to the Preface*. The *Preface*, 1802; *Appendix on Poetic Diction*, 1802 and the *Essay Supplementary to the Preface*, 1815 contain the essential notions of Wordsworth’s literary criticism.

Sidney’s *Apology for Poetry* and Shelley’s *Defence of Poetry* are essays of abiding significance and Wordsworth’s *Preface* too is reckoned a critical document that contains an analysis of the creative process substantiated by a poet of the Romantic tradition that is still in the initial stages. The *Preface* is regarded the official manifesto of the Romantic Movement in poetry. While arguing for choosing subjects of poetry from the incidents and events of common life, the *Preface* provides the space for expressing ideas, emotions and passions and regulating human instincts. Moreover, the *Preface* succeeds in advocating a form of art in relation to individualism and subjectivity.

Purpose of the Preface

The *Preface* to the second edition of the *Lyrical Ballads* was incorporated at the behest of some of his friends to include the *Preface* and substantiate the aims and objectives of the poems as a defense of his theory of poetry. This would convey his opinion to the readers and make his poems more acceptable to them. The poet however was unwilling to do so for many reasons. He felt that the readers would think that he was taking a defensive stance hoping to reason them into appreciating his poems through the *Preface*. He believed that the poet should trust the good sense of his readers to accept his verses than make a formal request to acknowledge them *per se*. If the verses are worthy of appreciation, acceptance would come by itself and the need for reasoning or argument on the poet’s part would be inessential.

Wordsworth knew that within the limited scope of the *Preface*, a suitable and adequate defense of his view of poetry could not be proposed. A substantial justification would involve an estimation of the prevalent public taste and the changes that have taken place among social and literary groups. His poetry that is different and novel in its approach would require scrutiny of several issues related to subject-matter, themes, choice of diction and the attributes of a poet.

Wordsworth would not prefer to force his poems abruptly on the public without an introduction. His poems, which differed so radically from those which were popular at the time needed an initiation into the differences they are loaded with. In other words, his *Preface* should be taken as a concise introduction to his poems rather than a systematic and elaborate defence of his concept of poetry. Wordsworth believes that poetry has the ability to appeal to the imaginative abilities of the readers, which would be possible only if the readers are able appreciate the poetry. This in turn would entirely depend upon the proper understanding of the poems.

Range of Poems Selected

When a poet publishes his verses, his commitment to the readers is ascertained and simultaneously he establishes a contract with his readers to try to find out their tastes and provide them with the kind of pleasure they are familiar with. However, his readers who are used to the Neoclassic poetry of Pope and his followers would find that his poems are of a different kind. In writing the *Preface*, his purpose is to explain to his readers the reasons for writing poems which are different from the earlier period. In this way, the readers would be made aware of the changed perception and conception of poetry and they would not feel disillusioned at the radical transformation that has taken place.

Themes Considered for the Poems

Wordsworth draws attention to the purpose with which the present poems have been written. His rationale is to select incidents and situations from common life and depict them as far as possible, “in a...language really used by men”. By relating common situations and incidents and using imagination, he aims at presenting the poems in an unusual manner and making them interesting by tracing in them the primary laws of human nature. He discards the gaudy phraseology, artificial diction and sophisticated themes of Neoclassical poetry and creates freshness in outlook with descriptions of the simple and natural life of the countryside. He has chosen the humble and rustic life as the subject matter of his poems for the following reasons:

- The essential and innermost passions of the human heart find unrestrained and frank expressions in humble and rustic surroundings.
- The elementary feelings of the human heart exist in a condition of greater simplicity in rustic conditions of life rather than in sophisticated city societies and hence are communicated more accurately and forcefully.
- The manners of rustic life, which originate from elementary feelings, can be comprehended easily. His aim is to understand human nature that can be understood best in the simple conditions of rustic life.
- In rustic conditions, human passions are nobler and permanent and deeply associated with the beautiful forms of external nature than the emotions of the city dwellers, which do not associate with nature.

According to Wordsworth, the humble surroundings of rustic life are more natural and unrestrained and so this becomes a proper subject of study for a poet who must write “on man, on nature, and on human life”. The feelings and passions of the humble village farmers, shepherds, wood-cutters, leech gatherers among others are universal; they are not peculiar to them alone, but common to all mankind.

Language Required

Wordsworth’s notion of the language that has to be employed for poetic creation is admired and criticised for several reasons. His principles ushered a fresh outlook into artistic intelligibility and appreciation by common man. After getting rid of the slang, coarseness, faulty syntax and other defects of the language of the rustics, the poet has adopted the ordinary language of the people living in rustic surroundings for these poems because the rustics always communicate with the best objects in nature from which the best part of human language is originally derived.

Human feelings find simple and unelaborated expressions in rustic language. As the rustics move within confined spaces and adhere to the limited knowledge they hold, their language is more passionate, vivid, forceful and simple, without affectation. The philosophy of rustic language makes it conducive to understand common emotions than the artificial

diction of those poets who, in order to please a depraved public taste, cut themselves off from the language and feeling of common men.

Intention of the Poems

Wordsworth points out that his poems are neither trivial nor mean in language or in thought. Each poem in the *Lyrical Ballads* has been written with a worthy purpose- that of enlightening the readers and thereby purifying their emotions. The poet possesses the habit of meditation and this practice modifies and regulates his feelings. The sentiments he has expressed would definitely enlighten his readers, and purify and strengthen their emotions.

“Poetry,” according to Wordsworth, is “the spontaneous overflow of powerful feelings” and that it takes its origin from “emotions recollected in tranquility”. Wordsworth lays special emphasis on powerful emotion and intense feelings, the qualities which the poetry of the preceding age lacked. The word ‘spontaneous’ in Wordsworth’s definition does not indicate ‘immediate’ or ‘sudden’; it connotes ‘natural’ or ‘unforced’. The poet who possesses the capacity to reconstruct his earlier emotions and feelings is not solely concerned with the imitation of the external. His art externalises the internal and the feelings become the primary source of poetic creation.

A poet is a man of unusual and exceptional organic sensibility, albeit he is also a man of thought whose feelings are modified by his thoughts. He is able to connect one thought with another and in this way discover what is really important and worthwhile. In course of time, such perceptions become habitual and so he continuously writes of subjects and expresses sentiments which are noble and worthwhile. In his poems, sentiments are more important than action and situation.

According to Wordsworth, the human mind can be in an excited state even without the use of sensationalism. His aim in writing the *Lyrical Ballads* is to show that men have lost the power to discriminate between the great and noble works of Shakespeare and Milton and the cheap sensational literature of their own day. The insipid and monotonous lives of a large number of people in crowded cities make them search for excitement through sensationalism from uncommon incidents and situations, which is satisfied by the media and other forms of cheap literature.

People yearn for unusual incidents and situations and fail to perceive the beauty and dignity of the common and the usual. He has hopes of success in his purpose for some of reasons. Firstly, the human mind has an inherent love of the noble and dignified, and secondly, there are certain noble and permanent subjects which always excite the interest of the human mind. Thirdly, there are a number of men of great power in these ages who work against this evil.

Wordsworth asserts that he has not used abstract ideas; their use being a common practice of contemporary poets to elevate their style and raise it to a level above prose. His purpose has been to use “the very language of men”. He has never used personification as merely a mechanical, stylistic device and taken great pains to avoid the use of all those poetic devices which collectively constitute poetic diction.

Poetic diction has been evaded by the poet in order to bring his language nearer to the language of men and so that his poems may impart the proper pleasure to poetry. He has looked steadily at his subject and dealt with it accurately and realistically. In other words, he has been true to nature and used a natural style. He has expressed his ideas in a language befitting the respective importance of each genre of literature. His use of language is accurate and sensible though this has compelled him to avoid the use of phrases and figures of speech that have traditionally been used by poets.

Prose and Poetry

Wordsworth says that critics in general think it a great defect if they come across a series of lines in which the language though naturally arranged and according to the law of meter, does not differ from that of prose. Wordsworth affirms that even in the best poetry, important passages have an order of words which is found in good prose combinations. The difference between the two arises only in the use of meter.

He gives an example from a sonnet of Thomas Gray, who always stressed the difference between prose and metrical composition to prove that even in his poetry the language of significant lines is in no respect different from that of prose. Wordsworth quotes two lines from the sonnet "On the Death of Richard West":

"I fruitless mourn to him that cannot hear
And weep the more because I weep in vain."

After examining the sonnet, Wordsworth says that it is quite obvious that "except in the use of the single word 'fruitless' for 'fruitlessly', which is so far a defect, the language of these lines does in no respect differ from that of prose." Wordsworth concludes that "there neither is, nor can be, any essential difference between the language of prose and metrical composition." They are closely similar in their nature, function and appeal. They employ similar materials, arise from a related source and appeal to comparable faculties.

Poetic Diction

Wordsworth disagrees with the views that poetry differs from prose and the use of poetic diction is one of the sources of pleasure as rhyme and meter and so its usage is justified. He recommends the use of a "selection of language really used by men." If this selection is made with true taste and feeling, the language of poetry would be free from the coarseness and vulgarity of ordinary life. In his own poems, he has tried to use such a language, which is regarded a distinction; the addition of meter to it becomes a further source of pleasure. Therefore, according to Wordsworth, meter is not essential for poetry for there can be poetry even without meter. Meter is merely "pleasure superadded".

Wordsworth opposes the 'inane phraseology' of the lifeless verse of the time and favours an impassioned love of simple words and the poetic effects latent in them. These are the two note-worthy aspects of Wordsworth's theory of poetic diction. He denounces the use of personifications, clichés, trite mythology and the like of the Neoclassical school. His celebrated line in the poem "Michael", "And never lifted up a single stone," is a classic example of his theory of poetic diction that serves as a corrective to the artificial diction prevalent in his own times.

The theory of poetic diction, however, has its limitations and contains contradictions. Wordsworth's love of plain language does not preclude the frequent borrowing of apt phrases from other poets. His diction is, in fact, more literary than is commonly recognized. Under the influence of his fine imagination, he produced the impressive poem *Ode: Intimations of Immortality from Recollections of Early Childhood* which was followed by *Lines Composed a Few Miles above Tintern Abbey, On Revisiting the Banks of the Wye during a Tour*, and *Ode to Duty*, the diction of which could never be within the comprehensibility or common speech of the rustics. He violates his own rules in many of his poetic compositions, and it can be asserted that he is at his best only in those poems in which he does not adhere to his own principles of poetic diction.

Passion, Style and Diction

A poet could either express his opinions directly or employ the characters to speak on his behalf. When speaking through the characters, the poet must employ a language that would befit the situation and the demeanour of the characters. In such a case, the use of artificial or

foreign metaphors, figures of speech or other devices to decorate and exalt the style would be bizarre and inappropriate and the use of artificial diction would be considered superfluous adornment. The passions, which the poet wants to convey, if judiciously chosen, would elevate style and this could be enlivened with suitable metaphors and similes. Therefore, the primary object is the emotion, which the poet proposes to convey.

The style employed in each genre of literature would directly depend on the magnitude and immensity of the emotion and passion that has to be expressed. While passions of a milder nature must be expressed in a passive and temperate language, the nobler and more elevated ones would definitely necessitate elevated and metaphorical language. Wordsworth validates the insignificance of the use of artificial and unnatural poetic devices endorsed by Pope and his followers of the Neoclassical period.

Wordsworth's Disagreement with Eighteenth Century Poetry

Wordsworth is discontented with Neoclassical poetry and in the *Preface* he claims to have written poems which are truly different from the earlier ones with regard to matter, manner, content and style. The poems he has chosen are related to the incidents and situations from ordinary and humble life, and he has tried to make them look uncommon and unusual by the employment of imagination, which is considered the soul of poetry. Neoclassical poetry is rather banal because it merely deals with the life of the fashionable upper class London society.

Neoclassical poetry lacks warmth, genuineness of expression and realism in portraying its subject matter because it is considerably monotonous, intellectual and emphasises correctness, good sense and reason. Neoclassical poetry lacks emotions and passions, which act as stimulants for appropriate feeling. Wordsworth's poems are distinguished from contemporary poetry because he has been successful in arousing emotions through his poems.

Under the influence of the German tragedies and horror novels, poets make use of the sensational to thrill and excite interest. In contrast, Wordsworth has used the ordinary and the usual and has tried to make it interesting. In this way, he has tried to stimulate the frozen sensibility of the readers. He has relied upon feelings and emotions rather than the "gross and violent stimulants."

Wordsworth considers the poetry of the Neoclassics mean and trivial. Wordsworth has written poems which have a definite purpose and meaning. His constant habit of reflection and contemplation has made him discover general and universal laws of human nature and the result is that his poems are likely to edify the readers, and strengthen and purify their affections.

Falsity of description is yet another drawback of Neoclassical poetry. The poets do not look steadily at the objects and so they fail to provide a faithful picture of man and nature. Their description of nature is inaccurate and pedantic. Wordsworth's poems, in contrast are characterised by truth to nature. He has looked steadily at his object and so he has been able to look into the heart of things. Contemporary poetry, in contrast is concerned merely with superficialities, while in his poems he has tried to search for the reality that lies beneath. Wordsworth has given the "soul of things, and not merely the outward husk."

Wordsworth is dissatisfied with the subject matter of the poetry of his contemporaries and their style and diction. The language of his predecessors is exceedingly artificial and unnatural. To compensate for the lack of nobility of substance, they try to elevate their poetry by the use of personification, circumlocution, peculiar phraseology and imagery. The result is that their poetry is as remote from real life in its language as it is in its subject matter.

Wordsworth has chosen his subjects from common life and uses the language of the common man. In this way, he has tried to bring poetry back to life both in theme and treatment. He has avoided personification, conventional phraseology and imagery as employed by Pope and his school and refrained from mechanical and artificial devices of style in his poetry.

Role of Poetry

Wordsworth defines poetry as “the most philosophical of all writings”, “the breath and finer spirit of all knowledge”, “the impassioned expression that is the countenance of all signs”, and “the image of man and nature” to mention a few. In one of his letters he writes, “Every great poet is a teacher; I wish either to be considered as a teacher or as a nothing”. In one of the celebrated passages of *The Excursion*, he writes that poetry has its value and significance in framing models, “to improve the scheme of man’s existence and recast the world.”

In the *Preface*, Wordsworth emphasises that the function of poetry is “to produce excitement in co-existence with an over balance of pleasure.” In his emphasis on pleasure as the primary aim of poetry, he differs from the Neoclassics, who consider the aim of poetry to be “to instruct and delight”. The proper function of poetry according to Wordsworth is to give pleasure; however, his conception of pleasure is not a purely aesthetic one. His conception of pleasure is moral and poetry, according to him does not merely impart momentary pleasure as is provided by drinking sherry or rope dancing.

Poetry does provide momentary pleasure by the use of meter and rhyme, which temper, soften and alleviate painful emotions. Providing such pleasure is not the real aim of poetry for poetry aims at a pleasure, which is loftier- the pleasure which results from the realisation of truth. It is the pleasure that is the outcome of inner enlightenment and the strengthening and purification of emotions, which makes the readers sane and pure, and this is what poetry aims at.

Good poetry is conceptualised only by the poet who has contemplated profoundly, and is bestowed with an unusual sensibility. Wordsworth comments: “Our feelings and emotions are modified and directed by our thoughts, which are indeed the representatives of our past feelings”. Human feelings would be connected with the essential and permanent objects of nature. In this way, the general and universal laws of human life and nature would be discovered, which when rendered as poetry would enhance its understanding and result in purifying emotions.

Wordsworth hopes that his poems would extend the dominion of sensibility and ascertain delight and honour that would benefit human nature. He believes that it is his destiny to console the bereaved and make life happier so that the youngsters of every age would be led to envision, think, and feel to become more active and virtuous.

The Poet

A poet is the upholder and preserver of general human nature, who is able to perceive the universal laws of human nature and communicate them to his readers. In spite of differences of climate, language, manners, laws and customs, the poet combines together the diverse aspects of the human society because of his unique capability to sympathise and share knowledge. Poetry is the first and last of all knowledge as it is as immortal as the heart of man. Wordsworth emphasises the fact that if the labours of man and science would ever create any material revolution, poetry would then act as the complement of science.

Wordsworth states that the human mind is capable of being excited and this does not require the presence of any unworthy stimulant. Each individual possesses the natural capacity to be get elevated; however, the degree of elevation differs according to individual capability. The endeavour to enhance this potential is one of the best skills that the poet can engage in. Poetry should purify the taste of the public and awaken their sensibilities. Wordsworth has absolute faith in his poetry, which he believes would enable people to discover the truth of nature in unique and profound ways.

Wordsworth’s poetry is bound to make an audience for itself because of the widened sensibility, its fresh discovery of the truth of nature and the new pleasure it would impart. His endeavour would be to discover something novel and original in the manifold beauty of nature

and the mind of man. Teaching or communicating the truth about the connection between nature and human perceptions to his readers would be the mission of poetry.

Wordsworth receives acclaim for framing a democratic concept of the poet. According to him, the poet essentially differs from other men in the degree of perception and sensitivity. He possesses certain gifts in a higher degree than others. He has a livelier sensibility and a more comprehensive soul. He has the capacity to observe, imagine, communicate and think long and deep. Though others also have these gifts, the poet claims to have these attributes in a greater degree than them. Wordsworth emphasises his organic oneness and emotional identification with other men. The poet partakes in the joys and sorrows of common men and writes for their pleasure.

Poetry, Science and Pleasure

Poetry like science gives pleasure and they both pursue truth, and truth when discovered and communicated is always pleasurable. Poetry searches for knowledge of human life and nature, and makes the individual wise, noble and good. The truth inherent in poetry is initiated through imagination and intuition. While truth in poetry is universal and general, the truth of science is personal and particular in nature. The truth of science can be enjoyed only by the scientists, while the truth of poetry is the common heritage of all, and so it becomes a source of pleasure to all the readers.

For these reasons, Wordsworth believes that poetry is immensely good for mankind. According to him, benign tendencies are defined as relationship and love, which are considered pivotal to the functioning of poetry. Disseminating positive emotions can be realised through purgation of feelings rather than by making an appeal to the intellect or good sense. In this way, pleasure and instruction are reconciled and amalgamated into a whole.

Wordsworth's Ingenuity

The *Preface* draws the dividing line between the beginning of a new era and the end of an earlier one. It stands as a document that gives expression to fresh ideas of thought in respect of art and literature. Wordsworth breaks new grounds with his critical pronouncements and ushers the Romantic Movement in England. In the *Preface*, Wordsworth departs from the traditional view of poetry as imitation and holds the view that Romantic poetry is not an act of replication, but self-expression. Romantic poetry is the expression of the poet's intimate emotions and passions, and not simply a replication of the external nature.

Wordsworth seeks to democratise English poetry by his insistence on simplicity of theme and diction in verse. His preference for incidents and situations taken from humble and rustic life is in accord with the Romantic glorification of common life. Wordsworth is similar to Rousseau in his advocacy of "back to nature" and condemnation of urbanity, which dampens sensibility and leads to cheap sensationalism. He emphasises the role of imagination in the process of poetic creation. He eulogises imagination over reason.

The themes taken from common life can be made interesting by colouring them with imagination. Imagination transforms and transfigures the common to make the common appear unusual. It is through imagination that a poet can acquire the insight, which makes him see into the core of things and realise the truths which remain beyond the reasoning ability of the scientist. By relating poetry to the "overflow of powerful feelings", he emphasises the emotional and imaginative content of poetry.

Importance of the *Preface*

The *Preface* is inevitably the most conspicuous critical document in the history of English criticism that brought about a resurgent and divergent perspective regarding poetry. It gave valuable and fresh insights into the nature, scope and function of poetry and the creative

process. Smith and Parks point out that the *Preface* “raised a wall between the eighteenth and the nineteenth centuries; it dated a new era. It served to make intelligible forever the dividing line between the two regions in criticism that might otherwise have seemed to flow into one another. We do not often have many such dividing walls.”

On comparing Wordsworth’s *Preface* with previous writings of poetry, it could be determined that the *Preface* is an insightful document of enduring significance. It has the distinction of being the foremost critical account of the process of poetic creation and the essential comprehensive attempt to advance and expound a theory of poetry. The *Preface* poses numerous questions and promotes discussion of poetry, rhyme, meter and other aspects related to poetic creativity.

Defects of the *Preface*

Samuel Coleridge criticised the *Preface* for the unnecessary obscurity of its latter half and the extensive elaboration of certain clarifications regarding the use of language and constrained use of diction. Some critics also note that the *Preface* is not prudent enough to be counted as an introduction to a specific collection of poems. One of the glaring modifications Wordsworth makes in the *Lyrical Ballads* is shifting Coleridge’s poem “The Rime of the Ancient Mariner” from the beginning of the second edition of the *Lyrical Ballads* and including it as the penultimate of the first volume of this edition. The *Preface* also proves that Wordsworth sometimes sounds pedantic, arrogant and absurdly defensive, and makes bold claims for his poems that may not be justifiable.

Coleridge declares that the reader has to proceed cautiously to understand and appreciate his poems. Despite this word of caution, the account of the poems given by Wordsworth is misleading, since they are quite diverse than the *Preface* actually proposes. Coleridge could probably be justified in assuming that it is this edition of the *Preface*, which annoyed the critics from 1802 onwards.

Questions

1. The *Preface* is considered the official manifesto of the Romantic Movement in English literature. Explain.
2. Outline the significant aspects of the *Preface*.
3. Comment on the romantic theory of art.
4. The concept of the poet, according to Wordsworth.
5. The shortcomings of the *Preface*.

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Hard Times: An Analytic Note

F.R.Leavis

Introduction

Frank Raymond Leavis (1895-1978) proposed close attention to the text, whereby the evaluation of the text would gain importance. He believes that only the study of literature would save mankind from the effects of technological development. His classroom lectures and his ideas along with the precepts of the other critics were published regularly in *Scrutiny*. In his earlier books on the English poetic tradition, the influence of T.S.Eliot is evident. His books on English fiction pay critical attention to the various facets of the novel and his declaration gives thrust to the creation of such characters that respond sensitively to the issues relevant. Leavis never theorised and so his critical method is largely in the form of thoughts that are dispersed throughout his empirical work. For him, literary criticism is fundamentally a query into “responding sensitively and with precise discrimination to the words on the page”.

Leavis emphasises his disinterest in abstract principles and recommends a purely empirical textual approach to literary criticism. Raman Selden considers Leavis a moral critic and refrains to categorise him as a New Critic. He points out that Leavis’ form of close reading is different from the American New Critical methods in the thrust given to sensibility. The New Critics practice an objective form of textual analysis.

Moral criticism is the most natural critical practice that is also the least explicit, theoretically. Its concepts and values are implicitly connected to human experiences. His criticism rests on intuitive values based on social commitment in the effort to accentuate the actualities of living. Values are intuitive and felt, but they can never be discussed in the abstract. Concreteness is the major value in criticism and literature. He believes that literary texts cannot be reduced to frame abstract summaries or generalised comments.

He started the literary quarterly *Scrutiny* in 1932, and served as editor of the journal until 1953, when it ceased publication. His works primarily focus on literature as well as popular culture that include *Mass Civilisation and Minority Culture* (1930), *New Bearings in English Poetry* (1932), *Revaluation* (1936), *The Great Tradition: George Eliot, Henry James, Joseph Conrad* (1948), *D.H. Lawrence: Novelist* (1955), *Dickens the Novelist* (1970, written in collaboration with his wife Queeny Dorothy Leavis (1929–1978)), *The Living Principle: “English” as a Discipline of Thought* (1975), and *Nor Shall My Sword* (1970) to name a few.

The essay “*Hard Times*”, subtitled “An Analytic Note” was originally published in *Scrutiny* (Spring 1947) titled “The Novel as Dramatic Poem”. The title indicates Leavis’ attempt to approach the novel in a fresh manner. Ian Gregor mentions that Leavis notices how Dickens writes with a zeal that is characterised by verbal expressiveness, and a form of prose that induces impressions. The suitable presentation of facts is intermingled with a streak imagination, dexterity of structure, use of symbols, and terseness of language. Leavis asserts that “*Hard Times* affects us as belonging with formally poetic works.” He is unconcerned with the detailed analyses of the passages selected, but his intention is to trace the uniqueness of portrayal that is characteristic of Dickens’ art.

Though the essay is included in the text *The Great Tradition*, it does not form a part of the principal discussions of the book. However, the chapter is incorporated in the book because among the works of Dickens, Leavis notices that *Hard Times* possesses “the strength of his genius, together with a strength no other of them can show- that of a completely serious work of art”. The reason for dismissing Charles Dickens is because he is primarily an entertainer, probably a caricaturist who cannot be considered significant as Henry James. Queeny Leavis, in *Fiction and the Reading Public* (1932) comments that Dickens’ “...originality is confined to recapturing a child’s outlook on the grown-up world, emotionally he is not only uneducated but also immature.” Dickens’ *David Copperfield* and *Great Expectations* could be described

as “literature”. Despite the earlier rejection of Dickens, the Leavis’ *Dickens the Novelist* published in 1970, revealed their changed stand on Dickens that was still predominant. Queeny and Leavis write, “Our purpose is to enforce as unanswerably as possible the conviction that Dickens was one of the greatest of creative writers . . .”

The Chapters in *The Great Tradition*.

Chapter 1: The Great Tradition

Chapter 2: George Eliot

Chapter 3: Henry James

Chapter 4: Joseph Conrad

Chapter 5: Hard Times: An Analytic Note

Appendix

Brief Summary of Chapter 1-The Great Tradition

Leavis notes at start that among the English novelists, Jane Austen, George Eliot, Henry James, and Joseph Conrad are recognised “the great English novelists”. He comments that though critics have found him too narrow in his conceptions, he would justify his stand. The subject of fiction is quite challenging in that it offers a multi-dimensional reading of works that results in confusion in respect of making judgements and directing critical thinking. Jane Austin, Thackeray, George Eliot, Mrs. Gaskell, Scott, the Bronte sisters, and Trollope among the others are essentially classical novelists. It would be significant to note that these writers effect changes in the possibilities of art uniquely and promote human awareness as they discuss about the “possibilities of life”.

By tradition, Leavis suggests a tradition of the English novel, where the novelists form a continuum as far as the notion of tradition is concerned and hence the established notions of the past of English fiction would necessitate drastic revision. He admires Henry Fielding for introducing Jane Austen into the tradition of English fiction. Fielding is also admired for the range and variety of the episodes in his novel *Tom Jones*. Fielding, says Leavis, is concerned with human nature that is quite simple, but the drawback is that it leads to monotony. He notices that Fielding has too little to offer in terms of the range and variety on what he writes.

Jane Austen is “one of the truly great writers, and herself a major fact in the background of other great writers”. She provides a faithful, and enlightening portrayal of ingenuity and artistically portrays the connection between individual talent and tradition. Her relation to tradition is creative in that she not only considers tradition a lineage but also the effort to look back into her intentions as far as her relationship with the past is concerned.

Leavis quotes Cecil Day Lewis, who observes that George Eliot is “the first modern novelist who not only excels entertainment but also explores “serious problems and preoccupations of mature life”. She breaks with the primary tradition of form and matter characteristic of the novel of her times. Lewis compares George Eliot with Jane Austen because their plots are not only deliberate and well-calculated but they also offer an insight into the realities of life.

Leavis comments that Jane Austen is interested in composition; however, she maintains an aesthetics that is disparate from moral significance. The dual principles of organisation and development, in her works offer an intense moral interest that shows her preoccupation with her personal life. She is serious and dedicated enough to impersonalise her moral tensions and makes efforts to learn what to do with them. Her success is her preoccupation with morals.

The great novelists in the tradition identified by Leavis are preoccupied with form for they are technically original and use their genius to frame uniquely appropriate methods and procedures in their art. The various novels of D.H.Lawrence, George Moore, Jane Austen and George Eliot show the composition that is orderly and frames an authentic picture of life.

Lewis however imparts to Jane Austen a superiority over George Eliot due to the freedom from moral preoccupations, which Austen enjoys. An example would be *Emma* that is appreciated only in terms of Austen's moral preoccupation that brings out the novelist's peculiar interest in life. *Emma* is a great novel because it is perfect in form with aesthetic matter preserved in the beauty of composition and "represents truth to life".

Henry James, who admires Jane Austen is infused with a peculiar ethical sensibility. His ethical sensibility is discerning, his wit is real and natural, his poetry is intelligent and rich; moreover, it is devoid of anything that is false, vulgar or cheap with regard to his principles. He is a novelist who studies and analyses his fellow-craftsmen. James' works are easy due to the use of well-grounded technical sophistication and bears a view of the world that is quite different from his contemporaries. Though he is unmistakably an American from the English point of view, he is also very much a European in temperament.

George Eliot could create only from her personal experiences that is closely related to the middle and lower class of the rural England of the 19th century Midlands, observes Leavis. Though she is labelled a Puritan, this is quite misleading because there is no evidence of anything restrictive or timid about her ethical habits and what she expresses through her Evangelical background other than her serious attitude to life and an interest in human nature that makes her a great psychologist. Her psychological and moral insights are significant because her characters exhibit the best in society. Her moral seriousness has not been taken seriously by many writers especially Henry James. Leavis considers James' treatment of George Eliot too narrow and lauds the efforts of Eliot.

Henry James is a genius who creates an ideal civilised sensibility and possesses the capacity to communicate by the finest means of implication. Joseph Conrad is also an innovator in form and method who takes serious interest in life. Like James, Conrad views fiction as a serious art where the peculiar way of the ingenuity and uniqueness of the artist could be explicitly drawn. Charles Dickens possess the vitality and vision of art as Conrad does. However, Dickens cannot be included "in the line of great novelists".

Leavis mentions that despite the creativity and the permanent place that Dickens holds among the classics, his "genius was that of a great entertainer and he had for the most part no profounder responsibility as a creative artist than this description suggests". Dickens novels are not serious in subject matter and they serve as the source of recreation only. His failure as a serious novelist shows his immaturity in projecting the intensity of life. For these reasons, Dickens fails to be in line with the "great English novelists" and this justifies the exclusion of the elaboration of Dickens' art and creativity in *The Great Tradition*.

Leavis quotes Santayana, who mentions, in *Soliloquies in England* that Dickens is famous only among parents and children all over the world, probably in the evenings. Leavis discerns that he is immature and his creative genius is controlled throughout "to a unifying and organising significance". *Hard Times* is denied due recognition for the great product it is. The novel is quite perfect, but quite uncharacteristic of Dickens. The work maintains complete seriousness and is free of "repetitive overdoing and lose inclusiveness"; moreover, the themes in the novel are rich, well-knit and exceedingly commanding.

In this connection, Leavis mentions, "The fable is perfect; the symbolic and representative values are inevitable and, sufficiently plain at once, yield fresh subtleties as the action develops naturally in its convincing historical way." The prominent feature of the Victorian civilisation is drawn by Dickens with an awe-inspiring force that is manifested concretely. The connections and significances among the characters as well as the setting are appropriately realised.

Dickens, in *Hard Times* brings out crucial aspects related to Victorian Utilitarianism through the characters, Gradgrind and Bounderby. Gradgrind, though respected possesses "the grossest and crassest, the most utterly unspiritual egotism, and the most blatant thrusting and

bullying to which a period of ‘rugged individualism’ gave scope”. He is practical and marries his daughter to Bounderby who is as individualistic as Gradgrind. The greatness of *Hard Times* has passed unnoticed, and Dickens’ artistic felicity cannot be underestimated.

D.H. Lawrence is a genius, whose creative efforts as a novelist is filled with vitality and significant characterisation. His novels are as effortless as they are daring and radical in form, method and technique. His innovations and experiments are directed towards serious and the immediate kind of interest in life. James Joyce is admired by T.S.Eliot but Leavis does not find any organic principle that determines, informs and controls the elaborate analogical structure of *Ulysses* into a prominent whole, in spite of the extraordinary variety of technical devices for which it is remarkable.

To talk of life and growth in the midst of destruction and disintegration is to discern the spirit of Lawrence, and the originality of expression he thrusts in his novels, along with the disconcerting qualities that impart the true quality of a genius. James Joyce has written *Ulysses* hurriedly, hence his intention and aim are far removed from artistic satisfaction. With these observations, Leavis concludes that Jane Austen, George Eliot, Henry James, Joseph Conrad, and D.H. Lawrence belong to the great tradition of the English novel.

Chapter 5: Hard Times: An Analytic Note: Summary

Leavis analyses the novel *Hard Times* for its descriptive power, the intention of the artist, the verbal felicity, and the imaginative genius of Charles Dickens. Leavis notices that *Hard Times* has neither been discerned as a masterpiece nor received critical acclaim among his other novels, although it remains one of the most serious works of art to have ever been written by Dickens. Leavis considers *Hard Times* “a moral fable” with a definite intention that exhibits satiric irony in the first two chapters. Leavis observes that the vitality of presentation in the novel and the divergent characteristic modes uphold “the creative exuberance of Dickens that is controlled by a profound inspiration”.

The title is significant in that the world he portrays deals with the inhumanities of Victorian civilisation that also provides a comprehensive vision of the author to represent the Utilitarian philosophy of Thomas Gradgrind, Esquire, Member of Parliament for Coketown, who brings up the children under him through this method. “The intellectual disinterestedness and the Victorian rugged individualism that appears in the grossest form showcases nothing but self-assertion, power and material success”. Dickens renders his full critical vision of this Victorian mechanism with flexibility combined with consistency and intensity.

The passage analysed by Leavis projects how Dickens art is poetic enough to contrast the rugged school of Utilitarianism and the forcefulness of life represented by Bitzer and Sissy Jupe respectively. The descriptiveness of the passage reveals the sensitivity of Dickens and from the employment of symbolism that emerges out of metaphor, the candid portrayal of the Victorian society stands apart. While Sissy represents vitality, Bitzer is more unemotional and mechanical in approach.

Sissy’s symbolic significance shows the vitality of life that is resourceful and provides a stark contrast to the lifeless rigidity of utilitarian principle. This is to say that Dickens possesses the unique capacity to represent human spontaneity with skill and deftness. The description of the circus athletes, their agility, frivolousness and their movements are perfectly etched by Dickens. The circus life represents the vital human impulse that is trampled under Utilitarianism. By stressing the sustenance of vitality and activity among the circus group, Dickens expresses a profound reaction to industrialism that has degraded life in the Victorian society. The gracious vitality of the horse-riders in the circus implies a reaction against the insipid and motionless life in the industrial town.

Hard Times does not provide a misleading representation of human nature but here the intention of Dickens in representing vitality to the circus-group is to be analysed. Dickens is

responsive enough to the situation in England and the “practical criticism” of *Hard Times* would point out to the diversity in the novel that is astonishing and irresistible with the richness of life that characterises the book in an unstrained and natural manner. This does not mean that Dickens exaggerates, but “his flexibility is richly ‘poetic’ that presents the world in a manner that would suit the genius of verbal expression, texture, imaginative mode, symbolic method and the ‘poetic force of evocation’”.

Dickens observes life in the urban scene where the usual depiction of human kindness and essential virtues assert themselves in the midst of ugliness and banality of life. Sissy Jupe functions to convey the artistic flexibility of Dickens that finds her confronting Utilitarianism with great subtlety. The irony of the situation wherein Gradgrind’s daughter is married off to Bounderby denotes the philosophy of facts and calculus that finally ends in an algebraic formulation that is devoid of the real meaning of life. Louisa’s development under Gradgrind shows inhibition of natural affection and her capacity for “disinterested devotion” is in sharp contrast to the vitality and force of life as depicted by Sissy Jupe. Leavis mentions several passages from the text that bring out the “sardonic tragic”, in confluence with satire that evidently reveal the pathos related to the hard mechanistic life picturised in a poetic manner. Leavis makes the comment that Dickens turns out to be a genius, a poetic dramatist whose possibilities of concentration and flexibility in the interpretation of life could only be compared to a dramatist like Shakespeare.

Dickens’ felicity in framing a “high fantastic comedy” is replete with the “moral of the whole fable” that brings out his sentimentality though the world inhabited by the characters, which ironically is devoid of this effect. This renders the structure of the novel as complex. The effect of such a presentation that displays a subtle interplay of diverse elements cannot restrict the artistic acumen of Dickens and classify him as an entertainer. Shakespeare was also an entertainer but not to the extent that is found in Dickens.

The factual description of Trade Unionism in Coketown is represented dispassionately and conscientiously and the working class dissatisfaction is presented in an insipid manner. This description coincides with the futility of forming unions that would not serve their purpose. The parliament too is nothing but “a national dust yard” where the political leaders fight amongst themselves. This yet another way of poking ludicrous laughter and providing a trenchant criticism of Victorian civilisation. *Hard Times* is proof of Dickens’ command of “word, phrase, rhythm and image” that has no other master in comparison except Shakespeare.

Leavis mentions:

This comes back to saying that Dickens is a great poet: his endless resources in felicitously varied expression is an extraordinary responsiveness to life. His senses are charged with emotional energy, and his intelligence plays and flashes in the quickest and sharpest perception. That is, his mastery of style is of the only kind that matter – which is not to say that he hasn’t a conscious interest in what can be done with words....

Leavis considers Dickens’ mastery of expression in *Hard Times* similar to Shakespeare’s mode of expression. Dickens could be rightly called a master of his chosen art and the mastery is revealed in the way in which he shuttles between “the less direct forms of the dramatic and the direct rendering of speech”. To prove this aspect Leavis quotes a passage from the novel and reiterates and concludes that the genius of Dickens is not only restricted to style but also of dramatic creation and imaginative genius.

Questions

1. F.R. Leavis' argument in "Hard Times: An Analytic Note"
2. What does F.R. Leavis mention about the great English classicists in "Hard Times: An Analytic Note"
3. *Hard Times* possesses "the strength of his genius, together with a strength no other of them can show- that of a completely serious work of art". Elaborate.

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Tradition and the Individual Talent

T.S.Eliot

Introduction

Thomas Stearns Eliot (1888-1965) is one of the most prominent literary figures in the twentieth century British literature because of his unparalleled contribution to all genres of literature. Eliot's poetic genius was first noticed by Ezra Pound, who assisted in the publication of his work in a number of magazines, most notably "The Love Song of J. Alfred Prufrock" in *Poetry*, in 1915. His first book of poems *Prufrock and Other Observations* was published in 1917.

With the publication of "The Waste Land" in 1922, Eliot's reputation began to grow phenomenally. By 1930, and for the next thirty years, he was revered as the most dominant figure in English literary criticism and literature. As a poet, he praised the English Metaphysical poets of the seventeenth century, especially John Donne and the nineteenth century French symbolist poets that included Baudelaire and Jules Laforgue because of the radical innovations in poetic technique and subject matter.

Eliot's poems voiced the disillusionment that the post- I World War generation had with the literary and social values and conventions of the Victorian era. As a critic, he made an enormous impact on contemporary literary taste. His conversion to orthodox Christianity in the late thirties was based on social and religious conservatism, the signs of which were already there in his early literary career. He received the Nobel Prize for Literature in 1948.

Eliot wrote a series of verse dramas in a form of blank verse called 'heightened prose'. The first, *Sweeney Agonistes* (1924) was not performed until 1934. *Murder in the Cathedral* (1935), on the theme of the murder of St. Thomas Becket in Canterbury Cathedral is perhaps his best known play. The Later plays, *The Family Reunion* (1939), *The Cocktail Party* (1950), *The Confidential Clerk* (1954), and *The Elder Statesman* (1959) although on secular subjects, often use plots from Greek drama, and explore fundamentally religious concepts. *Old Possum's Book of Practical Cats* (1939) was adapted for the stage as *The Musical Cats* (1981) by Andrew Lloyd Webber. The only work of fiction by Eliot is *Eeldrop and Appleplex*, which was published in two parts in 1917 in *The Little Review*.

Eliot is known for his essays "Tradition and the Individual Talent", "Poetry and Drama", "The Function of Criticism", "The English Metaphysical Poets", "The Frontiers of Criticism", "Eighteenth Century Poetry and Poets", "The Perfect Critic" and "The Imperfect Critic" among others. Eliot has also coined certain phrases like "dissociation of sensibility", "objective correlative" and "unified sensibility" that are popular and widely studied.

Critical Works of Eliot

Eliot's critical thoughts were first published in the form of articles and essays in various periodicals and journals. These have now been included in several books namely

- *The Use of Poetry and the Use of Criticism*, 1933
- *The Idea of a Christian Society*, 1939
- *Notes towards a Definition of Culture*, 1948
- *Selected Essays, Third Edition*, 1951
- *On Poetry and Poets*, 1957
- *To Criticize the Critic*, 1965

Objective Correlative

The influential phrase "objective correlative" was used by Eliot in his essay "Hamlet and His Problem". According to him, the expression of emotion in poetry should employ an

appropriate objective correlative. He says objective correlative is “a set of objects, a situation, a chain of events, which shall be the formula” for the poet’s emotion so that “when the external facts are given the emotion is at once evoked.” Eliot considers the play “Hamlet” an artistic failure because the external situations do not adequately represent the effects of a mother’s guilt on her son. The disgust of prince Hamlet is presented in excess in the play; however, the audience is neither able to relate nor feel as Prince Hamlet does because the images, characters, and actions in the play only externalise the disturbed emotional state of Prince Hamlet.

In the play “Macbeth”, the dramatist conveys the agony of Lady Macbeth in the “sleep-walking scene” by employing occasions which depict an unconscious repetition of her past actions that reveal her guilt within. Her despair is made objective so that the audience could feel the emotions of the character. The external situation adequately conveys the emotional upheaval in Lady Macbeth. Rather than imposing the emotions of the character directly on to the audience, the dramatist uses a situation or chain of events, which indirectly convey the emotions of the character to the audience. In this way, without the use of direct verbal expression, situations and events are employed to arouse similar emotions in the reader and in this way, the emotions get depersonalised.

Unification of Sensibility and Dissociation of Sensibility

T.S. Eliot employs the phrase “unification of sensibility” in his essay “The English Metaphysical Poets”. By unification of sensibility, Eliot means “a fusion of thought and feeling”, “a recreation of thoughts into feelings”, “a direct sensuous apprehension of thought.” The Metaphysical poets showed unification of sensibility wherein there was the union of thought and feeling. However, a dissociation of sensibility had set in the late seventeenth century where there was a split between thought and feeling, which is evident in the poetry of John Dryden and Milton. Present poetry has not been able to recover from such disharmony between thought and feeling, according to Eliot.

Appreciating the Metaphysical poets, Eliot says: “Tennyson and Browning are poets; and they think, but they do not feel their thought as immediately as the odour of a rose. A thought to Donne was an experience; it modified his sensibility.” Eliot sees the harmonious blend of thought and emotions in the poetry of John Donne, but Robert Browning and Alfred Tennyson fail to transmit ideas into emotions and sensations. Great poetry cannot be written by employing logic or the intellect. A mature poet can experience or feel his thoughts as he does the odour of a rose, while an immature poet cannot.

Introduction to the Essay

The essay *Tradition and the Individual Talent* was originally published in two parts of *The Egoist*, in 1919. The essay was included in T.S. Eliot’s full length book of essays on poetry and criticism, *The Sacred Wood: Essays on Poetry and Criticism*, in 1920. The essay focuses on Eliot’s critical principles, especially the notion of “tradition” and demarcates the importance of the sense of history in writing and understanding poetry. Eliot argues that poetry should be impersonal, which means that poetry should be independent of the personality of the poet. The essay is divided into three parts. The first part explains Eliot’s idea of tradition; the second part deals with Eliot’s theory of the impersonality of poetry; and the third part sums up his critical assessment.

The Essay- Part One

Eliot begins the essay by pointing out that the word tradition is not acceptable to the English because it may not carry the idea of being original as the English praise poets only for works considered individual, unique and original. The greatness of a poet lies in his originality, and the importance on individuality shows that the English praise poets for the wrong reasons.

Eliot disagrees with the English because he feels that the best and the most individual part of a poet's work would reflect the influence of the writers of the past.

In Eliot's words: "...if we approach a poet without his prejudice, we shall often find that not only the best, but the most individual parts of his work may be those in which the dead poets, his ancestors assert their immortality most vigorously". Tradition, according to Eliot is extremely significant because it is not a blind adherence of the ways of the previous generations. Tradition is neither a slavish imitation nor a mere repetition of what has already been achieved. Originality and novelty are better than repetition and passive repetition is to be discouraged.

Sense of Tradition

For Eliot, tradition cannot be inherited but obtained by hard labour, which is the effort taken to know the past writers. It is the effort undertaken to separate the good from the bad and to know what is good and useful. Tradition can be obtained only by those who possess historical sense. Historical sense involves a perception "not only the pastness of the past, but also of its presence". Knowledge of historical sense means that the whole of the literature of Europe from Homer down to his own day, including the literature of his own country forms a continuous literary tradition. Eliot realises that the past is found in the present and the past as well as the present form a continuous order. This historical sense is the sense of the timeless and the temporal, which makes a writer traditional.

A writer with the sense of tradition becomes conscious of his generation and identifies his place among the writers of the present age. He is aware of his relationship with the writers of the past. The sense of tradition suggests that there is the recognition of the continuity of literature. The sense of tradition instils the belief that the writers of the past continue to be significant in the present. The knowledge of these significant writers could be obtained through constant practice. Tradition is the wisdom and experience that is necessary for achievement.

Assessment of the Value of a Poet

The worth of a poet or an artist can be judged only if his work is compared and contrasted with the works of the poets and artists of the past and not in isolation. Such comparisons and contrasts would frame a better impression of the work of a recent or contemporary writer. Tradition is neither fixed nor static, but dynamic. It constantly changes, grows and influences other works in numerous ways. A writer in the present must seek the help from the past and conform to literary tradition because the past guides the present and in turn, the present modifies and alters the past.

When a work of art is new and original, literary tradition is modified to a small extent. The relationship between the past and present is reciprocal because the past directs the present and in the process it gets modified and altered by the present. Great poets like Virgil, Dante or Shakespeare have contributed to literary tradition and future poetry has been written out of this tradition.

The work of a poet in the present is to be compared and judged by the works and standards of the past. This judgement does not indicate whether the present work is better or worse than the works of the past for it is impossible to judge an author in the present by employing the principles and standards of the past. The comparison is made to comprehend the facts about the new work of art and in this way helps to understand the work better. The past helps to realise the present and informs to an extent the past. In this way, an idea of what is really individual and original can be framed. By the method of comparison and contrast, it would be possible to separate the traditional from the individual elements in a given work of art.

Acquiring the Sense of Tradition

A sense of tradition does not mean that the poet should try to know the past as a whole, without making any judgement of the works of the past for such a move would be disagreeable. The past must be examined critically and only the significant in it should be acquired. Acquiring the sense of tradition does not suggest that the poet should know only a few poets who he admires since this decision would be a sign of immaturity and inexperience.

A poet should not be content with knowledge of a particular age or the period he favours because although this may be pleasant and delightful, it may not involve a sense of tradition. To know tradition, the poet must be able to judge critically and confine himself to the main trends that would enable him to exclude all that is inconsiderable. He must realise that the main literary trends are not determined by the notable poets alone since ordinary poets too are significant and they cannot be ignored.

Great works of art never lose their significance because there cannot be a qualitative improvement in art. The mind of Europe may change but this does not mean that distinguished writers like Shakespeare and Homer should be deemed obsolete and insignificant. Refinement and development from artist's point of view could remain, but there cannot be improvement. For instance, it would be improper to comment that the art of Shakespeare is superior to that of Eliot because their works are of different kinds and the materials on which they work are different.

According to Eliot, acquiring knowledge does not mean knowledge from learning books, but the capacity to acquire knowledge from several experiences. The capacity to acquire knowledge differs from one person to the other; while some can absorb knowledge easily, others must work hard. Shakespeare could gather more knowledge about Roman history from Plutarch than most men could from the British Museum. It is the duty of every poet to acquire the knowledge of the past and he must continue to acquire this consciousness throughout his work. Such awareness of tradition inculcates and hones poetic sensibility that is fundamental for poetic creation.

Impersonality of Poetry

The artist must continually surrender to literary tradition, which is more valuable than his individuality. He must allow his poetic sensibility to be moulded and modified by the past, which would enable him to acquire the sense of tradition. During the formative years of the artist, his self, or his individuality may assert itself. But as his powers mature there must be a greater extinction of personality. He must acquire greater objectivity and his emotions and passions should be depersonalised. This way, his sense of tradition should predominate his sense of personality. The artist must forget his personal joys and sorrows and make efforts to acquire the sense of tradition to express it in his poetry. The poet's personality is a medium like a catalytic agent or a receptacle in which chemical reactions take place. This is the reason why Eliot asserts that true criticism and sensitive appreciation do not depend on the poet but poetry.

Part Two

Eliot's Theory of Impersonality of Poetry

In this part of the essay, Eliot develops his theory of impersonality of poetry. He compares the mind of the poet to a catalyst and the process of poetic creation to the process of a chemical reaction. Just as chemical reactions take place in the presence of a catalyst, the poet's mind functions as the catalytic agent to combine the different emotions into something new. In a jar that contains oxygen and sulphur dioxide, sulphurous acid is formed only when a fine filament of platinum is introduced into the jar. The combination takes place only in the presence of the piece of platinum, which is the catalyst that accelerates the rate of the reaction;

although the metal itself does not undergo any change and remains unaffected during the process of the chemical reaction. The mind of the poet is similar to the catalytic agent, which is necessary for the combination of emotions and experiences to take place, and remains unaffected in the process of poetic combination.

The mind of the poet is constantly engaged in forming emotions and experiences and creating them into new wholes but the new combination does not contain a trace of the poet's mind just as the newly formed acid is devoid of any trace of platinum. However, a young and mature poet may include his personal emotions and experiences and the expression of his mind may be found in his composition. The test of maturity of an artist is the completeness with which his mind digests and transmutes the passions, which forms the substance of his poetry. To quote Eliot: "The more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates." The man suffers his experiences, but it is his mind, which transforms the experiences into something new and different. The personality of the poet does not find expression in his poetry.

The experiences which enter the poetic process are emotions and feelings. Poetry may be composed out of emotions or feelings or out of both. Eliot distinguishes between emotions and feelings but he does not explicitly state the differences between them. The distinction should therefore be ignored though it has influenced his impersonal theory of poetry. Eliot compares the poet's mind to a jar or receptacle in which innumerable feelings and emotions are stored in an erratic form until all the particles, which can unite to form a new compound, come together. Poetry is an act of organisation rather than inspiration. The greatness of a poem does not depend upon the greatness or even the intensity of the emotions, but the intensity of the process of poetic composition. Just as the chemical reaction takes place under pressure, for the fusion of emotions, intensity of the poetic process is required. The more intense the poetic process, the greater the poem.

There is a difference between artistic emotion and the personal emotion of the poet. For example, the poem *Ode to a Nightingale* by Keats contains a number of emotions which have nothing to do with the nightingale. Eliot alludes that "the difference between art and the event is always absolute." The poet has no personality to express because he is merely a medium where impressions and experience combine in distinctive and unexpected ways. Impressions and experiences, which are important for man, may find no place in his poetry, and those which become important in poetry may have no significance for man. Hence Eliot rejects romantic subjectivism.

The emotions of poetry are different from the personal emotions of the poet. His personal emotions may be simple or crude, but the emotions of his poetry could be complex and refined. It is erroneous to think that the poet must express new emotions that results in much eccentricity in poetry. It is not the concern of the poet to find novel emotions. He may express only ordinary emotions, but he must impart new significance and meaning to the emotions expressed. It is not necessary that his personal emotions get expressed. The emotions, which the poet has never personally experienced can serve the purpose of poetry.

Rejection of Wordsworth's Theory of Poetry

Eliot rejects Wordsworth's theory of poetry that claims its origin in "emotions recollected in tranquillity". He points out that during the entire process of poetic composition, emotion, recollection or tranquillity are not found because there is only concentration of experience and a new whole emerges from this concentration. The process of concentration is neither conscious nor deliberate, but passive; however, the elements in the poetic process are conscious and deliberate. A bad poet is conscious of where he should be unconscious and unconscious of where he should be conscious. It is this consciousness of the wrong kind,

which makes a poem personal, whereas mature art is impersonal. Eliot, however does not mention when a poet should be conscious and not.

Part Three

Eliot concludes the essay by mentioning that “poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality.” Eliot does not deny personality or emotions to the poet, but reiterates that the poet must depersonalise his emotions and there should be an extinction of his personality. This impersonality can be realised only when the poet surrenders himself completely to the work of art and that is when he acquires a sense of tradition. Historic sense makes the poet conscious not only of the present, but also of the present moment of the past, and not only of what is dead, but also of what is already alive.

Questions

1. Explain the analogy of the catalyst in Eliot’s theory of impersonality of poetry
2. Rejection of Wordsworth’s theory of poetry.
3. Eliot’s theory of impersonality.

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The Language of Paradox

Cleanth Brooks

Introduction

Cleanth Brooks (1906-1994) is a New Critic known for the collection of critical essays *Modern Poetry and Tradition* (1939) and *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947). Brooks made an impact on the critics of the time because of his critical pronouncements that were relevant to explaining suggestiveness in poetry. *Literary Criticism: A Short History* (1957) was written in collaboration with William K. Wimsatt (1907-1975). His influential essay "Irony as a Principle of Structure" lays stress on the importance of metaphor. He believes in "a principle of indirection". He asserts that statements and images in a poem are in an organic relationship, with a part qualifying and adding meaning to the other. The other significant essays by him are "The Language of Paradox", "The Formalist Critic", and "The Heresy of Paraphrase". His book *William Faulkner: The Yoknapatawpha Country* (1963) is the best of his later works.

Brooks asserts that the use of ambiguity and paradox is important to understand poetry. He emphasises "the interior life of a poem" and advocates the dictum of close reading and proposes that the language of poetry is different from science. According to Brooks, paradox arises from the poet's language. He mentions: "It is a language in which the connotations play as great part as denotations." To express his concerns, working within limits the poet has "to make up his language". This means that a conscious effort has to be made by the poet to convey the precise meaning through the use of poetic language where words attain diverse meanings when they are placed in relation to one another.

New Criticism

In 1911, Joel E. Spingarn (1875-1939) published the book *The New Criticism*, where he expressed the need to reject philology and positivist criticism. He expounded that the critic should not be involved in historical or social considerations of the text, but the work itself. Moreover, categorising works on the grounds of period, style or genre is of little value. The critic should examine whether the creative writer has accomplished his artistic intentions. He advocated a certain kind of impressionism, which was not practised by many critics of the time.

Thirty years later, with the publication of John Crowe Ransom's *The New Criticism* in 1941, a new movement in the history of literary criticism called New Criticism emerged in America in the 1960's. Ransom discussed the works of three critics, I.A. Richards, T.S. Eliot and Yvor Winters in his book, in the light of a novel approach of reading texts. I.A. Richards' "Principles of Literary Criticism" (1924) and "Practical Criticism" (1929), and the critical essays of T.S. Eliot paved the way for the movement that opposed the prevailing methods of criticism relating to the biographies of the authors, the social context of literature and literary history, emphasising the detailed consideration of the work itself as an autotelic entity. In 1939, Ransom edited and brought out the journal "Kenyon Review" that attacked the prevalent system of literary historical studies in universities in America.

The prominent critics Cleanth Brooks and Robert Pen Warren, and their textbooks *Understanding Poetry* (1938) and *Understanding Fiction* (1943) ushered a novel method of teaching literature in American colleges and high schools. The other New Critics are Allen Tate, R.P. Blackmur and William K. Wimsatt. In England, when F.R. Leavis published criticism in a similar vein, a group of critics called "Anglo-American New Critics" emerged.

Intentional Fallacy and Affective Fallacy

In the essay “Intentional Fallacy” (1946), subsequently published in *The Verbal Icon: Studies in the Meaning of Poetry* (1954), William K. Wimsatt and Monroe C. Beardsley mention that intentional fallacy is the error of interpreting and evaluating a literary work on the design and purpose of the author. They reiterate that the author’s proposed and meanings in a written work, either explicit in the work or inferred by the knowledge of the author’s life and opinions are irrelevant to the literary critic. This is because the meaning, value and structure of a text are innate within the ambit of literature itself that is independent. The deviation from the “internal” constituents and intrinsic value of the literary product to the author’s subjective situation or state of mind would be harmful to objective criticism.

In a direct response to the view of I.A Richards, in his *Practical Criticism* (1923) that the value of a poem can be measured by the psychological responses it instigates in its readers, Wimsatt and Beardsley, in an essay in 1946, explain the fault arising out of assessing a poem based on its the emotional appeal. They define affective fallacy as “the error of evaluating a poem by its effects- especially its emotional effects- upon the reader”. The outcome of this fallacy is that the poem “as an object of specifically critical judgement, tends to disappear” and criticism is reduced to mere impressionistic and relativistic notions. Later the term was modified by Beardsley to denote that rather than explain the effects of a work, the critic should concentrate on the features, devices and form of the work by which such effects are realised, which forms the basis of objective criticism.

The Characteristics of New Criticism

- Historical and biographical methods of literary criticism of the nineteenth and the early twentieth centuries are denounced because extrinsic factors such as history and biography are inessential to the understanding of the text.
- Objective criticism considers Intentional fallacy and Affective fallacy hindrances to the understanding of the text. Image, metaphor, plot, character, rhyme and meter could be analysed and verified in the text.
- The literary work is an autonomous verbal object, an autotelic entity. Hence the complex meanings in a text cannot be interpreted through the techniques of paraphrase or translation.
- The analysis of the figurative elements such as images, similes, metaphors, symbols, and myth that unify a work is called “close reading”. The reader’s analyses of diction, meter, sound, imagery, narrative structure, point-of-view, rhyme scheme and other techniques to express a point of view and understand the form, craft, and meanings of the text are significant.
- New Criticism distinguishes the literary language from the scientific or the common language. While the scientific language points to the external world, literary language organizes the linguistic features into a unique arrangement for aesthetic experience.
- The form of literary language and its content and meaning cannot be separated. A work is an organic whole, where all the elements work in unison to add complexity to a work.
- Irony, paradox, ambiguity, and tension are devices that contribute to multiplicity of meanings in a work and render a work complex. These devices harmonise a work to enrich human experience.

New Criticism and Cleanth Brooks

The autonomy of the literary text is crucial to New Criticism. According to the New Critics, literary language is a form of special language and to approach a text, readers need to concentrate only on the system of relationships operating within the text and not outside it and hence the literary artefact is independent. Some of the New Critics use spatial metaphors that

view a poem to be an enclosed space or a container. The most significant outcome of such an analysis is Brooks' estimate of a poem to be a well-wrought urn. The literary text is an autotelic entity, an independent object that contains meanings, which are contextualised by the text.

The New Critic does not resort to paraphrase because the activity could be considered a form of translation and hence one kind of meaning is substituted with another. This means that the textual meaning that arises from the textual context provides the poem's organic system of relationships in a medium in which the system fails to function. A poem's meaning is restricted to the system of relationships within that poem and meaning is not only context specific but also a part of the overall experience of the poem. Paraphrase necessarily means the loss of this context, and the experience of the poem. For the New Critics, paraphrase is, as Brooks firmly puts it in "The Well Wrought Urn", "a heresy". The title *The Well Wrought Urn* is taken from the fourth and penultimate stanza of John Donne's poem "The Canonization":

We can die by it, if not live by love,
And if unfit for tombs and hearse
Our legend be, it will be fit for verse;
And if no piece of chronicle we prove,
We'll build in sonnets pretty rooms;
As well a **well-wrought urn** becomes
The greatest ashes, as half-acre tombs,
And by these hymns, all shall approve
Us canonized for love.

The Essay

The Well Wrought Urn: Studies in the Structure of Poetry (1939) is a collection of eleven essays and "The Language of Paradox" is the first essay of this collection. While the traditional theorists consider paradox a mere figure of speech, the critics of the twentieth century extend the meaning and application of the term paradox to connote several significations. The term "paradox" is given importance and its application is analysed in detail to show how it embraces extraordinary meanings that would be constructive for poetry.

The essay begins with the statement: "Few of us are prepared to accept the statement that the language of poetry is the language of paradox." Brooks points out to several objections raised and the negative views held by people in respect of the meaning and use of the term "paradox". Brooks regrets that critics disapprove assigning value to paradox because they fail to notice the effectiveness of this literary device in writing poetry. Despite this attitude and the disheartening approach towards understanding the value of paradox in poetic language, Brooks contends that "...the language of poetry is the language of paradox."

"Paradox" literally means the assertion of the unification of opposites; however, Brooks assigns a superior status as well as a greater function to paradox. According to him, paradox imparts dramatisation of a poet's experiences that could be diverse, dissonant, crude, ordinary or even complex. The poet can neither present his experiences as a statement nor as an abstraction like a scientist and adopts an indirect method, which is the use of paradox. This way, the poet could unify the complexity of human experiences into one whole to present the manifestation of a total experience. Paradox is an instrument to merge the opposites and form an exclusive entity that becomes "the language appropriate and inevitable to poetry." A poet cannot escape from the use of paradox because it originates from the very nature of poetry consciously or otherwise.

The Languages of Science and Poetry

A scientist expresses the truth quite clearly and directly without the use of literary devices and paradox, hence their language is “purged of every trace of paradox”. In contrast, a poet discovers the truth only in terms of paradox. In order to ascertain his assertion, Brooks analyses several poems minutely and concludes that paradox is one of the common structural properties contained in poetry.

He states that the use of paradox in poems would supplement, invigorate and render power to situations that employ the device. This powerful device cannot be considered a base adornment that performs a superficial role. Thus Brooks is annoyed with those who deprive paradox of its powerful role in poetry. He says “our prejudices force us to regard paradox as intellectual rather than emotional, clever rather than profound, rational rather than divinely irrational.”

Wordsworth’s Sonnets and the Preface to Lyrical Ballads

Wordsworth’s poetry, according to Brooks is often characterised by certain unique features such as directness, simplicity and unsophistication; however, the sonnet “It is a Beauteous Evening, Calm and Free” is based on details. The sonnet begins:

It is a beauteous evening, calm and free,
The holy time is quiet as a Nun
Breathless with adoration;...

Though Wordsworth is in deep adoration, the small girl walking along with him is unaware of it. She should keep in tune with the holy time and become like the evening, Nun like; however, she is less reverent than nature. In the next stanza, the poet notices:

If thou appear untouched by solemn thought,
Thy nature is not therefore less divine:
Thou liest in Abraham’s bosom all the year;
And worshipp’st at the temples inner shrine,
God being with thee when we know it not.

The innocent girl maintains a covert close association with nature throughout the year. With her innocence, she is closer to God than the poet who is distant from His glory. She worships God more intimately than the self-conscious poet because of her profound relationship with Nature. Moreover, she is consumed with sympathy for nature unlike the poet, the speaker, who is in tune with nature only when he is immersed in it. Hence a paradox runs through these lines.

In the sonnet “It is a Beauteous Evening, Calm and Free”, it is quite obvious that the tranquil evening denotes time for worship to the morons as well as the indifferent. The tranquil evening also reveals the religious sentiment of the Nun that is external and visible to all. The paradox lies in the fact that the Nun’s attitude not only shows inner holiness and purity but also the external manifestation of holiness that is in direct contrast to the careless innocence of the girl, who reveres and maintains a continual secret prayer to God.

Brooks analyses how paradox works in Wordsworth’s sonnet “Composed upon Westminster Bridge”. The greatness of the poem lies in the poet’s capacity to present an incongruous situation, which is powerful enough to present a paradox that does not depend on the noble feelings or the brilliant images depicted. The sonnet contains hackneyed similes, and towers, ships, domes, theater, and temples are mentioned, but they do not appear as graphic images. All the objects of nature, places and buildings flickering in the morning light lend a foggy imprint. The paradoxical situation is depicted in the usual unattractive, noisy, smoky industrial city of London and the splendour of the morning in the smokeless air:

Never did sun more beautifully steep
In his first splendour, valley, rock or hill....

These lines present the contrast between the actual mechanical and dull life of London and the freshness and glory of the morning images, the gliding river, and its natural course. The poet is shocked and amazed at such a paradoxical picture of life in London. Under the impression of death, the city acquires the organic life of nature. Further, the poem concludes with the couplet:

Dear God! The very houses seem asleep;
And all that mighty heart is lying still!

The poet always considered the houses to be inanimate and dead but at night the houses would fall asleep and in the morning, what appeared to be asleep would come back to life! In addition, London abounds in life; it is still but not dead. Brooks explores the central charm of the poem, which is the deft treatment of the inherent paradoxical images and thoughts.

Paradox in the *Second Edition of Preface to the Lyrical Ballads*

Brooks explains the paradox in the statement by Wordsworth in the *Preface* to the second edition of the *Lyrical Ballads*. Wordsworth states that his intention is to choose incidents and situations from common life, but they should be highlighted to denote that ordinary things should remain in the mind of the reader in an unusual manner.

Later, Coleridge would clarify this statement that Wordsworth aimed at lending “the charm of novelty to things of everyday,” and exciting a feeling of the supernatural awe and wonder”. The mind, which remains dormant and dull, opens to an avenue of “the loveliness and the wonders of the world before us....” In other words, it is the conscious attempt of Wordsworth to formulate his paradoxical stance that “the common was really uncommon, the prosaic was really poetic.” This statement expresses the fact that the Romantics are primarily concerned with creating wonder and surprise when presenting the familiar world in a different perspective.

Alexander Pope’s “An Essay on Man: Epistle II”

In contrast to the Romantics whose use of paradox rests on wonder, the use paradox by the Neoclassics depends on irony. Brooks cites stanzas from Alexander Pope’s poem “An Essay on Man: Epistle II”

In doubt his mind or body to prefer;
Born but to die, and reas’ning but to err;
Alike in ignorance, his reason such,
Whether he thinks too little, or too much....

Created half to rise, and half to fall;
Great Lord of all things, yet a prey to all;
Sole judge of truth, in endless error hurl’d;
The glory, jest, and riddle of the world!

The poem suggests that man is a creature that is confused whether he has to follow the dictates of the mind or the senses. Born to die, man’s reasoning is often flawed. Though man has the capacity to think, he gives equal importance to both arrogance and his capacity to reason. Man had enjoyed an exalted position, but subsequently fell into the nadir of despair because of his misdeeds. Though man considers himself the best of God’s creation, he meekly surrenders to everything he controls, and becomes a slave of all that he possesses. Man claims to be the epitome of truth, but commits errors. Among God’s creations, man is the glory, joke and puzzle that the world has ever witnessed.

Samuel Coleridge and Thomas Gray

Just as there is a tinge of irony implied in Wordsworth's sonnets, Pope's poetry encompasses a dash of awe and wonder. Brooks notes that both irony and wonder unify in a miraculous manner in the lyrics of William Blake and Samuel Coleridge's "The Rime of the Ancient Mariner". Gray broods over the fate of the peasants in the poem "Elegy Written in a Country Churchyard". The elegy, steeped in paradox, shows more preference for irony than wonder. Brooks quotes the following quatrain to demonstrate irony and hence justifies that "the paradoxes spring from the very nature of the poet's language: it is a language in which the connotations play as great a part as the denotations".

Can storied urn or animated bust
Back to its mansion call the fleeting breath?
Can Honour's voice provoke the silent dust?
Or Flatt'ry sooth the dull cold ear of death?

Gray proposes two questions. First, whether an urn that contains a dead person's remains would be able to infuse new life into the dead person. The dead person's body is a "mansion" and the speaker personifies the urn and the bust, questioning if the dead person's breath could be called back to the mansion, which is the body.

Second, the speaker personifies 'Honour' and enquires if honour could provoke the silent, dusty remains of a dead person to speak again, or whether flattery could make the cold ear of death feel better about being dead. The answer to both these questions is obviously negative. The point that Brooks develops through these examples is that the poet never employs notations like the scientist while composing a poem, but within his constraints imparts literary colour to his expressions.

Distinction between the Languages of Science and Poetry

Brooks explains the distinction between the language of science and the language of poetry. He observes that scientific language that contains notations is essentially prone to fix and freeze the terms and words into exact denotation, whereas poetic language is disruptive. The poetic terms and diction continuously modify each other, and thereby violate their denotative meaning.

T.S. Eliot, in the essay "Philip Massinger", in *The Sacred Wood: Essays on Poetry and Criticism* (1920) comments that there is "a perpetual slight alteration of language; words perpetually juxtaposed in new and sudden combinations" in poetry. This verbal process is continuous and becomes the nature of a poem. It is a perpetual part of the craft of poetry and cannot be kept out, but can only be directed and controlled. Unlike the scientist, the poet directs and controls the meanings of words according to his own inclination.

Brooks argues that it is important to develop a critical faculty to evaluate how poetic language works. To express the subtler states and shades of emotion, the poet employs metaphors. It is however, not possible that the metaphors would fit on the same plane. This makes the continual tilting of the planes an immediate necessity. The denotative meaning is violated by qualification, and analogy is the tool with which the poet proceeds with his work. Scientific language is direct and functions like notation.

The method of art is never direct, but always indirect. Brooks quotes Shakespeare's figure from *Hamlet* to explain his point:

...with essays of bias
By indirections find directions out.

Even the poet who uses plain and simple language is forced to use paradox consciously to gain verbal compression and precision, which is otherwise unobtainable. The poet is not defeated by this task and the poem is not reduced to shallow sophistry. The method is an extension of the normal language of poetry not a perversion of it. The use of paradox enables

the poet to say what direct statements could never convey. The poet liberates the terms from the stabilising influence of scientific thinking and allows them to escape into the unexpected novelties of connotation.

Paradox and Metaphysical Poetry

Brooks demonstrates that paradox is a central device in Metaphysical poetry. John Donne, in his collection *John Donne: Paradoxes and Problems*, written in prose, exploits paradox skillfully in “The Canonization”. The poem contains a metaphor in the form of a paradox, which is reflected in the title of the poem. Donne treats the profane love of the two lovers to be the divine love of a pair of hermits, who have renounced worldly desires and pleasures. The two lovers consider their body a hermitage. They sacrifice everything for the sake of love and they are regarded as saints.

The comparisons made in the poem carry forward the idea of the sanctity of worldly love and the basic metaphor of the saint is carried on till the end of the poem. The likening of the lovers to the phoenix that rises from its ashes could be compared to love that remains alive even after death. This proposition seems to parody both love and religion, but in fact such comparisons demonstrate the complexity of meaning, which is the characteristic feature of metaphysical poetry.

Brooks points out to the secondary paradoxes in the poem, the concomitant duality and singleness of love, and the double and contradictory meanings of “die” in Metaphysical poetry that are used to denote both the consummation of the act of love as well as death. The poet argues that their love is not mundane that rests on lust, hence the lovers can afford to reject the world. The effect of the comparison attains significance when the lovers realise that the well-wrought urn, “a pretty room” that would hold the lovers’ ashes would not be considered insignificant when compared to the “half-acre tomb” of the prince.

Brooks asserts that it is only through paradox that diverse meanings and the resulting intensity of emotions could be accurately conveyed because any other direct method would fail to convey the seriousness of what was implied by the poet. Deprived of the character of paradox and the accompaniment of irony and wonder, the nature of love described in the poem would have lost its power and glory and reduced to mere facts.

The problem of unity is discussed in the sense that the lovers become one, just as the soul is united with God. This way, one type of union becomes the metaphor for the other. The sense of union is born out of creative imagination. The poem is characterised by a modulation of tone, accurate dramatisation, ironical tenderness and the use of brilliant paradox. A similar paradox is used in Shakespeare’s “Romeo and Juliet,” when Juliet says “For saints have hands that pilgrims’ hands do touch and palm to palm is holy palmer’s kiss.”

Samuel Coleridge and William Shakespeare

Coleridge employs a series of paradoxes, in his classic description of the nature and the power of paradox

Reveals itself in the balance or reconciliation of opposite 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 novelty and freshness, with old and familiar objects; a more than usual state of emotion, with more than usual order....

Shakespeare’s *The Phoenix and the Turtle* proves that nature is simple and unified. However, the difficulty in resolving the double entities was intensified since Shakespeare’s time when reason had ‘*in it selfe confounded*’ by the union of the phoenix and the turtle. This state is resolved by paradox that wraps up the poem with its startling conclusion.

Metaphorically speaking, the urn, which holds the ashes of the phoenix as well as the ashes of the phoenix lovers is the poem itself.

This urn is similar to Keats' urn, which contains truth and beauty, as well as Shakespeare's urn that holds '*Beautie, Truth, and Raritie*'. In a sense, all such urns contain the ashes of a phoenix. The phoenix rises from its ashes for the acceptance of the paradox of the imagination itself; else '*Beautie, Truth, and Raritie*' would remain enclosed in their ashes and all that would be available for our pains, would be the remains.

The poem "The Canonization" epitomises Brooks' poetic theory of structure, in which paradox seeks a formula or category to identify the special character of literary language. Brooks is aware of the tendency of modern man, who can hardly comprehend the paradoxical, ironical and indirect language of poetry because he is habituated into "an easy yes or no...." Modern man refuses to accept paradox as a serious rhetorical device; and since he is able to accept it only as a cheap trick, he is forced into this dilemma".

Noteworthy Facets of Brooks' Concept of Paradox

Abrams and Harpham define paradox as "a statement that seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes sense." In literature, "paradox" refers to a literary device that indulges in the anomalous juxtaposition of incompatible ideas for the sake of an unexpected revelation. An analysis of paradox in a work of art would examine the contradictory statements made and draw inferences either to reconcile the opposites or to harmonise them. The New Critics extend the term beyond its restrictive sense as a figurative language to denote the deviations from, or the attributive facets of, common perceptions or ordinary opinions. It is in this sense that Brooks reiterates that paradox is essential to the structure of a poem and claims that "the language of poetry is the language of paradox".

Brooks' insistence that poetic language is the language of paradox explains that he refuses to look at things as they are. The metaphors he uses in his criticism provide evidence that his criticism of poetry is complex. The use of complex metaphors in his poetry reflects his theory of poetry. Brooks maintains that to integrate the well-wrought urn to a poem is the extensive meaning of the image in Donne's "The Canonization". The metaphor of the urn parallels the metaphor of "hermitage", which implies the lovers' domination over the world. The image of the urn merges with the image of the "phoenix". The phoenix would rise from its cinders and this entails that love supersedes passion and will remain forever.

The paradoxes inherent in the metaphor of the "urn" in Donne's poem relate with certain aspects of Brooks' poetic theory. First, poetry is not practical or utilitarian but it is intimately linked with life, and deals with the experiences of human beings. Poetry is the outcome of the united feeling of oneness, but human life is transient. This is the paradox in the relation between poetry and the reality. Second, the metaphor of urn-phoenix denotes Brooks' opinion about the value of poetry. He proposes the structural unity of all poems because it is in this structure that the value and critical standard would stay alive.

The Chicago School of Critics

A group of critics led by Ronald Salmon Crane (1886-1967) that included Elder Olson, Norman Mclean and R.W.Keast, under the guidance of Richard McKeon at the University of Chicago, developed a theory known as Neo-Aristotelianism that believed in the importance of literary history and the rigid divisions of genre. These critics oppose the propositions of the New Critics on several grounds. Richards is guilty of using psychology, Brooks' concept of poetry as irony is parochial, Empson seems to be juggling with his concept of ambiguity and Robert Penn Warren stretches the limits of symbolism in *Ancient Mariner* to unreasonable limits. William Wimsatt, in reply to the charges of the Chicago critics, wrote the essay "The

Chicago Critics: The Fallacy of the Neoclassic Species”, in *The Verbal Icon: Studies in the Meaning of Poetry* (1954) to expose their weaknesses.

Critique of Brooks’ Notion of Paradox

The Chicago critic R.S.Crane, in his essay “The Critical Monism of Cleanth Brooks” opposes Brooks’ opinion of the centrality of paradox. Brooks is unconcerned about the intricacies of imagination and the latent power of the poets to create works of lasting impression. He assigns imagination the role of being able to reconcile opposites or entities of divergent qualities. He ignores the pleasure aspect of a poem and focuses only on poetry as the demonstration of truth. Crane says that Brooks does not indulge in assessing the role of paradox in everyday discussions that includes scientific discussions, which are opposed to poetry.

Crane claims that Brooks’ definition of poetry reveals that the most powerful paradoxical poem in modern history would be Albert Einstein’s formula $E=mc^2$, which is itself paradoxical because both matter and energy are considered the same thing. The argument for the uniqueness of paradox and irony is absurd, and paradox ends as an ineffective tool for literary analysis.

Questions

1. The distinction between the language of science and poetry, according to Brooks.
2. How does Brooks explain paradox and its function in poetry?
3. Explain Brooks’ analysis of paradox in Wordsworth’s sonnets.

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The Archetypes of Literature

Northrop Frye

Introduction

Northrop Frye (1912-1991), a Canadian student of theology pursued his studies at Toronto University and Merton College, Oxford University. Later, he switched to the study of literature and published his first book, *Fearful Symmetry: A Study of William Blake* in 1947 considered a classic critical treatise. However, with the publication of *Anatomy of Criticism*, in 1957 he rose to become one of the most influential critics of modern times. His contribution to literature includes about twenty books on Western literature, culture, myth, archetypal theory, religion, and social thought. In 1963, he published *The Fables of Identity: Studies in Poetic Mythology*, from which the present essay has been taken.

Abrams and Harpham explicate that an archetype “denotes narrative designs, patterns of action, character types, themes and images that recur in a wide variety of works of literature as well as in myths, dreams and even social rituals” (18). Such repeated themes often predict the outcome of elemental and universal patterns in the human psyche whose valuable expression in a literary work induces a profound response from the cautious reader because of the shared expression of the archetypes of the psyche with the author.

Archetypal criticism owes its origin to James G Frazer’s *The Golden Bough* and the depth psychology of C.G. Jung who applied the term archetype to what he called “primordial images”, “the psychic residue” of repeated patterns of experience in the lives of the ancient ancestors, which he maintained survive in the “collective unconscious” of human race and are expressed in myth, religion, dreams and private fantasies as well as in works of literature. Archetypal literary criticism was initiated by Maud Bodkin’s *Archetypal Patterns in Poetry* (1934) and thrived especially during the 1950’s and 60’s. The important practitioners of the various modes of archetypal criticism also include G. Wilson Knight, Robert Graves, Philip Wheelwright, Richard Chase, Lesly Fiedler and Joseph Campbell. These critics reiterate the persistence of mythical patterns in literature on the premise that myths are nearer to the elemental archetype than the scheming manifestations of sophisticated writers.

In the essay “The Archetypes of Literature,” Frye critically evaluates literature within the framework of rituals and myths. The essay is divided into three parts. The first elaborates the concept of archetypal criticism. The second discusses the inductive method of textual analysis and the third, the deductive method of analysis. All these methods are categorised under structural criticism.

The Essay

Part 1-Archetypal Criticism Explained

Just as there are several ways to interpret literature, there are different approaches to literature and one among them is the archetypal approach. The term archetype denotes an original idea or a pattern of something of which others are copies. The archetypal approach interprets a text on the basis of myths and rituals unique to a race, nation, indigenous or social group. Texts are studied, meanings are deciphered and messages are conveyed in the backdrop of myths and rituals. The impetus to the genesis and development of archetypal approach is the social anthropologist James Frazer’s *The Golden Bough*, which studies magic, religion and myths of different races.

Carl Jung, in his notion of “collective consciousness” states that a civilised man preserves the ideas, concepts and values of life cherished by his forefathers, and these ideas

are manifested in the myths and rituals of the society or race. Writers and poets have employed myths in their works and critics analyse texts to unearth traces of “mythological patterns.” Critical analysis of this kind of a text is called archetypal criticism. An example could be T.S. Eliot’s “The Waste Land” that abounds in mythical patterns. In the present essay, Northrop Frye expounds an analysis of “mythical patterns”, which writers have used.

The Two Types of Criticism and the Humanities

Similar to science, literary criticism is a systematised and organised body of knowledge and just as science dissects nature to analyse it, literary criticism analyses and interprets literature. Unlike literature, literary criticism and its theories and techniques can be taught. Literature is to be understood and relished and literary criticism can be creative. Literary criticism is of two types-the significant and meaningful criticism, and the meaningless criticism. In contrast to meaningful criticism, a meaningless criticism would provide only a background information of a work rather than develop a systematic structure of knowledge about a work of literature and hence distract the reader from literature. Literature, interpolated by history and philosophy provide a pattern to comprehend literature. Philosophy and literature are the two major instruments to interpret literature and archetypal criticism partakes of both these branches of study.

Formalistic and Historical Criticisms

Several types of criticism remain commentaries on texts; however, certain other types of criticism focus entirely on the text without considering the extraneous factors. Such formalistic or structural criticism would help the readers to comprehend the text within a limited scope. The reader would understand the content and pattern of the text, but he may fail to apprehend the way the pattern evolved because of insufficient background information, which is provided by historical criticism. While structural criticism involves grasping the pattern of a text and historical criticism includes realising the social backdrop of the text. A synthesis of structural and historical criticisms would prove beneficial to the reader and this is where archetypal criticism stands to gain.

Science and Literary Criticism

Science explores nature in all its dimensions. Physics examines matter and the natural forces that operate in the universe. Physics and astronomy gained acceptance as branches of science during the Renaissance. Chemistry achieved the status of science in the eighteenth century, and Biology in the nineteenth century. The social sciences were introduced only in the twentieth century. Literary criticism, in contemporary times, is systematic in approach and analysis and hence could be considered a science. Within this framework, says Frye a work of literature may be critically or scientifically gauged. Structural criticism and historical criticism are discussed elaborately in the remaining parts of the essay.

Part-II

Inductive Method of Analysis

Frye states that structural criticism would help the reader to understand a text and he decides to proceed inductively, that is analyse a text from the particular truths in a work, he would deduce general truths. Othello, in Shakespeare’s *Othello*, inflicts pain on himself due to jealousy, which leads to the general truth that jealousy is a destructive sentiment. This is inductive analysis under structural criticism. Frye elaborates this in detail in this section of the essay.

It is important to maintain an objective stance while writing a text and an author cannot express his personal emotions or make comments that would interfere with the work. A critic

looks out to see whether an author maintains objectivity. This is a type of psychological approach, where the author's personal symbols, images and myths are incorporated in his works and the reader is able to identify them. The author at times, may be aware of the myths, symbols and the other features he has used extensively in his works and the critic undertakes the effort to discover them.

The inductive method of analysis can be explained with the help of the grave digger scene in *Hamlet*. In the foreground, the intricate verbal structure is evident from the puns of the first clown. The images of corruption and decay are explained by Wilson Knight and Caroline Spurgeon. When it comes to A.C. Bradley, the psychological relationship is uncovered. The scene is interpreted as a part of conventional drama by Stoll and Shaw. A step further back, would lead to the archetypes of the scene, the hero's Liebestod (German for convergence of love and death). Therefore, it could be inferred that the literary anthropologist, in search of the source of the play *Hamlet* from the pre-Shakespeare play to Saxo and from Saxo to the nature myths is actually drawing closer to the archetypal form recreated by Shakespeare.

Historical Criticism and Inductive Analysis

The critic who conducts historical criticism interprets a text as the outcome of the social and cultural demands of a society in a particular period of time. The work is seen as the product of the cultural and social fabric of the society. Both the structural and the historical criticisms are crucial for archetypal criticism but either of them independently fails to explain a work completely.

A historical critic discovers common symbols and images used by different writers in their works, and concludes that there could be a common resource from which the writers have derived their symbols, images and myths. The sea appears to be one of the most common symbols to be used by writers over the ages and therefore it could be considered an archetypal symbol. Apart from symbols, images and myths, even genres are archetypal in nature as illustrated by the genre of drama that originates from Greek religion. The historical inductive method explains not only the symbols, images and myths but also genres.

Jung and the Collective Unconscious

Symbols, images, rituals and myths, which originate from primitive myths, rituals, folk-lore and cultures are employed by writers in works, and the primitive factors lie buried in the "collective unconscious" which may otherwise be called "racial memory" of the people, says Jung. The writer, being a part of a race expresses myths, rituals, symbols and images that lie in his "unconscious" mind. Archetypal criticism uncovers such covert aspects in a text and under the reductive method of analysis, a critic progresses from the particular truth to the general one. A particular symbol or myth employed by the writer, proceeds to determine a general truth. This way, works of art are created over the years and literature is the gradual outcome of such endeavours.

Features of Archetypal Criticism

A comprehensive term, archetypal criticism is the process of systematic organisation of facts to interpret a text that is preceded by conscious effort by different categories of people at every stage. Those involved in the task are the editor to "clean up" the text; a rhetorician to analyse the narrative pace; a philologist to examine diction and significance of words; and a literary social historian to inquire into the evolution of myths and rituals. Archetypal criticism ensures the efforts of all these concerned faculties to analyse of a text hence archetypal criticism is of immense significance.

When an archetypal study of Shakespeare's *Hamlet* is made, the anthropologist traces the source of the drama to the legend of a Hamlet described by Saxo, a thirteenth century Danish historian in *Danes, Gesta Danorum*. Apart from this discovery, the source of the drama is also tracked down to nature myths, which were popular during the Norman Conquest. The role of the anthropologist is thus just threadbare where the analysis of the origins of *Hamlet* under archetypal criticism is concerned.

Part - III

Deductive Method of Analysis

Under the deductive method of analysis, the critic proceeds to ascertain the meaning of a work from the general truth to the particular one. Literature could be compared to music and painting because just like music that carries rhythm as one of its principal characteristics, of music and painting, pattern, literature employs images, forms and words as realisations of rhythm and pattern. While rhythm in music is temporal and pattern in painting is spatial, in literature both rhythm and pattern are recurrences of both the temporal as well as the spatial dimensions.

In literature, rhythm is equated to the narrative and the narrative presents events and episodes as a sequence to hasten action. Pattern, in literature is the verbal structure that conveys a meaning. To produce the desired artistic effect, a work of literature should comprise of rhythm, the narrative and pattern, besides the meaning.

Expression of Rhythm

Nature maintains a natural cycle of rhythmic patterns that is evident as seasons namely summer spring, autumn and winter. All the species in nature maintain a rhythmic pattern that is evident in the periods of mating and this could be called a ritual. Rituals are not performed casually or at all times of the year but after certain intervals or gaps. Hence these cyclic patterns denote reproduction that is also a part of the cycles of the ecosystem. Activities like planting crops and harvesting them involve offering sacrifices to appease deities, which denote the facets of fertility and consummation of life. Man performs rituals voluntarily and they carry signification. Works of literature have their origin in such rituals and the critic discovers and explains them.

Pattern in a Work

Both pattern and rhythm are the major intrinsic aspects of a work. It has been mentioned earlier that pattern in literature refers to recurrent images, forms and words. Patterns originate from the writer's "epiphanic moments", which means that moments of inspiration govern the work or ideas of his work and he looks into the heart of things. Whatever is perceived by the writer is delivered as proverbs, riddles, commandments and etiological folktales, which carry the element of narrative and contribute to the writer's output. Myths may be used either deliberately or unconsciously as forms of perception and the critic exposes the inherent archetypes and myths and expounds the patterns in the work.

Myth in Four Phases

The narrative of a myth often centres on a figure that may be a God, a quasi-divine figure, a superhuman or a legendary character, and James Fraser and Carl Jung opine that they are pivotal to the narrative. Frye classifies myths into four categories:

1. Dawn, spring and birth phase. These are myths related to the birth of a hero, his revival and resurrection, the defeat of the dark forces and death. The father and the mother, who are categorised as subordinate are introduced in the myth. These myths are the archetypes of romance and ecstatic poetry.

2. Zenith, summer and marriage or the triumphant phase. These are myths of apotheosis, which is the act of being raised to the rank of God, the almighty, and includes sacred marriage and entry into Paradise. The subordinate characters in these myths are the companion and the bride. They represent the archetypes of comedy, pastoral and idyll.

3. Sunset, autumn and death phase. These myths signify the fall of a hero, a dying God, violent death, sacrifice and the hero's isolation. The subordinate characters are the traitor and the siren. Such myths are the archetypes of tragedy and elegy.

4. Darkness, winter and desolation phase. These are myths dealing with the triumph of the destructive powers. The myths of floods, the return of chaos and the defeat of the hero are examples of this phase. The ogre and the witch are the subordinate characters and these myths are the archetypes of satire.

Myth-The Quest

The myth of the quest is derived from the four types of myth and Frye explains the significance of this myth in the essay. The figure of the questing hero, who goes in search of truth occurs in all religions. The quest for the Holy Grail in T.S.Eliot's "The Waste Land" is a famous example. The critic would have to closely examine the scriptures to locate and interpret these texts. From the analysis of the archetypes of myths, a critic can embark on the study of genres and move further down to elucidate the text in terms of myth. This is referred to as the deductive method of analysis, wherein the critic moves from the general truth, which is the myth to the elucidation of the particular truth that explains the actual reason behind the character's behaviour in a text. In this way, a critic can analyse the formulation of a drama, a lyric or an epic from myths. Frye adds that many genres in every literature have evolved from the quest-myth. It is the duty of the critic to analyse myths and establish the integral meaning or essential message of a work.

Similarities between Literary Criticism and Religion

A literary critic considers God an archetype of a man who is pictured as a hero in a work. *Paradise Lost* or *The Bible* has God as the central character and the critic considers God a human character. Literary criticism and religion share certain affinities. Criticism as well as religion is unique in that while criticism deals with probability or assumption, religion associates with what appears to be and not the actuality of things. Literary criticism and science are centred on what is conceivable. Hence, scientific actuality is replaced by what is conceived. This means that a certain epiphany is at work, which is a revelation of God or truth.

The epiphany is a profound insight that originates from the subconscious, just as dreams do. Waking and dreaming are two antithetical factors that also cause epiphany. During the day man develops fear and frustration, and at night his libido, the strong force of life, awakens and he attempts at resolving the crisis. It is the antithesis, which resolves the problems and misunderstandings of man and makes him perceive truth both in religion and literary criticism.

The Comic and the Tragic Visions of Myth

Both art and religion are similar in that they aim for perfection. Perfection in art can be achieved through dreams or imagination and in religion, through visualisation. The analyses of perfection in literary criticism by the critic are through an examination of the comic and tragic visions of life in a work. The central pattern of the comic vision and the tragic vision in a myth is explained as:

1. In the comic vision of life, in a myth, the "human" world is presented as a community, or a hero is portrayed as a representative of the desires of the reader. Symposium, communion,

order, friendship, and love archetypes of images are the archetypes. Marriage or consummation belongs to the comic vision of life. In the tragic vision of life, in the “human” world, there is tyranny or anarchy, or an individual or an isolated man, or a leader with his back to his followers or a bullying giant of romance, or a deserted or betrayed hero. In addition to these, the presence of a harlot or a witch or other varieties of Jung’s “terrible mother” is visible.

2. In the comic vision of life in a myth, the “animal” world is presented as a community of domesticated animals, usually a flock of sheep, or a lamb, or one of the gentler birds like a dove. The archetypes of images are pastoral images. In the tragic vision of life, in the “animal” world there are beasts, birds of prey, wolves, vultures, serpents, dragons and so on.

3. In the comic vision of life, in the “vegetable” world of a myth, there is a garden, a grove or park, or a tree of life, or a rose or lotus. The examples of the archetypes of Arcadian images are Marvell’s green world and Shakespeare’s forest comedies. In the tragic vision of life, in the “vegetable” world of a myth, there is a sinister forest like the one in Milton’s *Camus* or at the opening of Dante’s *Inferno*, or a heath or wilderness, or a tree of death.

4. In the comic vision of life, in the “mineral” world of a myth, there is a city, or one building or temple, or one stone, normally a glowing precious stone. These are presented as luminous or fiery. The example of the archetype of image is a “starlit dome.” In the tragic vision of life, the “mineral” world of a myth is seen in terms of deserts, rocks and ruins, or of geometrical images like the cross.

5. In the comic vision of life, in the “unformed” world of a myth, there is a river, traditionally fourfold, which influenced the Renaissance image of the temperate body with its four humours. In the tragic vision of life, this world usually becomes the sea, as the narrative myth of dissolution is so often a flood myth. The combination of the sea and beast images gives us the leviathan and similar water-borne monsters.

The above discussion is followed by Frye’s observation of W.B. Yeats’ “Sailing to Byzantium” as the perfect example of the comic vision, which is represented by the city, the tree, the bird, the community of sages, the geometrical gyre and the detachment from the cycles of birth and death in the poem. It is either a tragic or a comic vision of life, which determines the interpretation of a symbol or myth.

Questions

1. Discuss how Frye evolves a new critical approach in the essay “Archetypes of Literature”.
2. “The search for archetypes is a kind of literary anthropology.” Explain.
3. Elaborate Frye’s Inductive and Deductive methods of analyses.

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Section C

Indian Aesthetics

Aesthetics: Indian and Western Perspectives

A word of Greek origin, “aesthetics” earlier meant “of or pertaining to things perceptible by senses, things material, as opposed to things thinkable or immaterial.” The German philosopher Friedrich Hegel defines aesthetics as “philosophy of fine art.” His definition encompasses architecture, music, poetry and painting among the fine arts. The concept of beauty has been associated with aesthetics by the diverse theories of aesthetics. In the Indian context, aesthetics means the “science and philosophy of fine art”. Architecture, music and poetry are recognised fine arts by Indian aestheticians. Aesthetics could be considered a science since it relates with the technical aspects, the constituents and the experience imparted by a work of art. Moreover, aesthetics is associated with the Divine that is realised through the senses.

Indian aesthetics is predominantly associated with three art forms- poetry, music and architecture and the correlated three schools of philosophy of art i) Rasa-Brahm Vada (poetry), ii) Nada-BrahmaVada (music) and iii) Vastu-BrahmaVada (architecture). Poetry is regarded the highest form of art and drama is deemed the highest form of poetry because the various incidents of life are effectively represented in drama. Drama is unique in that it allures both the visual and auditory senses. Since drama was written in the verse form in early times, drama is tantamount to poetry in the Indian classical context. Bharata Muni (3rd century CE), in *Natyashastra* affirms the superiority of drama. This is the reason why most of the Indian theories have primarily been advocated in relation to the dramatic art.

Origin and Development of Indian Poetics

The discourses on poetics include explanations on literature, the genres, the function of literature, the contribution of poets and creative writers, the nature of aesthetic experience, figurative language, style, decorum, the qualities of a person who enjoys literature apart from several issues ranging from the appreciation, judgement and evaluation of works of art to propounding fresh insights into theory and criticism of literature.

The evolution of Indian poetics can be traced down to the Vedas. The sages realised the importance of using sounds with proper pitch and intonation and employing appropriate words for achieving the intended effect while reciting shlokas or writing them down. The proper knowledge of language is called Kamadhenu that helps to satisfy desires. The six Vedangas are vyakarana (grammar), kalpa (ritual), chandas (prosody), shiksha (phonetics), Nirukta (etymology) and jyotisha (astronomy). The earliest systematic work on dramaturgy is Bharatamuni’s *Natyashastra*, which contains the formative ideas on poetics that have been incorporated into the various branches of Indian aesthetics.

Apart from rasa, Bharata also briefly comments on the other issues concerning literature like merits (gunas), defects (doshas) and the figures of speech (alamkaras /lakshanas) in *Natyashastra*. Details about the construction of theatres, gestures of the limbs (angaharas), postures (karanas), emotional states (bhavas), acting (abhinaya), realism (lokadharmi), and stylisation (natyadharmi) among others are also explained in a succinct manner. Let us now discuss the contribution of some of the writers on poetics.

Bhamaha (7th century), apparently the foremost Sanskrit poet from Kashmir glorifies the art of poetry and concludes that eloquence devoid of the gift of poetic expression is worthless. He critiqued the sphota doctrine of the grammarians and the Buddhist linguistic doctrine of apoha. In *Kavyalankara* he describes the specific nature of poetic language and several figures of speech.

Dandin lived in Kanchi during the 7th century. His most important contribution is *Kavyadarsha* and the prose narratives *Dashakumaracharitam* and *Avantisundarikatha*. He gives great importance to the gunas and doshas (merits and defects) in poetry. He believes that the reader should be able to distinguish between good poetry and the bad ones. He divides literature into three- poetry, prose and a fusion of both. He explains the characteristics of the epic (mahakavya), where the plot of the epic should be well-constructed. The plot could either be adapted from mythology or a subject of the poet's own imagination. The ultimate objective of the epic is the realisation of the four purusharthas- dharma, artha, kama and moksha. The hero must be a divine character. Instances of war, love, seasons, cities, and victory marches among others are the essential ingredients of an epic. Alamkaras and rasa are important for poetry. He discusses thirty-five figures of speech and two margas namely vyadharba and gowdiya.

Udbhata (9th century) is a Kashmiri critic whose *Kavyalankarasamgraha* is one of the most authoritative books of rhetoric. He discusses forty alamkaras with illustrations from his work *Kumarasambhava*. He is considered the first critic to mention about the shanta rasa. His contemporary Rudhratha, in *Kavyalankara* discusses figures of speech, rasas and poetic genres. He explains concepts like similarity, exaggeration and plural meanings. His works *Agnipurana* and *Vishnudharmodharapurana* also deal with poetic and aesthetic theories.

Indian poetics gained new insights and reached great heights due to the contribution of Anandavardhana and Abhinavguptha. Anandavardhana's (9th century) critical treatise is known by several names, *Dwanyaloka*, *Kavyaloka*, *Sahrdyaloka* and *Sahrdyahrdayaloka*. The word sahrudhaya or sachetas was used in the *Ramayana* and Kalidasa's *Kumarasambhava* in the sense of a sympathetic person says the writer Kane, but in the technical sense of a competent reader of poetry it occurs for the first time in Vamana's *Kavyalamkara*. Anandavardhana's contemporary Abhinavgupta is the most authoritative exponent of Pratyabhijna philosophy that is centered on Kashmiri Shaivism. His commentaries on the *Natyashastra* are known as *Abinavabharati* and *Dhwanyaloka*, which are considered as landmark contributions to Indian aesthetics.

Rajashekara's *Kavyamimamsa* is in the form of an instruction manual for poets. He believes that prathibha (talent) is of two kinds, karayitri and bhavayitri. Karayitri refers to the creative ability of the poet and bhavayitri is the ability of the reader to respond imaginatively to the poem. He also discusses plagiarism in detail.

Kuntaka (11th century) is a Kashmiri scholar whose *Vakroktijivita* is famous for the discussion of vakrata (indirection or obliqueness) in expression in poetry. He describes alliterative use of syllables, words, suffixes, sentences, content and composition. He has expressed his disagreement with many formulations of his predecessors regarding figures of speech, style and qualities. His contemporary Mahimabhatta, in *Vyaktiviveka* subordinates dhvani to anumana (inference). Words have only one operation called abida (denotation) and they have only two meanings, the literal and inferential. The soul of poetry is rasa which is inferred by the reader. Bhoja's *Sringaraprakasha* elaborates on several aspects related to drama and poetry. He talks of abhimana, self-consciousness which originates from ahamkara (ego) and asserts that this principle of abhimana is the basis of rasa experience. He divides rasa into four categories – dharma sringara, arthasringara, kamasringara and moksha sringara.

Kshemendra, the disciple of Abhinavgupta gives importance to auchitya (decorum) which is the life of poetry. He insists that the principle of decorum should be observed in words, sentences, figures of speech, gender, number, time and space. The other important works related to several dimensions of Indian aesthetics are Ruyyaka's *Alamkarasarvaswa*; Vishwanatha's *Sahityadharpana*; Brahmadata's *Rasamanjari*; Roopagoswami's *Bhaktirasamrutasindhu* and *Ujwalanilamani*; and Ayyapadikshita's *Kuvalayanandha*. However, the two most important works are Mammata's *Kavyaprakasha* and Jagannatha's

Rasagangadhara. Jagannatha, the tailanga scholar, who was a prominent poet in the court of the Mughal emperor Shah Jahan, was conferred the title Panditaraja. His definition of poetry as words that express charming sense is popular as “vakyam rasatmakam kavyam” (any composition which gives tasteful pleasure is poetry)

Various schools of literary criticism refer to Indian poetics and offer valuable insights into the process of creation and appreciation of poetry as well as the structural and formal characteristics of a poem. Though many of these schools share certain common fundamental theoretical assumptions they are also different in many other ways. Due to colonialism, Western literary theories are foregrounded and traditional criticism has been confined to Sanskrit scholarship. Indian academies concentrate on Western critical tradition beginning from Aristotle and often ignore India’s rich critical tradition.

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The Theory of Rasa

S.N. Das Gupta

Introduction

The Sanskrit word “rasa” has several meanings including sap, juice, water, flavour, relish, taste, sentiments, mercury and essence. In poetics, rasa refers to the creative experience of the poet, the aesthetic enjoyment of the reader and the diverse emotional states evident in the poem. Rasa includes the subjective experiences of the poet as well as reader and the objective structural framework and themes of the poem. Most modern critics use the word “rasa” to denote the sense of aesthetic experiences. Ancient India developed different theories of literature, and the four major theories are

- Rasa, which concentrates on emotive expression;
- Dhvani, which connotes indirect or suggestive expression;
- Vakrokti, which relates to style in general, and structured expression in particular; and
- Alamkara, which means figurative speech or expression.

Rasa theory emphasises meaning and emotion conveyed in and by a literary work that induces delight (ananda) in the readers or the audience. This delight is the essence of poetry. Rasa renders all the meaningful (sarthaka) elements in poetry. It is popularly mentioned: “na hi rasadrite kaschidarthah pravartate” (no meaning can be rendered in the absence of rasa).

Theory of Rasa

In English, rasa may be translated as “aesthetic relish” (aswad) or “emotive aesthetics”. It has been interpreted as the pleasure and taste which arise from food. Poetry has been defined as “vakyam rasatmakam kavyam.” (any composition which gives tasteful pleasure is poetry) by Jagannatha. Bharata says that there is no object, no activity in dramaturgy, which is devoid of rasa. Abhinavagupta, in respect of the above statement says that in drama it is rasa, which runs through like a thread linking various aspects of aesthetics. Rasa theorists insist that rasa is the outcome of the harmonious blend of various elements like bhava, sanchari bhava, anubhava and others that creates aesthetic delight.

Bharata Muni (3rd century CE) remarks that drama is an imitation (anukarana) and narration (anukeerthana) of states of mind and the manifestation of the diverse actions of the world. These actions and states of mind represented, profoundly affect the sensibilities of the reader. The way the reader gets influenced by the dramatic representations is elaborated by Bharata Muni, the author of *Natyashastra*, which is the earliest literature on music and drama that was written somewhere around 500 BC. It consists of 6000 couplets in Sanskrit and spread over thirty-six chapters, with the focus on dance and drama, with music as an aid. The title is a combination of two Sanskrit words, Natya and Shastra. Natya denotes the technique of dance and drama, and shastra refers to science. In the sixth and seventh chapters of *Natyashastra*, “Rasadhyaya” and “Bhavadyaya”, Bharata develops the concepts rasa and bhava respectively.

Bharata Muni is the first to recognise the importance of rasa in aesthetics. He also analyses the constituent element which give rise to the experience of rasa. Bharata elaborates *rasanispatih*, the process of the origin of rasa in his *Rasasutra*. Bharata’s *Rasasutra* is “tatra vibhavanubhavayabhichari samyogadrasanispatih” that is the source of rasa is the result of the fusion of vibhavas, anubhavas and vyabhichari bhavas. Therefore, there are four fundamental conditions for the evocation of rasa: (i) causes (vibhavas), (ii) symptoms (anubhavas), (iii) ancillary feelings (vyabhicharins), and (iv) their conjunction (samyoga).

Bhava means both emotional and mental states and it has been diversely interpreted as feeling, emotion, or the psychological state. Vibhava refers to the objective conditions or reasons for producing or exciting an emotion. It is the main stimulating cause or the object of the emotion. It consists of two aspects: the alambana vibhava and the uddipana vibhava.

While alambana vibhava stands for the characters with reference to whom an emotion is aroused, uddipana vibhava is the background features that enhance the emotion. These are similar to T.S.Eliot's objective correlative, when these characters and situations are evoked in the poem, the appropriate emotions would be felt by the reader. The causes in everyday life are called the "vibhavas" in poetics. In Shakespeare's *Macbeth*, the apparition of the dagger is the alambana vibhava of Macbeth's fear and the stark midnight and strange sounds around form the uddipana vibhava.

Alambana vibhava is further divided into two: (i) Ashraya: the person or persons in whom the emotion is aroused, and (ii) Vishaya: the person or object for whom the emotion is awakened. In Kalidasa's *Abhijnanashakuntalam*, Dushyanta is captivated by the beauty of Shakuntala, who is the vishaya and the king is the ashraya.

Anubhava literally means that which causes the experience or the manifestation of the emotions on the character. In the case of love, longing glances, sighs and smiles can be regarded as the anubhava. Anubhavas are represented through acting on the stage, but in poetry they can only be described in words and left to the imagination of the reader. Vyabhichari bhavas represent the external factors of the experience that are transient and do not leave any lasting impression on the mind. These, ancillary emotions nurture the dominant expressions, or its expression, the sthayibhava and stabilise the principal emotion.

According to Panditraja Jagannath, the manifestation of the vyabhicharibhava is like the flash of lightning and they are thirty-three in number. They are also known as sanchari-bhavas as they can go along with more than one sthayibhava, appearing and disappearing at will.

The eight sthayins and the corresponding eight rasas are outlined by Bharata:

Rasa	Bhava	Emotion
sringara (the erotic)	Rathi	romance
hasya (comic)	Hasa	humour
karuna(the compassionate)	Shoka	sorrow
roudra (the furious)	Krodha	anger
veera (the heroic)	Utsaha	energy
bhayanaka(the terrible)	Bhaya	fear
bibhatsa (the repulsive)	Jugupsa	disgust
adbutha (marvellous)	Vismaya	wonder

Later critics point out to a ninth rasa called shanta rasa (the serene). Vyragya (detachment) is the sthayin corresponding to this rasa. Along with these permanent emotions, thirty-three vybhichari bhavas or sanchari bhavas are also mentioned by Bharata. Glani (exhortion), shanka (apprehension of danger), alasya (indolence) and vrida (bashfulness) are some of the transient moods that are expressed depending upon the emotional pressure experienced by the character.

Since Bharata does not elaborate on how the combination of vibhavas results in the manifestation of rasas or the precise nature of the combination that produces rasa, innumerable

interpretations of *Rasasutra* have been elucidated. The most important is the contribution of the aestheticians Bhattalolatta, Shankuka, Bhattanayaka and Abhinavagupta, who tried to elaborate the precise nature of the aesthetic emotions and the exact relationship with ordinary emotions in real life.

Contribution of Bhattalolatta

Bhattalolatta (early 9th century A.D.), while discussing the theory of aesthetics, adopted the ancient logic (prachya nyaya), which believes in the reality of external objective world. He studied the aesthetic problem from a divergent perspective because he differentiated between rasa as an aesthetic object on stage and rasa as an aesthetic representation in the spectator's consciousness. He explains that the rasa, which is generated in Dushyanta and Shakuntala, in Kalidasa's *Shakuntala* is the outcome of the combined function of the vibhavas described in poetry and represented in drama. The rasa is the culminating state reached by the basic emotions.

The vibhavas are the causes; the anubhavas, the effects; and the vybhichari bhavas are the stimulants so far as the basic mental state is concerned. Though rasa primarily exists in the character it is also superimposed on the actor who tries to effect an imaginative identification with the character. Lolatta does not offer anything more regarding aesthetic experience of the reader or spectator.

Criticism of Bhattalolatta's Theory

The major drawbacks in Bhattalolatta's theory have been pointed out by Mammata. The relation between vibhava and rasa is not similar to the cause-effect relationship which exists between the manufacturer and the product because even in the absence of the manufacturer, the product exists. If the vibhavas are removed, the vibhavas cannot be regarded the communicative agent of rasa.

Shankuka's Contribution to Rasa Theory

Shankuka rejects Bhattalolatta's argument that rasa is the heightened state of the basic emotions. He points out that the emotions like sorrow, anger, and love diminish in magnitude with the passage of time. Shankuka maintains that rasa is deduced by the spectator as existing in the actor who is identified as the character and this inference is prompted by the vibhavas presented in drama. Shankuka relates the identification of the actor with the character to the association made between a picture that is different from the real object itself. Similarly, in the theatre, when the spectator encounters the actor, he has no problem in imaginatively identifying the actor who represents the character.

Therefore, aesthetic experience cannot be categorically described as real or unreal, since it partakes the characteristics of both. Shankuka's theory is Anumitivada, the inference theory and the model provided by him explains the understanding of the emotion in the actor, which is similar to the understanding that a hill on smoke is on fire. In other words, the emotion of the character is recognised when the circumstances that prompt such an emotion is perceived.

Rasa Theory and Bhattanayaka

Bhattanayaka (CA 850-900 CE) projects the experiential aspect related to emotions, in his theory called Bhuthivada, the enjoyment theory. He points out that emotions in real life could either be personal or experienced by others. Personal emotions are unique; however, getting involved in other's emotions could be intermingled or infused with a range of feelings such as indifference, hostility or sympathy that depends on individual attitude and the extent of relationship. However, the experiences are dissimilar in either case. In the opinion of

Bhattanayaka, it is necessary to explain two functions of poetic language in addition to its referential function (abida) for a satisfactory explanation of the aesthetic experience.

He explains the process of deindividualisation and universalisation (sadhanikarana) in poetry and theatre by means of which the purely personal elements of the characters disappear and the poetic theme achieves universal distinction. Bhattanayaka argues that characters like Dushyanta and Rama cease to exist as ordinary individuals that are separated from the reader in space and time and get transformed into a universal state by virtue of which it is possible to transcend personal barriers and later identify with the characters in aesthetic contemplation. Art uplifts life from its personal details into universality because of this process and the power which enables art to perform this magic is called bhavakatva. This imaginative contemplation culminates in the consummation of the aesthetic experience, which is described by Bhattanayaka as an enjoyment.

Bhattanayaka links the aesthetic experience of self-realisation where the readers' mind, transcending all the mundane concerns becomes purified to the transparent sattvic elements, which become powerful enough to suppress the tamasic and rajasic elements. Bhattanayaka visualises the human mind as the mirror which reflects the innately shining soul. In ordinary life, the mirror is tainted by the dark, inert elements, rajas and tamas. During self-realisation and to a lesser degree, during aesthetic contemplation, these elements are superseded by sattva where the mind becomes pure and conveys the blissful nature of the self. The aesthetic experience is therefore ecstatic in nature and second to the ultimate experience of the realisation of the self. The poetic function which triggers this experience is called bojakatva. In the treatise *Abhinavbharati*, he comprehensively deals with the various dimensions of aesthetics by analysing aesthetic experience at various levels.

The Process of De-individualisation

The aesthete, while experiencing the end of a basic emotion into rasa, undergoes a process called de-individualisation. According to Pandey, de-individualisation is a gradual process that develops in three stages:

1. Self-forgetfulness- While witnessing a dramatic presentation, forgetting oneself and the surroundings and concentrating on the happenings on stage.
2. Identification- Identifying with the characters on stage, and getting emotionally affected.
3. Universalisation- When the aesthetic experience of rasa reaches its climax, the assumed personality is forgotten. The individual gets completely de-individualised, that is the experienced emotion becomes universal when it is shared by the entire audience. Pandey declares: "Aesthetic experience at the cathartic level is the experience of completely de-individualized self, having no other affection than that of the universalized basic emotion."

Sadhanikarana (Generalisation)

Generalisation is the realisation of the universal and impersonal in poetry as opposed to the particular and the individual. During generalisation, the emotions by the author, actor and spectators are in unison. While watching a dramatic representation, the spectators, identifying completely with the characters lose their identity, culminating in universalisation. The evocation of rasa is possible only through generalisation. Abhinavagupta considers generalisation the by-product of imagination or manifestation through the power of suggestion.

Bhattanayaka mentions that the process of generalisation is linked with three word-functions- abhida (the power to evoke the primary meaning), bhavana or bhavakatva (the power that universalises the aesthetic object), and bhojakatva (the power which foregrounds

the quality of sattva). Sattva, the innate goodness of human nature considers the other two states- rajas (physical dynamism) and tamas (total ignorance) totally ineffective.

Imagination or bhavana-vyapara plays an important role in aesthetic experience for it helps the sahrdaya or the aesthetically sensible person to see the characters presented in a literary work in a generalised manner. The experience presented in a poetic creation is relished because of the power to generalise. All practical considerations die out due to the predominance of sattva. Thus the bhoga or enjoyment of rasa is a process of enjoyment, which is equated to the state of supreme bliss (ananda) is experienced on realising the Absolute (Brahman). Bhattanayaka concludes that the aesthetic experience is “the experience of the universalized aesthetic object by the universalized subject in a state of perfect bliss, due to the predominance of sattva”.

Abhinavagupta

By developing the Dhvani theory of Anandavardhana and accommodating the aesthetic principles of Bhattanayaka, Abhinavagupta (c.950 -1016 CE) is credited for evolving a unique and comprehensive aesthetic philosophy. Abinavagupta’s standpoint is that the suggestive function (vyanjana) of language, postulated in the Dhvani theory can account for the aesthetic experience and hence the necessity to propose the functions of bhavakatva and bhojakatva as done by Bhattanayaka is irrelevant. However, like Bhattanayaka he accepts the process of deindividualisation and also recognises the basic affinity of the aesthetic experience with spiritual experiences.

Abhinavagupta validates how the poetic language triggers the aesthetic process through its suggestiveness. In a poetic composition, the reader grasps the full significance of the words and their meanings. The poetic language has its own magical properties because it is endowed with various expressions (alamkaras) and characteristic gunas like sweetness. The function of de-individualisation is a natural characteristic feature of poetic language, whose real quality is its suggestive function. As a result of this, individual attitude towards the emotions depicted in poetry becomes essentially different from ordinary emotions.

Perception of emotion in poetry is an intensive process by virtue of which all the special and the temporal characteristics of the depicted situation are removed from individual consciousness. Therefore, it is not only the poetic situation but also the poetic characters and their emotions that become dissociated from mundane considerations and attain universal recognition. Consequently, the poetic theme could be identified imaginatively. Since the emotion is experienced in its universal aspect without any reference to the specific individual, it becomes a source of pure joy.

Abhinavagupta points out that at birth every individual is endowed with some latent emotive instincts. When a purely universalised emotion is recognised, it gets linked to the emotion in the deep subconscious layer of the psyche and thus the aesthetic experience penetrates into the deepest realms of the human mind. The aesthetic joy becomes the universal experience of the spectators that are considered a community and inevitably an atmosphere of affinity and identity is established among them. Art therefore possesses the innate ability to unify humanity.

Imitation and Poetic Truth

Bharata, in *Natyashastra* mentions that drama is a mimetic reproduction (anukarana). He says: “Drama is a reproduction of the mental states, actions and conduct of people.” The aestheticians Bhattalolatta and Shankuka also consider aesthetic perception mithyajnana (illusory cognition). Events, attitudes and emotions depicted in a play are in many ways similar to the everyday activities of people. If the emotions are factual, they would be ineffective to evoke powerful emotions.

Aristotle states that poetry is not a mere imitation of things as they are, but also “things as they are said or thought to be, or things as they ought to be.” Art, which is just an imitation is unable to effect any strong emotion. So a poet or a dramatist involves with the emotional impact of events, circumstances or facts depicted in a work, and the significance of a work may be emphasised subtly, succinctly, overtly or implicitly.

Abhinavagupta rejects the theory of imitation and states that emotions and mental objects cannot be imitated. He uses the term *bhavanukirtanam*, which means “relating”, “narrating” or “describing” emotive conditions. He says: “...in drama, the characters and events are not seen as contemporaneous, and their particularity is accepted in its generalized form. In poetry too, the same generalization (*sadharanikarana*) of the emotive factors takes place”. The nature of poetic truth is quite complex and profound in comparison to the physical or objective reality.

Dramatic Art and Mimesis

Several aestheticians have closely analysed dramatic art and imitation and the debate whether dramatic art is an imitation of real life continues. Shankuka, Bhattalolatta and Abhinavagupta among others have expressed their opinion in this regard. Abhinavagupta posits that a dramatic performance is not a physical occurrence like an everyday incident. The characters are unrelated to their actual names and life. Moreover, these fictive characters are not recognised to be the characters they represent and their identity as well as the situations stand midway between actuality and the real identity. Music and other accompaniments enhance the theatrical quality of every dramatic presentation.

The spectator is exposed to a unique experience and *rasa* realisation takes place at the specific moment when the past impressions and the association in the mind get united with the theatrical experience. Words like *rasavaga*, *charvana* and *chamatkara* are used to describe the aesthetic contemplation of innate emotional traits. The fusion of expression of art and the experience of the individual, which is unique and different from other experiences enhance aesthetic pleasure.

According to Bhattatauta, the techniques used in the production of the play transport the audience to a world where the notion of the improbability of the character of the play or identity of the character are neglected. While the relation between the play and the actor’s unique identity fade away from the spectator’s mind, the spectator is able to imaginatively identify the actor with the character represented. The processes of de-individualisation, in aesthetic experience comprises of two aspects-poetry and drama that present an experience which is characterised by impersonality.

The suggestive function of art brings out the magical transformation and the artistic enlightenment assumes universal signification. However, aesthetic experience is received diversely across different cultures. However, these differences have nothing to do with the individual or the consideration prompted by purely selfish or practical motives. Abhinavagupta uses the word *alaukika*, (not belonging to the practical world) in addition to the word *chamatkara* to describe this experience. *Chamatkara* encompasses not only the special aesthetic pleasure and the outward manifestation of this experienced but also the mental faculty which makes aesthetic experience possible.

The analysis of the aesthetic experience by Abhinavagupta takes into consideration the suggestive function of art, the process of universalisation during the aesthetic experience the role of inert psychological disposition and impressions in the development of the aesthetic state.

The Sahrdaya

A poet can communicate effectively to a reader who possesses similar sensibility as the poet. So, in order to appreciate a work of art, the reader should be endowed with *rasikatva* (taste), and only this person can experience the aesthetic pleasure. Bharata uses the term *prekshaka* for a spectator. He says that only a responsive and sympathetic spectator is one “who can watch the dramatic performance with all his senses undisturbed, is pure and honest, is expert in judging the pros and cons, who can ignore a fault and lovingly appreciate merit of the performance.” Bharata enumerates the qualifications of the spectator in the twenty-seventh chapter of *Natyashastra*. The spectator has the following attributes:

- intellectual background, including the knowledge of arts and literature in general and of the dramatic art in particular,
- knowledge of the various types of aesthetic configuration, of the accompanying psycho-physical states and of the subtle distinctions among them,
- knowledge of various languages, including the provincial dialects, which are used in drama,
- the capacity of concentration,
- the power of quick understanding,
- the capacity to maintain impartial attitude,
- character and breeding,
- interest in the presentation, and
- the capacity to identify with the human focus of the situation so as to have the identity of experience.

Abhinavagupta uses the term *sahrdaya* for a sensitive spectator. The ideal reader or spectator should possess *rasikatva* (taste), *sahrdayatva* (aesthetic susceptibility), power of visualisation, intellectual background contemplative habit (*bhavana*), the required psychophysical condition and the capacity to identify his own self with the aesthetic object. The *sahrdaya* experiences the delight of a poetic expression when the *sthayibhava* that is dormant in the mind in the form of an impression is awakened by the *vibhava* that appears without any specific connection. The generalisation that takes place is devoid of the individuality of the character and the reader or the spectator.

Rasavighna

Any hindrance to aesthetic relish is an impediment (*rasavighna*) that could be effected by poetry, the actor, or the reader. Abhinavagupta refers to the following impediments to aesthetic perception:

- i) Inability to make meaning or sense
- ii) Subjective and objective limitations of time and space
- iii) Influence of personal joys and sorrows
- iv) Lack of clarity due to insufficient stimulus
- v) Subordination of the basic mental states and
- vi) Unclear presentation of facts.

Eliot’s “Objective Correlative” and *Rasasutra*

Bharata’s *Rasasutra* and T. S. Eliot’s formula of objective correlative are related to the portrayal of emotion in poetry and its communication to the spectator. According to Eliot, the emotion of art is impersonal, hence it cannot be transmitted directly to the reader. There has to be some medium, the “objective correlative” to transmit this emotion. In his essay on *Hamlet*, he defines this medium as “a set of objects, a situation, a chain of events which shall be the formula of that particular emotion” and cites the sleepwalking of Lady Macbeth as example,

wherein the unconscious repetition of her past acts functions as the objective equivalent of her present disturbed mental state. The effect of this objectification is enhanced by her dull eyes and the burning taper in her hand. Shakespeare has to convey what gets objectified and the interaction between the poet and the reader takes place. The reader or the spectator respond to the character through the medium. Rasasutra reiterates that the primary objective of poetry is the arousal of emotion and its reception and realisation by the sahrdaya.

Comparison of Bharata's Rasa Theory and Longinus' "On the Sublime"

Bharata emphasises natya (drama) and Longinus, poetry (kavya), which and both these aspects deal with the effect of literature and arts on the mind of the spectator so as to transport the aesthetic experience, the rasa to a higher level of enjoyment called Ananda, bliss. The medium of transport to this state of rasa for Bharata is bhava and for Anandavardhana it is dhvani. Longinus does not regard literature a vehicle with a moral purpose but a channel that transports the individual to a higher level of experience. Longinus' doctrine that the sublimity, manifested by the grandeur of thought along with the other elements reveals the true nature of aesthetic experience in arts and literature is akin to Eastern philosophy. In this connection, Roberts mentions: "The mature art of classical Greece was unique, its roots lie far back in the renewal of ties with Asia" and this proves that there occurred "a process of cultural interplay" (177) between the east and the west.

Longinus' focus on poetry employs bhavas as emotions. The proper combination of vibhava, anubhava and vyabhichari bhavas in Bharata's theory is interpreted as the theory of Sublimity with the appropriate use of figures, nobility of diction and dignity of composition. While Bharata speaks of these elements and their effective combination within the structure of natya, Longinus expresses his notion of the structural, figural, and linguistic aspects in relation to the construction of poetry. The influence of the figural and linguistic aspects of Longinus' theory can be discerned in the concepts of dhvani, vakrokti, auchitya and sphota. This suggests that there could have been transfer of ideas related to aesthetics between the ancient Indian scholars and aestheticians and the Greek and Roman philosophers.

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Theory of Dhvani

Kunjunni Raja

Introduction

Dhwani Siddhanta occupies the most prominent place amongst the theories of Indians aesthetics. The literal meaning of the word dhvani is “sound”. Anandavardhana (c.820–890 CE), in his *Dhwanyaloka (A Light on Suggestion)* along with its commentary called *Lochana (The Eye)* by Abhinavagupta (c. 950-1016 CE) ushered the doctrine of dhvani (suggestion in poetry). Though this treatise was challenged and repudiated by some later critics, the central tradition of Indian aesthetics accepted it whole heartedly. Anandhavardhana establishes the role of the suggestive power of words in evoking poetic experience. Anandvardhana says in *Dhwanyaloka* that dhvani denotes: (i) the sound structure of words, (ii) the semantic aspect of words, the vyanjakas or the suggesters, and (iii) “the revealed suggested meaning as such and the process of suggestion involved.”

Anandavardhana consolidated the theoretical traditions by integrating the elements like alamkara, rithi and vakrokti into the theory of suggestion. Rasadhvani therefore became the primary concept in Indian poetics. He discussed the epics like the Ramayana and the Mahabharata by pointing out to the underlying rasas. He established the dhvani theory not only to illuminate the various undercurrents of poetic meanings, but also to provide a valid judgement of poetic works.

Basically Dhvani theory is a theory of ‘the word’ and of meaning. According to Anandvardhana, there are three levels of meaning:

- i. Abida - the literal meaning
- ii. Lakshana - the metaphorical meaning, and
- iii. Vyanjana - the suggestive meaning.

In addition to these meanings, words in poetry have the power of evoking emotions in the reader. Mohan Thampi remarks that the term dhvani is used in the following five senses in poetics:

1. The words that suggest an appropriate meaning
2. The meanings suggested
3. A vastu (fact), an alamkara or rasa suggested by the words of a poem
4. The suggestive power of the word
5. The poem which contains the suggestion of rasa

According to Anandavardhana, dhvani manifests itself when the literal meaning is subordinated to the suggested meaning. The grammarian Bhartruhari asserts that there lies an undifferentiated and eternal image of the sound in the mind, which reveals the meanings of sentences. The source of dhvani theory is the Sphota theory of the grammarians. Anandavardhana is indebted to Bhartrihari’s Sphota theory for his concept of dhvani.

The expression “dhvani” is borrowed from the grammarians who believe in sphota, the universal sound. Hence, it would be beneficial to understand the concept of ‘sphota’ explored by Bhartrihari in his *Vakyapadiya*. The literal meaning of ‘sphota’ is ‘burst out’ or the energy released when something is broken; it is the universal linguistic entity, which is eternal and is manifested by the sound in the word. On articulation, it becomes ‘sphuta’, bringing cognition to the mind of the hearer. It can be understood as a meaning-whole beyond individual letters and words.

When a word is uttered the sound produced by each syllable immediately leaves a trace in our consciousness. The meaning of the word is revealed by the mysterious power of the ‘sphota’ after the ultimate syllable is uttered. In a similar manner, suggestion reveals the emotional essence of a poem. Anandavardhana says that the sarhrudaya or the person who has

a refined sensibility can relish the joy of poetic experience. Grammatical correctness and syntax alone are not enough for the appreciation of poems.

Abhinavagupta asserts that the theory of Rasadhvani is the soul or poetry. He advocates three stages in the experience of rasa. Kunjunni Raja explains that the first stage is the understanding of the formal or intellectual elements that would lead to the second stage, which is the idealisation of things in poetry or drama initiated by the power of imagination in the reader or spectator. The final stage is defined as the climax of the inexpressible affective condition of the reader or spectator. The formal and emotional elements of a poem blend into one predominant sentiment and make a simultaneous appeal to arouse the sthayibhava of the reader or spectator and relish rasa.

The concept of dhvani was analysed by the ancient grammarians. However, it was Patanjali who discussed the concept of dhvani in a systematic manner. According to Patanjali, language (shabda) has two aspects: (i) the sphota which refers to the permanent element in sound; and (ii) dhvani which refers to the non-permanent elements of speech.

The theory of dhvani was opposed by Mahimabhata who felt that there was no meaning in inventing a new power for words since dhvani was subordinate to anumana (inference). However, dhvani, the theory of suggestion is important for the realisation of the best emotion in poetry. When the suggested sense is subordinated an inferior type of poetry emerges.

Classification of Dhvani

Dhvani is broadly classified into two: avivaksitavacya and vivekatanyaparavacya depending upon the nature of the expressed meaning. In avivaksitavacya, the expressed meaning is unintended and fully partially or rejected. This variety is also known as lakshanamuladhvani since it consists of examples of intentional metaphors which suggest charming ideas. Based on the degree of unacceptability of the expressed meaning this variety of dhvani is further subdivided into arthantaraskramitavacya and atyantatiaskrtavacya. These two varieties correspond to the types of lakshana called ajahallaksana and jahallaksana and in them the literal sense is modified and completely superseded respectively.

Anandavardhana defines dhvani as that type of poetry in which the words and their literal meaning occupy a subordinate position and suggests a charming sense. He recognises three types of poetry namely, dhvani, gunibhutavyangya and chitra. When the suggested sense is subordinated to the expressed meaning, the poem is gunibhutavyangya. Several instances of figures of speech like samasoki and paryayokta are instances of this variety. Poetry devoid of suggested meaning cannot be regarded as poetry proper but as an imitation of poetry called pictorial poetry (chitrakavya).

The Function of Dhvani

Analysing the function of Dhvani at different levels it has been said:

- Dhwanatiti dhvanih: “that which suggests” (the sound structure of the word or the signifier)
- Dhwanyate iti dhvanih: “that which is suggested” (the semantic aspect of sabda)
- Dhwananam dhvanih: “the evoked or suggested meaning as such and the process of suggestion involved”

The theorist Bhattnayaka points out the distinction between ordinary and poetic or literary language. According to him the poetic language has two functions:

- (i) Bhavakatva, which is the universalisation, or ‘stripping’ vibhava and sthayi bhava of individual aspects.
- (ii) Bhojakatva: ‘tasting’ or the experience within one’s inner being.

Dhwani and Rasa

The dhwani theory is intimately connected to the rasa theory expounded by Bharata, who notes that a dramatic work is always oriented towards a rasa, the aesthetic emotion. Anandavardhana extends the scope of rasa to poetry by combining rasa with dhwani. It was Anandavardhana who comprehended the significance of rasa for the first time. Dhwani and rasa are not conflicting concepts; while dhwani is a technique of expression, rasa stands for the ultimate effect of poetry. Suggestion in abstraction does not have any relevance in art. The suggested meaning has to be charming and it is the rasa element, which is the ultimate source of charm in drama and poetry. The importance of suggestion lies in the fact that it offers the key for the expression of emotion.

Bharata's *Rasasutra* deals with the problem of the realisation of rasa, which is the combination of vibhavas, anubhavas and vyabhichari bhavas, and the outcome is the realisation of rasa. Vibhavas refer both the objects arousing and intensifying emotions. Anubhavas are the external manifestations of emotions and vyabhichari bhavas are mental states which enhance the effect of rasa. It is the sthaya bhava, the instinctive potential emotion of the reader and the spectator which is revealed and transformed into rasa by all. Bharata cites eight sthaya bhavas which when aroused through a work of art leads to an aesthetic state. The *Rasasutra* of Bharata was interpreted in different ways by different scholars.

Dhwani and Anumana (inference)

Among the philosophers, the naiyayikas (logicians) do not accept the suggestive power of words. Mahimabhatta, in *Vyathiviveka* demonstrates that the suggestive function can be explained by anumana. In reply to this argument, Anandavardhana points out that the speaker's intention is inferred to produce sounds and express ideas in language. The meaning expressed itself cannot be inferred. The main difference between suggestion and inference is that while there may be differences of opinion about the suggested meaning, the inferred meaning is invariable and does not allow ambiguity or ambivalence.

The relationship between the expressed meaning and the suggested meaning is not the invariable coexistent (vyapti) between them. Expressed meaning reveals the suggestive meaning even though there is no invariable relation between the two. Moreover, while the inferential knowledge is indirect knowledge involving logical reasoning, suggestion calls for intuitive knowledge, which is direct and immediate.

Dhwani and Lakshana

Some poets like Mukulabhatta have tried to include suggestion under lakshana, the secondary power. They recognise the presence of some ideas in sentences in addition to the literal sense, which could be included in lakshana itself. Mukulabhatta maintains that dhwani could be discussed within the capacity of lakshana. The Mimamsaka scholar Bharthrumitra supports the view proposed by Mukulabhatta. Anandavardhana declares that dhwani and lakshana are different in their natures and range. There must be some incompatibility in the expressed meaning if lakshana is to operate. The expressed meaning is cancelled and the secondary meaning is accepted in its place. In contrast, in suggestion the expressed meaning need not be cancelled.

The weak point in Anandavardhana's argument is that the expressed meaning does not always get cancelled. Another important difference between lakshana and suggestion is that lakshana is the primary meaning, which suggests emotions. The emotive element of language cannot be explained in terms of the expressive and secondary functions. While suggestion gives rise to ideas, figures of speech and emotion, lakshana can convey only an idea. Lakshana is of two types: nirudha (established) and prayogenvathi (deliberate).

Dhwani and Abida

Abida is the primary power of signification existing in words capable of providing the literal or lexical meaning. Some philosophers of the Prabhakara school of Mimamsa stressed the function of Abida to include suggestive meaning. The Prabhakaras believe that the meaning of a word is what is intended by it. They practice the anvithabitha theory according to which, a word conveys not only its meaning, but the relation of the word with the other words also.

Anandavardhana's disagreement with this theory is on the ground that the suggested meaning does not come under the purview of abida because it conveys only the conventional meaning that is directly related to the word. When this function is performed the abida is depleted. Another function that has to be recognised is the suggestive sense, only known indirectly through the expressed sense abida because the suggestive sense is seen even in places where there is direct connection between the word and its primary meaning. Suggestion cannot be identified with abida because the suggestion is seen even in places where abida is not found.

Dhwani and Tatparyavrthi

Some alamkarikas claim tatparyavrthi to be the power that is capable of explaining dhwani. Dhanika and Dhananjaya, in *Dasaroopaka* maintain that a separate suggestive power needs to be proposed in language. Since tatparyavrthi can perform this function, it is employed to explain the mutual relationship existing between words in a sentence that is not directly expressed. If tatparyavrthi can convey unexpressed mutual relationship of words, it can also convey the unexpressed suggested meaning.

Dhwani theory points out that tatparyavrthi cannot explain the function of dhwani because it operates only within the range of the expressed meaning. Dhwani is related to an entirely different range of meanings. Tatparyavrthi can convey only the logical connection existing between the meanings of individual words put together. While tatparyavrthi is centred on language, dhwani exists even beyond its expression in language as in music and gestures. Only dhwani can explain the variable function since tatparyavrthi is invariably present in language.

Dhwani and Vakroti

Kuntaka, the formulator of the theory of Vakroti says that vakroti comprises of the entire gamut of poetic expression and it is interesting to note both dhwani and vakroti overlap. Anandavardhana's divisions of dhwani like varnadhvani, padadhvani, vakyadhvani have their counterparts in varnavinyasavakrta, padapurvardhavakrta and vakyavakrta of Kuntaka. Mahimabatta dismisses vakroti as dhwani theory in disguise. Vakroti and dhwani are complementary to each other. While the dhwani theory looks upon poetic language from the standpoint of the reader, vakroti attempts to study the imaginative expression of language from the perspective of the poet. If dhwani is centred on suggested content, vakroti is focussed on the poet's imaginative skill.

Kuntaka and Dhwani Theory

Kuntaka proposes an alternative aesthetic philosophy to rasa and dhwani which are propounded by Bharata and Anandavardhana respectively. Abhinavagupta integrates them into a philosophy and suggested that Rasadhvani, the suggestion of rasa is the main source of aesthetic charm in literature. Vakroti rather than rasadhvani is the central concept of aesthetics and Kuntaka accepts both rasa and dhwani to be the aspects of vakroti, which is the comprehensive concept in his aesthetic consideration.

Kuntaka incorporates dhwani as a mode of vakroti called upacharavakrta. Kuntaka demonstrates that it is the metaphorical identification of two similar objects which permeates

figures like rupaka. The example given by Kuntaka for upacharavakrata is “particle of abuse”, where the abstract object “abuse” is linked to the “particle”, a material concept. It is interesting to note that Anandavardhana anticipated the view that dhvani or suggestion can be included in metaphor, which he calls baktavada, the argument that dhvani can be subordinated to metaphor.

Technically speaking, Kuntaka can be described as a baktavadin, but his attitude to dhvani is ambivalent to a certain extent. He does not cast off dhvani outright and maintains the position that dhvani is perfectly explainable in terms of vakroti. However, Kuntaka does not reject the significance of dhvani and acknowledges the presence of suggestion in poetry and incorporates most of the varieties of dhvani into this scheme.

Kuntaka refers to the presence of dhvani both in sukumara and vijitramarghas. Anandavardhana’s divisions of metaphorical suggestions into two are also accepted by Kuntaka. Another variety of dhvani accepted by Kuntaka is shabdashaktimoola involving the employment of words of double meaning, the object of paryayavakrata. Kuntaka entertains the possibility of the nature of object suggested in some cases of vakyavakrata (sentence figurative). He also refers to the three-fold suggestion of ideas, figures and emotions propagated in the dhvani theory as undisputed facts when he deals with the suggestive aspect of some poetic figures. These facts would lead to the conclusion that Kuntaka is not against the tenets of the dhvani theory of Anandavardhana.

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Questions

1. Discuss the various aspects of the Dhvani theory with instances drawn from the prescribed text.

Model Questions

Paragraph Questions

1. Explain Rasasutra
2. Differences between comedy, tragedy and epic, in the opinion of Aristotle.
3. The myths identified by Frye, in his essay.
4. Catharsis
5. Which are the main universal archetypes found in literature?
6. The charges made by Stephen Gosson on poetry
7. Archetypal criticism
8. Briefly summarise the major arguments in Sir Philip Sidney's "An Apology for Poetry".
9. The universal elements in literature in the opinion of Northrop Frye.
10. Plato's theory of imitation.
11. How does Frye relate literature to painting and music?
12. Briefly summarise the principle argument in F.R. Leavis' essay "Hard Times: An Analytic Note".
13. The Tragic hero as conceived by Aristotle
14. Comment on the notion of 'Sublime'
15. Extinction of personality and tradition, in the opinion of T.S. Eliot.
16. The classification of Dhvani.
17. F.R. Leavis as the precursor of New Criticism.
18. Aristotle's approach to poetry
19. Rhetorical style of Sir Philip Sidney.
20. Universal archetypes
21. Kuntaka's treatment of Rasa
22. Which are the myths of the second phase identified by Northrop Frye?
23. Anandavardhana's argument that suggestion is the soul of poetry.
24. Frye's argument that poems, like poets are born, not made.
25. Hamartia
26. The two kinds of Vibhava
27. The sources of sublime, according to Longinus.
28. Dissociation of sensibility
29. Deductive Analysis suggested by Frye.
30. How does Aristotle differentiate between tragedy and comedy?
31. The differences between tragedy and epic, according to Aristotle.
32. Plato's theory of Ideas.
33. The elements that prevent sublimity, according to Longinus.
34. The charges made by Stephen Gosson against poetry.
35. New Criticism.
36. How does Frye relate literature to painting and music?
37. Objective Correlative
38. The process of depersonalisation, according to Eliot.
39. Dhvani and Anumana

40. Rasa and Dhvani.
41. F.R. Leavis' observation of the style of Charles Dickens' in *Hard Times* in his essay.
42. The objective criticism of T.S.Eiot.
43. The four phases of myth as explained by Northrop Frye.
44. Frye's Inductive Analysis
45. Tradition and extinction of personality in T.S. Eliot.
46. The poet, in the opinion of Wordsworth.
47. Plato's views on education.
48. The central precepts of New Criticism.
49. Kuntaka and Dhvani Theory.
50. R.S. Crane's critique of Brooks' notion of paradox.
51. The contribution of Abhinavagupta to Rasa theory.
52. How does Longinus elaborate the first source of sublimity, "grandeur of thought", in his treatise *On the Sublime*?
53. The comic and the tragic visions of myth outlined by Frye.
54. What is the relevance of the Natyashastra in the context of Indian aesthetics?
55. Write a note on the meaning of rasa.
56. Elucidate the concept of Sadharanikarana .
57. What is its importance in the experience of rasa (Rasanubhuti)?
58. Define Eliot's concept of Objective Correlative. How can it be related it to the Rasa theory?
59. The impediments to rasa.
60. Sahrdaya

Essay Questions

1. The grounds on which poetry is denounced by Plato.
 2. Discuss the various aspects of rasa
 3. How does Aristotle distinguish between tragedy and comedy?
 4. Aristotle's *Poetics* primarily deals with tragedy. However, what are the other general areas of literature commented upon by Aristotle in *Poetics*?
 5. Do you think that instead of the individual specifics, it is the universals that are foregrounded in Northrop Frye's theory on literature?
 6. How does Aristotle distinguish between tragedy and epic?
 7. Briefly summarise the major arguments of Sir Philip Sidney's "An Apology for Poetry".
 8. In *Poetics*, Aristotle primarily pays attention to the various aspects of tragedy. Explain.
 9. Show how Cleanth Brooks, in the essay "The Language of Paradox" provides a tool for evaluating a literary piece.
 10. How does Sir Philip Sidney defend poetry?
 11. Aristotle's views on tragedy.
 12. Tragic plot is a very complex construction according to Aristotle. Explain the various elements of tragic plot as described in *Poetics*.
 13. Discuss the various aspects of Rasa

14. To Anandavardhana, Dhvani is the soul of poetry. Discuss the various aspects of the Dhvani theory with instances drawn from the prescribed text.
 15. Which are the Rasas as defined by Indian aesthetic traditions? Explain some of them with examples.
 16. Rasa is the cornerstone of Indian criticism. Explain.
 17. How does Anandavardhana establish Dhvani as the soul of tragedy?
 18. Tragic hero as conceived by Aristotle.
 19. The core ideas of Sidney's "An Apology for Poetry".
 20. Bharata's *Natyashastra*.
 21. How does Brooks establish that the language of poetry is the language of paradox?
 22. What is the relevance of studying Indian aesthetics in the present context?
 23. What do you understand by the term 'rasa'? Write a detailed note on its constituents.
 24. What do you understand by "de-individuation"? Mention the different stages involved in the process of de-individuation.
 25. "The emotion of poetry is universal as well as particular." Explain.
-

OBJECTIVE TYPE QUESTIONS

Answer the following questions in a word, a phrase or a sentence

1. The word criticism originates from which Greek word?
2. Who wrote *Republic Ion, Cratylus, Protogoras, Gorgias, Symposium, Phaedrus, Philebus* and *Laws*?
3. What does the name Aristotle mean?
4. Which work by Aristotle is concerned with the art of speaking?
5. Which work by Dante Alighieri is a plea for writing in the vernacular?
6. From which art form is the theory of imitation derived?
7. Who, according to Plato should be banished from the ideal state?
8. What is the principal argument of *Republic*?
9. Why does Socrates feel that it is necessary to censor artists and poets?
10. Who is the pivotal speaker in *The Republic*?
11. Why does Plato condemn the depiction of Achilles, the epic hero of *Iliad* and Theseus and Pirithous?
12. Which are the two branches that Socrates had earlier divided education into?
13. Which is the most important image that is discussed in parts in the seventh book of *Republic*?
14. What is Socrates' Theory of Forms?
15. Which are the four principal defective forms of governance mentioned by Socrates in *Republic*?
16. Which are the two principles pertaining to the Gods that are established by Socrates?
17. What do Socrates and Adeimantus mention about narrative style?
18. Who, according to Socrates are the elite of the citizens of the state are reckoned pre-eminent to rule the state?
19. Which are the three criteria on which Aristotle classifies the fine arts?
20. What is considered "species of the ugly" by Aristotle?
21. Which are the six constituent parts of a tragedy?
22. What does Aristotle reckon as "the life and soul of tragedy"?
23. Which type of plots are ruled out by Aristotle?
24. What is the principle of natural causation?
25. What is the Greek equivalent for poet, according to Aristotle?
26. What are the eleventh and twelfth chapters of Aristotle's *Poetics* centred on?
27. What does *hamartia* mean?
28. Which are the five principal sources sublimity, according to Longinus?
29. What, according to Longinus is the "echo of a great soul"?
30. What is asyndeton?
31. What is hyperbation?
32. Which are the two editions of Sir Philip Sidney's "An Apology for Poetry"?
33. How does Sir Philip Sidney define poetry?
34. Which edition of the *Preface* appeared as an Appendix, and the volume given a new *Preface* with an *Essay Supplementary to the Preface* added to it?
35. What is regarded the official manifesto of the Romantic Movement in poetry?
36. What did Coleridge claim as "half a child of my own brain"?
37. How does Wordsworth define a poet?
38. What was the original title of "Hard Times", subtitled "An Analytic Note"?
39. When was the essay "Hard Times" originally published?

40. Who mentions that Dickens is famous only among parents and children all over the world, probably in the evenings?
41. Who are the two characters that are discussed by Dickens in “Hard Times: An Analytic note” to show the contrast in their temperaments
42. Which is T.S.Eliot’s first book of poems and when was it published?
43. Which is the work of fiction written by T.S.Eliot?
44. How does T.S.Eliot describe “ objective correlative” ?
45. Which play by Shakespeare does Eliot consider an artistic failure?
46. Which poets expressed unification of sensibility in their poems wherein there was the union of thought and feeling?
47. When was the essay “Tradition and the Individual Talent” originally published?
48. Why do great works of art never lose their significance?
49. What does Eliot mean by acquiring knowledge?
50. What does Eliot compare the mind of the poet and the process of poetic creation to?
51. What is poetry, according to Eliot?
52. What does Eliot mean by historic sense?
53. Mention the works collaborated by Cleanth Brooks and Robert Pen Warren?
54. Who published *The Verbal Icon: Studies in the Meaning of Poetry* (1954)?
55. Where is the title *The Well Wrought Urn* taken from?
56. Which work initiated Archetypal literary criticism?
57. Which are the three art forms with which Indian aesthetics is predominantly associated?
58. In which book does the essay “The Archetypes of Literature” appear?
59. Who put forth the notion of “collective consciousness”?
60. Name some important practitioners of the various modes of archetypal criticism.
61. By which scene does Northrop Frye explain the inductive method of analysis?
62. Frye classifies myths into four categories. Which are they?
63. Mention the comic and the tragic visions of life, in the “mineral” world of a myth, according to Northrop Frye.
64. Name the first book published by Northrop Frye?
65. Name the six Vedangas.
66. What does Bhamaha describe in *Kavyalankara*?
67. Name the important works of Dandin.
68. Name the critical treatise of Anandavardhana.
69. What is the contribution of Abhinavagupta to Indian aesthetics?
70. What is Kuntaka known for?
71. What is the contribution of Rajashakhara to Indian aesthetics?
72. Mention the four theories of literature.
73. Bharata’s *Rasasutra*.
74. Which are the four fundamental conditions for the recreation of rasa?
75. What are Alambana vibhava and uddipana vibhava?
76. Which are three stages of the process of de-individualisation as mentioned by Pandey?
77. Bhattanayaka mentions that the process of generalisation is linked with three word-functions. Which are they?
78. What is Chamatkara?
79. Who is a sahrdaya?
80. What is rasavighna?
81. What is the literal meaning of the word dhvani
82. What does dhvani denote?
83. According to Anandvardhana, which are the three levels of meaning of a word?
84. In which work does Bhartrihari explain the concept of ‘Sphota’ ?

85. Who is a sarhridaya according to Anandavardhana?
86. What is the soul or poetry, according to Abhinavagupta?
87. According to Patanjali, language (shabda) has two aspects. Which are they?
88. How is Dhvani classified?
89. Which are the three types of poetry recognised by Anandavardhana?
90. What is the main difference between dhvani and rasa?
91. What are vibhavas?
92. What are anubhavas?
93. What are vyabhichari bhavas?
94. Which are the two types of lakshana?
95. What is Abida?
96. What is anvithabitha theory?
97. What is the function of tatparyavrthi?
98. Who put forth the theory of Vakroti?
99. What is upacharavakrata?
100. What is shabdashaktimoola?

ANSWERS

1. *krisis*
2. Plato
3. 'the best purpose'
4. *Rhetoric*
5. *De Vulgari Eloquentia*, an unfinished critical treatise in two books written in Latin. Also known as *De Eloquentia Vulgari (Of the Vulgar Tongue) or De Vulgari Eloquentia (Of Writing in the Vernacular)*.
6. Painting
7. Poets
8. Plato builds the argument for the necessity of an ideal state, the republic and what it represents.
9. To bring out the best poetry that would benefit the citizens, especially the guardians of the state.
10. Socrates
11. The tales about these characters are untrue and they promote indiscipline.
12. *mousik* (music) and *gymnastik* (gymnastics)
13. The Allegory of the Cave
14. In the fifth book of *Republic*, Socrates mentions about the Theory of Forms, where he provides a version of manifestations, appearances, likenesses that are merely shadows. Only the Forms, the ideals that lie behind are true and the philosopher seeks knowledge of these Forms.
15. In the eighth book of *Republic*, Socrates discusses timocracy, oligarchy, democracy, and tyranny
16. In Book 2 of *Republic*, "The Individual, the State, and Education" Socrates mentions: the first that "God is not the author of all things, but of good only" and the second "God is one and the same immutably fixed in his own proper image".
17. Narrative style could be single voice (or narrative), mimetic, and a combination of both.

18. The guardians, the elite of the citizens of the state are reckoned pre-eminent to rule the state because they possess the qualities of steadfast love of the state and a resolute sense of duty.
19. Aristotle classifies the fine arts on the basis of three criteria- the medium of imitation, the object of imitation and the manner of imitation.
20. Comedy is a representation of characters of a base type, which means ridiculous. Aristotle considers it “species of the ugly”, which is harmless and produces laughter.
21. The six constituent parts of a tragedy are plot, characters, thoughts, diction, melody and spectacle.
22. Aristotle regards the plot “the life and soul of tragedy”.
23. Multiple plots with two actions, one tragic and the other comic are ruled out by Aristotle.
24. In the ninth chapter of *Poetics*, Aristotle explains that the function of a poet is not only to relate what has already happened but also depict what may possibly happen according to the law of probability and necessity. This is the principle of natural causation. The events described should correlate with incidents that could happen in real life and the events should be connected to each other logically
25. The Greek equivalent for poet is “maker” and a poet is a maker because he creates his plots and chooses his subject from history and tradition.
26. The eleventh and twelfth chapters of *Poetics* are centred on three major elements of tragedy- *peripeteia*, *anagnorisis* and suffering.
27. Aristotle uses the word *hamartia* to mean “error of judgement” or “miscalculations”.
28. In the eighth chapter, Longinus examines five sources of sublimity- 1. “grandeur of thought”, 2. “a vigorous and spirited treatment of the passions”, 3. “a certain artifice in the employment of figures, which are of two kinds, figures of thought and figures of speech, 4. “Dignified expression, which is divided into (a) the proper choice of words, and (b) the use of metaphors and other ornaments of diction” and 5. “majesty and elevation of structure”.
29. Sublimity
30. The omission of conjunctions.
31. Inversion of words.
32. *An Apology or Poetry* was first posthumously published separately in two editions, in 1595 by two printers. William Ponosby brought it out as *The Defence of Poesie*, while Henry Olney published it as *An Apologie for Poetrie*.
33. Poetry is an art of “imitation” that serves to instruct and delight.
34. 1815
35. *Preface to Lyrical Ballads*.
36. Coleridge claimed that the second edition of the *Lyrical Ballads* that was published in 1800 with a detailed *Preface* as “half a child of my own brain”, since many ideas had originated in the numerous discussions between the two poets.
37. A poet is a man of unusual and exceptional organic sensibility. He is also a man of thought whose feelings are modified by his thoughts.
38. “The Novel as Dramatic Poem”.
39. *Scrutiny* in *Spring* 1947
40. Santayana
41. Bitzer and Sissy Jupe
42. *Prufrock and Other Observations* published in 1917.
43. The only work of fiction by Eliot is *Eeldrop and Appleplex* published in two parts in 1917, in *The Little Review*.

44. Objective correlative is “a set of objects, a situation, a chain of events, which shall be the formula” for the poet’s emotion so that “when the external facts are given the emotion is at once evoked.”
45. Eliot considers the play “Hamlet” an artistic failure.
46. The Metaphysical poets showed unification of sensibility in their poems wherein there was the union of thought and feeling.
47. The essay “Tradition and the Individual Talent” was originally published in two parts of *The Egoist*, in 1919.
48. Great works of art never lose their significance because there cannot be a qualitative improvement in art.
49. According to Eliot, acquiring knowledge does not mean knowledge from learning books, but the capacity to acquire knowledge from several experiences.
50. Eliot compares the mind of the poet to a catalyst and the process of poetic creation to the process of a chemical reaction.
51. Poetry is an act of organisation rather than inspiration.
52. Historic sense makes the poet conscious not only of the present, but also of the present moment of the past, and not only of what is dead, but also of what is already alive.
53. *Understanding Poetry* (1938) and *Understanding Fiction* (1943)
54. William K. Wimsatt and Monroe C. Beardsley.
55. The title *The Well Wrought Urn* is taken from the fourth and penultimate stanza of John Donne’s poem “The Canonization”.
56. Archetypal literary criticism was initiated by Maud Bodkin’s *Archetypal Patterns in Poetry* (1934).
57. The *Fables of Identity: Studies in Poetic Mythology* published in 1963.
58. Carl Jung
59. G. Wilson Knight, Robert Graves, Philip Wheelwright, Richard Chase, Lesly Fiedler and Joseph Campbell.
60. The grave-digger scene in *Hamlet*
61. Dawn, spring and birth phase; Zenith, summer and marriage or the triumphant phase; Sunset, autumn and death phase; and Darkness, winter and desolation phase.
62. In the comic vision of life, in the “mineral” world of a myth, there is a city, or one building or temple, or one stone, normally a glowing precious stone. These are presented as luminous or fiery. The example of the archetype of image is a “starlit dome.” In the tragic vision of life, the “mineral” world of a myth is seen in terms of deserts, rocks and ruins, or of geometrical images like the cross.
63. *Fearful Symmetry: A Study of William Blake*, in 1947.
64. Indian aesthetics is predominantly associated with three art forms- poetry, music and architecture and the correlated three schools of philosophy of art i) Rasa-Brahm Vada (poetry), ii) Nada-BrahmaVada (music) and iii) Vastu-BrahmaVada (architecture).
65. The six Vedangas are vyakarana (grammar), kalpa (ritual), chandas (prosody), shiksha (phonetics), Nirukta (etymology) and jyotisha (astronomy).
66. In *Kavyalankara*, Bhamaha describes the specific nature of poetic language and several figures of speech.
67. *Kavyadarsha* and the prose narratives *Dashakumaracharitam* and *Avantisundarikatha*.
68. Ananadavardhana’s critical treatise is known by several names, such as *Dwanyaloka*, *Kavyaloka*, *Sahrdyaloka* and *Sahrdyahrdayaloka*.
69. Abhinavagupta is the most authoritative exponent of Pratyabhijna philosophy that is centered on Kashmiri Shaivism. His commentaries on the *Natyashastra* are *Abinavabharati* and *Dhwanyaloka*, called *Lochana*.

70. Kuntaka is a Kashmiri scholar whose *Vakroktijivita* is famous for the discussion of vakrata, the indirection or obliqueness in expression in poetry.
71. Rajashekhara's *Kavyamimamsa* is in the form of an instruction manual for poets. He believes that prathibha (talent) is of two kinds, karayitri and bhavayitri. Karayitri refers to the creative ability of the poet and bhavayitri is the ability of the reader to respond imaginatively to the poem.
72. the four major theories are Rasa, which concentrates on emotive expression; Dhvani, which connotes indirect or suggestive expression; Vakrokti, which relates to style in general, and structured expression in particular; and Alamkara, which means figurative speech or expression.
73. Bharata's *Rasasutra* is "tatra vibhavanubhavayabhichari samyogadrasanispatih" that is the source of rasa is the result of the fusion of vibhavas. anubhavas and vyabhichari bhavas.
74. The four primary conditions for the evocation of rasa are (i) causes (vibhavas), (ii) symptoms (anubhavas), (iii) ancillary feelings (vyabhicharins), and (iv) their conjunction (samyoga).
75. Alambana vibhava refers to the characters with reference to whom an emotion is aroused, and uddipana vibhava refers to the background features that enhance the emotion.
76. According to Pandey, de-individualisation is a gradual process that develops in three stages: self-forgetfulness, identification and universalisation.
77. The three word-functions are abhida, which is the power to evoke the primary meaning; bhavana or bhavakatva, the power that universalises the aesthetic object; and bhojakatva, the power which foregrounds the quality of sattva.
78. Chamatkara not only refers to the special aesthetic pleasure and the outward manifestation of artistic experience but also the mental faculty which makes aesthetic experience possible.
79. Abhinavagupta uses the term sahrdaya for a sensitive spectator
80. Any hindrance to aesthetic relish is an impediment called rasavighna.
81. The literal meaning of the word dhvani is "sound".
82. Dhvani denotes: (i) the sound structure of words, (ii) the semantic aspect of words, the vyanjakas or the suggesters, and (iii) "the revealed suggested meaning as such and the process of suggestion involved."
83. According to Anandvardhana, there are three levels of meaning of a word: Abida - the literal meaning; Lakshana - the metaphorical meaning; and Vyanjana - the suggestive meaning.
84. *Vakyapadiya*.
85. Anandavardhana says that the person who has a refined sensibility and can relish the joy of poetic experience is a sahrudaya.
86. The theory of Rasadhvani is the soul or poetry.
87. The two aspects are (i) the sphota which refers to the permanent element in sound; and (ii) dhvani which refers to the non-permanent elements of speech.
88. Avivaksitavacya and vivekatanyaparavacya
89. Dhvani, gunibhutavyangya and chitra
90. Dhvani is a technique of expression, rasa stands for the ultimate effect of poetry.
91. Vibhavas refer both the objects arousing and intensifying emotions.
92. Anubhavas are the external manifestations of emotions
93. Vyabhichari bhavas are mental states which enhance the effect of rasa.
94. Lakshana is of two types: nirudha (established) and prayogenvathi (deliberate).

- 95.** Abida is the primary power of signification existing in words capable of providing the literal or lexical meaning.
 - 96.** The Prabhakaras practice the anvithabitha theory according to which, a word conveys not only its meaning, but the relation of the word with the other words also.
 - 97.** Tatparyavrthi is employed to explain the mutual relationship existing between words in a sentence that is not directly expressed.
 - 98.** Kuntaka
 - 99.** Kuntaka incorporates dhvani as a mode of varkroti called upacharavakrata. it is the metaphorical identification of two similar objects which permeates figures like rupaka.
 - 100.** Kuntaka mentions that shabdashaktimoola involves the employment of words of double meaning.
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